

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. 5—Whole No. 641

APRIL, 1963

Subscription \$3.00 a year, 30 cents a copy

FEATURE NEW CASAVANT AT NORTHWEST REGIONAL

IN COLLEGE OF IDAHO CHAPEL

Richard Skyrms Is Department Head
 and Organist—Lawrence Phelps
 Is Designer

Casavant Frères, Ltée., has completed the new three-manual classic organ in Jewett chapel-auditorium, College of Idaho, Caldwell.

Close co-operation between the organ builder, the architects and acoustical engineers from the earliest planning of the new 900-seat auditorium has resulted in an installation of superior sound characteristics. The acoustical firm of Bolt-Beranek and Newman designed the stage and ceiling "clouds," constructed of hardwood baffles placed to give proper deflection of sound, and the three-dimensional back wall designed to break up the sound into a variety of patterns.

Lawrence Phelps of Casavant designed the organ in consultation with Dr. Richard Skyrms, chairman of the college music department and chapel organist. The installation was made by George Graham, Spokane, Wash., with final voicing under the direction of Mr. Phelps.

The construction and location of the organ has been made with a view towards its maximum utilization in solo recitals, small and large ensembles, in chapel and convocation exercises and as an accompanying and teaching instrument. The console can be moved to any point on the large stage.

The tonal specification comprises 36 independent stops, employing 48 ranks. No borrowing or extension between the divisions has been permitted. All pipes are unnicked and speak under extremely low wind pressure.

The instrument will be featured at the Northwest regional convention in June.

GREAT

Quintade 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Quinte 2 1/2 ft. 61 pipes
 Superoctave 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Trompette 8 ft. 61 pipes

SWELL

Viola 8 ft. 61 pipes
 Viola Celeste 8 ft. 56 pipes
 Rohrflöte 8 ft. 61 pipes
 Spitzprincipal 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Waldflöte 2 ft. 61 pipes
 Scharff 4 ranks 244 pipes
 Fagott 16 ft. 61 pipes
 Oboe 8 ft. 61 pipes
 Tremulant

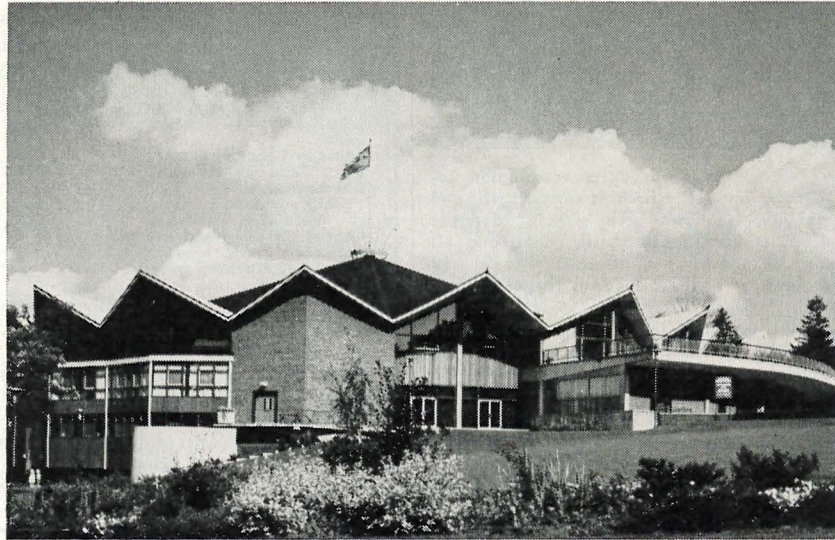
POSITIV

Gedackt 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Quintflöte 1 1/2 ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Cymbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

PEDAL

Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Pommer 8 ft. 32 pipes
 Superoctave 4 ft. 32 pipes
 Rohrflöte 4 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Schalmel 4 ft. 32 pipes

THE SOCIETY for the Publication of American Music editions are now distributed by the Theodore Presser Company.



The famed Shakespearean Festival Theatre of Stratford, Ont., will furnish one of the special features of the national convention of the Royal Canadian College of Organists Aug. 27-29. Delegates will attend a performance of Rostand's *Cyrano de Bergerac*.

We hear that early registrants will be granted a special rate for the drama.

MARKEY NAMED DIRECTOR OF GUILMANT ORGAN SCHOOL

Dr. George Markey, FAGO, recitalist and director of music at the Madison Avenue Presbyterian Church, New York City, became the new director of the Guilmant Organ School as of March 1. At 37 he becomes the third director of the school succeeding the late Willard Irving Nevins.

Dr. Markey received his first degree from the MacPhail College of Music, Minneapolis, at the age of 18. He is also a graduate of the Curtis Institute in Philadelphia where he held scholarships both in piano and organ. His teachers include Theodore Bergman, Joanna Graudon, Rupert Sircom, Stanley Avery, Leo Sowerby, Dimitri Mitropoulos, Rudolph Serkin and Alexander McCurdy. He was awarded an honorary doctorate by MacPhail in 1955.

George Markey served on the faculty of the Peabody Conservatory, Baltimore, from 1950 to 1955, the last two years as chairman of the organ department. He has also been on the organ faculty of the Westminster Choir College, Princeton, N. J. since 1951.

He has taken part in many summer conferences and has held master classes across the country for various AGO chapters in connection with his extensive recital tours.

Dr. Markey joined the Bernard LaBerge Concert Management in 1950 and has toured each year appearing as soloist at three AGO national conventions and several regionals. Last month he completed his first European tour.

Dr. Markey lives in Maplewood, N. J. with his wife and three children.

The reorganized Guilmant School will have its headquarters at the Metropolitan Duane Methodist Church, 20 W. 13th St., New York City. Teaching and practice facilities will include the new 69-rank Casavant at the Madison Avenue Presbyterian Church, a three-manual Aeolian-Skinner at the Metropolitan Duane Church, a new practice organ and numerous grand and upright pianos.

A BRONZE PLAQUE, To the Glory of God Through Music, was dedicated Feb. 10 in the Westminster Presbyterian Church, Dayton, Ohio, commemorating the founding of the Westminster Choir College in 1926. Cecil Lapo, student in the first class of the school and president of the alumni association, made the presentation.

REGIONAL TO HEAR NEW AUSTIN AT NEW BRITAIN

IN FIRST CHURCH OF CHRIST

John Weaver, Leonard Raver to Play
 It at June Convention Hosted by
 Hartford AGO Chapter

A large three-manual Austin organ is currently being installed in the First Church of Christ, Congregational, New Britain, Conn.

The new organ will be opened in the two pre-convention programs on the Sunday afternoon and evening opening the Southern New England A.G.O. regional in nearby Hartford. The first program will be a recital by John Weaver in the late afternoon and the second a recital of organ and instruments by Leonard Raver and instrumentalists. This latter program will include a work by Alan Hovhaness, commissioned especially for the regional by an interested and prominent Hartford business man.

The church is of very recent construction and of contemporary design. The organ is spread across the back of the rear gallery, with enclosed choir and swell on one side.

The gallery is thus asymmetrical in its relation to the church, and of course this demanded an asymmetrical treatment of the exposed pipework.

Much of the gallery end of the building is of clear glass, so that the organ is seen from the outside as well as inside. This end of the building also faces South. While thermal glass has been employed to cut down infra-red rays from the sun's heat, the organ has also been disposed so that the large pedal pipes shield the manual divisions, great and positiv.

Seen from the outside are the pedal 16' principal, bourdon and great quintaten. As seen from inside, these form a backdrop for great and positiv.

The choir pews are arranged across the gallery, in front of and beneath the organ level, while the console is at the gallery rail with organist facing both choir and organ. Thus, once again the ideal placement of the musical elements has been realized.

The organist of the Church is Barbara Smith. Contract arrangements were made for the church by John S. Black.

GREAT

Quintaten 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Quintflöte 2 1/2 ft. 61 pipes
 Spitz Fifteenth 2 ft. 61 pipes
 Fourniture 4 — 6 ranks 304 pipes
 Trompette 8 ft. 17 pipes
 Chimes (prepared)

SWELL

Flute à Cheminée 8 ft. 68 pipes
 Viola Pomposa 8 ft. 68 pipes
 Viola Celeste 8 ft. 68 pipes
 Prestant 4 ft. 68 pipes
 Waldflöte 4 ft. 68 pipes
 Octavin 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Fagot 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremulant

CHOIR

Gedeckt 8 ft. 68 pipes
 Gemshorn 8 ft. 68 pipes
 Gemshorn Celeste 8 ft. 61 pipes
 Flauto Dolce 8 ft. 68 pipes
 Flute Celeste 8 ft. 56 pipes
 Rohrflöte 4 ft. 68 pipes
 Nasard 2 1/2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Tierce 1 1/2 ft. 61 pipes
 Krummhorn 8 ft. 68 pipes
 Tremulant

TWO GERMAN ORGANISTS TO TOUR USA NEXT AUTUMN

Heinz Wunderlich, organist of the Jacobikirche, Hamburg, Germany, will make his second American tour in the fall; last year he played in various eastern cities, receiving excellent reviews.

He has achieved international distinction both as a harpsichordist and organist; he is particularly known as an interpreter of Bach and Reger. His concert series on the famed Schnitger in the Jacobikirche attract large audiences and his recordings on the Cantate label enjoy wide circulation.

Arno Schoenstedt, organist of the Cathedral of Herford and instructor at the Westphalian Church Music Institute will be heard in recital on this continent for the first time in the fall. He was here in 1961 as accompanist for the famous Westphalian Kantorei. A former pupil of Ramin, David, Straube and Heitmann, Mr. Schoenstedt has recorded for the Cantate label.

Both Mr. Wunderlich and Mr. Schoenstedt are under the management of Ingeborg Noack.

PIZARRO TO PLAY RECITALS IN EUROPEAN COUNTRIES

David Pizarro will play recitals in June, July and August in the Federal Republic of Germany, the German Democratic Republic and England. The East German cities include: Görlitz, Rostock, Brandenburg/Havel (Orgelwöcke), Mühlhausen and Stralsund. In West Germany he will play in Herford, Bad Oeynhaus, Detmold, Hanover, Bielefeld and Berlin. He will record organ works of Palestrina and voluntaries of John Stanley for the State Radio, Hanover.

WILLIAMS TO SPEAK TO CCM AT WASHINGTON CATHEDRAL

Dr. David McK. Williams will speak April 29 and 30 at a seminar at the College of Church Musicians, Washington Cathedral. He will speak on *The Artist in Religion*, his lectures covering hymnody and chanting, the great organ, repertoire (the modernist in music), and the role of the artist in religion. Write the College at the Cathedral, Mount St. Alban, Washington 16, D.C.

POSITIV
 Nason Flute 8 ft. 68 pipes
 Koppelflöte 4 ft. 68 pipes
 Principal 2 ft. 61 pipes
 Larigot 1½ ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Zimbel 3 ranks 183 pipes
 Rohr Schalmel 4 ft. 68 pipes
 Tremulant

PEDAL
 Bourdon Resultant 32 ft.
 Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaton 16 ft.
 Gemshorn 16 ft. 12 pipes
 Lieblich Gedeckt 16 ft. 12 pipes
 Octave 8 ft. 32 pipes
 Spitzflöte 8 ft. 32 pipes
 Gedeckt 8 ft.
 Choral Bass 4 ft. 32 pipes
 Spitzflöte 4 ft. 12 pipes
 Mixture 3 ranks 96 pipes
 Posaune 16 ft. 32 pipes
 Fagot 16 ft.
 Trompete 8 ft. 12 pipes
 Krummhorn 4 ft.

**BACH SERIES BY GERMANI
 WILL BE HEARD IN NEW YORK**

The series of recitals of the organ works of Bach which Fernando Germani played in San Francisco two seasons ago is being replayed in New York beginning April 26 and continuing Sundays and Fridays through June 9. Paul Fitzgerald, who arranged the series on the coast, has undertaken this second series to be played at St. Thomas' Church.

As a prelude to the series Mr. Germani will play a concert April 23 at Lincoln Center with a chamber orchestra of New York Philharmonic players conducted by Alfredo Antonini. The orchestra will co-operate in the Bach Sinfonia, Now Thank We God, and Bach's organ concerto 3 and will also play a Respighi Suite. Mr. Germani will play a number of organ solos including Paul Creston's Toccata for Pedals commissioned for the occasion.

THE 10TH FESTIVAL of Freedom vespers was held Feb. 24 at the First Presbyterian Church, Detroit; the Dearborn Chamber Chorale was directed by Thomas Aquino; Gordon Young played the service.



The new positiv organ at Washington Cathedral, unusual in both its compact size and mobility, is shown here with its designer R. W. Dirksen, Freeport, Ill. (right) and his son, Richard Dirksen, associate organist and choirmaster of the cathedral. The organ was used in the performance of Monteverdi's Vespers March 11 in the cathedral. After the concert, the instrument was moved to the Chapel of St. Joseph of Arimathea in the Cathedral Crypts, where its mobility is essential because of the variety of services.

**CROZIER, JAZZ FOR FESTIVAL
 AT DEARBORN, MICH., CHURCH**

A Festival of the Lively Arts is scheduled April 27-May 3 for Christ Episcopal Church, Dearborn, Mich.

Opening the festival will be jazz concert and dance with music by the St. Louis Jazz Quintet. This same category of music will also be heard in two services. Fred Fahrner, organist and choir director, will conduct junior and youth choirs in Liturgy '61.

Catharine Crozier will play a recital of contemporary music on the new Casavant organ. Lectures, exhibits and drama will also be features of the week.



Just off Press:

**THE 1963 PETERS ORCHESTRA CATALOGUE
 5 CENTURIES OF MUSIC**

355 COMPOSERS

1270 ORCHESTRA WORKS

**Baroque Period (56 composers)
 Pre-Classical and Classical Period (42 composers)
 Romantic Period (52 composers)
 Contemporary Music (205 composers)**

**Bach, Brandenburg Concerti (Urtext)
 Bach, Suites (Ouvvertures) (Urtext)
 Ballets
 Baroque Concerti grossi
 Brass Chamber Orchestra
 Chamber Orchestra:
 15 minutes or less
 more than 15 minutes
 Choral Works with Orchestra
 Christmas Music
 Corelli, 12 Concerti grossi (Urtext)**

**Dramatic Works
 Handel, 12 Concerti grossi (Urtext)
 Operas
 Organ Concerti
 Solo Voice(s) with Orchestra
 String Orchestra:
 15 minutes or less
 Symphony Orchestra:
 15 minutes or less
 more than 15 minutes
 Wind Symphony Orchestra**

Solo Instruments with Orchestra:

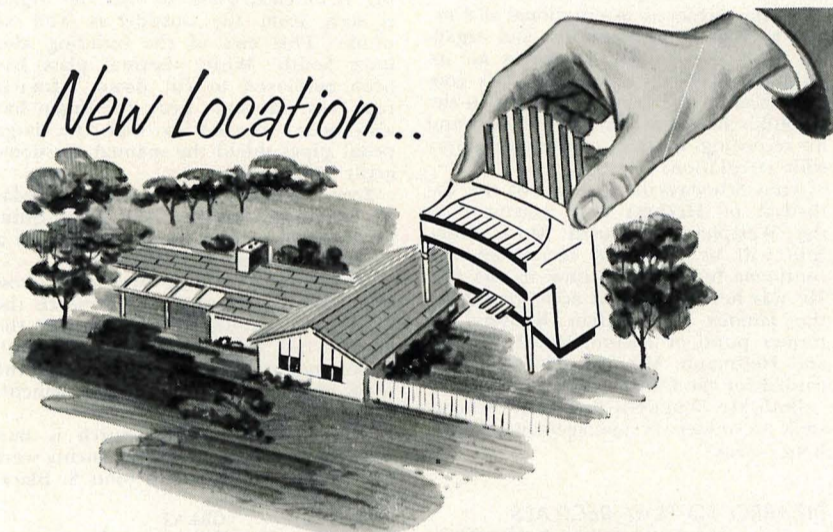
Accordion Solo	Harmonica Solo	Oboe d'Amore Solo	Trombone Solo
Bass Clarinet Solo	Harp(s) Solo	Organ Solo	Trumpet(s) Solo
Bassoon Solo	Harpichord Solo	Percussion Solo	Viola(s) Solo
Clarinet Solo	Horn(s) Solo	Piano(s) Solo	Viola d'Amore Solo
Contrabass Solo	Marimba Solo	Piccolo Solo	Viola da Gamba Solo
Flute(s) Solo	Mixturtrautonium Solo	Saxophone Solo	Violin(s) Solo
Guitar Solo	Oboe(s) Solo	Timpani Solo	Violoncello Solo

Two or more different Solo Instruments with Orchestra

In addition to Peters Edition and Henmar Press classical and contemporary orchestra music, works of those European music publishers who have appointed C. F. Peters Corporation as American Sole Agents are included in this Orchestra Catalogue (96 pages): Alkor, Cell, Choudens, Donemus, Engstroem, Eulenburg, Forberg, Grahl, Heinrichshofen, Hinrichsen Edition, Kneusslin, Lienau, Litloff, Lyche, Merseburger, Willy Mueller, Noetzel, Reinhardt, Ries & Erler, Schott Freres, Taunus, Vieweg, Zimmermann, et al.

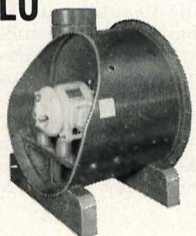
Area Code 212—MU 6-4147
 Cable: Petersedit Newyork

C. F. PETERS CORPORATION
 373 Park Ave. South, New York 16, N. Y.



**SAME RELIABLE PERFORMANCE...
 IF IT'S POWERED BY ORGOBLO®**

Individuals who have purchased former church or theatre organs are discovering a fact long known to organ builders and rebuilders: by the time it reaches the second generation of use, a Spencer Orgoblo is just "getting its second wind." It's proven, reliable performance like this... over a couple of lifetimes... that has made Orgoblo the leader for over half a century.



Request descriptive bulletins on Orgoblos from ¼ H.P. up.

**The SPENCER
 TURBINE COMPANY
 HARTFORD 6, CONNECTICUT**

**AVANTE GUARD
 OR
 OLD GUARD**

**... YOU'LL FIND THE ANSWER
 AT THE GRAND RAPIDS
 REGIONAL — JUNE 18-20**

- *** 5 Recitals by top-flight artists
- *** 4 Workshop Sessions—Improvisation
 - Service Playing
 - Electronic Organ
 - Choral Diction
- *** Hob-nob with fine COMPOSERS at 3 "Meet the Composer" sessions
- *** 2 Outstanding Lecture—Recitals
- *** Oratorio "King David"—Honegger
- *** Registration, 3 Luncheons, 2 Dinners and a good half-dozen Koffee-Kletz... all for \$20.

YOU CAN BEAT THE DUTCH in this strong Netherlands background community by planning NOW to come to the

**WATERWONDERLAND REGIONAL
 GRAND RAPIDS, MICHIGAN**

CHRISTOPHER H. DEARNLEY
SET FOR WA-LI-RO FACULTY

Christopher H. Dearnley, FRCO, organist and master of the choristers, Salisbury Cathedral, England, conductor of the Salisbury choral and orchestral societies and the Salisbury Diocesan Choir Festival, will be the special guest staff member at this summer's Wa-Li-Ro Choir School at Put-in-Bay, Ohio for the choirmaster course July 8-12.

Dr. Leo Sowerby will make his usual contribution to the course and Paul Allen Beymer will continue as director. For its 30th season, the boy choir camp itself will extend from June 24 through July 22.



NESS AND WHITEHEAD HEARD
IN RECITAL FOR TWO ORGANS

Music for two organs was played Feb. 24 by Earl Ness and William Whitehead at the First Baptist Church, Philadelphia. From the limited repertoire for this medium, variety was achieved with this selection: Dialogue for Two Organs, Gigout; Concertos 2 and 4, Soler; A Fancy for Two to Play, Tomkins; Voluntary for Double Organ, Purcell; Sonata per Due Organi, Cherubini; Dialogue Monastique, Purvis (Philadelphia premiere); Messe des Pauvres, Satie; Te Deum, Langlais. Instruments used were an M. P. Möller and an Allen Classic.

LAURENCE PERRY was joined Feb. 3 by various instruments for a program at Montana State U, Missoula, which included Sonata for Organ and Brasses, Pinkham; Quartet for Organ and Strings, Dupré; Partita for Violin, Viola and Organ, Piston, and Concerto for Brass and Organ, Monnikendam.

DAVID McK. WILLIAMS was honored Feb. 17 at a special festival choral evensong at St. Luke's Episcopal Church, San Francisco. Bob Whitley played and conducted Dr. Williams' compositions and composer gave a short address.

E. POWER BIGGS played Handel Concerto 10 and the Poulenc Feb. 12 with the Portland, Maine, Symphony, Arthur Bennett Lipkin conducting.

Anton Heiller will be soloist April 25, 26, 27 and 28 in concerts of the New York Philharmonic Orchestra at Lincoln Center. Mr. Heiller told us last fall of his engagement to play a first performance of a commissioned concerto by Paul Hindemith, with the composer conducting.

LIST ORGAN, CHORAL EVENTS
IN U OF ILL. FESTIVAL

Two events in the month-long University of Illinois 1963 Festival of Contemporary Arts were of particular relevance to our field: Marilyn Mason's appearance the afternoon of March 24 at the University Christian Church and the concert of the university oratorio society and symphony orchestra the same evening.

Miss Mason played works by John Cook, Normand Lockwood, Edmund Haines, Ross Lee Finney, Arnold Schönberg, Charles Ives and Paul Creston and was joined by percussion players in Daniel Pinkham's Concertante 3.

The chorus was heard with the orchestra in Bartok's Cantata Profana. The remainder of the program was for orchestra.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

APRIL, 1963

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

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

Editorial and Business Office, Suite 817, 343 South Dearborn Street, Chicago 4, Ill. Telephone: HArrison 7-3149

Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

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.

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago 4, Ill.

FEATURES

Summer Workshops Listed 4

Organ with Instruments by Charles Hoke 6

English Cathedrals (Fifth in Series) by Frank K. Owen 20

Poem: Diapason by Patricia Bever 25

Competition in Fort Wayne 26

How We Do It (First in Series) 37

Busy Fortnight in Chicago 39

Word on European Festivals 41

Aspects of Church Music in Worship by Robert G. Morey 43

CALENDAR 28

AGO CHAPTER NEWS 10-19

RCCO CENTER NEWS 22

EDITORIALS 24

LETTERS TO EDITOR 36

NUNC DIMITTIS 34

RECITALS 30-33

CLASSIFIED ADVERTISING 46-47

REVIEWS

Organ Music 8

Sacred Songs 8

Choral Performances 8

Choral Music 23

Records 25

Books 41

A *Reuter* ORGAN

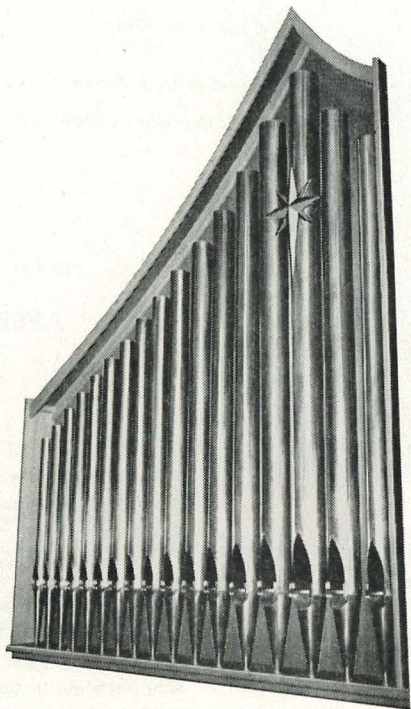
IN
ST. JOHN'S CHURCH
Norwood Parish
CHEVY CHASE, MARYLAND

THREE MANUALS
FORTY RANKS

THE *Reuter* ORGAN COMPANY
Lawrence, Kansas

Member of the Associated Pipe Organ Builders of America





Appearance Is Important Too

St. Paul's Evangelical Lutheran Church

Clarence, New York

By

Delaware Organ Company, Inc.

Tonawanda, New York

RX

**for Choir
Spring
Fever**

For people who love to sing, a new song is better than sulphur and molasses or even vitamin pills. Challenge them with the opportunity to create a thing of beauty, demanding all their heart, all their soul, all their mind and all their strength — for the glory of God — and you will discover new wells of enthusiasm. Fresh, clean copies of the four anthems described below, still smelling of printer's ink, will be sent to you at no charge if you mail the coupon below.

MY LORD CALLS OUT TO ME — Wihla Hutson bids fair to becoming one of the great composers for the church in our day. She is prolific and profound; furthermore, she is practical. The fact that she also writes so many excellent texts points both to a deep sincerity and a lively faith. In this useful and flexible anthem, she has scored the voices in two parts, higher and lower, so it can be sung with any combination of voices. Fresh, reverent, meaningful church music.
SA or TB or ST-AB (In one publication) .25

O MY SOUL, BLESS GOD THE FATHER — The graceful melody of this fine anthem is from an American folk hymn using the pentatonic scale. Walter Ehret selected a metrical paraphrase of Psalm 103 for the text, and created an anthem of beauty and restraint. It has both an immediate appeal and a long-lasting elegance.
SATB .25

DE PROFUNDIS — Houston Bright offers here an excellent piece for church, concert or festival. Performance time is about five minutes. He takes his text from Psalm 130, and either the Latin or the English text may be sung. Using both homophonic and contrapuntal techniques, he has achieved a chant-like quality in places that is suggestive of ancient organum, although contemporary in application. The sopranos divide in homophonic sections only; otherwise, it is in straight four-part style.
SATB .30

SONGS OF IMMORTAL PRAISE — If you have successfully introduced your choir to anthems in the contemporary idiom, they will welcome this robust, joyful song by Theron Kirk. It is easily within the abilities of volunteer choirs that like to sing with vigor and enthusiasm, and it would make an excellent springboard for uninitiated choirs.
SATB .25

SHAWNEE PRESS INC.
Delaware Water Gap, Pa.

D463

Please send single reference copies, at no charge, of the anthems I have checked below.

- De Profundis (A-682) My Lord Calls Out to Me (A-696)
 O My Soul, Bless God the Father (A-680) Songs of Immortal Praise (A-687)

Name
Address
City Zone State

**Summer Workshops
for 1963 Listed
for Convenience**

Just as last year, THE DIAPASON lists a number of summer workshops, institutes and conferences sent in, these for 1963. Most of them are beyond the scope of routine college summer sessions; some feature special guest staff members; most have specific emphasis on the organ or church music. No attempt has been made at completeness or detail; the order is alphabetical.

Alabama, University of, Tuscaloosa, Church Music Workshop, July 7-10. Elaine Brown, James Hart. Write Church Music Workshop, University, Ala.

Canacadea Chapter Workshop, Alfred University, July 14-19. Madeleine Marshall, Melvin LeMon, Robert Fountain, George Markey, Mr. and Mrs. Andrew L. Flanagan. Organ and choral. Write Lois Boren Scholes, Alfred, N. Y.

Colby Institute of Church Music, Waterville, Maine, Aug. 26-31. Write Prof. Everett F. Strong, Colby College, Waterville, Maine.

DePauw University Church Music Conference, Greencastle, Ind., April 23-24. Michael Schneider, Lewis Whitehart. Write Department of Church Relations, DePauw U, Greencastle, Ind.

Denver, University of, Master Classes and Vocal Camp, July 8-27. John Finley Williamson. Address Rhea B. Williamson, Box 212, Waverly, Pa.

Drew University Church Music Conference, Madison, N.J., May 4. Michael Schneider, Austin Lovelace, Robert Carwithen, Lester Berenbroick. Write Prof. Berenbroick, Drew U, Madison, N.J.

Eastman School of Music Workshop for Church Musicians, July 15-19. Leo Sowerby, Clarence Mader. Write Edward Easley, Eastman School of Music, Rochester 4, N.Y.

Evergreen Conference, Evergreen, Colo., July 29-Aug. 3 and Aug. 5-17. Thomas Matthews, Ronald Arnatt, William Lemonds, Preston Rockholt. Write Registrar, Evergreen Conference, Evergreen, Colo.

Michigan State U Church Music Workshop, July 7-12. William Lemonds, Mrs. William Neidlinger, John Ferris, Robert Hieber, Corliss Arnold. Write Church Workshop, Continuing Education Service, Michigan State U., East Lansing.

Presbyterian Conference on Church Music, Montreat, N.C., July 18-24. Charles Hirt, Lloyd Pfautsch, Marilyn Mason, Norma Lowder, Alfred Haas. Write Haskell Boyter, Box 1176, Rich-

mond, Va.
Redlands, University of, Workshop, May 4. J. William Jones, Dale Wood, Charles Davis Smith. School of Music, University of Redlands, Redlands, Cal.

St. Olaf College Organ and Choir Workshop, Aug. 11-17. Arthur Poister, Olaf Christiansen, David N. Johnson, Kenneth Jennings. Write David M. Johnson, St. Olaf College, Northfield, Minn.

Susquehanna University Music Institute, June 23-29. Marilyn Mason, Mabel Boyter, Lillian Knowles, John Magnus, Edgar Brown, Ifor Jones. Write Dr. Jones, Susquehanna U., Selinsgrove, Pa.

Union Seminary Alumni Workshop, June 24-27. Mildred Andrews, Thomas Dunn. Summer session July 1-Aug. 9. Dunn, Andrews, Daniel Pinkham, Robert Crandell, Eugenia Earle, Carl Parish, guests.

Valparaiso Church Music Seminar, April 18-21. William Kroeger, Carl Schalk, Leland Sateren, Daniel Moe, Richard Hillert, John Rieck, Philip Gehring, Michael Schneider, Richard Wienhorst, Herbert Neuchterlein, William Eifrig. Write Director of Student Services, Valparaiso University, Valparaiso, Ind.

Wa-Li-Ro School for Choirmasters, July 8-12. Boys camps June 24-July 22. Christopher H. Dearnley, Leo Sowerby, Paul Allen Beymer. Write Mr. Beymer, Christ Church, Shaker Heights 22, Ohio.

Washington University Summer Session, guests Jennie Tourel, Rosalyn Turreck, Robert Wallenborn, Paul Pisk. Write Chairman, Department of Music, Washington U, St. Louis 30, Mo.

Westminster Choir College Summer Vocal Camp, July 1-20. James C. McKeever, director. Write Registrar, Westminster Choir College, Princeton, N.J.

Wisconsin, University of, Church Music Conference, July 31-Aug. 2. Madeleine Marshall, Edward Mondello, Robert Hieber. Write Music Department, Extension Division, Madison 6, Wis.

American Lutheran Church Institutes on Worship and Church Music. Texas Lutheran College, Seguin, Tex., June 16-21. Christ Lutheran Church, Chevy Chase, Md., June 25-28. Wartburg Seminary, Dubuque, Iowa, July 9-12. Carthage College, Kenosha, Wis., July 15-19. Augustana College, Sioux Falls, S.D., July 21-26. St. Olaf College, Northfield, Minn., July 22-26. Our Savior's Lutheran Church, Great Falls, Mont., Aug. 5-9.

JAMES PALSGROVE was moderator of a panel Feb. 26 on the organization and activities of the joint commission on church music of the Protestant Episcopal Church held at St. Thomas parish house; Alec Wyton outlined the history of the commission.

THE COLBY INSTITUTE OF CHURCH MUSIC

Eighth Season

August 26-31, 1963

For church organists and/or choir directors, in active service or prospective

Instruction in all levels: advanced, intermediate, elementary

The Institute offers also special guidance for musicians working in churches of the smaller communities

**CLASSES DISCUSSIONS RECITALS
EXHIBITS SOCIABILITY**

All the physical, cultural and recreational resources of Colby College are available to the students

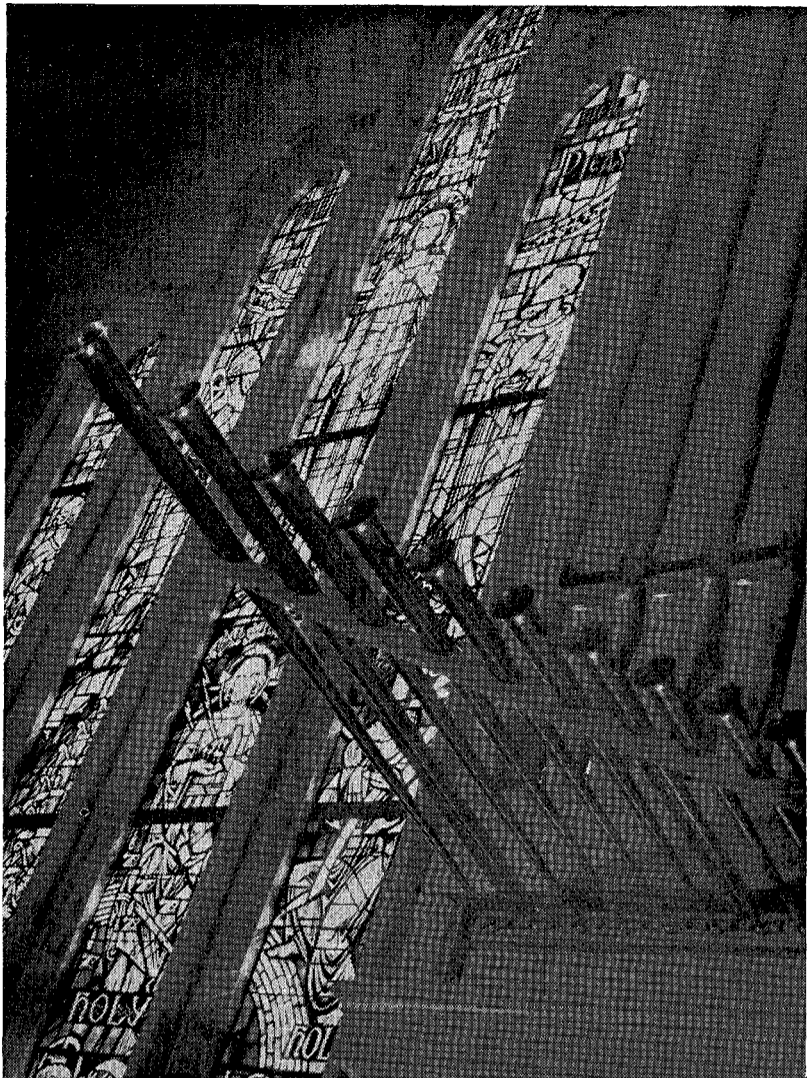
For information address

Professor Everett F. Strong, Colby College, Waterville, Maine

ORGAN AND CHURCH MUSIC

**Fenner Douglass
Garth Peacock
Haskell Thomson
David Boe**

**OBERLIN CONSERVATORY OF MUSIC
OBERLIN, OHIO**



St. Olaf College

ORGAN
AND
CHOIR
WORKSHOP
AUGUST 11-17, 1963

***faculty:** Dr. Arthur Poister, organ
Dr. Olaf C. Christiansen, choral
Dr. David N. Johnson, keyboard
Prof. Kenneth Jennings, conducting
Rev. Clifford Swanson, chaplain

***tuition, room and board, complete:** \$40.00

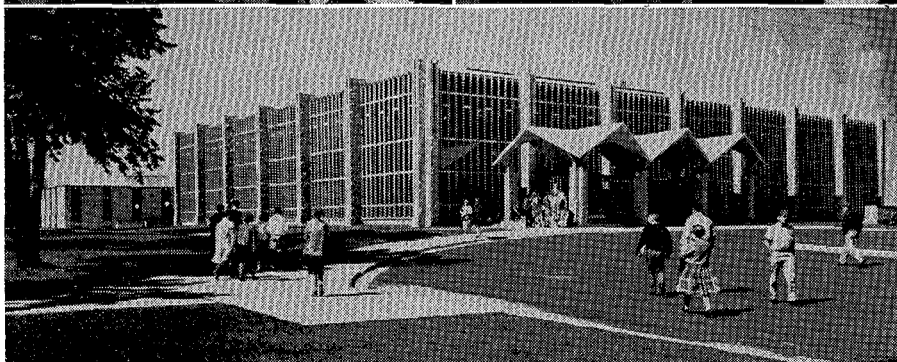
***Chapel organ:** 86 rank Schlicker

***college credit available**

***we welcome your family:** meals and recreation in air-conditioned St. Olaf Center; reduced costs for children; on-campus swimming, sports

***for information:**

Dr. David N. Johnson, Workshop Coordinator
St. Olaf College
Northfield, Minnesota



MUSIC for HOLY WEEK and EASTER

ORGAN and BRASS

Flor Peeters	Chorale—Fantasy on "Christ the Lord Has Risen." For 3 Trumpets, 1 Trombone and Organ.	2.50
T. Dubois	Alleluia (Arr. by Chester Kingsbury) For 3 Trumpets, 1 Trombone and Organ.	1.50

ORGAN and PIANO

Camil Van Hulse	Easter Morn.	1.25
-----------------	--------------	------

ORGAN SOLO

Seth Bingham	He is Risen (Fantasy on Easter Themes)	2.00
Graham George	Two Preludes on "The King's Majesty"	.75
Russell Green	Fantasy on "St. Theodulph"	.75
Marcel Dupre	Alleluia Pascal (Choral and Fugue)	3.25
Sidney S. Campbell	Variations on "Vexilla Regis"	1.50

VOCAL SOLOS

Richard H. Williams	By the Cross. Duet for Soprano and Alto	.75
Robert L. Bedell	Two Songs for Holy Week. High, Low or Med.	.50
Mark Andrews	Easter Dawn. High	.50
Clarence Dickinson	Roads (Palm Sunday). Low	.50
Robert Graham	At the Cross (Holy Week). Med or Low	.60
G. F. Handel	I Knew that My Redeemer Liveth. High	.90
Edward F. Laubin	He is Risen. High	.50
Louie White	This Son, So Young. (Ascension). High	1.50
W. S. Sterling	Ride On! Ride On! High	.50

Approval copies sent on request

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street

New York 17, N. Y.

ORGAN with Instruments

by CHARLES HOKE, AAGO

for the St. Joseph Valley AGO Chapter, Feb. 11, 1963

In our day we have perhaps grown too accustomed to using the organ in church only as a solo instrument or in accompanying the choir and congregation. In earlier times, considerably greater use was made of the organ in combination with strings, woodwinds, and brasses, and this not alone for concert or festival purposes, but as a part of the church service itself. Witness, for example, the single-movement "sonatas" composed by Mozart; 17 of them, which are sometimes called Epistle sonatas because they were played between the reading of the Epistle and the Gospel. In cantata and oratorio accompaniments, the organ figures in only a minor way in works of such composers as Bach; small orchestras are called for. Impressive ceremonial uses of trumpets have been widespread for centuries, perhaps most notably in the English cathedrals.

Apart from church music, there are important concert works in which both organ and orchestra are set off against each other, or trade roles of solo and accompaniment — examples from the writings of Handel, Saint-Saëns, Jongen and Poulenc come to mind readily. Mostly in modern times, solo instruments or very small combinations of instruments with organ have been used by numerous composers upon both sacred and secular motivations. A great deal of music originally for organ alone and also many choral-work excerpts lend themselves admirably to transcription for small ensembles of various kinds with organ.

With all this musical material at hand, more and more of our resourceful organists have been making use of ensembles with organ and using instrumental accompaniment for choral works, and the practice is certainly blessed by

long-established tradition. The use of instruments does, however, demand rather thoughtful preparation, and our first obligation is to be certain that the character of such music is in fact worshipful above all else, and not just so much arrogant display. Music of any sort in worship is necessarily an act of worship, not for the edification and impression of man, but given unto the glory of God.

We would further seek to preserve good musical taste and performance decorum, and to live within the limitations of our resources. As a matter of good taste, for example, let us not bring a cellist into the organ loft to saw out The Swan in the middle of the service. This is a fine 'cello piece, but seems quite irrelevant to the proceedings in the house of the Lord. There is much material we can instead choose having very direct liturgical relevance if we wish, and endless numbers of works displaying characteristic inspirations and moods apropos to worship. Actually, there is so much music we might use that we might well remind ourselves, as another matter of preserving good taste, not to overdo the use of instruments as we might be tempted sometimes. It would be just like overdoing great choral displays, as with monster-sized massed choirs for festival season services. Great showmanship and worship do not go well together.

Being rather specific about some other points of taste and decorum:

- (1) Instruments of tonal character bearing distinctly secular associations to the lay listener are best avoided in church (e.g., saxophones).
- (2) Single string instruments or very small string groups seem to be less



JON SPONG

SEASON 1963-64

"SMALL - COMMUNITY PROJECT"

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

THE PURPOSE OF THIS PROJECT IS THREE-FOLD:

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

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

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

BOOKING DATES NOW BEING ARRANGED FOR THE SEASON

WRITE
or wire
NOW!

Management: E. W. HEAD
1509 E. Hanna St.
Tampa 10, Fla.



UNION THEOLOGICAL SEMINARY

New York City

School of Sacred Music

ROBERT BAKER, S.M.D., Director

SUMMER SESSION 1963

JULY 1 to AUGUST 9

Resident Faculty

- EARL F. BERG**
*Director of the Summer Session
Conducting and Chorus*
- MARY G. BROWN**
Youth Choirs
- JOHN HUSTON**
*Oratorio, Anthem and
Solo Accompaniment*
- WILLIAM GEPHART**
*Coaching Sacred
Vocal Repertory*

Special Lecturers

- THOMAS DUNN**
*Cantata Singers, New York
Reading of Bach, St. John Passion
July 8*
- DANIEL PINKHAM**
*King's Chapel, Boston
Contemporary Church Music
July 24, 25*

Private instruction in organ, harpsichord, voice, theory and composition. A summer chorus rehearses three times weekly in preparation for a program at the end of the session.

Guest Faculty

- MILDRED ANDREWS**
*University of Oklahoma
Organ Repertory and
Service Playing*
- ROBERT CRANDELL**
Choral Repertory
- EUGENIA EARLE**
*Mannes College of Music
Harpsichord Repertory*
- CARL PARRISH**
*Vassar College
Music of the Baroque*

Faculty Recitals

- ROBERT BAKER**
Organist
- EUGENIA EARLE**
Harpsichordist
- DONALD McDONALD**
Organist
- JOHN HUSTON**
Organist

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

useful with organ than groups that would qualify as string orchestras. (3) Instrumentalists need to be especially careful to achieve the best possible intonation (in-tuneness), considering the perfect in-tuneness of the organ. Many players, especially of strings, tend to sharp in higher tessiturae (they don't admit this, but they sound better to themselves that way!); this is tolerable with piano accompaniment, where the dynamic level of the struck string dies away and because the high end of the piano is tuned a little sharp anyway quite often, but the organ has a persistent tone and is tuned in perfect octaves from top to bottom.

(4) What the organist gets from a tremulant is what an instrumentalist often calls "vibrato" in his playing; the most discreet use of both tremulants and "vibrato" is necessary. The organ tremulant belongs only in a very few solo lines, certainly not in block harmony behind the solo instrument nor in polyphony. Brasses especially need to almost totally avoid vibrato. Celeste ranks are also generally to be avoided, and used only where their appropriateness is obvious.

(5) The organist must be careful to play with tonal "presence" approximately equal to that of the soloist or ensemble. Please recognize that this is not the same thing as saying "at the same dynamic level." In plain English, don't play the organ behind closed swell shutters so it sounds like the organ is playing over in the next block. Secure dynamic control instead by registration, keeping shutters open. If you insist on swell shading all the time, accord the instrumentalist equal treatment; make him stand up on the walkway inside the swell box so you can shade *him* too.

(6) Give some thought to choosing stops of scales reasonably akin to the scale of the instrumental tone you are accompanying; to give negative examples, don't accompany a

single oboe with a big Great-organ open flute, and don't back up a trumpet or two with nothing but thin-scaled string stops.

(7) Instrumentalists should present themselves with proper decorum in the chancel or gallery; this includes the use of vestments if possible (no floppy loose sleeves wanted!), and also dictates that they shouldn't have to parade all over the chancel to get into and out of playing position. They should not stand in front of the communion table or altar. The less visual distraction presented, the better. Tuning-up should be done before the congregation arrives insofar as possible. Wind instruments require thorough warming-up before tuning, and then must be kept warm by the player in an inconspicuous manner until used.

By all means use discretion in choosing players. If the only ones available are rank amateurs and they sound that way, better let them do their practicing before audiences somewhere other than in church, where obvious technical inadequacies would detract from or destroy any worshipful purpose. Remember, too, that it is unwise to exceed the musical limitations of the available organ. It seems pointless to attempt contrapuntal works on some 1915-vintage collection of overscaled 8-foot stops or a characterless electronic instrument; neither possesses the potential for clarity which is demanded by polyphonic music. Stick to things like "Auld Lang Syne," (?) or else let an instrumental ensemble play without organ, or else change churches.

Should there be a separate director for an instrumental group? It might really be very necessary and unavoidable; but if it is possible, learn to do without a non-playing director if he would have to be visible to the congregation. A really well-developed sense of musical comradeship between reasonably compatible musical personalities can make separate direction of even a large ensemble unnecessary. This comradeship we speak of might require some cultivation on the part of keyboard players who

have not themselves played other instruments in chamber groups, orchestras or bands.

There exists an abundance of musical material for organ-plus-ensemble use. But only some of it is already arranged and printed and ready to use. We have appended a "starter" list which will at least steer you to the right publishers, who have a good deal more to offer. The material that *isn't* ready-made you ferret out yourself and enjoy arranging to suit yourself, starting with organ, choral and perhaps other sorts of music already at hand. This do-it-yourself approach requires only a modicum of good taste, a little familiarity with what instruments can do (some of which you can learn from orchestration textbooks), a little score-paper and a bit of time and patience. Black ink, too. Listed below, to spur your thinking, are just a few of literally hundreds of chorale-preludes which can be taken apart and put back together again interestingly using a variety of instruments; we refrain from saying *what* instruments and how many because that would take some of the fun away from you. Good luck!

Ready-made:

- Purcell-Ceremonial Music, trumpets and organ (Mercury)
- Bach-My Spirit Be Joyful (2 trumpets — Mercury)
- Bender-Fantasy; Come, Holy Ghost (brass — Concordia)
- Wright-Fantasy on "Wareham" (brass, congregation — Gray)
- Sowerby-Ballade (English horn, viola, clarinet — Gray)
- Sowerby-Festival Musik (brass — Gray)
- Koetsier-Partita (English horn — Done-mus)

Bach Chorale-Preludes for Do-It-Yourself Enthusiasts:

- Nun komm der Heiden Heiland (18, ornamented soprano)
- Nun danket (18)
- Herr Jesu Christ, dich zu uns wend (18)
- Wachet auf (Schübler)
- In dulci jubilo (Slow trio)
- Liebster Jesu (Orgelbüchlein)
- Schmucke dich (18)
- Dies sind die Heiligen Zehn Gebot (Clavierübung)
- and Brahms. O wie selig; O trauerigkeit; Herzlich thut (pedal cantus)

GEORGE	FAXON	Southern
EDGAR	HILLIAR	New England
LEONARD	RAVER	Regional
JOHN	WEAVER	Convention
BERJ	ZAMKOCHIAN	

Recitals

Choral and instrumental programs

Theater organ

General Headquarters:

Statler-Hilton Hotel

Reservations: David Harper

Emmanuel Lutheran Church,

Hartford, Conn.

JUNE 23-26, 1963

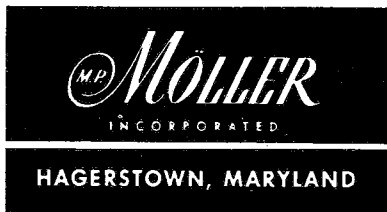
in

HARTFORD, CONNECTICUT

ST JOHN'S LUTHERAN
CHURCH OF
LINCOLNWOOD
CHICAGO,
ILLINOIS

•
THREE MANUAL
GREAT AND
PEDAL EXPOSED

•
JOHN OLIVER
ORGANIST



Renowned For Pipe Organs Since 1875

Choral Performances

Many programs of major choral performances have been mailed to us since our last issue went to press. Some of the events take place as late as Palm Sunday, but were still too late for our calendar feature, which, let us emphasize again, runs from the 10th of the current month through the 9th of the next month; let us also point out that material for it, as is equally true for all regular news, must reach our office by the morning of the 10th of the month preceding date of publication.

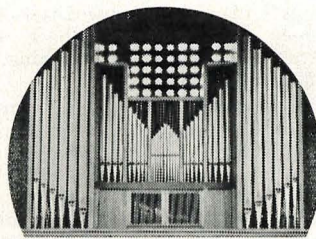
Among programs arriving were: *Dona Nobis Pacem*, Vaughan Williams, Church of the Covenant, Cleveland. Henry Fusner; Service music of the 16th, 17th and 20th centuries and excerpts from Honegger's *King David*, Church of the Ascension, New York City, Vernon de Tar; *Judas Maccabaeus*, Handel, Central Presbyterian, Louisville, Ky., G. Maurice Hinson; Cantatas 12, Weinen, Klagen, and 78, *Jesu, der du meine Seele*, St. Luke's Chapel, Trinity Parish, New York City, Clifford Clark; Mozart Mass in C minor, St. Michael's College, Winooski Park, Vt., William Tortolano; Buxtehude *Jesu Joy and Treasure*, Bach Cantata 12, Weinen, Klagen and Magnificat, Peeters, First Baptist, Brockton, Mass., Russell I. Clapp; Bach Cantatas 170, O Blessed Rest, and 82, *It Is Enough*, Christ United Presbyterian, Canton, Ohio, Paul Reynolds; Handel's *Dettingen Te Deum* and *Triumphal Entry*, Emma Lou Diemer (commissioned) National Christian Church, Lawrence Schreiber; Mendelssohn's *Elijah*, St. Mark's in-the-Bouwerie, New York City, George Powers; Bach's *St. John Passion*, Chapel of the Intercession, New York City, Clinton Reed; Brahms *Requiem*, St. James Episcopal, West Hartford, Conn., John M. Doney, and Wayne State University, Detroit, Valter Poole and Malcolm Johns; *Verdi Requiem*, Grace Methodist, Baltimore, Bruce Eicher; Bach Cantata 80, *Schmucke dich*, Erskine and American Church, Montreal, George Little; Handel's *Jesus, Sun of Life, My Splendor*, Concordia Seminary Chorus, St. Luke's Lutheran Boy Choir, St. Luke's Lutheran, Chicago, Fred Precht and Daniel C. Brockopp.

Sacred Songs

Songs this month are in a single category.

Oxford has Three Spirituals (very familiar ones!) arranged rather freshly in medium range by Philip Hattey.

Margaret and George Drynan have done a little original spiritual, *Including Me*, for Gordon V. Thompson; children will like it.



New Organ Music

Organ music this month is not particularly distinguished in quality and is largely designed for routine service use by average players. Probably this is as it should be. Some of the music, as usual, is in the hymn-prelude category, a classification apparently in ever-growing favor.

Abingdon Press has *Thirty New Settings of Familiar Tunes* by Harald Rohlig — rather easy one-stanza settings of tunes common to most hymnals. More extended and more complex is W. Lawrence Curry's *Prelude on Bremen*. R. Evan Copley's *Toccata* begins with a showy pedal solo and goes on to various bravura devices to exhibit nimble fingers. Gardner Read's *Quiet Music* is in a rather lush Romantic idiom, not this composer's most effective mood. All of these Abingdon issues have pipe and Hammond indications. The publisher's *Thirteen Service Pieces for the Church Pianist* by Jan Bender pose a serious question. Would a church pianist capable of playing this music be likely to limit himself to Mr. Bender's rather austere Germanic style?

H. W. Gray's hymn-prelude offerings this month are two on *The King's Majesty* by Graham George which are suggested for performance consecutively. The small first one seems to us prelude material, the other bigger one is perhaps a postlude. Gerry Hancock's *Air* starts meditatively and develops fairly soon to a big climax and then a dissolution to a quiet close.

Concordia publishes a set of *Festival Preludes on Six Chorals* by Jan Bender. These are large-scale settings of widely known chorale tunes set with skill and imagination; they are for experienced organists who practice.

The University of Kentucky Press has issued an interesting, curious set of *Nine 17th Century Organ Transcriptions from the Operas of Lully*. These have value both as historical information and as music. Almonte C. Howell, Jr., is editor; his notes are very readable. The music printing is by a photo process.

A volume 1 of a projected series by Brodt Music Company called *Organ Music for Worship* is largely of the hymn prelude genre. Richard Peek is the editor and contributes two of the

seven pieces. Alan Walker, Everett Jay Hilty, Hermene Warlick Eichhorn, Austin Lovelace and Robert Schaffer furnish the others which maintain a fairly high average.

French Masterworks for Organ edited by Alexander Schreiner (J. Fischer) is a useful collection of movements by Widor, Vierne, Gigout, Mulet and one or two others which might especially serve teachers. Dr. Schreiner has also made a simple arrangement of the Bach arioso which is the *Sinfonia* from Cantata 165. Louis Balogh has a big *Sortie on O Filii et Filiae* which will be too late for many players to include in this year's Easter organ music. Camil Van Hulse's *Marche Pontificale*, written originally for a family wedding, would serve that purpose as well as for other kinds of processions. These Fischer issues have pipe and Hammond markings.

Arthur Wills' *Alla Marcia* (Novello) is likewise well-made march material.

A set of hymn preludes on tunes from the Catholic hymnal *Cantus Populi* is a publication of McLaughlin and Reilly entitled *Gloria Deo*. Some of the hymns are also in regular use in Protestant churches and all of the eight contemporary composers are familiar to our readers: Ronald Arnatt, Nancy Plummer Faxon, George F. McKay, Everett Titcomb, Camil Van Hulse, Noel Geomanne, Joseph J. McGrath and Flor Peeters.

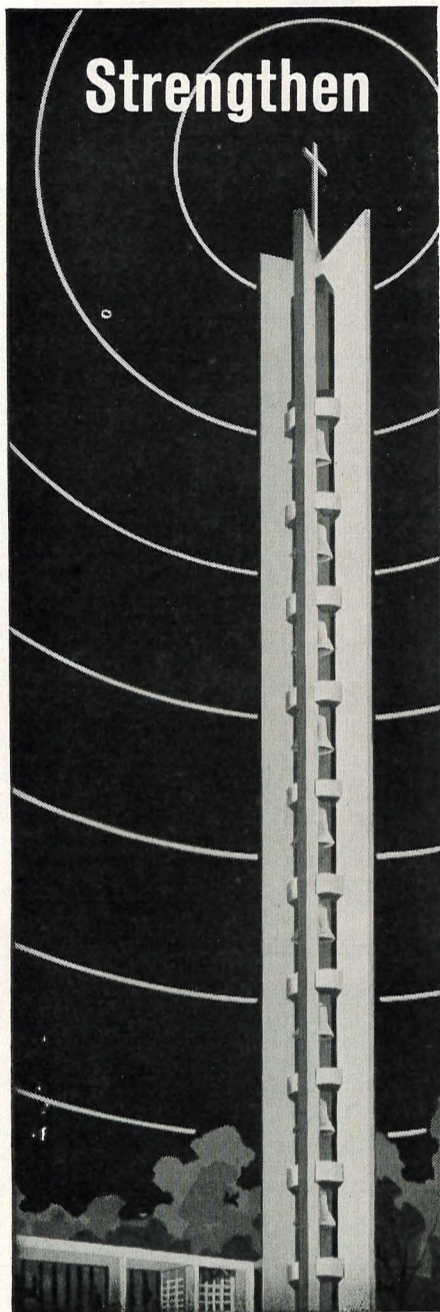
Among the best of the month's hymn-based works are *Four Chorale Preludes* by Eugene Hill (Waterloo, Ont. Music). The tunes are St. Columbia, Hyfrydol, St. Botolph and Praise My Soul. More in the nature of a recital piece is Gwilym J. Bevan's *Metrical Psalm-Prelude on Dunfermline*, in a bravura idiom. — FC

FLEISCHER GUEST OF SMU AT CHURCH MUSIC WORKSHOP

Dr. Heinrich Fleischer, University of Minnesota, was guest of Southern Methodist University Feb. 4 at its annual church music workshop. In his morning lecture entitled *The Organist as Mediator between Past and Present*, Dr. Fleischer discussed problems of style and performance practice as they affect present-day performance of early music. He played a Bach recital at Perkins chapel at the close of the day; the program appears in the recital section.

In the afternoon, a choral repertoire session was held by Dr. Travis Shelton, professor of music education. Dr. Robert Anderson, of the organ faculty, was in charge of an organ repertoire session.

MYRON McTAVISH played the organ part of the *Saint-Saëns Symphony* 3 Feb. 4 with the Monterey County Symphony in Carmel by the Sea and Salinas, Cal., before capacity audiences.



STRENGTHEN YOUR CHURCH'S APPEAL IN YOUR COMMUNITY!

Thousands of churches are reaching out with Schulmerich® Bells! Pastors are seeing their churches take on a greater significance in the community. With Schulmerich Carillons as their voice, strange faces become familiar, pews fuller.

There is a Schulmerich Carillon to fit every budget, many being provided through donors. No bell tower is needed. Write for details. No obligation.

SCHULMERICH CARILLONS, INC.

4143 CARILLON HILL • SELLERSVILLE, PA.

World's Most Honored Name in Carillons, Bells, Chimes.

©T.M. Schulmerich Carillons Inc.



Associated pipe organ builders of america

**A
P
O
B
A**

"... Praise Him with organs ...
Let everything that hath breath praise the Lord"

— Psalm 150

write for free booklet
1133 N. La Salle
Chicago 10, Ill.

George Markey

Organ Virtuoso

In England

PORTSMOUTH EVENING NEWS, TUESDAY, JANUARY 15, 1963

ORGAN RECITAL AT THE GUILDHALL

If George Markey, organist of the Madison Avenue Presbyterian Church, New York, who gave a recital at the Guildhall, last night, is not yet as well known in England as some of the Continental organists who visit us, it seems probable that he soon will be.

In a programme played entirely from memory he showed both technique and musicianship and had obviously taken much care and trouble with his registration.

An Introduction and Toccata by William Walond, 18th Century English composer, began with all due stateliness, and nothing was lost of the cheerful vigour with which it closes.

Two Chorale Preludes, one by Buxtehude, played with quiet good taste, and one by Bach where bustling, intricate manual arts are heard against the chorale tune in the pedals, led to the first large scale work, the Bach Prelude and Fugue in A minor, in which the steady pace, firm rhythm and clear part-playing showed the recitalist to be not merely a virtuoso but a scholarly musician.

Although Mendelssohn's organ music may sound sentimental in part to modern ears, there is no denying the effectiveness of the Sonata No. 1 in F minor, particularly the robust first movement.

GENIAL LARK

The Carnival Suite by a contemporary American composer, Robert Crandell, organist of the First Presbyterian Church, Brooklyn, is a sort of genial lark for the organ. It was clearly not intended as a triumph of liturgical music but it makes a diverting recital piece and was played with colorful registration and the technical adroitness we came to take for granted as the evening went on.

In his Benedictus, Max Reger, the 19th Century German organist, was in a contemplative mood and the work made a good precursor to the final display of virtuosity provided by a French Toccata. George Markey took its difficulties in his easy stride and closed a memorable recital.

L.S.B.



In Mexico

Mexico City
Ultimas Noticias

"regarding the performance, we must emphasize the solid technique, the sharp and delicate feeling of phrasing, and the extraordinary sensitivity of the young North American artist. He also has an admirable imagination in organizing (or setting up) combinations of Organistic colors of great beauty, full of variety and constant interest."

American Guild of Organists

Chapters in Every State

Organized
April 13, 1896.
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 17, 1896



Amended Charter
Granted
June 17, 1909
June 22, 1934
Sept. 24, 1954

Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council

National Headquarters: 2010 International Building, Rockefeller Center,
630 Fifth Avenue, New York 20, N. Y.

NATIONAL OFFICERS

President

HAROLD HEEREMANS, FAGO, CHM, FTCL

Vice-President

GEORGE MEAD, MUS DOC, AAGO

Secretary

CHARLES DODSLEY WALKER, FAGO

Treasurer

J. CLIFFORD WELSH, AAGO, LTCL

Registrar

HUGH MC EDWARDS, AAGO

Librarian-Historian

S. LEWIS ELMER, LHD, AAGO, FTCL
FRCO, FCCO

Auditors

JACK H. OSSEWAARDE, MMUS, AAGO
ALEC WYTON, FRCO, CHM, FAGO

Chaplain

THE REV. JOSEPH FOLEY, CSP, CHM

COUNCIL

SETH BINGHAM, MUS DOC, FAGO
RAY F. BROWN, MUS DOC, AAGO
T. FREDERICK H. CANDLYN, MUS DOC
LILIAN CARPENTER, FAGO
DONALD COATS, MSM
CLARENCE DICKINSON, MUS DOC, AAGO
VIOLA LANG DOMIN, AAGO
THE REV. HUGH GILES, DSM
ALICE GORDON-SMITH, AAGO
MARGUERITE HAYES, AAGO
DAVID HEWLETT
JOHN HOLLER, AAGO
JOHN HUSTON, MSM
ROBERT LEE MAHAFFEY, MUSM, FAGO, LTCL
CHM
GEORGE MARKEY, MUS DOC, FAGO
CLAUDE MEANS, FAGO, FTCL
ALBIN DUNSTAN MC DERMOTT, MA, AAGO
RUTH MILLIKEN, MS, AAGO
CLINTON REED, AAGO
LILY ANDUJAR ROGERS, FAGO
ALLEN SEVER, MSM, AAGO
HAMPSON A. SISLER, MD, FAGO, LTCL
SVEND O. TOLLEFSEN, FAGO, LTCL, MM
M. SEARL WRIGHT, FAGO, FTCL
(REGIONAL CHAIRMEN & DEANS, EX OFFICIO)

National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 13, 1963, at three o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City, for the following purposes: (1) To elect national officers and councillors; (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meeting held by local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot with proxy to national headquarters so that it will be received before May 13. National ballots in quantities are being sent to every dean, thus enabling all members of chapters and branches to vote in the national election.

Nominations for National Officers

PRESIDENT — Harold Heeremans, FAGO, ChM, FTCL. Organist and choirmaster, First Unitarian Church, Brooklyn, N.Y. Chairman, department of music, University College, New York University.

VICE-PRESIDENT — George Mead, MusDoc, AAGO. Organist and choirmaster, Trinity Church, New York City. Conductor, Down Town Glee Club. Opera translator, composer and arranger (ASCAP). Winner, AGO DIAPASON prize for organ composition.

SECRETARY — Charles Dodsley Walker, FAGO. Organist and choirmaster, Church of the Heavenly Rest, New York City. Founder and conductor, Canterbury Choral Society. Faculty, school of sacred music, Union Theological Seminary.

TREASURER — J. Clifford Welsh, AAGO, LTCL. Organist and master of the choristers, Trinity Cathedral, Newark, N.J. Organist and director of music, Temple Sharey Tefilo, East Orange, N.J.



At the Tulsa Chapter's reception following William Teague's recital Feb. 5 are pictured, left to right: Douglas Nelson, treasurer; Eleanor Hawn, dean; Dubert Dennis; Mr. Teague; Jean Gentry Waits; Dr. Thomas Matthews, organist of the host Trinity Church; James Boles, sub-dean, and the Rev. William Weldon, registrar. Presiding at the table is Marie M. Hine, dean emeritus.

REGISTRAR — Hugh McEdwards, AAGO. Organist and choirmaster, All Saints' Church, Great Neck, N.Y.

LIBRARIAN-HISTORIAN — S. Lewis Elmer, LHD, AAGO, FTCL, TRCO, FCCO. President of AGO, 1943-1958.

AUDITOR — Jack H. Ossewaarde, AAGO. Organist and choirmaster, St. Bartholomew's Church, New York City. Faculty, Union Theological Seminary.

AUDITOR — Alec Wyton, FRCO, ChM, FAGO, FRCCO. Organist and master of choristers, Cathedral of St. John the Divine. Associate professor of sacred music, Union Theological Seminary.

CHAPLAIN — The Rev. Terence J. Finlay, DD. Rector, St. Bartholomew's Church, New York City. Formerly rector of churches in Winnipeg and in London, Canada. Chaplain with the Royal Canadian Navy in World War 2.

COUNCILORS (term ending 1966 - eight to be elected).

R. Noel Amend, FAGO. Organist and choirmaster, Grace Episcopal Church, Jamaica, L.I., N.Y. Winner of Fellowship half-prize, 1962.

Roy A. Anderson, AAGO, ChM. Organist and choirmaster, St. Paul's Episcopal Church, Glen Cove, N.Y. Director, boys choir, Holy Family R.C. Church, Flushing, N.Y. Charter member and past-dean, Queens Chapter.

John F. Cartwright, AAGO, FTCL. Organist and choirmaster, Church of the Epiphany and Temple Israel, New York City. Soloist's diploma, New England Conservatory. Graduate of Juilliard School of Music.

Gene Driskill. General Chairman, Los Angeles County national convention. Chairman, National AGO publicity committee.

Royal R. Duckworth, FAGO, ChM. Minister of music, First Reformed Church, Passaic, N.J. Graduate of Grinnell College and of Juilliard School of Music.

Stuart Gardner. Organist and choirmaster, The Little Church Around the Corner. Conductor of boys' choir, New York Pro Musica. Member of the executive committee, New York City Chapter.

Edgar Hilliar, Director of Music, Church of St. Mary the Virgin, New York City. Faculty, Pius X School of

Liturgical Music and Manhattanville College of the Sacred Heart, Purchase, N.Y.

Norman Hollett, FAGO, ChM. Organist and choirmaster, Cathedral of the Incarnation, Garden City, N.Y. Conductor, Long Island Choral Society. Past-dean, Long Island Chapter. Two terms on national council.

T. Charles Lee, DSM. Organist and choirmaster, Brick Presbyterian Church, New York City. Music director, Oratorio Society of New York.

Felix McGuire, AAGO. Organist and choirmaster, Christ's Church, Rye, N.Y. Organist for NBC Symphony under Toscanini.

Anne Versteeg McKittrick, FAGO, ChM, FTCL. Organist and director of the choirs, Grace Church, Brooklyn Heights, N.Y. Student of Frank Wright, G. Darlington Richards and Norman Coke-Jephcott.

Robert Owen. Organist and choirmaster, Christ Church, Bronxville, N.Y. Graduate of Oberlin and Paris Conservatoire. Recorded for Aeolian-Skinner, Westminster Records and RCA Victor.

Frank Cedric Smith, ChM, LTCL. Organist and choirmaster, Grace Church, New York City. Music master, Grace Church School.

Grant McK. Smith, AAGO, FTCL. Organist and master of choristers, Church of St. Luke and St. Matthew, Brooklyn, N.Y. Organist and teacher St. Peter's School, Peekskill, N.Y.

Frederick Swann. Organist The Riverside Church, New York City. Director of music, Interchurch Center, New York City. Concert artist with Lillian Murtagh Management. Summer faculty, Teachers College, Columbia University.

John Upham, AAGO, LTCL. Organist, St. Paul's Chapel, Trinity Parish, New York City. Organist, Congregation B'nai Jeshurun.

David S. Walker. Director of Music, Lutheran Church of the Good Shepherd, Queens Village, N.Y. Music faculty, Queens College of the City University.

Nominating Committee — Lily Andujar Rogers, FAGO, chairman; Dr. Melville Charlton, AAGO; Norman Hollett, FAGO, ChM; Claude Means, FAGO; E. Bronson Ragan, FAGO.

CHARLES DODSLEY WALKER
National Secretary



BUILDERS OF ORGANS SINCE 1898

Hillgreen, Lane and Co.

ALLIANCE, OHIO

Your inquiry is invited . . .

Represented by
JOHN G. WATERS
P. O. Box 229
POMPTON LAKES, NEW JERSEY

J. ALEX KOELLEIN JOHN R. WOOD
NASHVILLE, TENN. DALLAS, TEX.
JOHN McCLELLAN D. BYRON ARNESON
WICHITA, KAN. MINNEAPOLIS, MINN.

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.



Robert O. Hoffelt, Wilbur Forchler and Amelia Smith receive news of the selection of the Jacksonville, Fla. Chapter to host the Southeastern regional convention June 3, 4 and 5.

Mrs. Smith and her committees have planned a program in record time. After a sister city relinquished the convention, Regional Chairman A. Elbert Adams requested Jacksonville to take over. In two weeks' time the entire three-day conclave was planned, including pre- and post-convention surprises. By March 1 more than 900 AGO members in Florida, Georgia, South and North Carolina were on the mailing list to receive announcements and registration forms.

The outstanding program already includes: Dr. George Volkel in recital and conducting a class in hymn playing; Dean Robert O. Hoffelt of the host chapter conducting Verdi's Requiem; Anna W. Bair, AAGO, Winston-Salem, N. C., just returned from a study of boy choirs in England, in a demonstration lecture on this specialty; Walter N. Hewitt, AAGO, ChM, Winter Park, conducting a choral workshop; Dean-elect Robert Hutchinson in charge of the traditional "four-state" recital to be played on the new Möller in the South Jacksonville Presbyterian Church.

An excursion to St. Augustine will include a recital by Kenneth Runkel, FAGO, preceding the Guild service with its colorful process of clergy, choir and academic members.

Student competitions will be held to select the regional representative for the national contest at the Philadelphia convention in 1964.

Headquarters will be the Bolles School on the St. John's River in South Jacksonville. The entire campus — swimming pool, tennis courts and even the football and drill field — will be available to delegates. LORENE DINNING

Charleston

Church music in England was the subject of an informal talk by the Rev. Dr. Frank Coventry of London at the Feb. 4 meeting of the Charleston, S. C. Chapter at St. Philip's Episcopal Church. It was interesting to discover that church musicians have the same problems on both sides of the Atlantic. Dorothy M. Bollwinkle was hostess at the reception which followed the meeting. SUSANNE L. TAYLOR

BIRMINGHAM FESTIVAL

The Birmingham, Ala. Chapter held its annual Guild Festival Service March 5 at the Highlands Methodist Church. Choirs from four churches and St. Bernard College participated. Combined choirs sang Let Thy Blessed Spirit, Tschesnokoff, Glory in Excelsis, Shaw, Salvation is Created, Tschesnokoff, Messiah choruses and Nunc Dimittis, Gretchaninoff.

Directors were Sam Batt Owens, Hugh Thomas, and Raymond Anderson and organists Joseph Schreiber, Aleta Brasell, Mrs. Don Culley, Minnie McNeill Carr, Allen Orton Gibbs and Bertha Hagarty.

Each of the individual choirs also sang groups of their own with the own directors in charge.

Mississippi Gulf Coast

The Gulf Coast Chapter met Jan. 27 at the Ralph Wittal home. Presiding in the absence of Dean David Ory, Raymond Barnes announced the choir festival March 4 at St. Peters-by-the-Sea Episcopal Church. Richard Waggoner was to direct. The chapter sponsored three recitals: Kathleen A. Thomerson, March 11, St. Alphonsus Catholic Church, Ocean Springs; Richard Waggoner, March 18, St. Peters-by-the-Sea, Gulfport; Robert Powell, March 25, St. John's Episcopal Ocean Springs. Following the business meeting John Worrel, Rivé Pipe Organ Company, New Orleans, showed slides of the Möller factory and many installations and discussed the building of pipe organs.

RAYMOND J. BARNES

Charlotte

The Charlotte Chapter met Feb. 18 in the chapel of the First Presbyterian Church for a program on Ornamentation in the Baroque Period by Wyatt Insko, Fourth Presbyterian Church, Chicago. Mr. Insko titled his lecture-demonstration Forefalls and Backfalls, a dissertation embracing history, purpose and usefulness, and bibliography of resource materials.

On the preceding afternoon in the Morrison chapel, Covenant Presbyterian Church, Mr. Insko was heard in a recital of music of the Baroque era. Also participating on this program was the chapel choir of the church under the direction of Richard M. Peek with Mrs. Peek serving as accompanist, and assisted by a string quartet. This program is listed on the recital pages. FRANCIS K. HOLLAND

Chattanooga

The Chattanooga, Tenn. Chapter met Feb. 25 at the First Baptist Church for its monthly dinner meeting. After a business meeting, with Dean Eloise Curtis presiding, the group re-assembled to hear a lecture on Wedding Music by Dr. William Lemonds, University of the South, Sewanee. Dr. Lemonds was assisted by Mrs. William Gray, soloist, and Del Case and William Gray, organists. EVELYN GIBBS

Knoxville

The Knoxville, Tenn. Chapter's annual minister's night was held Jan. 7 at the First Presbyterian Church. The speaker was James Bloy, Maryville College; his topic was The Sacramental Nature of Music of the Church. This stimulated an interesting discussion in which ministers and chapter members took part. GRACE MARNEY

Central Florida

The Presbyterian Church, Orlando, sponsored Andre Marchal Feb. 26 before a large and enthusiastic audience. Mr. Marchal's program appears in the recital section. A reception followed in the fellowship hall. BEATRICE F. WHITE



Jack Edwin Rogers, Knoxville, will be one of the regional recitalists for the Southern regional convention June 24-28 at Nashville, Tenn. Mr. Rogers' program will include a number of pieces "off the beaten track." Several are still in manuscript. He will play a recent Casavant at the Oak Hill Presbyterian Church.

ALL DAY MEETING

The annual whole-day winter meeting of the North Mississippi Chapter put in a full schedule Feb. 16 in the First Presbyterian, First Methodist and First Baptist Churches of West Point, Miss.

The first session featured junior choirs of the three churches in a demonstration in charge of Nadine McCoy, Birmingham, Ala. The early afternoon session was concerned with the organ in worship and included groups of preludes, offertories and postludes with Lucille Dukeminier at the organ.

The final session emphasized the use of orchestra instruments in worship. Floyd McCoy, Howard College, Birmingham, Ala. was in charge, and the demonstration group was the orchestra of the hosting First Baptist Church.

Refreshments played their part, with coffee at the opening, luncheon after the first session and tea after the third.

Special guests were Grace Milland and Esther Pippin, charter members of the very first GSG; both participated in the program. Several charter members of the original Mississippi Chapter were also present. WARD A. WEAVER

Nashville

The Nashville, Tenn. Chapter met Feb. 12 at the Eastland Baptist Church with Elizabeth Wall as hostess. Following dinner a short business meeting, which dealt chiefly with plans of the regional convention June 24-28, was led by Dean Arthur Croley. The program, Music of Froberger and Krebs, was played in the sanctuary with G. Donald Kaye and Peter M. Fyfe, organists, Richard Kopple, clarinetist, and David Howell Jones provided commentary about the works and lives of Froberger and Krebs between selections. DAVID K. WITT

Council Highlights; Actions Taken at Feb. 11 Meeting

President Harold Heeremans reported on his visit to the midwinter conclave at Oklahoma City, with particular mention of the highly interesting series of recitals; the consistently high standard of music presented in varied and un-hackneyed programs, and of its performance.

The president reported the organization of the Marthas Vineyard Chapter and the appointment of its officers.

Lily Andujar Rogers, chairman of the National Nominating Committee, submitted the slate of officers and councilors for the year 1963-1964.

The Council rose for a moment of silence in memory of the late Dr. Charles Heinroth.

An offer from the H. W. Gray Company of a prize of \$200 for the winner of a contest in organ composition for the year 1963-64 was accepted with thanks. It was voted that Jan. 1, 1964 be made the final date for entries.

CHARLES DODSLEY WALKER
National Secretary

Organ Composition Contest

Under the auspices of the American Guild of Organists, a prize of \$200 has been offered by the H. W. Gray Company to the composer of the best organ composition submitted.

If in the opinion of the judges the desired standard is not reached, the award may be withheld. The names of the judges will be announced later.

The winning composition will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a nom de plume or motto, and with the same inscription on the outside of a sealed envelope containing the composer's name and address and return postage, must be sent to the American Guild of Organists, 630 Fifth Ave., New York 20, N. Y. not later than Jan. 1, 1964.

Regional Conventions

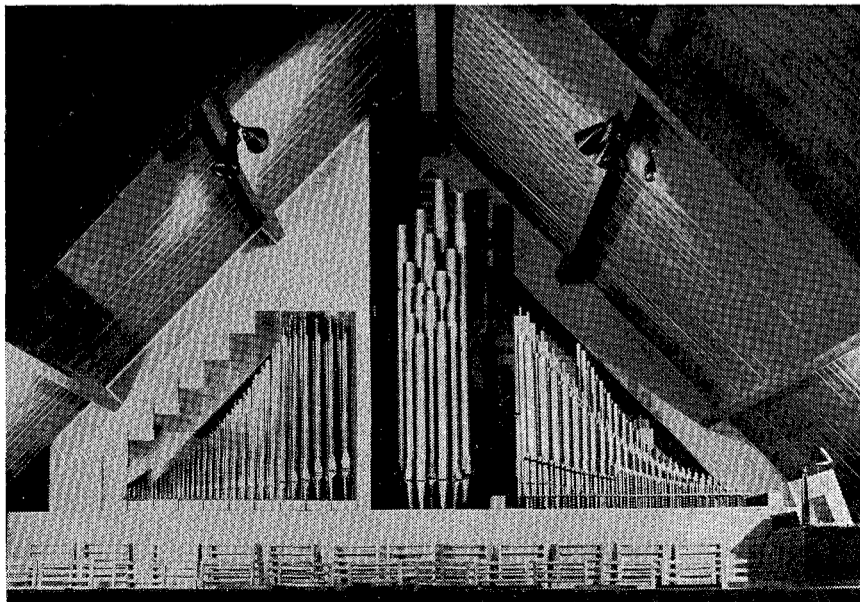
- April 27-28 — Salt Lake City, Utah
- May 26-29 — Baltimore, Md.
- June 3-5 — Jacksonville, Fla.
- June 10-12 — Columbus, Ohio
- June 11-13 — Shreveport, La.
- June 16-19 — Bethlehem, Pa.
- June 17-19 — Hastings, Neb.
- June 17-19 — Rochester, Minn.
- June 18-20 — Grand Rapids, Mich.
- June 23-26 — 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.

FOR MAGNIFICENT SOUND
AND SIGHT

Swell organ with all-glass
shutters —

by:

Toledo Pipe Organ Company
4011 Vermaas Avenue
Toledo 12, Ohio



News of the American Guild of Organists—Continued

Columbia

The Columbia, S. C. Chapter, at its meeting Jan. 27, sponsored Sam Batt Owens, Birmingham, Ala., in a recital at the Trinity Episcopal Church followed by a social hour in the parish house.

Music Therapy as Practiced at the S. C. State Hospital was the subject of an interesting and informative lecture by Mrs. David C. Embler, director of music therapy at the hospital, at the Feb. ?? meeting held in the Shandon Presbyterian Church.

MRS. E. ARTEUR TARRER

Sarasota

The Sarasota, Fla. Chapter met Feb. 12 in the Church of the Redeemer. A workshop on preparations for the service playing certificate was held under the direction of the host organist Jerome Meachem. After an explanation of the Gregorian and Anglican chants Mr. Meachem played Pachelbel, Buxtehude, Bach, Scheidt, Dupré and concluded with the Sonata 1, Mendelssohn. The meeting was open to members and interested persons.

HELEN S. BIRTWELL

Western North Carolina

The Western North Carolina Chapter met Feb. 25 at the First Presbyterian Church, Asheville. A brief business meeting presided over by the dean, Mrs. Richard Ford, was followed by member's participation night; Henry Lofquist was in charge of the program. Paul Bates played Magnificat, Dupré, and Toccata on Picardy, Young. Mrs. Richard Ford played Holy God, We Praise the Name, Peeters. Dr. R. E. Hopkins played Adagio, Symphony 2, Widor, and Wie schön leuchtet das Morgenstern, Peeters. Henry Lofquist, Jr. played If Thou but Suffer God to Guide Thee, Krebs and What Law Hast Thou Broken, Walcha. Margaret Mitchell played Fantasie, L'Homage a Frescobaldi, Langlais. Mrs. G. Schoonover played Praise to the Living God, Freed, and Chorale 3, Andriessen. Mrs. Walter Wells played Trio Sonata, Bach.

SUSAN BAUMANN

Upper Pinellas

The Feb. 24 meeting of the Upper Pinellas Chapter at the First Methodist Church, Clearwater, Fla., was a Hymn Festival in which 12 choirs took part. A guest director was Grant Pulen and organists were Mrs. George Gross, Mrs. Ray Blanchard and Mrs. Frank Hruby. The theme of the festival was Hymns through the Ages.

ROBERTA HRUBY

Spartanburg

The Spartanburg, S. C. Chapter held its Feb. 25 meeting at the Bethel Methodist Church, Dean William Bradley presiding. The program consisted of a panel discussion on problems, methods and procedures involved in conducting efficient choir rehearsals. John Williams was moderator and panelists included Mrs. Lester Colloms, Mary E. McDaniel, John Bullard and Francis Proctor. A brief business meeting was held, concluding with a social hour.

JOHN M. BULLARD

Piedmont

The Piedmont, N. C. Chapter attended a recital on the German Walcker organ in the home of Kathryn Hodgkin Feb. 18 by Paul Davis who recently returned from a year's study under Helmut Walcha in Frankfurt, Germany and who is on the staff of Berea College, Ky. His program appears in the recital pages.

MRS. H. K. COPLEY, JR.



Members of the committee in charge of planning the convention of the Southwest region are pictured above. Seated left to right, are Florence Fisher and Marilyn Hansen. Standing, in the same order, are William C. Teague, Norman Z. Fisher and Ronald E. Dean. Mr. and Mrs. Fisher will head the committee in charge of the convention programs and the daily convention bulletins; Mrs. Hansen is general chairman and Mr. Dean the dean of the host North Louisiana Chapter. Mr. Teague is in charge of planning the program of events and guest recitals.

Convention dates are June 10-13 and headquarters will be the Washington-Youree Hotel, Shreveport.

Miami

The Miami, Fla. Chapter sponsored its annual organ recital by University of Miami students of Dr. Ralph Harris at the Ewing Gallery, Coral Gables. The program was attended in a body by chapter members who had conducted their business and dinner at the Musician's Club of America prior to the recital. Those appearing in the recital were Robert Hasler, playing Bach, Lester and Lallaert; Philip Shankweiler in Weinberger and Bach, and Susan Holmberg in Purvis and Buxtehude.

GERTRUDE PROSSER

Louisville

The Louisville, Ky. Chapter met at dinner at the Broadway Baptist Church Feb. ? with Dean Maurice Hinson presiding at the business meeting which followed. The program, consisting of Guild examination pieces, was prepared by Robert Crone.

GRACE KENNEDY

Palm Beach County

The Palm Beach County Chapter featured Arden Whitacre, FTCL, Feb. 12 in recital at Bethesda-by-the-Sea Episcopal Church, Palm Beach, Fla. His program appears in the recital pages. Commentaries were given by the Rev. Dr. Wyn Blair Sutphin. Following the recital a banquet was given at the church for clergymen and church musicians. After dinner Dr. Sutphin spoke to the group on The Relationship between Church Musicians and Clergymen.

El Paso

The minister-organist banquet of the El Paso, Tex. Chapter was held Jan. 29 at St. Clement's Episcopal Church. A spirited panel discussion was concerned with the musical problems of the church. Sub-dean David Hinshaw was host for the evening and panel moderator.

The annual chapter-sponsored organ recital by a guest recitalist this year featured Robert Anderson Feb. 26 on the large Möller organ described in THE DIAPASON for January 1962. A reception followed at which Dorothy Learmonth and Nyle Hallman were hostesses.

DOROTHY ANDREWS

Aiken

The Aiken, S. C. Chapter met at the Robert Milham home Feb. 25 for a program of pre-Bach music under the direction of Ellen Hammond. She was assisted by the following young organists: Paulette Haefner, Kaye Letbetter, Linda Stratton, David English and Tim Watters.

R. C. MILHAM

Greenville

The Greenville, S. C. Chapter enjoyed a program of organ with instruments Feb. 19 in McAlister auditorium, Furman University. Dr. W. Lindsay Smith was at the organ and was assisted by a brass quartet, an oboist and a violinist. Composers represented were Krebs, Homilius, Gabrieli, Peeters and Schroeder.

Central Arkansas

The Central Arkansas Chapter met Jan. 6 at the Pulaski Heights Methodist Church, Little Rock. Murlin Kelsay was host organist at the dinner hour. He directed his handbell choir in a short program. The program was on The Solo in the Worship Service and Transcribing Accompaniment from the Piano Score to Organ. Felix Thompson and Robert Ellis were co-chairmen.

The Chapter sponsored Robert Burton in recital Feb. 12 at the First Methodist Church, Little Rock. The program is in the recital section. Hosts for the evening were Mr. and Mrs. John H. Summers and Mrs. Curtis Stout.

HERMAN HESS

Tulsa

The Tulsa, Okla. Chapter met for dinner March 5 at the First Christian Church. Following a short business meeting members of the Oklahoma City Chapter were heard in a recital program: Prelude and Fugue in F sharp minor, Buxtehude and Suite in C major, Purcell, Haldan B. Tompkins; Trio Sonata 1 in E flat major, Bach, Fred Haley; Schönster Herr Jesu, Orgelkonzert: es surgen drei-Engel, Schroeder, Myles Chris; Suite, Alain, Phil Simpson.

MRS. JAMES BOLES

Oklahoma City

The Oklahoma City Chapter met March 4 for dinner in O'Mealey's Cafeteria. Following the discussion of business led by Dean James K. Christensen, members adjourned to the Crown Heights Christian Church for the evening program. Fred Mayer directed a varied choral program by the 35-voice University Singers of Oklahoma City University which included Poulenc's Mass in G. Dean Mayer also discussed rehearsal and choral conducting techniques.

MARY KATE ROBINSON

Alamo

The Feb. 18 meeting of the Alamo Chapter, San Antonio, Tex. was held in the Los Angeles Heights Presbyterian Church. A series of Lenten programs was planned for March. Petitions to city officials are to be circulated to protest the removal of the Möller organ when the municipal auditorium is remodeled. An interesting and helpful program was given by James Bailey, sound engineer, a talk and demonstration on the recording choir and organ music with professional and inexpensive equipment. Harry Currier assisted at the organ. The entire program is available on tape for members. Refreshments were served by the host and hostess, the Rev. and Mrs. Frank Neff.

DONNA MAE PERRY

Fort Worth

The Fort Worth, Tex. Chapter held its monthly dinner meeting Feb. 11 at Texas Wesleyan College with Dr. Otto Grunow, dean, presiding. Dr. Howard Skinner of the college faculty spoke on Baroque music — its characteristics and suggestions for its performance. For a demonstration choir he made use of one of the small choral groups in the college.

FRANCES SCHUESSLER

Galveston

The Galveston Chapter sponsored in recital Alis Woodle, University of Texas, Jan. 27 at the First Lutheran Church. Her program is in the recital section.

JULIA WEBSTER

Symphonic Bells

SOUND SO MUCH BETTER
COST SO LITTLE MORE

*Trademark

PRODUCED EXCLUSIVELY BY

MAAS-ROWE
Carillons

3015 Casitas Avenue, Dept. DP, 3015 Casitas Avenue, Los Angeles

SEVENTEENTH ANNUAL

Church Music Conference

AT

DePauw University

Greencastle, Indiana — April 23 and 24, 1963

Organ Recital Choral Workshop
MICHAEL SCHNEIDER LEWIS E. WHIKEHART

No Registration Fee . . . Overnight Accommodations Available

The Conference is a Service of the University

For Information Address

DIRECTOR OF CHURCH RELATIONS

DePauw University, Greencastle, Indiana

★ FRANK J. SAUTER and SONS ★

Aberdeen 4-1584

7440 S. Indiana Avenue

Chicago 19, Illinois

Organ Builders

- Rebuilding
 - Repairing
 - Contractual Servicing
- For Unexcelled Service

News of the American Guild of Organists—Continued

Chapter Hires Whole Symphony, Fox for Series Program

The Dallas, Tex. Chapter sponsored a concert of music for organ and orchestra Feb. 5 with Virgil Fox and the entire Dallas Symphony Orchestra, Donald Johanos conducting. A crowd of more than 1800 attended the event in the Park Cities Baptist Church which seats 2,200, has a 1957 four-manual, 62-rank Reuter and a choir loft large enough for the symphony. The concert was one of four events on the chapter's series for this season.

Mr. Fox opened the program with Concerto 5, opus 4 in F, Handel. A local newspaper reviewer commented, "There seemed to be several moments in which Mr. Fox and the orchestra seemed to be playing different editions."

Mr. Fox played alone in: Passacaglia and Fugue, Bach; Clair de Lune, Vierne, and God Among Us, Messiaen.

The highlight of the evening was the Jongen Symphonie Concertante. Mr. Johanos and the Symphony held their own in the blazing Toccata. Nowhere else on the program did Mr. Fox display to better advantage and the audience rose to its feet in an enthusiastic expression of applause.

KENTON PARTON

Fort Smith

Members of the Fort Smith, Ark. Chapter were entertained in the home of Dr. Nora Lindquist for the March 5 meeting. Dr. Lindquist invited the guests into her music room complete with organ, grand piano and an antique melodeon. Mrs. Harry W. Bryan, program chairman for the evening, introduced a group of young organists in an interesting arrangement of organ music from the Baroque period to the contemporary. Billigene Reynolds, Booneville, was featured in Bach selections following an analysis of the electronic organ and its adaptability to the music of the Baroque period given by Dr. Hattie May Butterfield. Maetta Jacobs played numbers ranging from the classics to the contemporary. Kathleen Keck closed the program with a group of numbers adapted to church service. At the social hour Dr. Lindquist demonstrated the techniques of the antique melodeon. Dean Mrs. William H. Wood presided at a brief business period at which time Dr. Lindquist was elected to fill the vacancy in the office of registrar.

OLLIE THOMPSON

Waco

The Waco, Tex. Chapter met Feb. 19 in the Church of St. Francis on the Brazos, one of the oldest in the area, for a program of Gregorian chant by five priests of the Franciscan order who had studied in Spain. The Propers were sung a cappella. The Ordinary and a group of psalms and hymns were accompanied on the organ by Gustav Nelson, dean of the chapter. Teresa Muhl, organist at St. Joseph's Church, made arrangements for this program.

LENORE SHULTZ



Committee chairmen of the Northwest regional convention June 11-13 hold a planning session in the chancel of the "Cathedral of the Rockies", Boise, Idaho, scene of the convention's Guild service. Seated is David A. Wehr, brochure chairman. Left to right: Mrs. Joe Schmid, in charge of registration; Franklin Holsinger, finance; Mrs. James Reilly, arrangements, and Mrs. David Moore, hospitality.

BERNICE BRUSEN

Corpus Christi

The Corpus Christi, Tex. Chapter met Jan. 8 at Fielder's Restaurant, Kingsville, for a dinner meeting. The group was joined there by Roger Hauenstein, Texas College of Arts and Industries, with Mrs. Hauenstein and members of the college music staff. A brief business meeting preceded the dinner at which Dean Clarissa Wiseman presided. Following dinner Mr. Hauenstein conducted the group on an organ tour to an organ studio at the college, First Christian Science Church, Presbyterian Pan American School and First Presbyterian Church. Modern tracker action organs of three ranks to 22 ranks were demonstrated by Dolores Twist Hundley, Rubye Ford Hauser and Eunice Padilla who played Bach and Mr. Hauenstein who played Lemmens and Vierne. The tour ended in the kitchen of the First Presbyterian Church where refreshments were served to the group.

The chapter met Feb. 12 at St. Thomas Episcopal Church for a dinner meeting honoring the clergy and choir directors. Preceding the program Dean Wiseman introduced the senior warden Noble O'Neil who gave a brief history of the church, Jan Bender, Concordia College, Neb. scheduled to play recital the following night, Otto Hofmann, Austin organ builder and Mrs. William Mayberry, FAGO. The program opened with a choral arrangement bemoaning the trials of the average choir, rendered by members of the First Methodist chancel choir accompanied by Lois Rhea. Mr. Hofmann gave an interesting account of recent trends in the organ world, demonstrating his talk with slides of European organs. Following the program a brief business meeting of the officers was held.

GERALDINE RUSSELL

Central Arizona

The Feb. 7 meeting of the Central Arizona Chapter was held at St. Agnes Church, Phoenix. Mrs. Paul Anderson, Daisy Day, Mr. Gordon, past-dean of the St. Louis Chapter and Kent MacDonald, dean of the Detroit Chapter, were introduced. Guests discussed the pursuits of their own chapters. At the church Martin Stellhorn discussed and Sue Lombardi demonstrated possible registrations and interpretations of chorale preludes including Christ lag in Todesbanden, Bach and In Dulci Jubilo, Dupré. An executive session followed the meeting.

THOMAS A. DONOHUE

Seattle

The Seattle, Wash. Chapter had its annual banquet Feb. 19 at the Alki Homestead restaurant. After a social period Chaplain James E. Peterson gave the invocation. An ingenious and amusing Organist's Coloring Book was given to members with seven pictures to color and with interesting captions for which there is not space in these columns. After dinner everyone enjoyed a sing along with Betty Barry. Dean Gwen Fisher gave her state of the union report. Among other remarks, she expressed thanks to the officers, executive board, committees and the entire membership for the harmonious relationship. The guest speaker for the evening was Leonard Moore, director of the Seattle Chorale, who discussed Bach's St. Matthew Passion which the Chorale is singing this season. R. Elliot Brook was master of ceremonies, Betty Jean Bartholomew was banquet committee chairman and committee members were Joan L. Cummins, Elaine Hadlock, Talmage F. Ewell, Willare Groom.

WILLIAM L. PULLIAM, JR.

Fort Collins

The Fort Collins, Colo. Chapter held a recital by students of chapter members for the Feb. 18 meeting at the First Presbyterian Church. Students of Dr. Marvin Brostrom: Prelude and Fugue on Vom Himmel hoch, Pachelbel — Jacqueline Martens. Von Gott will ich nicht lassen, Buxtehude; Der Tag, der ist do freudenreich, Bach — Coralie Overbeck. Clair de Lune, Karg-Elert — Lee Garrett. Fugue, 94th Psalm Sonata, Reubke — Paul K. Chinburg. Te Deum, Langlais — Carol Richey. Acclamations, Langlais — Kenneth Long. Student of Ernest Zenaniana: Sonata 3, Mendelssohn — Carol Slattery. Student of Mrs. Harvey Burt: Prelude and Fugue in E minor, Bach — Robert Barr.

MRS. C. H. CHINBURG

Southern Arizona

The Southern Arizona Chapter met Feb. 11 at the Parker-Arizona Mortuary for a program on funeral music. Leland Baker gave an interesting lecture on music appropriate for funerals. Marilyn Rinehart, program chairman, then introduced the performers: Thora Cooper, Bonnie Shelley, Rush Snell, Louise Patterson, Richard Lapo and Alan Schultz. Composers represented were Bach, Karg-Elert, Neidermyer, Peeters and Schultz. Concert Chairman Carl Ahlgren reported on the recital by William Teague Feb. 17 at Trinity Presbyterian Church. A reception was held following the concert at the Harvey J. Nelson home.

SALLY WEBB REHFELDT

Portland

The Portland, Ore. Chapter held its Feb. 7 meeting at the Prince of Peace Lutheran Church and were introduced to a new one-manual, self-contained six-rank organ designed and built by Werner-Bosch of Germany. After an explanation about this interesting open-toed voicing and tracker action organ by the pastor, the Rev. Arnold G. Steinbeck, the members listened to the Bach Pastorale in F played by Mrs. Gordon Young. After a short business meeting conducted by Dean Donald R. McPherson, a film was shown by Ed Diehl which he took of the January banquet. Refreshments followed at which time we welcomed 17 new members.

BETTE L. ASHTON

Walla Walla Valley

The Feb. 19 meeting of the Walla Walla Valley Chapter was held at the new church at Walla Walla College. Dean Richard Randolph introduced Clele D'Autry in charge of installing the new Casavant organ. He and Dr. Melvin West discussed the instrument and pointed out the various stages of work now being done and that which is to be completed in the next few weeks. Mr. D'Autry led the members on a tour of the organ rooms for a close-up view of what is involved in the installation of an instrument. At a future meeting demonstration of the sounds of the variety of stops will be given.

LOIS H. JACOBSEN

Tacoma

The Feb. 7 meeting of the Tacoma, Wash. Chapter was held at the home of Orpha Moser. Members were asked to submit questions relating to organists' problems. A panel was selected to lead the discussion and an interesting exchange of ideas was enjoyed by all. Miss Moser served refreshments at the close of the meeting.

DOROTHY H. ADAMS

ERNEST WHITE EDITIONS

437 James Street
Syracuse 3, N. Y.

ORGAN MUSIC of Dandrieu,
Clerambault, Couperin Guilain,
Marchand

Graveyard Gems, Resurrected
Relics, Bianchini, Elmore Breydert,
Hawke, etc.

LITURGICAL MUSIC with
English text

Send for catalog



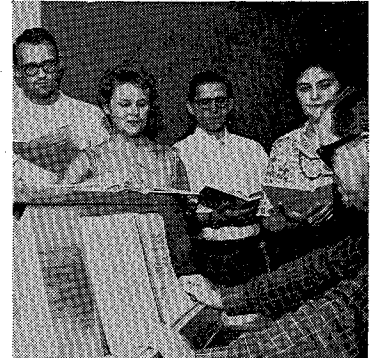
2nd annual SUSQUEHANNA UNIVERSITY MUSIC INSTITUTE

directed by IFOR JONES

JUNE 23 - 29, 1963

One week of concentrated instruction and practice in Conducting, Children Choirs, Group Vocalization, Diction, Organ, Choral Repertoire, Extemporization and Improvisation. Faculty: Marilyn Mason, Mabel Stewart Boyter, Lillian Knowles, John Magnus, Edgar Brown.

Setting: incomparable Heilman Music Hall at Susquehanna University in the Susquehanna Valley of Central Pennsylvania. For brochure and information, write: Dr. Ifor Jones, Director of the Music Institute, Susquehanna University, Selingsgrove, Pennsylvania.



william whitehead

2344 center street, bethlehem, pennsylvania

VERSCHUEREN ORGANS

OF WORLD RENOWN
SUPERIOR TONE QUALITY — FINEST CRAFTSMANSHIP

HOLLAND AMERICAN ORGAN CO.

EXCLUSIVE AGENTS FOR THE
VERSCHUEREN ORGANS
27 SOUTH 3rd STREET HARRISBURG, PA.
CEdar 6-3908



Dr. Irene Robertson, University of Southern California, will share honors with Richard Ellsasser at 1961's first regional convention April 27 and 28 at Salt Lake City. Dr. Robertson will play and conduct a workshop; Mr. Ellsasser will lecture and play as soloist with the Utah Symphony.

The famed organ in the Tabernacle will be a center of attention as delegates attend the nationwide broadcast of the Tabernacle Choir with Richard Condi conducting and with Alexander Schreiner at the organ.

The region embraces Utah, Wyoming and Eastern Idaho.

FRANK ASPER

Wyoming

The Wyoming Chapter held a regular meeting Feb. 11 at the First Methodist Church to plan for the recital by Claire Coci at the First Presbyterian Church March 10. Mrs. George Haskell was in charge of the program for the evening, playing excerpts from several of the numbers Miss Coci was to play. Doris Van Meter and Mrs. Gordon Dick served refreshments.

MRS. ALFRED MASS

Salt Lake City

At the regular monthly meeting of the Salt Lake City Chapter Feb. 9 plans for the regional convention in April were discussed. Following the business meeting and dinner the group motored to Bountiful where Wayne Devereaux, Ogden organist, played a recital on the new organ designed by Jack Ware in the Thirteenth Ward O.D.S. Church. Mr. Devereaux chose to honor the ten Tabernacle organists by playing a hymn composed by each and one of the favorite recital numbers of each.

Chapter officers are Eleanor H. Todd, dean; Erma Baker, sub-dean; Margaret Bailey, corresponding secretary; A. A. Selander, treasurer; Sarah C. Thomas and Gladys Bullock, registrars; Mildred Metcalf and Charlotte Bogner, telephone secretaries; Glenna Draper, historian-librarian; Adine Bradley and Leda C. Burt, auditors; Melvin W. Dunn, Chaplain; Max E. Hodges, Marcie Green and Eugene Halliday, executive committee.

ERMA M. WINNER

GSG Hosts Parent Chapter in Circular Recital Meeting

Members of the Rochester, N. Y. Chapter assembled at the Eastman School of Music to hear GSG members in five programs of organ music. Twenty-two students combined their efforts in programs repeated after an intermission to permit members to select particular programs. All were played on studio and practice organs including Holtkamps, Aeolian-Skinners and a Schlicker. Co-chairmen for the evening were Mrs. Fred Gary of the parent chapter and President Rodney Schuller of the GSG. Refreshments followed.

1. Prelude and Fugue in E, Lubeck — Max Yount; Vater unser im Himmelreich and Es ist das Heil, Bach — Mitze Lederhouse; Trio Sonata in E flat, Bach — William Albright; Prelude and Fugue in C minor, Bach — Robert Irwin.

2. Rondo, Sonata, Persichetti — Cameron Johnson; Recit de Tierce en Taille, Grigny — Johnette Eakin; Fugue in D minor, Bach — Jean Titus; Deux Danses a Agni Yavishta, Alain — Larry Palmer; Fugue, Sonata, Canning — Clarence Warrington.

3. Chromatic Fantasie, Sweelinck — Lorna Lutz; Four Chorale Preludes, Bach — Bruce Lederhouse; Fugue in G minor, Bach — Barry Snyder; Fugue in E flat major, Bach — William Haller.

4. Prelude and Elevation, Suite Medievale, Langlais — Annette Sherwin; Fantasie, Larke — Charlotte Berry; Adagio, Symphony 3, Vierne — Paul Maki; Wondrous Love variations, Barber — Carol Buerklin; Toccata, Sowerby — Jay Peterson.

5. Prelude and Fugue in A major, Bach — Sister M. Agnes Cecile; Concerto in D minor, Vivaldi-Bach — Richard Meschke; Allegro, Trio Sonata in E minor, Bach — Kent Hill; Fugue in A minor, Bach — Rodney Schuller.

FRANCIS J. PILECKI

Elmira

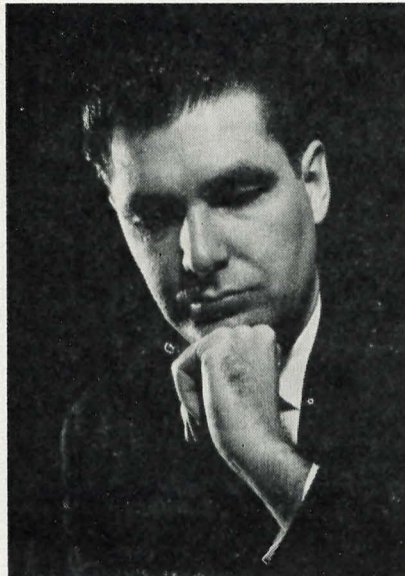
The Elmira, N. Y. Chapter met Feb. 18 in Kolker Lounge Elmira College. Coming events and plans were made for the April 28 recital by Wilma Jensen for the benefit of a scholarship fund for a deserving organ student. A series of Lenten noontime recitals are being heard every Thursday in Park Congregational Church. The program for the meeting was an account of their musical summer in Europe told by Mr. and Mrs. William J. Lee, Elmira College music department, who did study and research in Vienna and Salzburg and visited churches of both cities. Refreshments were served and much shop talk followed.

MRS. R. W. ANDREWS

St. Lawrence River

The newly formed student group of Watertown met with the members of St. Lawrence River Chapter for supper Feb. 18. A business meeting followed, after which three student group members played a short recital of works by Bach and Pachelbel.

ALTHEA MORSE CRANDALL



Clarence Ledbetter, who like Luigi Tagliavini was a big hit at last summer's national convention, will be a second major highlight of the regional convention at Ithaca, N.Y., July 8-10. Donald Grout's major role will be described in the May issue.

Rudolph Kremer and John Hsu, both of the Cornell faculty, will play music for harpsichord and viola da gamba.

With Tagliavini lectures and recitals and the Finger Lakes, Ithaca will be a fine place to visit in July. Write Dr. Kremer at Cornell University, Ithaca.

Central New Jersey

The Central New Jersey Chapter was the guest March 4 of Dr. Lee H. Bristol, Jr., at a special concert of organ and choral music at Westminster Choir College, Princeton. The program opened with the Passacaglia and Fugue in C minor, Bach, played by William D. Braun; then Stanley Scheer played two Stations of the Cross, Dupré. Dr. Bristol gave a brief history of the college and told of its growth and development. An invitation was extended to all members to attend the lectures. He spoke also of plans for developing workshops for church musicians. For the last part of the program five numbers by Buxtehude, de la Rue, Sweelinck, Vaughan Williams and Delius were sung by the Symphonic Choir under the direction of Warren Martin and accompanied by Hedley Yost.

LOUISE B. CLARY

Southern New Jersey

The Feb. 18 meeting of the Southern New Jersey Chapter was held at the M. C. Schrank Auditorium, Bridgeton. The subject of the evening was Jewish liturgical music. Rabbi Sigal gave historical background on the liturgy and the cantor of the church demonstrated important examples from significant periods. Mrs. Robert DeRemer was at the organ.

LYNN P. WARE

Central New York

The Jan. 7 meeting of the Central New York Chapter was held at Fountain Elms of the Munson-Williams-Proctor Institute, Utica. A discussion of anthems took place following the business meeting, over which Dean Jeanette Snyder presided. Refreshments were served by Ruth Wynne and her committee.

The chapter met Feb. 7 at South United Church of Christ, Utica. The program originally scheduled had to be postponed because of the illness of the speaker, Cantor Niederland of Temple Beth-el, Utica. In his absence the Rev. M. Jack Takayanagi, pastor of the host church and chaplain of the chapter, played portions of a recording of the 20th Century Folk Mass, Beaumont. Chaplain Takayanagi's prefatory remarks on the place of jazz in the church were both entertaining and enlightening. Members and guests enjoyed refreshments served by the reception committee.

MARGARET N. CHASE

Queens

The Queens Chapter held its sixth anniversary service Feb. 17 at Christ Lutheran Church, Floral Park, N. Y. Joseph Surace, AAGO, opened the service on the new Casavant organ with settings of the Magnificat by Titelouze and Bach. Dean Robert Clearwater, host-organist, led his three choirs from the console. Each choir sang an anthem. The Rev. Paul T. Schmidt delivered the sermon and Chaplain Gard Rowe assisted the dean in the installation of new members. A tea and social hour followed the service.

CARLETON L. INNISS

Metropolitan New Jersey

The Feb. 11 meeting of the Metropolitan New Jersey Chapter was a recital of music for organ, voices and violin at Trinity Cathedral, Newark. J. Clifford Welsh was host organist-choirmaster. Louise Natale, soprano, Gene Hollmann, baritone, David Shapiro, violinist and a choir of women's voices joined Mr. Welsh in a program of Handel, Sowerby, Haas, Peeters, Saint-Saens and Karg-Elert, an evening of excellent music. A good-sized audience attended and at the reception which followed at the Cathedral House the listeners expressed their appreciation. A beautifully appointed refectory table and delicious refreshments completed a delightful evening.

MILDRED W. HAWKINS

Northern Valley

Sub-dean Lyle A. Wood was host to the meeting of the Northern Valley Chapter Feb. 11 at All Saints Episcopal Church, Bergenfield, N. J. National President and Mrs. Harold Heeremans showed color slides of their trip to Europe with humorous comments and descriptions by Mr. Heeremans who explained the musical history of many of the places visited. The annual organist-clergy dinner will be held May 13 at All Saints Church.

ELLA MARTIN

Auburn

The Auburn Chapter met Feb. 11 in the Second Presbyterian Church for the concert combining choir, organ and instruments. Using the choir and organ with flutes, violins, cello, trumpets and trombones in ensemble, fanfare, string quartets and other combinations Sub-Dean Ellison Elmer as conductor achieved beautiful blend, color and tone. At the meeting following, plans began for a German recital later in the year.

HARRIET V. BRYANT

DURST & CO., INC.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"

FOR THE FINEST PIPE ORGAN SUPPLIES AND PIPES WITH THE FASTEST DELIVERY AND BEST PRICE

BOX 1165 • ERIE, PA.

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD KANSAS CITY 4, KANSAS

CHOIR ROBES CLERGY ROBES ALTAR HANGINGS



Wide selection of colors and styles in a variety of beautiful fabrics, including colorfast, solution-dyed materials, for cool comfort and a well-groomed appearance. Expert tailoring and styling at remarkably low prices. Write for catalog DIA.

IRELAND NEEDLECRAFT 3661 San Fernando Road GLENDALE, CALIFORNIA

LOUIS F. MOHR & COMPANY

ORGAN MAINTENANCE

2899 Valentine Ave. New York 58, N. Y.

Telephone: SEdwick 3-5628
Emergency Service—Yearly Contracts
Harps—Chimes—Blowers
Expert Overhauling

"An Organ Properly Maintained Means Better Music"

F. J. HELMES & COMPANY

PIPE ORGAN MAINTENANCE OVERHAULING SERVICE

123 Locustwood Blvd. Elmont, L. I., N. Y.

ALEXANDER BOGGS RYAN

A. A. G. O.

Faculty — Music Department

WESTERN MICHIGAN

UNIVERSITY Kalamazoo RECITALS

News of the American Guild of Organists—Continued

Nassau

The Nassau Chapter held its Feb. 10 meeting at the Methodist Church, Farmingdale, N. Y. Dean Hilda Brown conducted a short business meeting. The guest speaker was David Adams, FRCO, president of Boosey and Hawkes, music publishers, who spoke on the early history of the Royal College of Organists and compared it with the American Guild of Organists.

GLADYS E. ANDERSON

New York City

The New York City Chapter sponsored Dr. George William Volkel, FAGO, in a demonstration of improvisation Feb. 18 at Calvary Episcopal Church. Dr. Volkel's interesting and witty talk, as well as his excellent illustrations at the blackboard, piano and organ, made the evening a worthwhile event. It was well-attended.

LILIAN CARPENTER

Stamford

The Stamford, Conn. Chapter enjoyed a buffet supper Feb. 11 at the home of the Rev. and Mrs. Paul Dubois. A business meeting was conducted by Dean David Hughson followed by an evening of ensemble music, two piano and piano and organ music.

CATHARINE M. LEE

Bridgeport

The Bridgeport, Conn. Chapter held its monthly meeting Feb. 18 at the Church of Christ, Congregational, Milford. The program was Solos for the Church Year and included Frank Mulheron, host organist and choir-master, and four soloists. There was a display of vocal and junior choir music.

CAROLE FANSLOW

Waterbury

The Feb. 10 meeting of the Waterbury, Conn. Chapter was held at the Congregational Church, Naugatuck. Mary McCleary, organist-director of the church, played the organ program listed in the recital pages. A business meeting followed with coming events discussed. Refreshments were served by the social committee headed by Mary Franklin.

ELIZABETH WHITESIDE

New Hampshire

An Easter music workshop sponsored by the New Hampshire Chapter was held Feb. 25 at St. Paul's Methodist Church, Manchester. Appropriate anthems for the Lenten season were distributed and sung by members. There was also a display of choral music and copies of Christmas programs from various churches were of interest. Norman W. Pitts reported on the Virgil Fox recital in Philharmonic Hall at the Lincoln Center, N. Y. Dean Milton M. Johnson announced the Young Organists recital to be held March 24 at the Baptist Church, Exeter. Some members availed themselves of the opportunity to try the three-manual Frazee organ at St. Paul's. Refreshments were served by Mrs. Johnson assisted by Josephine Coakley, Mrs. James L. Tift and Florence Crossley.

DOROTHY J. FRENCH

Portland

The Portland, Maine Chapter met Feb. 18 at the First Parish Church. Tonal changes and added stops to the Aeolian-Skinner organ were demonstrated by the host-organist, Phyllis Cobb. She played: Filii et Filiae, Matthews; Prayers 1 and 4, Purvis; Aria, Peeters; Plain Song Prelude, Rowley.

RUTH K. NORTON

Regional Commissions Hovhaness Work for Organ, Instruments

A special highlight of the Southern New England regional convention in Hartford June 23-26 will be the first performance of a work for organ and instruments by Alan Hovhaness. This composition has been commissioned for the convention through the generosity of Henry S. Beers, chairman of the Aetna Life Insurance Company. The new work will be a feature of a program for organ and instruments which Dr. Leonard Raver and a group of instrumentalists will play the first day of the convention.

Mr. Hovhaness, a native of Somerville, Mass., is well known to readers of this journal for his special gifts in choral writing; he has written extensively for orchestra and other media. The commissioned work will be a valuable addition to the growing literature for organ and instruments.

JOHN BULLOUGH

Springfield

The Springfield, Mass. Chapter ushered in 1963 with the annual pastor-organist banquet Jan. 23 in East Longmeadow. The speaker for the evening was the Rev. Daniel Leavitt who gave an inspiring message on hymnology, a subject chosen by the executive board as most timely for the gathering.

The month of February for the chapter was centered on the young organist's competition with David Margeson receiving the top honor.

NATALIE STRONG

Brockton

The Brockton, Mass. Chapter met Feb. 25 at the First Baptist Church. Dean William Moss conducted a short business meeting. A program of sacred music was sung by the choir members under the direction of Russell I. Clapp. The concert was open to the public. An informal coffee hour served by the church social committee followed the performance.

HELENA J. MOONEY

Marthas Vineyard

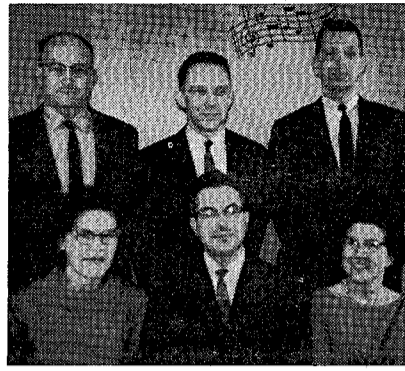
The newly organized Marthas Vineyard, Mass. Chapter held its first workshop meeting Feb. 17 at the West Tisbury Congregational Church. The new Noack tracker organ was inspected and played informally by the members. Hymn playing in general and problems of congregational singing were discussed. Interest in the chapter is high and another workshop is planned for next month.

KATHLEEN J. McDONOUGH

Worcester

The Worcester, Mass. Chapter held its Feb. 25 meeting at the First Unitarian Church. The program for the evening was titled Gregorian Chant through the Liturgical Year. Featured on the program was the choir of St. Paul's Church, Cambridge, under the direction of Theodore Marier, lecturer in church music at Boston University.

OLIVE THOMPSON



The planning committee for the Northeastern regional convention June 27-29 pause for a picture. Seated, left to right: Harriette S. Richardson, general chairman; William P. Rugg, co-chairman; Elizabeth L. Bolton, publicity. Back row, left to right: James Stearns, dean of the Vermont Chapter; Gilman Stockwell, advertising; James Ingerson, co-chairman, dean of the Monadnock Chapter.

Keene, N. H. will be headquarters for the meeting which free-wheels around three states. Marilyn Mason, as feature recitalist, will play June 28 in Greenfield, Mass.

ELIZABETH L. BOLTON

New Haven

The New Haven, Conn. Chapter held its Feb. 12 meeting in the office of the Yale Chaplain, Durfee Hall, Old Yale Campus, New Haven. Elizabeth Chase, docent of the Yale Art Gallery, gave a talk on Musical Instruments in Art.

The second event for February, attended by the chapter, was an organ recital Feb. 17 held in Woolsey Hall, Yale University. The recitalist was H. Frank Bozyan, Yale Music School Faculty.

The final event for the month was a program of Cantata Arias and Organ Music by Doris Knight and Allen Wolbrink held Feb. 24 at the Church of the Redeemer, New Haven.

LAWRENCE J. LANDINO

Hartford

The Hartford, Conn. Chapter sponsored Carl Weinrich in recital at the Trinity Episcopal Church Jan. 15 with a reception following in the parish house. The previous day Mr. Weinrich offered a three-session workshop for organists.

The annual member recital was played Feb. 11 at the Asylum Hill Congregational Church by Ruth Jane Banks, associate organist of the church and a graduate student at the University of Hartford. She was honored by a reception in the Twitchell room following the recital.

The Hartford Chapter met Feb. 25 for its annual midwinter business meeting at Emanuel Lutheran Church with David Harper as host. Following dinner Dean William Gable presided at the meeting and introduced Esther Ellison, co-chairman of the regional convention who called for the latest reports of each of the convention committee members.

JOHN DONEY

Northern New England Reveals Full Regional Plans

The names of recitalists, speakers and other events for the Northeastern Regional Convention June 27 to 29 have been released. In addition to Marilyn Mason others playing recitals will be: Edna Parks, Norton, Mass.; Malcolm Cass, So. Portland, Maine; Rebecca Dole of Concord, N. H.; Harriette S. Richardson, Springfield, Vt.; Jet Turner, Keene, N. H.; and John Fraleigh, Providence, R. I. Norma Auchter, Burlington, Vt. will play a piano-organ concerto with Harriette Richardson.

Dr. Charles Peaker of Toronto will be the banquet speaker at the Winding Brook Lodge, headquarters for the convention. Edward Gammons, Groton, Mass. will speak on problems of organ rebuilding in smaller churches.

William Tortolano of Winooski, Vt. will conduct a choral workshop offering practical anthems and selections for churches of all faiths.

The Valley Chamber Singers, under the direction of Helen S. Spencer, Conway, Mass. will sing Bach Cantata 65 (Sie werden aus Saba alles kommen) and Haydn's Lord Nelson Mass.

Offering a varied and interesting program for organists and choir directors against a background of the charm and simplicity of New England hospitality, we urge you to come to Keene, N. H. for three days of enjoyment and getting acquainted.

For further information regarding registration and room rates at the Winding Brook write Helen Ellis, First Baptist Church, Keene, N. H.

ELIZABETH L. BOLTON

Monadnock

The Monadnock Chapter met Feb. 25 at the Marlboro Federated Church, Marlboro, N. H. for an organist-clergy dinner. The program was a panel discussion with the Rev. Jet Turner as moderator, the Rev. Ruth Budd representing the clergy and Roland Whitney representing the layman. An anniversary cake was enjoyed by all as Feb. 25 was the 10th anniversary of the founding of the chapter. George Wilson who was the first dean gave a few reminiscences of occurrences while dean. Further information was given about convention plans and programs.

YVONNE BONNEAU

New London County

The New London County Chapter noted Jewish music month with a dinner meeting Feb. 18 at Temple Beth-El. Victor Normann spoke on the development of music for the synagogue and the choir and the cantor provided musical illustrations.

Madeleine Marshall addressed the chapter March 4 on Choral Diction and Expression at a dinner meeting held at Lee Memorial Methodist Church in Norwich.

RICHARD W. HYDE

Lehigh Valley Chapter, A.G.O.

invites you to a

REGIONAL CONVENTION

for

**Pennsylvania Southern New Jersey
Delaware**

Mildred Andrews, Robert Elmore, Ifor Jones, Marilyn Mason, Donald McDonald, Philadelphia Oratorio Choir, Mary Crowley Vivian, Berj Zamkochian.

for information, write:

**Mrs. Martha Whitehead
2344 Center Street
Bethlehem, Pennsylvania**

THE EVERGREEN SCHOOLS OF CHURCH MUSIC

Short School, July 29 to August 3

Long School, August 5 to 17

FACULTY:

Thomas Matthews, Dean — Trinity Church, Tulsa, Okla.

The Very Rev. William Swift — Dean, Trinity Cathedral, Davenport, Iowa

The Rev. Charles Leech — St. David's Church, Garland, Texas

Ronald Arnatt — Christ Church Cathedral, St. Louis, Missouri

William Lemonds — University of the South, Seawane, Tennessee

Mrs. Chilton Powell — Oklahoma City, Oklahoma

Preston Rockholt — Christ Church, Winnetka, Ill.

For information please write the Registrar, Evergreen Conference, Evergreen, Colo.

Courses to be offered: Use of the hymnal, choral techniques and voice production, service playing, organ repertoire and special lectures by the chaplains.

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

News of the American Guild of Organists—Continued

NEW HAVEN WINNERS

The New Haven Chapter has announced the composers whose works have been selected for performance in the manuscript recital planned for the April 27 meeting. Judges were Dean Luther Noss and Professors H. Frank Boyzan and Charles R. Krigbaum of the Yale University school of music. The recital, open to all interested persons, will be played at the Church of the Redeemer. Following the recital will be a composer's forum and a reception.

Composers represented will be: Kalman Antos, Manhattanville College of the Sacred Heart, Purchase, N. Y.; Allen Brings, South Norwalk, Conn., Naumberg Fellow at Princeton University; Alinda B. Couper, First Reformed Church, Hastings, N. Y.; Paul Hamill, Adelphi College, Garden City, N. Y. and assistant editor, Harold Flammer, Inc.; Russell Hayton, New Jersey State College, Montclair; Thomas Johnson, assistant editor, Musical America; Robert E. Middleton, Vassar College, Poughkeepsie, N. Y.; John Selleck, Montana, enrolled at Yale school of music; and Phillip Treggor, Hartt College of Music, Hartford, Conn.

H. LEROY BAUMGARTNER

Lorain County

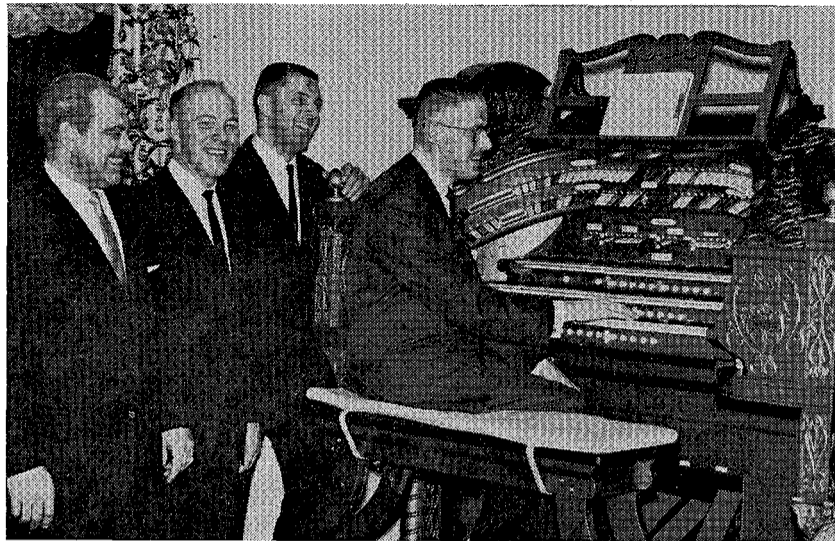
Contemporary service music was the theme for the Feb. 18 meeting of the Lorain County, Ohio Chapter held at the First Methodist Church, Lorain, with Dean Neuenschwander presiding. Mrs. Richard Cooley played two trios and a chorale prelude, Peeters. Thomas Curtis chose music by Rowley, Wyton, Clokey, Whitford and McBride. He gave each member a list of specific selections for Advent preludes and a comprehensive anthology of collections of contemporary organ music suitable for service playing. Dean Neuenschwander also called the attention of the group to the suggested repertoire of modern service music prepared by Fenner Douglass, Oberlin Conservatory. Mrs. Robert Taylor played selections by Schroeder, Langlais and Messiaen. The evening concluded with the second in a series of three talks by Mrs. Taylor on preparation for the AGO examinations.

LORRAINE W. BURCH

Toledo

The Toledo, Ohio Chapter met Feb. 25 at St. Agnes Roman Catholic Church. The program was a lecture and demonstration on the music of the Mass, beautifully presented by Msgr. Ignatius Kelly and Dr. Robert Carroll assisted by the men and boys of St. Agnes and St. Catherine's Churches.

MARY CHEYNEY NELSON



Stan Todd and Eddie Osborne, featured players, and Dean Al Meyer of the Cincinnati Chapter are shown with host John Strader at the console of the Mighty Wurlitzer from the Paramount Theater now installed in his home. Members heard the guests comment and perform as they met Jan. 14. A business meeting and refreshments preceded the program. Many members played informally at the close.

The chapter held its annual student competition Feb. 5 at the Madison Avenue Presbyterian Church, Covington, Ky. Six students played. Robert Schaffer introduced the winners as follows: First prize, graduate student: William Catherwood; second prize, graduate student: Kenneth Boone; first prize, undergraduate: Don Williams; second prize, undergraduate: Alvin Gustin. Judges were Gerre Hancock, Sylvia Palmore and William Wayne.

LOUISE MATCHETTE

Cincinnati

The Cincinnati, Ohio Chapter held its March 4 meeting at the North Presbyterian Church with organist-director Roger Heather as host. Members brought along copies of interesting anthems for a choral reading program. Refreshments were served following the business meeting.

M. LOUISE MATCHETTE

Lake County

The Lake County, Ohio Chapter was invited to the Gilbert Herman home Feb. 24 for an hour of special music by the members of the Painesville Methodist Church. Mrs. Herman played several numbers on her new Conn: pre-Bach, Bach period, and a Sonata by Guilman. A quintet sang under the direction of Hilbert Collins accompanied by flute and violin. A group of girls from the church sang four numbers under the direction of Mrs. Collins. Mrs. Herman served refreshments.

LUKE P. DUDLEY

Canton

E. Nelson Larrabee was host to the Canton, Ohio Chapter at the Trinity United Church of Christ Feb. 25. Tours of the new edifice were conducted. Of particular interest was the department of music with tiered rehearsal rooms, music storage facilities and robing rooms. Members and guests of the Akron Chapter attended the meeting to hear Architectural Considerations of Church Music discussed by Ken Breting, church architect. Wilma Kasserman presented a short program on the new 61-rank Schantz. The Schantz family, Bruce, Paul and John, was in attendance. John demonstrated features of the instrument, most of which is installed in the gallery. A four-manual console in the gallery is supplemented by a two-manual console in the chancel.

Plans were announced for a choral diction seminar by Madeleine Marshall to be held in Canton May 27 under chapter auspices. Refreshments and a social hour concluded the evening program.

JAMES A. STANFORTH

DeTar, Mason Among Features of Columbus Regional

Choral and organ seminars, lectures and recitals will be featured at the regional convention for Ohio, Kentucky and West Virginia held June 10, 11 and 12 in Columbus, Ohio, with headquarters at Stouffer's University Inn.

Dr. Vernon DeTar, Juilliard School of Music and Union Seminary, will conduct a series of five choral and organ seminars.

An all-Bach recital will be played by Melvin Dickinson, University of Louisville. Other recitalists will be Dr. Henry Fusner, Cleveland, Marilyn Mason, and Marjorie Jackson, Capital University, Columbus.

Lectures will be given by Parvin Titus, College Conservatory, Cincinnati, and Brayton Stark, Denison University, Granville, Ohio.

MRS. CLYDE D. MOORE

Central Ohio

Members of the Central Ohio Chapter brought their pastors as guests Feb. 11 in the First Baptist Church. Hostess for the meeting was Eleanor Clingan. After members introduced their guests, the Rev. Arthur Kuehn brought greetings to the group from the church. At the business meeting Elizabeth Lange, program chairman for the Ohio Valley Regional Convention in Columbus in June, gave some of the highlights of the program which will include choral workshops, organ seminars, recitals and lectures. A pop concert will be given by Lowell Riley and a recital by Marjorie Jackson. Dean Johnson introduced the speaker of the evening: Dr. Fred Gealy, Methodist Theological School in Ohio, spoke on the subject Church Design for Music in Worship in Theological Perspective. A discussion period followed Dr. Gealy's thought-provoking talk. Following the meeting Dorothy West, Mrs. Thomas Tipton and Miss Clingan served refreshments with a St. Valentine's Day theme.

MARY H. HARRIS

Cleveland

The Cleveland Chapter sponsored a Hymn Festival Feb. 24 at the Church of the Covenant. Choirs of 10 churches participated. The preludes — Fugue in E flat, Bach; Two Passion Chorale settings, Brahms; Wondrous Love, Barber — were played by Boies Whitcomb. Henry Fusner played the service and the postlude, Open Now Thy Gates of Beauty, Walcha, was played by Robert Fort. Conductors were Nancy Hodge, Joy Lawrence, John Herr and Robert Gotwald. A wide variety of hymns was included.

CHARLOTTE

Organist - Recitalist
Choral Music Director

ATKINSON

ARMY AND NAVY ACADEMY
CARLSBAD, CALIFORNIA

WILLIAM

Lecturer
Consultant

RECITALS AND LECTURES IN THE WEST

ROBERT

GLASGOW

HILL AUDITORIUM
UNIVERSITY OF MICHIGAN, ANN ARBOR

UNIVERSITY OF OREGON, EUGENE

JOHN HAMILTON

ORGAN, HARPSICHORD

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina

B.M. DEGREES IN ORGAN AND CHURCH MUSIC

Harold G. Andrews, Jr., Head, Organ Dept.

Member, National Association of Schools of Music

DONALD COATS

ST. JAMES' CHURCH — NEW YORK

Madison Avenue at 71st Street

NEW YORK 21

PAUL LINDSLEY THOMAS

F.A.G.O., M.MUS.

St. Michael and All Angels Church
4300 Colgate Street at Douglas
Dallas 25, Texas

Organ Faculty, School of Music
Southern Methodist University
Dallas 5, Texas

RECITALIST

DUBERT DENNIS

Bookings: Box 1114; Wewoka, Oklahoma

AMY CLEARY MORRISON

RECITALIST

ADDRESS—WOODRUFF PLACE BAPTIST CHURCH
EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

RECITALS

CORLISS R. ARNOLD

SMD, FAGO

FACULTY, MICHIGAN STATE UNIVERSITY

PEOPLES CHURCH, EAST LANSING, MICHIGAN

News of the American Guild of Organists—Continued

SANDUSKY PROGRAM

The February meeting of the Sandusky Chapter featured a program of religious music with the use of various instruments with the organ and one work including congregational participation.

Works were included by Haas, Godard, Williams, Crost, Mossissey, Krebs and Beversdorf. They used the organ with each of the following instrumental combinations: three trumpets; French horn; flutes; alto saxophone; trombone; brass quartet.

Organists were Phyllis Ihle, Mrs. John Wild, May Brown, Laura Long, Agnes Stucky and William Didelius.

MRS. CLAIR SARGEANT

EXAM PIECE RECITAL

A recital of selections from the 1963 examination pieces for both AAGO and FAGO was played for the Indianapolis Chapter Feb. 12 at the North Methodist Church. Host organist and performer was Robert A. Schilling, AAGO. The program printed the entire list required, from which Mr. Schilling selected one piece in each category to make up the following program: Benedictus, Mass for Parishes, F. Couperin; Trio in D minor, Bach; Passacaglia in D minor, Buxtehude; Trio in D minor and Prelude and Fugue in D minor (violin), Bach; Scherzoso, Sonata 8, Rheinberger; Prelude and Fugue in G minor, Brahms; Pastorale, Milhaud; The Burning Bush, Berliński.

Muskegon-Lake Shore

The Role of the Musician in the Church was the discussion theme for the Feb. 16 meeting of the Muskegon-Lake Shore Chapter in the First Baptist Church, Muskegon, Mich. The panelists, with the Rev. J. C. DeVries as moderator, included the Rev. Kenneth Lindland, the Rev. Paul T. Lindstorm, the Rev. David Ter Beest, John DeHorn, choir director and Ralph Eggers, lay participant and John L. Wheeler, minister of music and dean of the chapter. Considerable general discussion followed the panel. The evening concluded with a social period and refreshments. George Shirley is general program chairman. Bertha Leenstra arranged the program.

ARTHEA BRIMMER

Saginaw Valley

The Saginaw Valley Chapter met Feb. 26 in the First Presbyterian Church, Bay City, Mich. Jack Brandnair, host-organist and director, led the choir in anthems by Smieton, Bortniansky, Morgan, Williams, Mendelssohn and Evans. After the business meeting refreshments were served.

MIRIAM ENSZER

Youngstown

The annual clergy-organist banquet of the Youngstown Chapter was held at Memorial Methodist Church, Poland, Ohio Feb. 25 with Gary P. Richards and Daniel A. Santelli, host organist and director, presiding. After a roast beef dinner the Rev. Dr. Samuel G. Warr spoke on the importance of a good relationship between clergy and church musicians. The group then adjourned to the choir room for an enjoyable evening of ringing English handbells.

PAUL B. BATSON, JR.

Southwest Michigan

The Southwest Michigan Chapter held its March 4 meeting at the First Congregational Church, Battle Creek. Mrs. Newell Stoner, sub-dean, introduced Harriett Hiller Burchill, soprano, and D. Frederick Elder, organist who proceeded through representative music of various periods.

HUGH ROBINS, JR.



Julius Herford, lecturer, musicologist and conductor will be the keynote speaker at the midwest regional convention July 17-19 at Hastings, Neb. A native of Germany, Mr. Herford gained a musical reputation before coming to the United States. He has been on faculties of Boston University, the Union Theological Seminary and the Westminster Choir College. For several summers he has collaborated with Robert Shaw in a Workshop of Choral Art. At the Hastings meeting he will give a series of lectures and demonstrations on the interpretation of choral works from several different style periods and will be available for limited private coaching.

Recitalists at Hastings will include Wilma Jensen, David Craighead and Jan Bender. Delegates will have the opportunity to hear recent Austin, Holtkamp, Möller and Reuter organs both in Hastings and Grand Island.

There will be several panel discussions on such topics as repertoire for the small choir, youth choirs and the purchase of a new organ.

Three exciting days packed with events will stimulate all organists and church musicians; plan now to attend. Early registration and pre-convention musical events will begin Sunday afternoon June 16.

15 REGIONAL CONVENTIONS
Summer of 1963
Attend Several!

RAGATZ LECTURE FOR MTNA

Dr. Oswald Ragatz, Indiana University, was jointly sponsored Feb. 10 by the Chicago Chapter and the church music division of the Music Teachers National Association, meeting in Chicago. An enthusiastic crowd of some dimensions at St. James' Cathedral heard Dr. Ragatz' informative lecture recital on Form in the Chorale Preludes of Bach, which he has given before several conventions as well as for various chapters. His brief summary of the background development of the forms and his warm, rhythmic performance of a dozen of so illustrative examples makes this one of the best of the lecture recital genre.

Mildred Andrews introduced the performer.

Indianapolis

The Indianapolis, Ind. Chapter met Feb. 12 at the North Methodist Church for a dinner meeting. Dean Erwin Muhlenbruck presided at the business meeting. Dr. and Mrs. Elbert C. Cole honored us with their presence. Dr. Fred Koehn gave a talk on the requirements for Guild examinations with emphasis on the written work. Robert Schilling, AAGO, played a program on the Kimball organ in the church made up of numbers from 1963 examination pieces. Dr. Robert Lodine played a concert sponsored by the chapter Feb. 18 on the Möller organ in the First Presbyterian Church. A large crowd enjoyed his program and were eager to express their appreciation at the reception in the church parlors after the program which appeared in the March issue.

VIVIAN ARBAUGH

Akron

The Akron, Ohio Chapter journeyed to Canton Feb. 25 to be guests of the Canton Chapter. After a tour of the new Trinity United Church of Christ the organist of the church played a short recital. John Schantz of the Schantz Company demonstrated the various tonal qualities of the large four-manual gallery organ and played the two-manual organ on the main floor. After a social hour and refreshments we journeyed back to Akron.

LOUISE INSKEEP

Fort Wayne

The Fort Wayne, Ind. Chapter met for dinner Feb. 18 at the Forest Park Methodist Church. Dean Darwin Leitz presided over a short business meeting. The chapter voted \$100 to the Fine Arts Foundation of Fort Wayne. Announcements were made of coming events. A recital arranged by Harry Gundmanson was played by Nondas LaBarbera, Herbert Kuehl, August Stellhorn and Louis Gerig. Composers represented were Curry, Cooper, Wetzler, Wright, Willan, Manz, Bender, Peeters, Schroeder and Young.

FLORENCE H. FIFE



SINGING CITY announces TWO SUMMER WORKSHOPS IN THE CHORAL ART

On beautiful 40-acre campus of Crezer Seminary 13 miles from Philadelphia

- August 4-10, 1963
COORDINATED STUDY AND REHEARSAL OF THE MADRIGALS, MOTETS AND PASSIONS OF HEINRICH SCHUTZ Elaine Brown and Julius Herford, Co-directors
- August 11-17, 1963
AN INTEGRATED STUDY OF VOCAL AND CONDUCTING TECHNIQUES FOR THE CHORAL MUSICIAN Elaine Brown and Staff

For further information write: SINGING CITY 35 S. 9th Street, Philadelphia 7, Pennsylvania

Guilmant Organ School

(Founded 1899)

DR. GEORGE MARKEY, Director

WRITE FOR CATALOGUE

201 West 13 Street

New York 11, N. Y.

RICHARD ENRIGHT

Mus. D.

Northwestern University

First Presbyterian Church

EVANSTON, ILLINOIS

robert anderson

SMD FAGO

Southern Methodist University

Dallas 22, Texas

RICHARD M. PEEK

Sac. Mus. Doc.

COVENANT PRESBYTERIAN CHURCH

1000 E. Morehead

Charlotte, N. C.

JAMES A.

THOMAS

FIRST PRESBYTERIAN CHURCH, LA GRANGE, ILLINOIS

GEORGE MARKEY Mus. D., F.A.G.O.

Westminster Choir College

Princeton, New Jersey

Madison Avenue Presbyterian Church

New York City

Edward D. Berryman, SMD

Warren L. Berryman, SMD

BERRYMAN

Organist-Choirmaster
Westminster Presbyterian Church
Minneapolis

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

EDWARD

MONDELLO

UNIVERSITY ORGANIST

ROCKEFELLER MEMORIAL CHAPEL

UNIVERSITY OF CHICAGO

MANAGEMENT:

JANE HARDY 5810 WOODLAWN AVE.,

CHICAGO 37, ILL.

CHOIR FESTIVAL IN CHAMPAIGN

The First Methodist Church, Champaign, Ill. was the setting for the 250-voice youth choir concert of sacred music heard by an audience of more than 500.

The choir festival, sponsored by the East Central Illinois Chapter, was the first of its kind in the area. Mrs. LeRoy Hamp, dean of the chapter, assisted Mrs. Wesley Reeder, chairman in festival arrangements. Plans are already under way to make the occasion annual. Young people 5 to 18 came from 13 churches of various denominations, some church sending as many as four choirs.

Warren Schuetz and King Kellogg were directors and Betty Frederickson and Mrs. Hamp the organists.

Danville

The Danville, Ill. Chapter met at the First Presbyterian Church Feb. 16. Dean Florence Shafer was in charge of the business meeting. Marian Katauskas, program chairman, introduced as speaker of the evening Marilyn Hardy, organist at the host church, whose topic was Baroque Music. The chapter entertained Edward Mondello at dinner March 16 at the home of Edna Brand. He played a recital sponsored by the chapter March 17 at the First Presbyterian Church. Hostesses for the social hour were Maxine Leisch and Hazel Duncan.

CLEO ICE

Milwaukee

The choir of St. Francis Seminary, under the direction of Father Elmer Pfeil, arranged the first in a series of liturgical seminars for the Milwaukee, Wis. Chapter. It was held in the Seminary Feb. 10.

The chapter sponsored a recital March 4 at the Whitefish Bay Community Methodist Church played by Wilma Jensen. Her program appears in the recital section.

A new series of stereo tape broadcasts is being sponsored each Saturday starting March 2. The series, *The Organ in Milwaukee*, features recitals played by Milwaukee organists on the organs of their respective churches. The entire series is produced and recorded for station WFMR by David Fenske. The series so far: March 2, Carl Rupprecht, Aeolian-Skinner, Nazareth Lutheran — March 16, James Keeley, Wicks, Christ the King Catholic — March 16, Arnold Mueller, Schantz, Whitefish Bay Community Methodist — March 23, Walter Gresens, Wangerin, Emmaus Lutheran — March 30, Raymond Nott, Allen, North Shore Presbyterian — April 6, Robert Erdman, Casavant, Mt. Carmel Lutheran. The series will continue to feature unusual organ music played on recently installed or recently rebuilt Milwaukee organs.

WALTER DERTHICK

Muncie

The Feb. 18 meeting of the Muncie, Ind. Chapter was held at Beth-El Temple. Jewish service music was played by Mrs. Roger Johnson, organist, and sung by the Temple quartet. Mrs. Serge Payne explained the service and gave a talk on the music of the Jewish liturgy. An explanation of the services and symbols of the Temple was given by Alex L. Frankel, host.

MRS. JAMES W. MAIDLOW

Twin Cities

The Twin Cities Chapter held a dinner meeting Jan. 20 at the First Congregational Church, Minneapolis, with Patricia Porter, organist-director, as hostess. The speaker was Johannes Reidel, PhD, whose subject was *Contemporary Organ Music from Many Lands*. He discussed what is being written and by whom as well as consideration for varied degrees of ability.

VERNA B. STERN

Blackhawk

The Blackhawk Chapter met Jan. 14 at the First Presbyterian Church, Davenport, Iowa. The business meeting was concerned with final details for the Marilyn Mason recital Feb. 10. G. Donald Dyer spoke on the Virility of the Ministry of Music, emphasizing that the approach through Christian inspiration and guidance was of primary importance and the work with the choirs and music committee preceded better along that line. The success of his seven singing and two handbell choirs attested to this and it was indicated by way of example that the adult choir had grown from 20 to 54 and the senior high school choir from 12 to 86. The junior girls handbell choir played several selections. An outline of the duties and responsibilities of an active music committee, meeting monthly, was presented.

The chapter sponsored Marilyn Mason in recital Feb. 10 in Centennial Hall, Augustana College, Rock Island, Ill. Her program is on the recital pages.

The regular monthly meeting was held in Trinity Episcopal Cathedral, Davenport, Feb. 11 where Donald Moe, Blackhawk College, Moline, gave a fresh approach on Hymn Playing using tape recordings to illustrate his points and giving simple introductions to hymns which he had written out using two, three and four-part stylings. To most present this was a new and imaginative insight into the handling of this important facet of our church work. The nominating committee offered the slate of officers for the coming year.

LAURANCE M. SMITH

Chippewa Valley

The second annual youth choir festival was held Feb. 24 by the Chippewa Valley Chapter at First Lutheran Church, Eau Claire, Wis. 14 choirs from 11 churches participated. Director of the massed choirs was Mrs. Richard Holleque, Menomonie. The Rev. R. Howard Fehr and the Rev. G. S. Thompson were officiants and Walter May, organist. The massed choir numbers were O Lord God, Who dwelleth with Thee?, Marcella; Be filled with the Spirit, Nelson; Like as we do put our trust in Thee, Wesley; An Awakening, Robson.

MRS. DONALD BRINKMAN

Clinton

The Clinton, Iowa Chapter held its Feb. 17 meeting at St. Paul's Lutheran Church, Dixon, Ill. Dean Betty Nelson reported on preliminary plans for the fall artist recital. A student chapter, to meet at first with the chapter, was proposed and arrangements were made to organize such a group. The meeting was followed by a recital on the Aeolian-Skinner organ by Crawford Thomas, the program of which will be found on the recital pages. A reception followed in the church's Fireside Room.

MRS. PAUL BURGDORF

Madison

About 20 choirs of the city were invited by the Madison, Wis. Chapter to sing in a choral reading clinic Feb. 24 at the First Congregational Church. The chorus was directed by Roland Johnson, director of the Madison civic orchestra and chorus. John Wright Harvey, University of Wisconsin, was organist. Betsy Farlow was chairman of the program. Five Mystical Songs, Vaughan Williams; Requiem, Fauré; The Last Words of David, Thompson and Arise, O Ye Servants of God, Sweelinck, were sung by the choral group.

RUTH PILGER ANDREWS

Omaha

Members of the Omaha, Neb. Chapter met Feb. 17 in the social room of the First Central Congregational Church. After the meeting all proceeded to the organ and choir loft. Mrs. Noyes Bartholomew, Mrs. L. Allen and Roger Arnold played and discussed suitable Lenten season chorales from Bach's Liturgical Year. Refreshments and a social hour followed.

RUTH GIGER

SRO FOR GLASGOW

The St. Joseph, Mo. Chapter sponsored Robert Glasgow in recital March 3 at the Wyatt Park Christian Church; the program is in the recital section. Mr. Glasgow played to a packed house of 818 with an estimated 200 being turned away. Included in the program were selections from Mendelssohn's *Elijah* sung by a chorus of 60 selected from church choirs of the city. Carroll Proctor was baritone soloist and Jerry Hohnbaum, Atchison, Kans. accompanied the choir. Gilbert Whitney, Northwest Missouri State Teachers College conducted. The chapter will sponsor a recital April 21 at the First Christian Church by Keith Shawgo, student of Russell Saunders, Drake University.

COLIN A. CAMPBELL

St. Louis

The St. Louis Chapter held its regular monthly meeting Feb. 25 at Grace Episcopal Church in suburban Kirkwood, Mo. Alice Allen was hostess for the evening. After a delicious dinner the business meeting was held presided over by Dean Fern Kelly. All adjourned to the sanctuary for the program on the recently installed 20-rank organ designed and built by the Midwest Organ Company headed by W. A. Brumer. The program was played by Gladys Walker, AAGO, and Robert Oldham, Monticello College, Alton, Ill. Their programs appear in the recital section.

St. Petersburg

The St. Petersburg, Fla. Chapter sponsored Claire Coci in recital Feb. 26 in the First Congregational Church. Her program was identical with the one heading a recital page in the January issue.

Members participated in the March 3 of 1962 Voluntary and Musical Arts March 3 to 6 sponsored by the United Churches of Greater St. Petersburg.

MAX MIRANDA

Salina

The Salina, Kans. Chapter met Feb. 19 at the First Methodist Church. Mayme Porter was in charge of the program which concerned the development of a music policy for weddings and funerals. She suggested that each church should formulate a definite policy concerning these two services. It was decided that the chapter take the initiative in suggesting appropriate music for these occasions and standard fees for the organist and soloist. A policy-making committee was appointed and will report at the April meeting. Miss Porter played an organ number which would be suitable for a funeral, O wie seelig, Willan, and accompanied Mrs. Charles Olson. A social hour followed.

ELINOR ASCHER

Topeka

The Topeka, Kans. Chapter met Feb. 12 at the First Lutheran Church. Several choirs from Lutheran churches under the direction of Homer Frank sang the first and second settings from the newly-revised liturgy of the Lutheran Church. The Rev. Tonsing, pastor of the church, gave a background for the liturgy. Mr. Frank also gave a short demonstration on the tonal color of the new two-manual Reuter and of suggested registrations for a unit-organ. Members of the choirs and the chapter were entertained in a social hour by the music committee of the church.

Central Missouri

The Central Missouri Chapter met Feb. 2 at the Fine Arts auditorium, University of Missouri, to hear Perry Parrigin play a recital on a Rogers electronic. The program included works by Dunstable, Bach, Bingham, Elmore, Vierne and was well received. At a brief business meeting details for a workshop March 15 were discussed.

New Palm Springs Chapter Sponsors Broadcast Series

The newly formed Palm Springs-Cochella Valley Chapter has initiated a means of publicizing the organization by offering organ music to a larger public than through recitals. Radio station KCMJ is broadcasting half-hour recitals early each Sunday morning played by chapter members.

Lois Lux played Jan. 13: *Fantasia in A minor*, Bach; *Cibavit Eos*, Titcomb; *Preludio*, Ravanello; *Deck Thyself and Blessed Ye Who Live in Faith*, Brahms; *Let Us All Together Praise Our Lord*, Bach; *Adagio*, Sonata 1, Mendelssohn; *Esquise*, Barnes.

Harry Tomlinson, Jan. 20: *Toccata in C major*, Adagio in A minor, Sleepers Wake, Bach; *Grave and Adagio*, Sonata 2, Mendelssohn; *Noël*, Mulet.

Christine Tomlinson, Jan. 27: *Variations de Concert*, Bonnet; *Cantabile*, Franck; *Basse et Dessus de Trompette*, Clérambault; *Ein Feste Burg*, Walcha; *Pastorale*, Freed.

Mildred Kammeyer, Feb. 3: *Grand Jeu*, DuMège; *Nun bitten wir*, Buxtehude; *Trumpet Voluntary*, Purcell-Biggs; *Durch Adams Fall*, Homilius; *Carillon*, Vierne; *Prelude in A minor*, Bach.

The station has extended a series of four more programs. Letters and cards of appreciation indicate the possibility of continuing the broadcasts.

HARRY J. TOMLINSON

Ozark

Choral and organ music were featured on the Feb. 10 program of the Ozark Chapter in the First Christian Church, Joplin, Mo. The church choir was directed by Mrs. Johnny Kemm with Johnny Kemm as organist. The choir sang: *Lead Us Heavenly Father*, Roff; *The Lord Reigneth*, Cooper-Angell; *I Am the Vine*, McCormick; *I Am Alpha and Omega*, Stainer; *Be Still and Know*, McCormick; *Cherubim Song*, Bortniansky; *Expectans Expectavi*, Wood and Excerpt from *The Lord Build the House*, Bitgood. Organ numbers were: *Choral Prelude on Eventide*, Parry; *Toccata*, Gigout; *The Little Clocks*, Purvis. At the business meeting, presided over by Dean Jerry Byrd, the nominating committee offered a slate of officers for the election March 10 in the studio Mrs. Lloyd Clinton in Carthage, Mo.

RUTH THOMAS

Southeastern Minnesota

The Southeastern Minnesota Chapter met Jan. 8 at the Trinity Lutheran Church, Rochester. Seventeen members and six guests were present. The Sub-dean Earl Schwerman presided in the absence of Dean Frederic Nitschke. Harold Sweitzer, chairman of the program committee, reported on plans for the regional convention in Rochester June 17, 18 and 19. Convention headquarters will be the Kahler Hotel. Elmer Ackermann, Jr., organist and choir director of Trinity Lutheran Church of Albert Lea, played *Puer Natis Est*, Titcomb; *Chorale in A minor*, Franck and *Meditation*, Bales.

CAROLYNN E. VITTO

Arrowhead

The Arrowhead Chapter met at the Lutheran Church of the Holy Trinity, Duluth, Minn. Feb. 18. Following a short business meeting a panel consisting of four members discussed *The Organist: A Self-Analysis*.

ISABELLE B. JOHNSON

Hawaii

The Hawaii Chapter met March 11 at St. Peter's Episcopal Church, Honolulu. Alta Selvey and Paul Franks, members of the chapter, played a program of varied works on the church's 1955 Möller organ.

JEANNETTE J. TILLMAN

School of Music UNIVERSITY OF REDLANDS

Redlands, California

Complete curriculum for the church musician
Preparation for the A.G.O. examinations

North Park College CHICAGO 25

FOSTER AND KEDZIE AVENUES

Department of Music WAYNE HARWOOD BALCH

Bachelor of Music Degree in Music
Education and Applied

ELECTRIFY

PLAYER PIANOS
PUMP ORGANS

YOU CAN QUICKLY END TIRESOME FOOT-PUMPING
With a Compact Low-Cost Lee Silent Suction Unit



EASY TO INSTALL
FULLY GUARANTEED
1000'S IN USE

write to

LEE MUSIC MFG. CO.

Box 595, Tujunga, Calif.



LONGBEACH 1-6088

CHOIR PLACEMENT BUREAU

ORGANISTS-CHOIRMASTERS-SOLOISTS
1421 Wianemac Ave., Chicago 40, Ill.

KENNETH THOMPSON RECITALIST

Management

GERARD ALPHENAAR

214 W. 72nd St., New York

HAROLD LUCAS & CO.

Complete Organ Service

NEW ORGANS - REBUILDING - REPAIRS

2007 Driving Park Road, Wheaton, Ill. Montrose 8-6080
We Cover All the Midwest States — Quarterly Service Contracts



104
Y
E
A
R
S

J. H. & C. S. ODELL & CO.

82-84 Morningside Ave., Yonkers, New York

1859—ONE HUNDRED & FOUR YEARS—1963

Five Generations building Odell Organs

Yonkers 5-2607

News of the American Guild of Organists—Continued

Southern Illinois

The Southern Illinois Chapter met Feb. 15 at the First Methodist Church, Carbondale. Music appropriate for the wedding service was performed and discussed. Dr. Wesley K. Morgan and four area soloists were heard in program as examples of suitable music. All members received a copy of the booklet *Wedding Music* by Regina Holmen Fryxell, published by Augustana Press. Refreshments were served at the close of the meeting.

MARJORIE H. LINGLE

Pasadena and Valley Districts

Gerhard Faber played a recital for the Pasadena and Valley Districts Chapter meeting March 11 at the Alhambra First Baptist Church. Mr. Faber, organist of the host church and instructor at Azusa and Biola Colleges, played on the new 30-rank Aeolian-Skinner. Preceding the recital dinner was served in the church social hall. Mr. Faber's recital appears in the recital section.

San Diego

The San Diego, Cal. Chapter sponsored a master class Feb. 8 with Jerald Hamilton instructing at the First Presbyterian Church. The class was devoted to *The Little Organ Book* of Bach. The evening began with the business meeting followed by a recital played by Mr. Hamilton. His program appears in the recital section.

LOUISE BLAKE

Redwood Empire

Dr. George Markey spent two days in Santa Rosa, Cal. Feb. 8 and 9 under the sponsorship of the Redwood Empire Chapter. His recital Friday night at the First Methodist Church in Santa Rosa was before a full house, and his Saturday morning workshop was well attended. He gave a maximum of good concrete suggestions for help in teaching as well as playing.

VERNA C. TISCHER

Sequoia

The Sequoia Chapter met at the home of Ross Ring, Ferndale, Cal. Feb. 25 and were provided a program of soprano solos by Elaine Detterson accompanied by Mrs. George Gregerson and some organ solos by Mr. Ring demonstrating newly acquired reeds and mixtures. The program was arranged by Mrs. Gregerson and Helen Muse.

J. T. NEARNS

Contra Costa

On Feb. 18 the Contra Costa Chapter sponsored G. Leland Ralph, Sacramento, Cal. at the Chapel of St. Mary's College, Moraga. A reception for Mr. Ralph and members was held at the home of Crystal Albrook following the recital. The program appears in the recital section.

THOMAS C. WALTERS

San Joaquin Valley

The San Joaquin Valley Chapter met Jan. 22 for a potluck dinner at the Church of the Brethren, Fresno. The program for the meeting was given by members who brought music new to them that they had discovered and used recently for services, weddings, funerals and other special services in the church. It made an informative and enjoyable evening.

JO DULL

Los Angeles

The Los Angeles Chapter sponsored the St. Charles Church choir with Paul Salamunovich, organist-director, and Larry Robinson, guest organist, in a concert of Sacred Music of the Roman Catholic Church March 4 at the St. Charles Church, North Hollywood. Mr. Robinson played *Fantasia* in G major, Bach. Choral numbers included two Gregorian Chants and numbers by Vittoria, Palestrina, Viadana, Fauré, Franck, R. K. Biggs, Schuetky, Peeters and Jaeggi.

IRENE B. PIERSON

District of Columbia

The March 4 meeting of the D. C. Chapter was held at the Metropolitan Memorial Methodist Church, commencing with a program of music for organ and other instruments. William Partridge was organist assisted by Edmund Williams, English horn, 2 violins, viola and cello. A business meeting was held immediately following the program. Resolutions were adopted in honor of the late Marianne Cummins, chapter secretary, and Lewis Corning Atwater, last surviving charter member of the chapter. Announcement was made that at the last executive committee meeting a planning committee had been appointed to investigate the possibility of organ scholarships for beginning organ students. Yvonne Goodman was appointed chapter secretary to fill the unexpired term of Mrs. Cummins. It was suggested that the chapter consider the possibility of having radio broadcasts, featuring local organists, similar to those of the Boston Chapter. The nominating committee offered a slate of nominees for elections held in May.

W. LASH GWYNN

Alexandria

The Alexandria, Va. Chapter met Feb. 11 at the Grace Episcopal Church. The program considered the requirements for Service Playing Certificate. Mary C. Adams, past-dean and organist choirmaster of the host church, was in charge of giving the mock examination. A brief explanation of the requirements was given and four members, Margaretta Smith, Eileen Paine, Barbara Hanson and Francis Harrell, demonstrated by playing the required repertoire. A business meeting followed at which the nominating committee submitted a slate of officers for the coming year.

BARBARA HANSON

Montgomery County

The Montgomery County Chapter met Feb. 12 at the Trinity Episcopal Church, Washington, D. C. with Marjorie Jovanovic, sub-dean, as hostess. The business meeting was conducted by Dean James Smiley. The following program was given by Marjorie Jovanovic, soprano; Martha Aubrey, organist; Lois Butler, violinist. Solo Cantata: *Was mir in dieser Welt betrübt*, Buxtehude; *Aria*, Cantata 64, Bach; *Two Sacred Songs* from Schemelli's *Gesangbuch*, Bach; *Three Biblical Songs*, Dvorak; *Les Angelus*, Vierne.

LORRAINE HAACK

Philadelphia

The Philadelphia Chapter held its regular dinner meeting Feb. 16 at First Baptist Church with Dr. J. Earl Ness, organist-director, as host. The chapter was honored to have as guest speaker Dr. Leo Sowerby, director of the new College of Church Musicians at the National Cathedral, Washington, D. C. Dr. Sowerby discussed all phases of the new College and emphasized the apprentice relationship between student and professor. He commented on the creative aspects of the Fellowship Guild examinations and on his cantata *The Ark of the Covenant* which was performed at St. Mark's Episcopal Church the following day. Passages were ably sung by Wesley Day's Canterbury Choir and soloists. Walter Hillsman was organist. Dr. Sowerby also heard his music performed at Holy Trinity Episcopal Church where Frederick Royce is organist-director.

JANET DUNDORF

Williamsport

A panel discussion, *The Church Wedding—Its Problems*, was the highlight of the Williamsport, Pa. Chapters organist-clergy dinner Feb. 5 at St. Paul's Lutheran Church. The panel enlisted the Rev. Elmer A. Keiser, the Rev. Franke Neumann, Kary E. Moyer, AAGO and William D. McRae, AAGO, Bucknell University, Lewisburg, Pa. Moderator was Dean Frederick A. Snell.

ERMA M. WINNER

Pittsburgh

The Pittsburgh Chapter met Feb. 25 at St. Bernard Church, Mt. Lebanon, Pa. The regular monthly dinner was served in the social rooms. Sub-dean Mary Louise Wright presided at the business meeting. Joseph Michaud, host-organist, gave a resumé of the musical educational system of the school connected with St. Bernard Church. Franklin Watkins, examination chairman, proposed the formation of a class for members interested in studying for the examinations. Reuel Lahmer is in charge of the young organists contest whose preliminaries were held March 23 at the Church of the Ascension. The chapter awards two prizes. The recitalist for the evening was John R. Lively who played a program of French organ music on the new Casavant organ at St. Bernard's. The program appears on the recital pages.

BERTA FRANK

Harrisburg

The Harrisburg, Pa. Chapter sponsored a program of music for organ and instruments Feb. 26 at the Messiah Lutheran Church. The program, a highlight of the years activities included a Purcell Voluntary for trumpet and organ, Handel Sonatas for two cellos and for flute with organ, a Schütz Cantata, Clokey's Symphonic Piece for piano and organ, a Haas Church Sonata for violin and organ, a Corelli Sonata for recorders, cello and organ and Charpentier's *Song of the Birth of Our Lord*. Organists participating were: Charles Yocum, Sara Yeagy, Mildred Myers, Nancy Carroll, Mary Good, John Scholten and Donald Clapper.

IRENE BRESSLER

Huntington

The Jan. 21 meeting of the Huntington, W. Va. Chapter was held at the First Methodist Church. Organ and voice students of members of the chapter were heard in a recital. The following organ numbers were played: *Prelude and Fugue in E minor* (Cathedral), Bach, Kathie Burks; *Benedictus*, Reger, Sandra Wilson; *Deal Thou with Me in Mercy*, Lord, Walther, and *A Mighty Fortress Is Our God*, Pachelbel, Mitz Magariello; *I Call to Thee*, Lord Jesus Christ, Bach, Kay Bower; *How Fair and How Pleasant Art Thou*, Dupré, Bob Mullens; *Soul, Adorn Thyself with Gladness*, Walther, and *How Lovely Shines the Morning Star*, Bach, Billy Schneider. Vocal numbers were sung by Helen Ruth Locke, Robin Osborne and Mary Elizabeth Gregory. Hostesses for the social were Mrs. L. C. Shinn and Catherine Mellatis.

ALMA N. NOBLE

Lancaster

The Lancaster, Pa. Chapter held its Feb. 11 meeting at St. Stephen's Lutheran Church, Dean Frank A. McConnell presiding. At the business period Reginald Lunt and Abram Longenderfer gave the highlights of the recital March 4 in St. James Episcopal Church by Carl Weinrich. Dr. Paul E. Irion, Lancaster Theological Seminary, spoke on *Church Funeral Music*, saying that the theme of death and resurrection is generally contained in the music itself; great hymns are better suited for the funeral service than the sentimental type so often requested. A brief discussion period followed. To conclude the meeting a fellowship hour with refreshments was held under the leadership of Alcesta Slichter Rebman, host organist and choirmaster.

FRANCES M. McCUE

Reading

An organ and choral workshop was held Jan. 12 in the First Baptist Church by the Reading, Pa. Chapter. Dr. Ludwig Lenel was the conductor of the sessions.

The chapter held an organist-clergy dinner Feb. 2 at the Crystal Restaurant, Reading. The speaker was Rebekah Sheaffer whose topic was *Let's Face It*.

LEROY REMP

Chester

The Chester, Pa. Chapter sponsored Arthur Howes in recital Jan. 13. Mr. Howes program consisted of *Prelude, Fugue and Chaconne* in D minor, Pachelbel; *Variations on Puer Nobis Nascitur*, Sweelinck; *Prelude and Fugue* in G minor, Buxtehude; *We all believe in one God*, Now rejoice ye, Christian men, The old year has passed, In thee is gladness, From God I will not turn, Come, Holy Ghost and *Prelude and Fugue* in A minor, Bach.

The chapter sponsored a choral workshop Feb. 23 at the Crozer Theological Seminary, Upland. The choir was made up of members from choirs from the local area. A representative from the J. W. Pepper Publishing Co., Philadelphia, conducted the workshop.

JOANNE MUIR

Danville

The Danville, Va. Chapter held its dinner meeting Feb. 25 at Main Street Methodist Church. Sub-dean Everett Amos was host. Dean Robert Shaver presided over the business meeting at which time a full report was given by the junior choir festival committee and final plans announced. The group then adjourned to the organ where a recital on Organ Repertoire was in charge of Ronald Cockrill and Mr. Amos.

CHRISTINE HICKS

Kanawha

The Kanawha Chapter held its monthly dinner meeting at St. Matthew's Episcopal Church, Charleston, W. Va. with Sub-dean John Barnes as host. The business consisted of final preparations for the Centennial Recital March 25 by Clyde English, West Virginia University, at St. Mark's Methodist Church, Charleston. The program is in the recital section.

E. WAYNE EICH

Richmond

The Richmond, Va. Chapter held the Feb. 15 meeting in the form of a recital by David Craighead in the St. Paul's Episcopal Church and a master class conducted by Mr. Craighead Feb. 16. Mr. Craighead's program is in the recital section.

REGINALD E. SLAUGHTER

Lehigh Valley

At the Lehigh Valley Chapter's meeting Feb. 2 Dr. Robert Cutler, Lehigh University, conducted an anthem clinic with a small chorus consisting largely of members.

Douglas D. Feaver, Lehigh University, was the speaker March 9 on interpretations of Greek music at the pastor-organist dinner at Walp's restaurant, Allentown.

Patapsco

The Patapsco Chapter met March 2 at the home of Secretary Margaret Rusk Franklin who, with Elizabeth Carr, served as the hostesses. The program consisted of a panel discussion, the subject of which had to do with the congregational hymn singing and its place in the worship service. Four ministers participated and also a chapter member, Herbert Frisby. A business meeting followed the discussion. Dean Celia McLeod presided. The serving of refreshments closed the evening.

The Patapsco Chapter met Feb. 2 at the home of Geraldine Bell Powell in Baltimore. Dean Celia McLeod presided over the business meeting. Norman E. Ross informed the members that the Baltimore public schools would co-operate with the chapter in a project proposing an award of \$100 to a deserving music student graduate. This honorarium proposes help to one wishing further music study, particularly in the field of organ and sacred liturgy. The business meeting closed with the serving of refreshments.

An annual hymn sing, sponsored by the chapter, was planned for the fifth Sunday in March at Gospel Tabernacle. Also in the offing is a banquet to celebrate the 20th anniversary of the Patapsco Chapter.

FRANCIS CHAMBERS WATKINS

MAYLAND Chime Co.

SOLID CATHEDRAL CHIMES
ELECTRIC CHIME ACTIONS

205 Babylon Turnpike
Roosevelt, L. I., N. Y.
Estab. 1866

MUDLER HUNTER Co., Inc.

Pipe Organ Builders Since 1875

REBUILDING—ADDITIONS 2630-38 W. GORDON ST.
REPAIRS—SERVICE CONTRACTS PHILADELPHIA 32, PA.

CYMBELSTERNS

R. A. Geisler & Company
3629 Lynndale Place
Fort Worth 15, Texas

CANACADEA CHAPTER

AMERICAN GUILD OF ORGANISTS

presents

FIFTEENTH CHURCH MUSIC INSTITUTE

at

Alfred University, Alfred, N. Y.

JULY 21-26, 1963

FACULTY: Miss Madeleine Marshall, Singing Diction
Mr. Robert Fountain, Choral Procedures
Dr. George Markey, Church Organ
Dr. Melvin LeMon, Repertoire
Mr. and Mrs. Andrew L. Flanagan,
Junior High School Choir and Handbells.

Tuition, Board and Room: \$60.00

Lois Boren Scholes, Director

Box 752, Alfred, N. Y.

**UNION THEOLOGICAL
SEMINARY
SCHOOL OF
SACRED MUSIC**

Robert Baker, S.M.D., Director

**SIXTH
ANNUAL
WORKSHOP**

Sponsored by the
Alumni Association
June 24-27, 1963

MILDRED ANDREWS
University of Oklahoma
ORGAN MASTER CLASSES

THOMAS DUNN
Director, N. Y. Cantata Singers
CHORAL MUSIC

ORGAN RECITALS
ALEC WYTON
ROBERT TRIPLETT

Lectures on Choral Diction
and Organ Design

For Brochure and Application, address
School of Sacred Music, 3041 Broadway,
New York 27, N. Y.



NOW AVAILABLE—
THE NEW
**INTRODUCTION TO
OXFORD
CHURCH MUSIC**

Collections • Anthems •
Choir-Training • Organ

A brief list of the most popular titles,
designed to serve as a first guide to
the large Oxford list of church music.
A choir director selecting from this
list can be confident that his choice is
supported by hundreds of American
church musicians.

Send for a free copy today

OXFORD UNIVERSITY PRESS
Music Dept., 417 Fifth Avenue,
New York 16, N. Y.

Please send me the new catalogue,
Introduction to Oxford Church
Music

Name
Address
City Zone ... State.....
Church name
Church address

BIRMINGHAM

For the first time in this series we are going to visit, in addition to Lichfield, two of the cathedrals, Birmingham and Leicester, that are not normally considered among the "greater" cathedrals of England. However, they should be included not only because they are the place of a bishop's "cathedra" but because they are of real stature for their architecture and craftsmanship.

The Cathedral Church of St. Philip at Birmingham stands on what was, in the early eighteenth century, "Mr. Phillip's barley close". Little was it thought then that two centuries later it would become a cathedral in the center of a great industrial community.

This fine classical church was designed by the "amateur architect" Thomas Archer. Under construction in 1711 the building was completed in 1719 with the exception of the tower which was completed in 1725. This tower with its concave sides has recently (1959) been refaced. The church yard, studded with many trees, is a pleasant and welcome oasis of green amid the gloomy commercial and industrial buildings of the city. If one can be disappointed in a cathedral this was our first reaction. We arrived at the cathedral at three o'clock on a Sunday afternoon, the last Sunday in July. We had no encouragement from the weather, which was indeed cold and gloomy, and we found the cathedral locked. We waited until six o'clock for the doors to open for the Evensong service.

Inside, the building has much charm. The architecture treatment is a contrast between Doric and Corinthian, with a coffered ceiling and cream pilasters with the capitals highlighted in gold.

The freestanding columns in the choir are impressive as is the beautiful 18th century organ case. The four-manual organ sounded well in this building. The choir is set apart from the nave by a handsome and delicate iron railing, said to be the work of Tijou who also did the work at St. Paul's, London.

The music is under the direction of Thomas Tunnard. The only opportunity to hear Evensong at Birmingham cathedral would be at 6:00 p.m. on Wednesdays and Fridays in addition to the usual services on Sundays.



**Church
Organ Company**

ORGAN BUILDERS

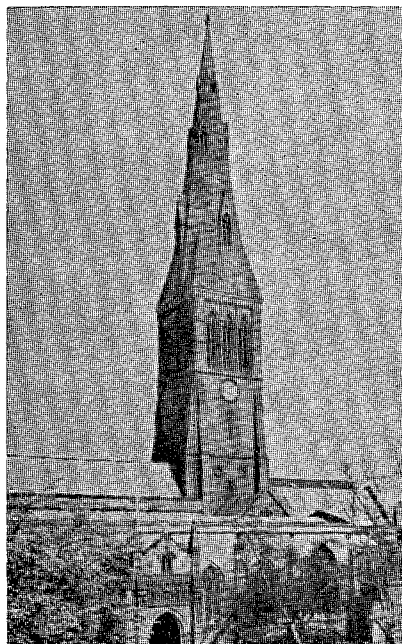
New Instruments — Rebuilding

Modification — Repair
Maintenance

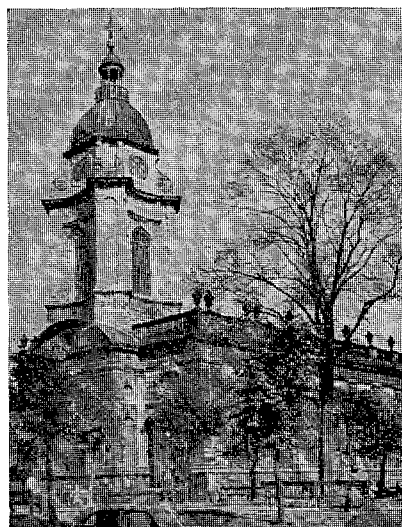
18 Walton St. Telephone:
Nixon, N. J. Killmer 5-4150

ENGLISH CATHEDRALS

LEICESTER



Above: Leicester Cathedral. Below: Birmingham Cathedral.



The Cathedral Church of St. Martin at Leicester is another of the few churches that do double duty, as a parish church and as a cathedral.

The town itself is an important manufacturing center in the Midlands about 90 miles northwest of London. Early in the 13th century the wool trade began to develop in Leicester as in other parts of England. In 1225 there was instituted the church of St. Martin. Due to this expanding economy and civic growth additions to the original Norman church were made from time to time. This rebuilding and adding continued until the time of the Reformation thus making it a most heterogeneous building. Remodelling and rebuilding seems to have continued even after the new diocese was constituted and St. Martin's Church was dedicated as the cathedral in 1927.

Of the outside of the building the spire is the most attractive feature. Standing on a Norman base the present spire, 220 feet high, was built in 1867 and replaces two previous spires. An excellent ring of 12 bells is contained in the tower. The south porch, built in 1897 in memory of the Vaughn family deserves mention. This family gave four vicars to the parish. The porch contains statues of former bishops and of St. Martin.

Inside, the nave is not of great length and looks wider than it is long. There are several mediaeval chapels which have been restored. The chancel is rather narrow. In order that the canons and lay canons of the Cathedral chapter may have seats, a west gallery was built for the organ and choir in 1930.

While the choir does occupy seats in the chancel for the smaller daily services, it sits in the gallery for the larger nave services. This is the only choir so placed in an English cathedral. The organ, a four-manual built in 1930 by Harrison and Harrison, is excellent. We heard somebody practicing most vigorously on it during our visit. Dr. Gordon Slater, presently organist at Lincoln Cathedral, was at one time organist here. The present organist is George Gray. There is no choir school here, and yet Evensong is sung at 5:15 each Monday, and at 6:15 each Wednesday and Friday, the boys singing also at 11:00 and 4:00 on Sundays, a volunteer choir singing at the 6:30 service on Sunday.

This month's three cathedrals bring our total up to 11, or about a quarter of the total number of these great landmarks of the English Church.

EMERGENT VOICE

by
Kenneth N. Westerman

Can the words of your choir be understood by the congregation? A few rehearsal minutes, spent on humming and the articulation techniques of "Emergent Voice", will soon show in clarity of text.

Copies (\$5.00) may be ordered from
Carol F. Westerman
Box 62—Ann Arbor, Mich.

Harpichords

Spinets

Clavichords

Sperrhake

PASSAU/GERMANY

Fifth in a series by Frank K. Owen

LICHFIELD

With the first view of the Cathedral Church of St. Mary and St. Chad at Lichfield I was immediately captivated by its beauty and surroundings. It stands on rising ground on the edge of this Midland town. While from a distance the dominating feature is the trio of graceful spires, a closer view shows the beauty of the west front as being the most important external feature. Built of a reddish sandstone it does show the ravages of the elements.

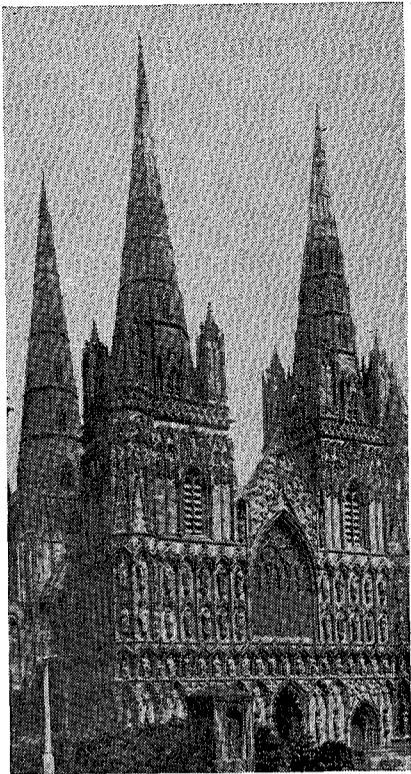
St. Chad, who died in 672, a great missionary bishop, was the original patron of the cathedral which was largely rebuilt from the offerings of the pilgrims to his shrine. There were successive Saxon churches but nothing is known of them. However, there seems little doubt that the present cathedral was begun about 1195 with the building of the three bays of the choir. The building was completed in about 150 years.

During the civil wars the cathedral close was besieged by the Parliamentarians and much havoc was wrought by artillery fire. The central spire was one of the victims of this onslaught. Crashing down it caused much damage to the roof and to other buildings. In 1661 there was a program of restoration instituted, and later, in the middle of the nineteenth century the condition of the walls made it necessary to reface much of the exterior.

The building is 397 feet long, 177 feet wide, and the nave is 57 feet high. The spire over the central tower is 258 feet high. When one looks at the cathedral from either the north or the south it will be seen that there is greater length of the building to the east of the central tower than to the west. This is true of many cathedrals. The principal activities of the daily services, particularly in ancient times, took place in the choir and Lady chapel, hence the greater area was required.

Inside, the nave is beautiful. The view from the west door through the full length of the cathedral to the east windows of the Lady chapel is magnificent. The closely spaced arcades are surmounted by a decorated triforium and unusually shaped clerestory windows which are triangular with curved sides. All this points to the beautiful rib vaulting in the roof. Beyond the High Altar is the Lady chapel, which, with the Presbytery, were the last of the units completing the fabric of the cathedral, being built from about 1320 to 1350. This eastern limb has great dignity and forms an apsidal termination to this end of the building. Here is easily the finest work in the cathedral. Its beauty is heightened by the steep pitched vault and the tall narrow windows.

The present organ at Lichfield was built in 1908 by William Hill and Son. In this instrument most of the pipes of a previous organ built in 1861 by G. M. Holdich were incorporated. There are four manuals and 62 ranks of pipes in this fine cathedral instrument, and, yes, you guessed it, the organist is up on the triforium stage, way above his choir. Richard G. Greening, formerly assistant organist at St. George's Chapel, Windsor Castle, is the young, efficient, and genial organist and master of the choir at



Lichfield. Our visit with him and his attractive wife in their delightful home was a most pleasant one. Mr. Greening told me that there have been only seven organists at Lichfield since 1750. They must be very good to their organists in this place.

The service here was delightful, again displaying the refined tone quality of English boys as well as the results of effective and thorough training. I was rather interested to notice that on the service sheet the evening service was called Evening Prayer as it is in the Prayer Book and not Evensong as is the general practice when this service is sung. These services can be heard in Lichfield at 5:30 on Monday, Tuesday, Thursday and Saturday, and at 3:30 on Sunday. Lichfield is a must for those who wish for quietness in picturesque surroundings.

Our next visit will find us back in the south of England when we will call in at the cathedrals at Portsmouth and Winchester.



The Presbyterian Board of Christian Education, U. S., is pleased to invite you to a week of the finest training, refreshment and inspiration in the beautiful mountains of Western North Carolina

AT
MONTREAT

for the
1963 PRESBYTERIAN CONFERENCE
ON CHURCH MUSIC
JULY 18-24, 1963

THE FACULTY

Dr. Charles Hirt, Hollywood, Calif. "Choral Techniques and Repertoire"	Dr. Alfred Haas "Christian Hymnody"
Dr. Lloyd Pfautsch, Dallas, Texas "Youth Choirs" and "Conducting"	Dr. Raymond Martin, Atlanta, Ga. William Huckaby, Atlanta, Ga. Conference Accompanists
Dr. Marilyn Mason, Ann Arbor, Mich. "Organ Techniques and Repertoire"	Robert Fakkema, Clinton, S. C. "Youth Recreation"
Norma Lowder, Houston, Texas "Children's Choirs" and "Handbells"	Dr. Walter Courtenay, Nashville, Tenn. Sunday Minister
Dr. Charles Hirt, Hollywood, Calif. Bible Hour — "Worship Through Music"	

SPECIAL FEATURES

Concerts — Recitals — Choral Reading Sessions
Complete Music Displays by Leading Music Publishers

INEXPENSIVE

Family accommodations in hotels or cottages — day camps, nurseries.
Ample opportunity for recreation — swimming, hiking, Indian Dramas.

MUSIC CONFERENCE REGISTRATION
AND TUITION — \$12.50

For a descriptive folder giving full information and registration blank, write now to
Haskell Boyter, Box 1176, Richmond, Virginia

(630 Church Musicians from 28 states and Canada were registered last summer)

NEW MAJOR WORKS

choral

CALVARY—Cyril Jenkins. Text by Basil Swift.

Easter Cantata for full chorus of mixed voices, baritone solo with piano accompaniment.1.00

CANTATA ON THE DEATH OF EMPEROR JOSEPH II (1790)—Ludwig van Beethoven

Four-part chorus of mixed voices with soprano and bass soli. Original German and English text. Piano reduction and English translation by Elliot Forbes.1.25

LA TRAVIATA—G. Verdi

A concert version especially for schools and other non-professional groups. New English translation by Ruth and Thomas Martin. Vocal score.1.25

MASS FOR SOLO VOICE OR UNISON CHOIR—Virgil Thomson

For concert or church use.80

MASS IN F (Deutsche Messe)—Franz Schubert

Four-part chorus of mixed voices with organ or piano accompaniment. English translation and arrangement by John Dressler. This magnificent but simple work was composed by Schubert on a German text, not in Latin. It is presented in this first American edition in the original German and in English. The short work consists of Introit, Gloria, Credo, Offertory, Sanctus, After the Transubstantiation, Agnus Dei and Finale (Benediction). It may be performed a capella as well as with accompaniment.60

NOVELLIS, NOVELLIS—John La Montaine

A new pageant opera. The libretto of Novellis, Novellis was adapted by the composer (a Pulitzer Prize winner) from two medieval plays. The work calls for a small cast and chorus and requires a minimum of staging and sets. It may be performed with orchestra or with organ accompaniment. Duration: 45 minutes. Vocal Score 4.00
Chorus Parts..... .75

PRAYERS OF KIERKEGAARD—Samuel Barber

For four-part chorus of mixed voices with soprano solo and orchestra (orchestra parts available on rental).1.50

TE DEUM LAUDAMUS AND JUBILATE DEO—Henry Purcell. Edited by Don Smithers.

A sacred cantata for mixed chorus, solo voices, piano or organ, this work is the climactic achievement in the vast musical output of Henry Purcell. It was composed for the Saint Cecilia Day Celebration in London, 1694.1.25

TO US A CHILD IS GIVEN (Uns ist ein Kind geboren)—J. S. Bach

A Christmas cantata for four-part chorus of mixed voices with alto, tenor and bass solos and piano accompaniment. German and English texts. English version by John Lewis and Harvey P. Reddick.75

Inspection copies available to choral directors on request. Please state your position. Address Educational Dept.

G. SCHIRMER

609 FIFTH AVENUE, NEW YORK 17
In Los Angeles, 700 West 7th St.

**E. H. HOLLOWAY
CORPORATION**

PIPE ORGANS

CUSTOM REBUILDING
New Organs — Service

INDIANAPOLIS, INDIANA

Tel. CL 5-4409 P. O. Box 20254

N. P. MANDER LTD.

Are builders of Church Organs of the highest possible grade.

They also specialize in the restoration of early organs and generally have one or more specimens of 17th and 18th Century organs available for trial in their factory. We shall be pleased to act for any client wishing to acquire such instruments.

N. P. MANDER LTD.

St. Peter's Organ Works

St. Peter's Avenue

Hackney Road, London, E. 2

Telephone SHOreditch 4747 (3 lines)



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT—Henry Rosevear, Toronto
HONORARY VICE PRESIDENTS—Sir Ernest Mac-Millan and Dr. Healey Willan
GENERAL SECRETARY—Mrs. P. Pirie, 79 Empress Ave., Willowdale, Ont.
RECORDING SECRETARY—Molly L. Sclater, Toronto
TREASURER—Mrs. R. J. G. Reiner, Toronto
REGISTRAR—Gordon D. Jeffery, London
REGISTRAR FOR EXAMINATION—Frederick C. Silvester, Toronto

All correspondence should be directed to the general secretary

Bay of Quinte

Members of the Bay of Quinte met Jan. 19 at the new chapel of the Bridge Street United Church. To demonstrate some qualities of the Allen instrument, S. Alec Gordon played: Mein junges Leben hat ein End, Sweelinck; Carillon, Sowerby, and Forest Green, Purvis. Craig Corner, Allen representative, spoke and answered questions in a discussion period. Members were given a chance to try the instrument. A tour of the rest of the new addition brought the evening to an end and lunch was served.

Mrs. F. E. Moore

Hamilton

The Hamilton Centre sponsored a recital of organ and voice Feb. 17 at the MacNab Street Presbyterian Church. The Rev. Harold Thomasson, BA, LTh, Mildred Lewis, ATCM, and Gordon Morallee, ARCT, played Bach, Wilan, Mendelssohn, Parry, Peeters and John Bull. Donald Wakely, ARCT, baritone and organist of the host church, sang music of Greene, Vaughan Williams, and Walter MacNutt. Following the recital a short business meeting was held in the church parlor.

HOWARD W. JEROME

ANENT THE NATIONAL CONVENTION

Further news of the national convention in the Kitchener-Waterloo-Stratford area Aug. 27, 28 and 29 reveals that, as last year in London and in 1960 at Vancouver, college dormitory accommodations will again be available at reasonable cost, this time at Lutheran University at Waterloo. There is enough space there, they tell us, to accommodate even a bumper delegation. This feature always adds greatly to the relaxed atmosphere of the convention.

Edmonton

The "January" meeting of the Edmonton Centre was held Feb. 4 and consisted of a student recital and an organ crawl. The program commenced in the Robertson United Church where students of G. Douglas Millson played. Phillip Warner played Chorale Prelude 1, Brahms, and The Holy Boy, Ireland. Brian Voice's contribution was Grave and Adagio, Sonata 2, Mendelssohn. The group then proceeded to Grace Lutheran Church where Sandra Dressler, student of Carlene Helmkamp, played He Who Will Suffer God to Guide Him, Bach; Lobe den Herren, Walther, and Agincourt Hymn, Dunstable. The meeting closed with a short period of anthem singing under the direction of John New.

Members and friends gathered Feb. 25 in St. Peter Lutheran Church for the first of a series planned to demonstrate the order of service as conducted by various denominations. The evening was devoted to a Lutheran service with Marvelyn Schwerman and Carlene Helmkamp as organists and the Grace Lutheran senior choir participating. Miss Helmkamp spoke first of the Church Year, outlining the relationship of each Sunday to the three high points of the year, Christmas, Easter and Pentecost. The service was for Invocabit, first Sunday in Lent. Miss Schwerman told of the purpose of the liturgy, using the Order of Holy Communion as a guide, and choosing hymns, anthems and organ music to unify the service and point to the sermon. Miss Helmkamp presided at the organ for the first part of the service and Miss Schwerman commenced with the offering voluntary through to the distribution of the Lord's Supper. After the Hymn of Distribution a post-communion section of thanksgiving and praise concluded the service. Members examined music supplied by Concordia Publishing House.

NAOMI SKINNER

Calgary

The Calgary Centre met Feb. 16 in Christ Church, Elbow Park. The program convened by J. D. Marsden, was entitled Problems confronting Organs and Choirmasters. Alfred Wilson mentioned his surprise and disappointment at the lack of band concerts in Canada, feeling that young people missed what he had enjoyed in his young days. His second problem was the Casual Choir Member who comes to choir practice only when there is nothing better to do. Stuart Kennedy spoke on the pros and cons of installing a pipe organ in the Southern Alberta Jubilee Auditorium and in the new theatre in the Allied Arts Centre. Douglas Parnham discussed the need for a revised hymnary in the United Church to include more hymns for weddings. He also felt that this need might prevail in other denominations. Robert Bell's problems included lack of suitable wedding music in the organ repertoire and the lack of consideration given acoustics in churches at the time of building. Following each speaker, members were asked to give their views and solution to the problems. Coffee and doughnuts were served by the social convener, Mrs. M. F. Buchanan.

OLIVE L. MOON

Toronto

Members of the Toronto Centre gathered Feb. 4 at St. George's United Church where Lloyd Bradshaw directed a session devoted to choir training. Mr. Bradshaw, whose similar stint at last summer's convention was enthusiastically received, formed a choir of those present. Some members had brought woman soloists — voices often inadequately represented on such occasions. Starting with Geoffrey Shaw's Worship, Mr. Bradshaw spent considerable time in acquiring a properly produced, blended and balanced sound (one or two wobblers had a rough night) as well as a careful approach to diction. These principles served well in other works: The Pharisee and the Publican, Schütz, and William's Missa Brevis 4. Mr. Bradshaw made extensive use of his own voice in demonstrating effects, resorting to an effective falsetto for the ladies' parts. Many works from the church's choral library were on display. A social hour brought the meeting to a close.

JOHN DEDRICK

Windsor

The Jan. 15 meeting of the Windsor Centre was a lecture recital by Gordon Atkinson, London, Ont. given at St. George's Church. The Feb. 26 meeting was a student recital by students of members of the centre. The program appears in the recital section.

ALLANSON G. Y. BROWN

Kitchener

Chairman Ed. Johnstone was in charge of the Feb. 16 meeting of the Kitchener Centre at the Knox Presbyterian Church, Waterloo, Ont. Discussion concerned the forthcoming national convention. The Rev. A. E. Bailey, host pastor, addressed the group on the Relationship of Minister and Choir Director, with thoughts about the place of choir music in the worship service. Pauline Hymmen, host organist, served refreshments, assisted by Esther Merklinger and Helen Critchison.

HELEN CRITCHISON

Victoria

The Victoria Centre held its third annual choir festival Feb. 28 in the Metropolitan United Church. Thirteen choirs participated each singing one or two anthems and all combined at the close of the program in Martin Shaw's With a Voice of Singing and Handel's Let Their Celestial Concerts All Unite, from Sampson. Peggy Walton Packard sang the preceding aria, Let the Bright Seraphim. The presence of a large audience indicated the favorable response to this kind of musical evening.

DAVID PALMER

Pembroke

The monthly meeting of the Pembroke Centre was held Feb. 18 at the F. C. Chadwick home. Dr. R. T. Berry gave a talk on the construction, characteristics and playing difficulties of the harp. An international organ crawl followed via records, arranged to demonstrate characteristics of several makes of organ in England, Europe, Canada and the USA. Lunch was supplied by Mrs. Berry.

FRED C. CHADWICK

Montreal

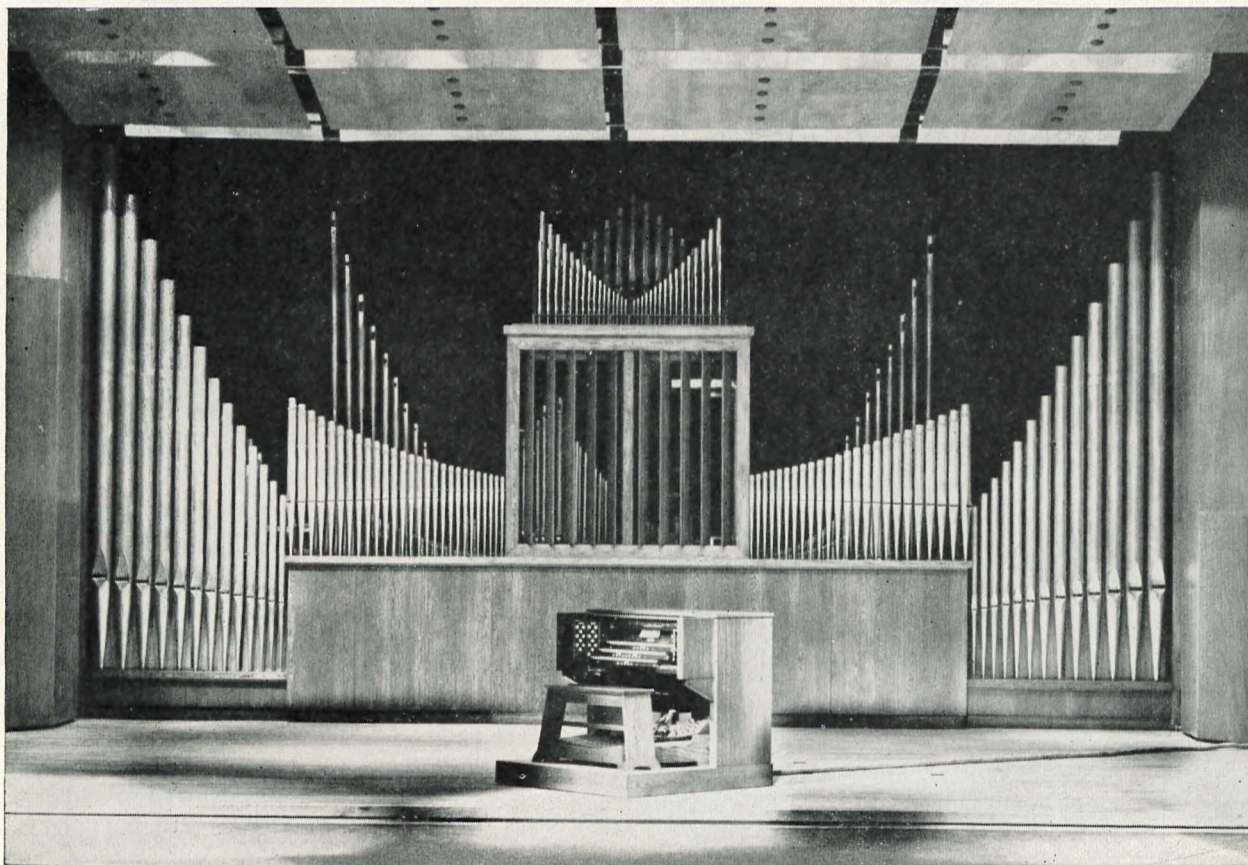
The Jan. 26 meeting of the Montreal Centre was held in the Queen Mary Road United Church. After host organist Kenneth Gilbert gave a complete exposition and demonstration of the new two-manual Beckerath organ he played the program found in the recital section. Wayne Riddell added Sleepers, Wake and Prelude and Fugue in C, Bach. Arnold Bellis thanked the players. A business meeting was conducted and refreshments served.

DAVID HUDDLESON

Sarnia

The Sarnia Centre met Feb. 9 at the home of Helen Payne. Larry Thomas gave his impressions of a Fred Waring choral workshop; techniques for improving choral diction were described. The speaker was introduced and thanked by the chairman, Mrs. Frank Lindsay. Refreshments were provided by Mrs. E. Hibbert and Mrs. J. R. Stewart.

DAVID YOUNG



The College of Idaho
Caldwell, Idaho

3 Manuals
48 Ranks

Casavant Frères

LIMITÉE
great organ voices for over 125 years
ST HYACINTHE, P.Q.
CANADA

C. H. Perrault
President and General Manager

L. I. Phelps
Tonal Director



New for Choir

The short month was possibly the explanation for the comparatively small amount of new choral music received since last issue. By the time this issue reaches readers even in midwest areas, Easter will be so near that even the most flexible schedules will not allow insertion of new materials for the season. Of course we have some such seasonal anthems to be noted for the future.

We can't recall previously listing choral music from Frank Music Corporation, 119 W. 57th St., New York City (Steinway Building?). This month that name is imprinted on a considerable stack of 16th and 17th century unaccompanied SATB short sacred works; Arnold Payson is the editor: Absalom, Oh, My Son, des Pres; O Lord, King of the Angels, Festa; See then, How the Holy Man Dieth, Ingegneri; Oh See My Dark Eyes, Victoria; The Lord Has Risen, Berchem; Why Art Thou So Heavy, Gibbons; Surely, He Hath Borne Our Grievs, Franck; Suddenly There Came a Sound from Heaven, Aichinger; For the Righteous, Staden; He Who God's Suffering in Honor holds, Schütz, and Teach Me, O Lord, Rogers. The Gibbons and Rogers have English texts; the Schütz, Franck and Staden have also German; the others have Latin and English as has an SSAATTBB O Lord of Hosts, Gabrieli.

J. Fischer sent two for Easter: a brief unison Christ Is Risen by Jean Reynolds Davis and Paul Van Dyke's big brilliant Day of Resurrection which has a few minor divisions of parts.

A wedding anthem, A Prayer for Families by Austin Lovelace (Abingdon), reminds us of the imminence of that season and the slowly growing use of

the choir at that service. George Lynn has done a simple, obvious SAB harmonization of Rock of Ages and an SATB of a Gospel tune, Must Jesus Bear the Cross Alone? Neither these nor Francis Westbrook's Swing Low, Sweet Chariot will do much to advance the cause of church music in America. Don McAfee has done a hymn-anthem of Built on the Rock. F. Broadus Staley's God Be Merciful Unto Us is a sizable general purpose anthem with a brief soprano solo. Gardner Reed has retained some of the Sacred Harp harmonic flavor in his unaccompanied Vital Spark of Heav'nly Flame. Jane Marshall's big A Choral Ascription of Praise, also unaccompanied, is festival material for a large choir.

Easter dominates the H. W. Gray list. There are a large but not too difficult Light's Glittering Morn by Eric H. Thiman, an attractive Polish Easter Carol arranged by Mary E. Caldwell and an SSA Spring Bursts Today for good treble groups by Richard Warner. Leo Sowerby has a new a cappella Communion Service in C with extensive division in the Sanctus and the Gloria in Excelsis. Directors in liturgical situations will want to study this.

Carl Fischer has a hymn anthem by Walter Ehret on O Come and Mourn with Me and the same arranger's five-stanza edition of a Praetorius Today Our Songs of Joy Resound. In R. D. Row edition available from Carl Fischer is a brief Easter cantata, As It Began to Dawn by Richard C. Moffatt; its six short segments enlist soprano and baritone soloists. Also R. D. Row is a sentimentally tuneful I Have Considered the Days of Old by Herbert Grieb.

In the Canyon Press list, Austin Lovelace has a unison Easter Day Carol and a two-part mixed voice Round the Earth a Message Runs, also an Easter carol. For the same festal occasion is Don McAfee's Lo! I Tell You a Mystery, which has a solo for tenor or soprano. For more general use is Wihla Hutson's With Earnest Hearts.

A lone entry from Novello is a Denis Stevens adaption of a 16th century In Pace by William Blitheman, with English and Latin text.

Mills sends a Hugh Bancroft For



Wesley Selby was chairman of the sixth annual Rocky Mountain Bach Festival, sponsored by the Colorado State Music Teachers Association and held March 2 and 3 at the Montview Boulevard Presbyterian Church, Denver.

The first concert was the Colorado State University chorus and chamber orchestra, Edward Anderson, director. The second featured the University graduate quartet with Andor Toth conducting and Cecil Effinger, oboist and Don Vellstedt, organist.

Mr. Selby directed the Montview Church choir and first chair players from the Denver Symphony in the final concert which included Bach canatas 140, Wachet auf, and 21, Ich hatte viel Bekummernis.

Those We Love within the Veil, with a soprano solo and a good choral texture, and an SSA by W. H. Anderson on a Purcell Praise the Lord. The same publisher's Anthems for Treble and Junior Choirs edited by Burton Kurth is only about par for the course; it duplicates a bit of old material and has no very distinguished additions.

The signature DS has arranged a Powell Weaver hymn-anthem for SSA (Galaxy). Galaxy also has a small Augener edition unison If Ye Love Me by Alfred Taylor and several from Stainer

and Bell: William Smith's 17th century SSAATB I Will Wash My Hands in Innocency; two brief John Bull Lenten bits, Attend unto My Tears and O Lord, Turn Not Away Thy Face; an introit for four equal voices, In Thee, O Lord by Ferrabosco edited by Thurston Dart; and a useful Cast Thy Bread upon the Waters by F. W. Wadley, with a soprano solo.

Robert F. Crone's Choral Mass for unison congregational singing (Gregorian Institute) seems to us an interesting essay which we would like to hear in practice. Based on authentic psalm tones and chorales, it is provided with Latin and English text with simple but effective harmonization.

World Library of Sacred music also focuses attention on music for the Catholic church. The chorale Now Joined by God (O Herre Gott) appears SATB, SA or SSA. There are three settings of One Fold, One Shepherd: SA with organ by Russell Woollen, SSA a cappella by John Larkin and SATB with organ by Camil Van Hulse. SSA a cappella Singers Sing and Trumpets Play is by Jan Smit. Two TTBBs by C. Alexander Peloquin are O Lord Who Showed Us and Christ the King. Noel Goemanne's Missa Brevis we have mentioned before; his big Canticle of the Sun requires a good baritone soloist; choral parts are not demanding but the sopranos divide. Final World Library items are two tiny SATB motets by Vodnansky and three unison ones by anonymous composers; Godfrey Tomaneck is editor and texts are Latin. A volume entitled One Faith in Song is a hymnal containing 21 hymns common to the Catholic and Protestant faiths — part of the current ecumenical emphasis.

A junior choir anthem book, O Come Let Us Sing (Waterloo, Ont. Music) is mostly originals by Keith Bissell; these assume a well-trained group for whom they will be effective. For next year are a very simple As with Gladness with a descant by H. Morgan, a Morgan SAB of When Is That Goodly Fragrance and a Morgan original tune on This Little Babe. For Lent is George Fox's well-made motet, In the Lord's Atoning Grief. — FC

ELECT GENE DRISKILL to the A.G.O. NATIONAL COUNCIL

**G
E
N
E
D
R
I
S
K
I
L
L**

PAST-DEAN, Long Beach Chapter, California.

CHAIRMAN, Far Western Regional Convention, 1955.

GENERAL CHAIRMAN, "International"-National

Convention, 1962, California.

CHAIRMAN, A.G.O. National Publicity Committee, 1963.

VOTE FOR DRISKILL IN THE MAY 1963 NATIONAL ELECTION

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.

Memory Gem

Two oddly opposed circumstances occurring almost together got us to thinking about the whole matter of playing from memory. In one case an organist completely hidden from view played from memory a long and taxing program on a comparatively unfamiliar organ. In the other, a player, extraordinarily pressed for time and preferring the support and confidence his dog-eared music sheets would have given him, was advised to play from memory because he would be in full view of his listeners — in other words, because his *listeners* would at least as certainly also be his *watchers*.

The controversy over "playing by heart" has waged for at least a century. There is a probably apocryphal story to the effect that Clara Schumann stopped playing in public when memory playing became the vogue, because she just couldn't play before people without her notes.

Probably it is distracting to most of us to see a player in full view of the audience with his eyes glued to the printed page and giving nods or grants to a "turner." Perhaps the reason it is so distracting, though, is that we are conditioned to expect memorization. We have never felt that Dame Myra Hess's increasing reliance on her notes has in any way decreased her intense rapport with her listeners. Nor was Rudolph Serkin's performance of a Bartok concerto with the Chicago Symphony in any way marred by his use of the score.

We are not sure we feel there is any urgent reason beyond personal pride and self-reliance for playing from memory while hidden by an organ console or perched high in a rear gallery — unless you happen to be that rare player who feels safer *without* music. The greatest organist with whom we were ever on close personal terms always used his notes and a turner.

We know a young lady who may have lost an important competition because, though not required to, she played from memory; that memory slipped under the unusual pressure.

Do we perhaps sometimes tend to listen too much with our eyes? Music can be at its very best in the dark or experienced with one's eyes closed.

The Other Program

The British Broadcasting Company has made music history with its famed Third Program of serious music and discussion which has competed with rather marked success with two much less serious networks. The Third Program is often referred to, we are told, as "the other program."

But when the editorial staff of your official journal is processing recital programs for its monthly recital section, "the other program" means something quite different.

One of us will say to another, "we already have one Sally Salicional program in type. Is this her regular program or her *other program*?"

Most recitalists quite properly stick pretty closely to one program when on tour. With a new instrument to tame every couple of days they have enough problems without changing repertoire. One of our favorite players has retained an only slightly varying program — a very good program — for at least 12 years; we have reviewed it at least four or five times.

Most players, though, have their "other program" that they flip out for cities in which "the program" has been heard too recently. It usually is not quite the equal of the old standby.

But in the office of THE DIAPASON there is rejoicing. It gets rather difficult for us when 10 AGO chapters send in the identical program in a single month.

What's Cookin'?

Some of the best cooks it has been our good fortune to encounter scorn recipes and rules-of-thumb, and combine ingredients by instinct, experience and especially by recourse to the taste buds. Other good ones follow recipes meticulously, never varying an iota and crediting to that very precision their special success. They can't see how anyone can possibly achieve near-perfection with a dash of this, a pinch of that and butter the size of a small egg. They attack their problems like a chemist in a laboratory — a practicing chemist rather than a pure researcher.

Perhaps it is because cooking, whether plain or gourmet, is more nearly an art than a science that the two approaches both work well, but for different people. But whether or not imagination plays a part, the basis of the success of a written or improvised recipe is balance, especially a fairly constant ratio between principal ingredients.

And then there is that matter of luck. Some people can follow a recipe slavishly and come out with a shambles; others can toss six unlikely ingredients into the air and have them blend on their way down into a food fit for the gods. Maybe, though, *that* is a talent rather than luck.

We wonder if some of these remarks about an interesting if only vaguely related field have some relevance perhaps to another art — the art of the public performance of music. Certainly there have been enough recipes for that given by teachers and psychologists and performers themselves to fill several completely contradictory cookbooks. So we may as well add a general one ourselves:

It seems to us that the two major ingredients for musical performance are musicianship and showmanship. Both need to be innate yet both respond to guidance, conscientious effort and personal integrity. We might even suggest a couple of tests to weigh the ratio. There is not too much showmanship if the *music* remains paramount, if it follows the composers' intentions, if its projection has intellectual as well as emotional appeal.

There is too much showmanship if the performer's personality transcends the music he plays so much that composer's intentions are distorted or lost and all emphasis is on the player rather than the played; and if the appeal becomes near-visceral.

There is not enough showmanship when a player lets great and moving music become dull, when the hardness of the seats becomes unbearable and the stained glass too engrossing. One wonders, though, if that is likely to happen if there is enough genuine musicianship. In our recipe, we question whether there ever can be *too much* musicianship.

There are many other ingredients too — appearance, personality, poise, and yes, promotion. Some of the best cooks, we seem to recall, never have entered their masterpieces in the county fair or whipped them up in a national bake-off.

Springtime in the Rockies

The parade of regional AGO conventions which ornaments our odd-numbered years gets under way this very month. The first meet, as usual, is the one staged in one of our vastest regions, which also has far and away the sparsest population and thus the smallest Guild membership — Utah, Wyoming and Eastern Idaho. The meeting place is Salt Lake City itself and the famed organ in the famed Tabernacle is the focal point.

Two years ago this region's convention was held in *January* and we dubbed it the Snowbird. This year it occurs in what must be one of the most beautiful and stimulating seasons of the whole year in mountain areas — the very end of April.

Baltimore comes in second chronologically with its May convention. Those of us who attended the mid-winter conclave there in 1961 question whether Baltimore ever comes in second any other way; she is more likely to win by a length.

A round dozen regions select the month of roses, brides and graduations to stage their conventions. We are not exactly suggesting combining either a commencement or a honeymoon with a convention but it might be possible. But anyway, as Gertrude Stein wrote, "A rose is a rose is a rose."

The one convention *after* June is the one at Ithaca, N. Y. It could be the real climax to the whole regional season. Convention buffs for whom the other 14 still leave a hankering might well find themselves "far above Cayuga's waters."

The American Way

A certain amount of dissatisfaction at recent AGO national conventions has been based on the belief, whether at all justified or not, that grass-roots participation in national Guild affairs is not given much chance to develop. This has led from time to time to some pretty rash talk. So we are relieved that one progressive group from the west coast has had the balanced judgement to undertake what it considers necessary changes in representation and participation by proceeding in democratic fashion and according to the national constitution and by-laws, to show that a broader sharing from shore to shore is not only possible but probably not even difficult.

The tri-chapters, who staged what was surely the most imaginative and resourceful national convention to date only last summer, have offered their convention chairman, Gene Driskill, as a candidate for the AGO national council. Mr. Driskill's executive qualifications need no boost from us. The tri-chapters have guaranteed his attendance, if elected, at council meetings. This seems to us to open enormous possibilities for the future. Perhaps some day each part of our great country will have a spokesman in our national governing body.

Most of all, we like the way the tri-chapters have gone about it, legally and coolly and sensibly. That's the way American democracy has always functioned. It that is what we want — and lots of you say it! — then perhaps here is a place to begin.

Looking Back into the Past

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

An AGO committee on uniformity of console made its recommendations to the council

The stoplist of the proposed new \$40,000 Ernest M. Skinner organ for St. Thomas' Church New York City, was published

Charles Heinroth gave his 1,259th free organ recital March 3 at Carnegie Music Hall, Pittsburgh. (Dr. Heinroth died Jan. 8, 1963 in a nursing home at Southampton, L. I. at the age of 89)

At the AGO council meeting Feb. 24 a new slate of officers was nominated for the May 14 national election; it was headed by J. Warren Andrews for warden and S. Lewis Elmer for sub-warden

The Austin Organ Company's new 1913 catalog listed 500 installations since its introduction of the universal wind chest; 33 were four-manual

Arthur Dunham played a recital on a Casavant organ set up in the company's erecting room at South Haven, Mich. "Society people" drove out from the city in carriages to pack the room to capacity

Receipts from a recital by William C. Carl, director of the Guilman Organ School, played at a Scranton, Pa. church were said to have totalled \$10,000

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

Virgil Fox was appointed to the faculty of the Peabody Conservatory, Baltimore, to fill the vacancy created by the death of Louis Robert

Walter C. Gale, AGO (founder) and warden in 1916-17, died at the age of 66

Philip James won the \$500 prize awarded by the New York Women's Symphony with his Song of the Night

Kimball Hall recitalists in April in a weekly series in Chicago's Loop included: Barrett Spach, Allen W. Bogen, William H. Barnes, Charles H. Demorest and Arthur C. Becker

Charles M. Courboin was soloist April 14 and 16 with the Cincinnati Symphony Orchestra

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

A vast choral festival at New York's Riverside Church commemorated the 25th anniversary of the founding of the school of sacred music at Union Theological Seminary

The Allen Organ Company moved to its new plant at Macungie, Pa.

The service book with music for the coronation of Queen Elizabeth II was offered for sale by Novello as the June event grew nearer



THOSE SEAT BELTS!

Several of our readers sent in the Nancy comic strip by Ernie Bushmiller for Feb. 17, from which the above is reprinted by the kind permission of The Chicago Sun-Times, Copyright 1963 by United Feature Syndicate, Inc.

The amusing coincidence of the Nancy strip and the facetious editorial, *Safety First*, on page 22 of our February issue touched our funnybone, too.

THE CORNELL UNIVERSITY glee club will return to England in the summer for a 15-day tour to include St. Paul's Cathedral, London, and Cathedrals in Chichester, Herford and Winchester, at the University of London, Southampton University, Eton College and other schools.

DIAPASON

After the Leveler had come
 Not one stone stood upon another;
 For the Leveler had chained the people
 together,
 And the rhythm of their locked feet shook
 the earth,
 Disintegrating their works
 And the works of their fathers.

Yet among the dust and the shards,
 By accident or by the will of God,
 One lone pipe stood upright, sentinel.
 It was the stilled finger of a scattered
 church
 Pointing defiance in one last skyward
 gesture.
 It was a little chimney from the quiet hell
 Of those who tried to fight the Leveler.

"The Wind bloweth where it listeth.
 Thou hearest the sound thereof, but can-
 not tell
 Whence it cometh or whither it goeth."

The wind searched the leveled land, seek-
 ing a channel.
 The wind of God found the pipe and
 made it speak.

"My name is Diapason.
 My voice is like no other song.
 I am the principal, the essence, the soul
 of one.
 Arise, men, and sing yourselves;
 For you are unique."

Then at his shofar call the dust trembled,
 And vibrated into new design.
 The men arose, for the sound had broken
 their chains.
 They built new works
 Which the Leveler could not comprehend.

PATRICIA BEVER

WALLACE DUNN played the Sowerby Clas-
 sic Concerto March 3 in a program of con-
 certos for various instruments at Bovard au-
 ditorium, University of Southern California;
 Walter Cucloux conducted the university or-
 chestra.

CARL STAPLIN was organist for the Evans-
 ville, Ind. Philharmonic's performance Feb.
 11 of the Saint-Saëns Symphony 3.



New Record

An interesting coupling of two choral
 works written at about the same time
 (the dark days of World War 2) makes
 a valuable record as sung by the Can-
 terbury Choral Society. It would not
 be easy to find two works with as little
 in common as Britten's Rejoice in the
 Lamb and Kodaly's Missa Brevis — the
 Britten a strange, exciting work on a
 remarkable text, the Kodaly a serene,
 flowing work on the most familiar lit-
 urgy, yet no less individual in its spec-
 ial way. Charles Dodsley Walker is the
 conductor of this desirable pairing re-
 corded from performance. (The Feb-
 ruary date is reflected in some coughing
 in the audience!)

A pretty consistently exciting choral
 sound, good diction, skillful handling
 of all the solo parts (including the
 treble in the Britten) and clean rhythmic
 accompaniment by David Lowry on the
 new Austin at New York's Church of
 the Heavenly Rest make this a disk
 worth owning. Both the works are
 within the abilities of good choral
 groups and both have genuine audience
 appeal far beyond the curiosity of the
 contemporary. The society's address is
 2 E. 90th St. New York 28. — FC

A NEW ORGAN music catalog of the Marks
 Music Corporation includes works published by
 that company and also by such firms as J. &
 W. Chester, Ltd., Novello and Company, and
 Alphonse Leduc. This is first such listing in
 six years. Among composers represented are
 Alain, Andriessen, Bonnet, Dupre, Gigout,
 Jongen, Karg-Elert, Langlais, Maleingreau
 Messiaen, Mulet, Peeters, Rowley, Thiman,
 Van Hulse, Weitz and Widor. Also listed is
 the complete Bach organ works in 18 volumes.

IF YOU ARE AN

- organist
- choir director
- vocalist
- lover of sacred music

YOU'LL WANT TO ATTEND

The University of Wisconsin 1963 CHURCH-MUSIC CONFERENCE July 31-August 2

featuring

- **Madeleine Marshall**, renowned English singing diction au-
 thority, in four lively discussions on words and music
- **Edward Mondello**, colorful organist noted for his Bach
 interpretations, in a recital and lecture on "Organ Repertoire"
- **Robert H. Hieber**, esteemed church musician and authority,
 who combines several how-to-do-it sessions into a church-
 music organizational plan designed to assist members in their
 home congregations

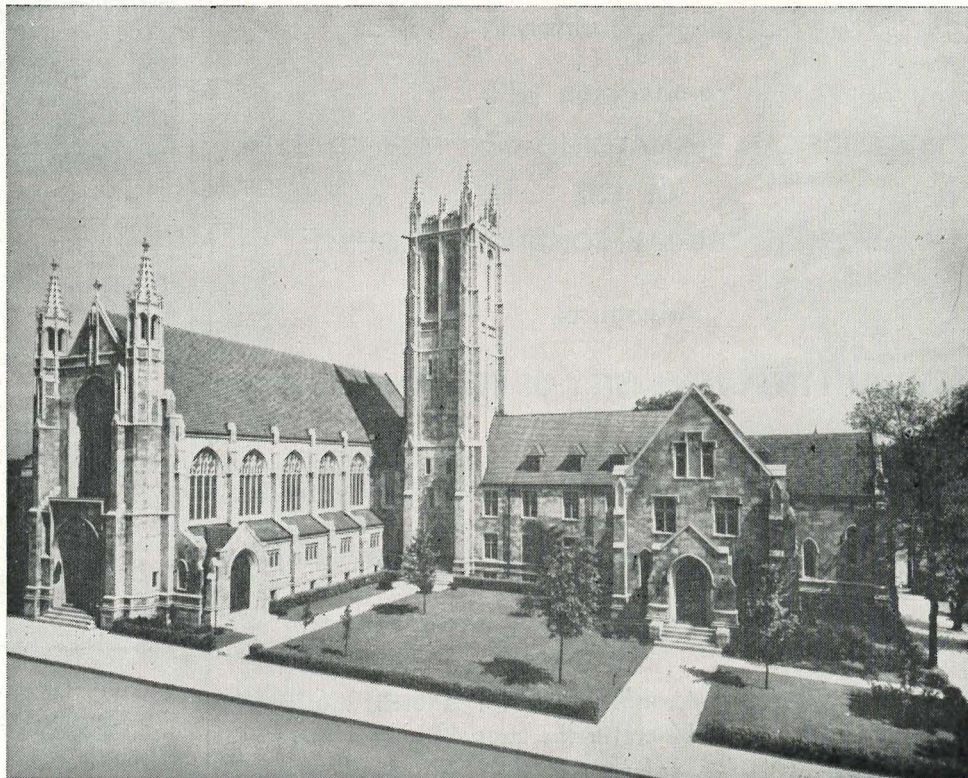
For further information, write:
 Extension Music Department
 University of Wisconsin
 Madison 6, Wisconsin

A recent installation . . .

3 manuals — 49 ranks



Covenant Presbyterian Church
 Springfield, Ohio



SCHANTZ ORGAN COMPANY

Orrville, Ohio

Established 1873

Murray 2-6866

Member, Associated Pipe Organ Builders of America

ORGAN MUSIC

WORSHIP AND RECITAL

Registration for All Organs

CHURCH AND CHAPEL	M. Lundquist
04214	1.50
DEVOTIONAL MOMENTS FOR ORGAN	C. Van Hulse
Bk. 1 — R2020	Bk. 3 — R2020B
Bk. 2 — R2020A	Each, Bk. 2.00
Bk. 4 — R2020C	
MOMENTS FOR WORSHIP	H. Grieb
04261	2.50
ORGAN MUSIC OF THE 16th to 18th CENTURY	B. Prince-Joseph
R2025	2.00
PRELUDE, CHACONNE AND FINALE	H. Purcell-Edmunds
R2033	1.25
SEVEN CHORALE PRELUDES	R. Purvis
03450	2.00
SIX PRELUDES BASED ON FAMILIAR HYMNS	C. Mueller
04184	1.50

ANNOUNCING!

The 11th ANNUAL WILHOUSKY MASTER CLASS IN CHORAL CONDUCTING — July 8-12; Judson Hall 165 W. 57th St. N.Y.C. — For Detailed Brochure write Carl Fischer, Inc., Dept. D, 62 Cooper Square, N.Y.C. 3.

CARL FISCHER, INC.

62 COOPER SQUARE, NEW YORK • BOSTON • CHICAGO • DALLAS

THE UNIVERSITY OF REDLANDS

Redlands, California

in co-operation with

THE RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER
OF THE
CALIFORNIA CHORAL CONDUCTORS GUILD

Announces

A DAY WITH THE UNIVERSITY OF REDLANDS CHOIR

Saturday, May 4, 1963

Memorial Chapel on the University of Redlands Campus

A practical workshop demonstration for church musicians devoted to basic problems in the area of choral art.

J. William Jones
Professor of Church Music,
University of Redlands,
Conductor,
University of Redlands
Choir

Dale Wood
Organist-choir director,
Eden Lutheran Church,
Riverside, California.
President, Riverside-
San Bernardino Counties
Chapter, California
Choral Conductors'
Guild

Charles Davis Smith
Organist-choir Director,
Hollistan Avenue Methodist
Church,
Pasadena, California

For detailed information write: Box 341, University of Redlands, Redlands, California

COMPETITION IN FORT WAYNE

Fourth Year

Allen Birney, 24, a native of Cedar Rapids, Iowa, was named winner of the fourth annual National Organ Competition sponsored March 2 by the First Presbyterian Church, Fort Wayne, Ind. He will receive a \$200 cash prize and will play as one of five recitalists on the current Presbyterian music series April 2. For the competition he played: Allegro, Trio Sonata 3, Bach: Allegro, Symphony 6, Widor, and Serene Alleluias, Messiaen.

The preliminary competition was held Feb. 2 at which time 22 contestants from 11 states and Canada submitted tape-recorded performances. Eight finalists were chosen to compete March 2 in Fort Wayne.

Mr. Birney received his bachelor of music degree from Oberlin Conservatory where he studied with Fenner Douglass. In 1959-60 he studied organ in Salzburg, Austria with the late Franz Sauer and harpsichord with Isolde Ahlgrimm. He is now working on a master of music degree at Yale University where he studies with Frank Bozyan.

The annual competition held in Fort Wayne is under the direction of the music staff of the First Presbyterian

Church, Lloyd Pinkerton, minister of music; Jack Ruhl, staff organist, and Nancy Ferguson, director of music education.



This year's judges for the national competition were, back row from the left: William Eifrig, Valparaiso University; Claire Coci, American Academy of Music and Art; Grigg Fountain, Northwestern University; in front: Roberta Bitgood, Redford Presbyterian Church, Detroit; Elmer Blackmer, Wittenberg College.



The eight finalists in the competition pose for a group picture. Standing, from the left: John Obetz, Albion, Mich.; William Tinker, Indianapolis, Ind.; Allan Birney, the winner, and Roger Nyquist, Santa Barbara, Cal., second winner. Sitting: Lonnie Liggett, Des Moines, Iowa; Theo Rayburn Wee, Bloomington, Ind., winner of the AGO national competition at the International National convention in 1962; Susan Armbrust, Greencastle, Ind., and Rudolph Inselmann, Madison, Wis.

PORTER HEAPS

RECITAL ORGANIST

Chicago

George Wm. Volkel

SAC. MUS. DOC., F.A.G.O.

The Presbyterian Church
WESTFIELD, N. J.

GERARD FABER

graduate of A.A.G.O.

Amsterdam Conservatory

First Baptist Church
Alhambra, California

Music Department, Azusa College

JANICE MILBURN

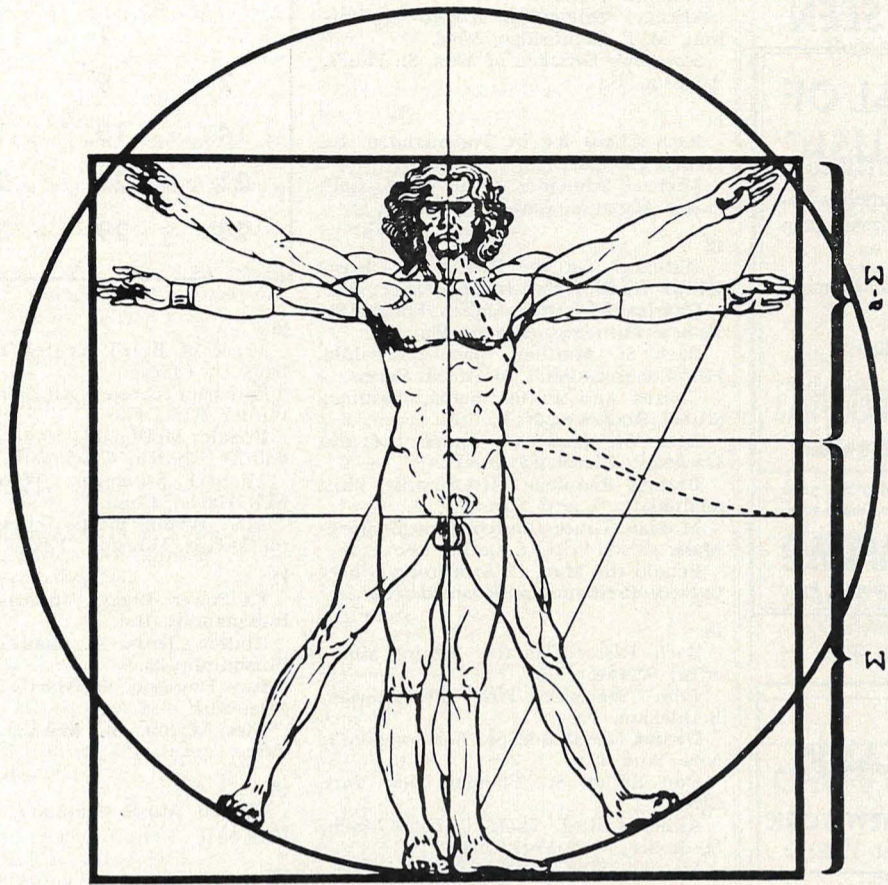
FIRST BAPTIST CHURCH
ANN ARBOR, MICHIGAN

FRANKLIN COATES

St. John's Episcopal Church
Bridgeport, Conn.
Director of the Weston School of Music
Weston, Conn.
Examination Center for
Trinity College of Music, London

ASHLEY MILLER

A.A.G.O.
N. Y. Society for Ethical Culture
2 West 64th St. New York City
RECITALS LESSONS



L
I
M
I
T
A
T
I
O
N
S

H O L T K A M P C L E V E L A N D



HAVE YOU SEEN

THE JOURNAL OF CHURCH MUSIC

a monthly magazine of Articles, Reviews and Anthems which can help you if you want to know:

- How to raise the standards of music in your congregation
- How to build stronger choirs
- Where to find good organ and choir music that is not difficult

An ideal gift (free card) \$3.50 a year

Send in your subscription today for your organist, choir director, minister, music committee to Dept. DP

JOURNAL OF CHURCH MUSIC
2900 Queen Lane, Philadelphia 29, Pa.

CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

ROBERT ELMORE

CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

April 10
Bach St. Matthew, St. Bartholomew's, New York City
Barclay Wood, Wesleyan U Chapel, Middletown, Conn.
Michael Schneider, Kresge auditorium, MIT, Cambridge, Mass.
Sowerby's Forsaken of Man, St. Paul's, Augusta, Ga.

11
Bach Christ lag in Todesbanden, La Habra, Cal. Methodist
Michael Schneider master class, Germanic Museum, Cambridge, Mass.

12
Williams' On the Passion of Christ, RLDS Auditorium, Independence, Mo.
Charles Richard's Stabat Mater, St. Peter's Lutheran, Miami, Fla.

Bach St. Matthew, part 2, Asylum Hill Congregational, Hartford, Conn.
Chorus and Philharmonia, Eastman School, Rochester, N. Y.

Bach St. Matthew, Church of the Covenant, Cleveland, Ohio
Brahms Requiem, First Baptist, Philadelphia

Messiah, Grace Church, New Bedford, Mass.
Behold the Man, C. Armstrong Gibbs, Calvary Presbyterian, Riverside, Cal.

14
Bach Easter Cantata, Asbury Methodist, Scranton, Pa.

John Machell, First Presbyterian, Bethlehem, Pa.
Dvorak Te Deum, St. Bartholomew's, New York City

Dan Keller, St. Thomas, New York City
Albion College choir, Christ Church, Methodist, New York City

Messiah, First Baptist, Philadelphia
Alec Wyton, St. John the Divine, New York City

Carl Weinrich, Princeton U Chapel
Frederick Swann, Riverside Church, New York City

15
Alec Wyton, St. John the Divine, Houston, Tex.
Mozart Requiem, Canterbury Choral, Heavenly Rest, New York City

APRIL 1963

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

16
Music of Brazil, Center Theater, De Paul U, Chicago

Catharine Crozier, All Saints Church, Winter Park, Fla.
Donald McDonald, Hyde Park Community Church, Cincinnati

Michael Schneider, Woolsey Hall, New Haven, Conn.
Alec Wyton master class, St. John the Divine, Houston, Tex.

17
E. Power Biggs, Unitarian Church, Indianapolis, Ind.

Andrea Toth, St. Paul's Cathedral, Pittsburgh, Pa.
Ray Ferguson, St. Mary's Parish, Regina, Sask.

Alec Wyton, St. Mark's, Beaumont, Tex.
18
Church Music Seminary, Valparaiso, Ind. U

19
Seminar, Michael Schneider, Valparaiso, Ind. U
Marilyn Mason, St. Meinrad, Ind. Archabbey

Alec Wyton, St. Michael and All Angels, Dallas, Tex.

20
Church Music Seminar, Valparaiso, Ind. U
Alec Wyton master class, St. Michael

and All Angels, Dallas, Tex.

21
Liturgical Year in Music, St. Mark's Cathedral, Minneapolis
E. Power Biggs, Whatley Chapel, Colorado Women's College, Denver

Charles Richard, St. Peter's Lutheran, Miami, Fla.
Richard Carlson, MIT Chapel, Cambridge, Mass.

Bach and Hovhaness, St. Bartholomew's, New York City
Herbert Burtis, St. Thomas, New York City

Festival Service, University choral society, Valparaiso, Ind.
Keith Shawgow, First Christian, St. Joseph, Mo.

Kenneth Thompson, Christ Church Cathedral, St. Louis
Marilyn Mason, St. Meinrad, Ind. Archabbey

Michael Schneider, Washington U, St. Louis
Mozart Requiem, Philadelphia Oratorio Choir, Riverside Church, New York City

22
Richard Ellsasser, Philadelphia
Michael Schneider master class, Washington U, St. Louis

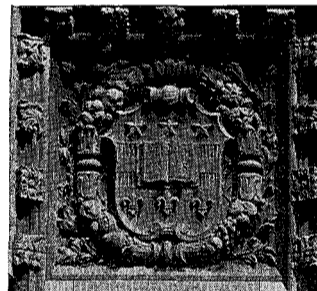
John Weaver, AGO Bridgeport, Conn.
Ray Ferguson, LaJolla, Cal. Presbyterian

Herbert White for Chicago AGO, First Church of Christ, Scientist, Oak Park, Ill.

WASHINGTON UNIVERSITY

ST. LOUIS

DEPARTMENT OF MUSIC



OFFERS A FULL RANGE OF DEGREES IN MUSIC, INCLUDING THE

BACHELOR OF ARTS with a major in music

BACHELOR OF MUSIC in recognized performance areas

BACHELOR OF MUSIC with specialization in music education

MASTER OF ARTS in history, musicology, theory, choral music, composition, music education

MASTER OF MUSIC in the recognized areas of performance, including choral conducting

DOCTOR OF PHILOSOPHY in composition and theory, history and musicology, performance practices

DOCTOR OF EDUCATION in music education

THE FACULTY INCLUDES

- Leigh Gerdine, *Chairman*
- Lincoln B. Spiess, *Musicology*
- Walter E. Buszin, *Visiting Professor*
- Lewis B. Hilton, *Music Education*
- Leslie Chabay, *Voice*
- Clark H. Mitze, *Director of Bands*
- Harold M. Blumenfeld, *Composition*
- William Schatzkamer, *Piano*
- Howard Kelsey, *University Organist*
- Orland W. Johnson, *Director of Choirs*
- Robert A. Wykes, *Composition*
- Judith M. Marshall, *Musicology*

- and visiting professors
- Jennie Tourel, *Mezzo-Soprano*
 - Rosalyn Tureck, *Pianist*
 - Robert Wallenborn, *Pianist*
 - Paul A. Pisk, *Musicologist*

* For information, write: The Chairman, Department of Music, Washington University, St. Louis 30, Missouri.

- 23 E. Power Biggs, Kansas State U, Manhattan
Ray Ferguson, St. Luke's Episcopal, San Francisco
Preston Rockholt, Augusta, Ga. Symphony
Robert Anderson, First Methodist, Lubbock, Tex.
Catharine Crozier workshop, Union Seminary, New York City
Fernando Germani, orchestra, Lincoln Center, New York City
John Holtz, Bruton Parish, Williamsburgh, Va.
Michael Schneider, DePauw U, Greencastle, Ind.
Carl Weinrich, Huguenot Memorial, Pelham Manor, N.Y.
- 24 E. Power Biggs seminar, Kansas State U, Manhattan
Richard Ellsasser, Philadelphia
Frederick Swann, Methuen, Mass. Music Hall
- 25 E. Power Biggs master class, Kansas State U, Manhattan
Stravinsky, Schubert, Dirksen, Church of Incarnation, New York City
Catharine Crozier, Church of Resurrection, New York City
Michael Schneider, William Woods College, Fulton, Mo.
Anton Heiller, N.Y. Philharmonic, Lincoln Center, New York City
Ray Ferguson, First Methodist, Fortuna, Cal.
- 26 Richard Ellsasser, Salt Lake City
David Pizarro, Queens College, Charlotte, N.C.
David Craighead, AGO Rochester, N. Y.
Fernando Germani, St. Thomas, New York City
Anton Heiller, N.Y. Philharmonic, Lincoln Center, New York City
- 27 E. Power Biggs, Fort Street Presbyterian, Detroit
Marilyn Mason master class, First Presbyterian, Ridgewood, N.J.

- 28 Richard Purvis, Grace Cathedral, San Francisco
Wright's Green Blade Riseth, St. Bartholomew's, New York City
John Doney, St. Thomas, New York City
Gerre Hancock, Christ Church, Cincinnati
Don Vollstedt, Macky auditorium, U of Colorado, Boulder
Kenneth Thompson, Wittenberg U, Springfield, Ohio
Edward Mondello, St. Paul's Cathedral, Peoria, Ill.
Hanns-Bertold Dietz, Howe, Ind. Military School
Sue Henderson Seid, Gruenstein award recital, First Methodist, Oak Park, Ill.
Marilyn Mason, First Presbyterian Ridgewood, N. J.
Catharine Crozier, Rutgers U, New Brunswick, N.J.
Fernando Germani, St. Thomas, New York City
Wilma Jensen, Grace Episcopal, Elmira, N.Y.
John Weaver, First Presbyterian, Olean, N.Y.
Michael Schneider, Boys Town, Neb.
Stephen Farrow, Westminster, Presbyterian, Greenville, S.C.
- 29 Richard Ellsasser, Wheeling, W. Va. Chamber Orchestra, Duke auditorium, N.C. College, Durham
Marilyn Mason, Wilson College, Chambersburg, Pa.
Michael Schneider, Northrop auditorium, Minneapolis
- 30 John Hamersma, Calvin Seminary Chapel, Grand Rapids, Mich.
Catharine Crozier, Cathedral of Mary Our Queen, Baltimore
Wilma Jensen, West Liberta, W. Va. State College
John Weaver, AGO Evanston, Ill.
Frederick Swann, Church of Our Saviour, Syracuse, N.Y.
- May 1 E. Power Biggs, Old First Church, Springfield, Mass.
Richard Ellsasser, Chicago
Michael Schneider, Church of Our Saviour, Akron, Ohio

- 2 Catharine Crozier, Christ Episcopal, Dearborn, Mich.
Anton Heiller, St. Joseph's Oratory, Montreal
Frederick Swann, St. Paul's Chapel, New York City
- 3 Fernando Germani, St. Thomas, New York City
- 4 Catharine Crozier, Mars Hill, N. C. College
Michael Schneider master class, Drew U, Madison, N.J.
- 5 Post Easter Choral Vespers, Concordia Senior College, Fort Wayne, Ind. Student contest winners, Milwaukee AGO Chapter
Organ and voice, St. Peter's Lutheran, Miami, Fla.
Richard Westenber, Asylum Hill, Hartford, Conn.
West Point Chapel Choir, St. Thomas, New York City
James A. Thomas, First Presbyterian, La Grange, Ill.
Fernando Germani, St. Thomas, New York City
Carl Weinrich, Immanuel Lutheran, Baltimore
- 6 Robert Anderson plus master class, Pulaski Heights Methodist, Little Rock, Ark.
John Weaver, AGO master class, Fort Worth, Tex.
- 7 Richard Purvis, First Presbyterian, Fort Wayne, Ind.
John Weaver, Texas Christian U, Fort Worth, Tex.
Frederick Swann, First Congregational, Long Beach, Cal.
- 8 Preston Rockholt, Riverside Church, New York City
Richard Ellsasser, Nampa, Idaho
- 9 E. Power Biggs, Philadelphia Orchestra, Ann Arbor, Mich. May Festival
Everett J. Hilty, Macky Auditorium, U of Colorado, Boulder

Now available
12" LP recording of

BRITTEN
Rejoice in the Lamb
KODALY
Missa Brevis

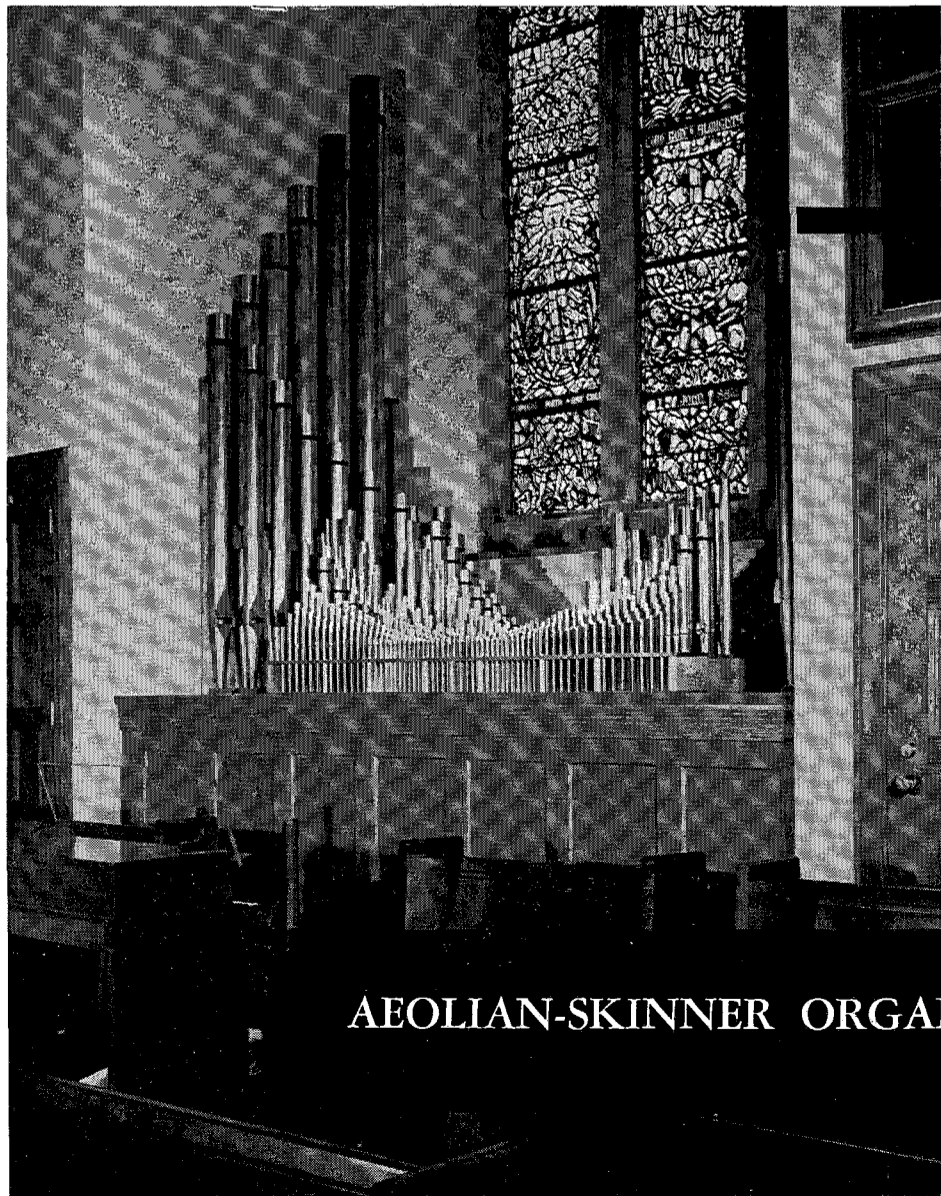
Canterbury Choral Society
Charles Dodsley Walker
CONDUCTOR
David M. Lowry
ORGANIST

Send check for \$4.50 to
CANTERBURY CHORAL SOCIETY
2 East 90th St., New York 28

david m. lowry
S.M.M.
CHRIST EPISCOPAL CHURCH
West Englewood, New Jersey
THE CHAPIN SCHOOL
New York City

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

BARRINGTON COLLEGE
School of Music
FRANK E. CONVERSE, B. Mus.,
AAGO
organ division
Barrington, Rhode Island



COVENANT PRESBYTERIAN CHURCH
CHARLOTTE, NORTH CAROLINA

An Antiphonal Organ of eight unenclosed and three enclosed ranks.

AEOLIAN-SKINNER ORGAN COMPANY, INC. BOSTON

MEMBER APOBA

Programs of Organ Recitals of the Month

George Markey, New York City — St. Paul's Cathedral Feb. 13: Introduction and Toccata, Walond; Nun bitten wir, Buxtehude; Jesus Christus, unser Heiland and Prelude and Fugue in A minor, Bach; Sonata 1 in F minor, Mendelssohn; Carnival Suite, Crandell; Benedictus, Reger; Toccata, Durufle.

The same program was played for the Redwood Empire AGO Chapter, First Methodist Church, Santa Rosa, Cal. Feb. 8.

Windsor RCOO Centre Students — St. Andrew's Presbyterian Church, Windsor Feb. 26: Marche Romaine, Gounod; Fughetta, Dubois, by Larry Alice, student of Alanson Brown. Prelude and Fugue in D minor, Bach; Lo, a Rose Is Blooming, Brahms, Margaret Cobbleck, student of Alanson Brown. Toccata and Fugue in D minor, Bach; Epilogue, Willan, Janet MacFarlane, student of William Rose. Prelude and Fugue in E minor, Bach; Andantino in F major, Elgar, Berkeley Howard, student of William Rose. Prelude on Wareham and Prelude on old 124th, Willan, by Bert Wees, student of William Rose.

Norberto Guinaldo, Buenos Aires, Argentina — East Bay Interstake Center, Oakland, Cal. March 3: Grand Jeu, Du Mage; Aria, Concerto 10, Handel; Trumpet Voluntary, Purcell; Herzlich tut mich verlangen and Ein feste Burg ist unser Gott, Buxtehude; Prelude and Fugue in B minor, Bach; O Gott du Frommer Gott and O welt Ich muss dich lassen, Brahms; Prelude for the Passion of Our Lord and Three Chorale Preludes on L.D.S. Hymns, Guinaldo; Toccata Villancico y Fuga, Ginastera.

William Osborne, Granville, Ohio — University of Richmond, Va. March 4, Denison University Faculty Recital, Granville, Ohio Feb. 17 and Second Presbyterian Church Newark, Feb. 24: Concerto in D minor, Vivaldi-Bach; By the Waters of Babylon, Abide With Us, Christ Jesus, Kyrie, God, Holy Spirit and Fantasie and Fugue in C minor, Bach; Toccata and Fugue in A minor, Reger; Variations on Wondrous Love, Barber; Final Symphony, Vierne.

Malcolm Cass, South Portland, Maine — For Portland AGO Chapter, City Hall Auditorium Feb. 20: Kleine Praeludien und Intermezzi, Schroeder; Scherzetto, Vierne; Chorale in B minor, Franck; Fantasie, Saint-Saens; Introduction and Tune for the Flutes, Stanley; Concerto in A minor, Vivaldi-Bach; Musette, Ibert; Humoresque, Yon; Evening Bells and Cradle Song, Macfarlane; Grand Choeur Dialogue, Gigout.

Suzanne Kidd, Richmond, Va. — Southern Baptist Theological Seminary, Louisville, Ky. Feb. 26: Prelude and Fugue in F sharp minor, Buxtehude; Christ lay in death's bonds, O Hail this brightest day of days, Lord God we praise Thee, Lord God now open wide Thy heaven, Trio Sonata 1 and Prelude and Fugue in G major, Bach; Noël 10, Daquin; Sonata, C.P.E. Bach; Variations on America, Ives.

Arlyn F. Fuerst, Waverly, Iowa — Dedicatory recital St. John Lutheran Church, Nashua, Jan. 27: Jig Fugue in C, Buxtehude; Jesu, Priceless Treasure, and Prelude and Fugue in D, Bach; Noël 10, Daquin, Toccata, Symphony 5, Widor; Cortège et Litanie, Dupré; Post-ludium, Monnikendam; Ah, Holy Jesus and If Thou But Suffer God, Walcha; Praise to the Lord, Micheelsen; A Mighty Fortress, Peeters.

Berj Zamkochian, Boston, Mass. — Symphony Hall, Boston April 7: Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in C minor, Bach; Mein Jesu, der du mich, O wie selig seid ihr doch ihr Frommen and O Traurigkeit, O Herzeleid, Brahms; Sonata on Psalm 94, Reubke; Le Tumulte au Pretre, Maleingreau; Scherzo, Litaize; Toccata, Pelloquin.

Gladys Walker, St. Louis, Mo. — For St. Louis AGO Chapter, Grace Episcopal Church, Kirkwood, Feb. 25: Opening Sentence, Devotional Moments and Petition, Van Hulse; Meditation on a Rose Window, Hovdesven; Maestoso, Moore; Larghetto, Handel-Whitford; Repentance, Purvis; Hymn-Prelude on Truro, Bingham.

John S. McIntosh, London, Ont. — First Congregational Church, Saginaw, Mich. March 24: Fantasie in G major, Bach; O Sacred Head and What God Ordains, Kellner; Fantasie in C major, Franck; Variations, Gothic Symphony, Widor; Divertimento and Modal Trumpet, Karam.

Richard Westenburg, New York City — Asylum Hill Congregational Church, Hartford, Conn. May 5: Allegro Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in G sharp minor, Vivace, Trio Sonata 6 in G major and Passacaglia and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré; Clair de Lune and Naiades, Vierne; Apparition of the Eternal Church and Outbursts of Joy, Messiaen.

Peter M. Fyfe, Nashville, Tenn. — Christ Episcopal Church Feb. 28: Echo, Scheidt; Variations on My Young Days are at an End, Sweelinck; Sonata 1, Hindemith, March 7: Toccata in D minor, Froberger; My Heart is Filled With Longings, both settings, Brahms; Kleine Praeludien und Intermezzi, 1, 2, 4, 5, Schroeder; Caroline Stark and Robert Weaver assisted. March 21: Prelude and Fugue in E minor, Buxtehude; Chorale Prelude, Krebs; Alto Rhapsody, Opus 53 (with contralto and male quartet) Brahms, April 11: Aberystwyth, Williams; Elegy, Darke; Pange Lingua and Passacaglia, Symphony in G minor, Sowerby.

Gordon Wilson, Winter Park, Fla. — Birmingham AGO Chapter, Howard College Feb. 24 and West Kentucky AGO Chapter, First Methodist Church, Murray, Ky. Feb. 26: 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; Children of God and The Angels, Messiaen; Passacaglia, Symphony in G, Sowerby.

John Schaefer, Columbus, Ohio — St. Stephen's Church Feb. 2: Prelude and Fugue in C minor and Pastorale in F major, Bach; Fantasie in A major, Franck; Feb. 24: O Lamb of God, Most Holy, Bach; Suite, In Praise of Merbecke, Wyton; Hark, A Voice Saith, All Are Mortal, Bach; O Traurigkeit, O Herzeleid, Brahms; Litanies, Alain. Trinity Episcopal Church Feb. 19: Prelude and Fugue in A and Alle Menschen müssen sterben, Bach; Le Jardin Suspendu and Litanies, Alain.

Wesley James, Farmingdale, N. Y. — Methodist Church Feb. 24: Prelude, Paumann; Pre-ludio, Gabrieli; Echo pour Trompette, Merulo; Pavane, Byrd; Gagliarda, Schmid; Magnificat, Titelouze; Capriccio Pastorale, Frescobaldi; Grand Choeur, Gigault; Canzona, Kerl; Benedictus, Couperin; Canzonetta, Buxtehude; Dialogue, Boyvin; Chorale, Buttstedt; Tierce en Taille, Marchand; Point d'Orgue, Grigny; Elevazione, Zipoli; Dialogue, Clérambault.

William N. Osborne, Granville, Ohio — Dedicatory recital Second Presbyterian Church, Newark Feb. 24: Concerto in D minor, Vivaldi-Bach; By the Waters of Babylon, Abide With Us, Christ Jesus, Kyrie, God, Holy Spirit and Fantasie and Fugue in C minor, Bach; Toccata and Fugue in A minor, Reger; Variations on Wondrous Love, Barber; Finale Symphony 5, Vierne.

Clifford Clark, New York City — General Theological Seminary, Chapel of the Good Shepherd Feb. 25: Clausulas de Tono 8, Santa Maria; Tiento a modo de Cancion, de Araujo; Ach Herr, Mich armen Sunder, Ein feste Burg ist unser Gott and Prelude and Fugue in D, Buxtehude; Sonata 1 in E flat, Bach; Chorale in B minor, Franck; Dieu Parmi Nous, Nativité, Messiaen.

Harriette Slack Richardson, Springfield, Vt. — MIT Chapel, Cambridge, Mass. March 10: Introduction and Toccata, Walond; Through Adam's Fall, Homilius; Fugue on the Kyrie, Couperin; Magnificat, Buxtehude; Chorale Preludes, Pepping; Preludes and Interludes, Schroeder; Prelude and Fugue in G major, Bach.

Glen C. Stewart, Marshall, Mich. — Olivet College faculty recital, Congregational Church, Olivet, March 10: Fantasie and Fugue in G minor, Bach; Sheep May Safely Graze, Bach-Biggs; Allegro, Concerto in A minor, Vivaldi-Bach; Carillon, Vierne; Fairest Lord Jesus, Schroeder; Florentine Chimes, Bingham; Antiphon 2, Dupré; Litanies, Alain.

Mary Frances Ross, Franklin Springs, Ga. — Rodcheaver Auditorium, Bob Jones University, Greenville, S. C. Feb. 23: Prelude and Fugue in F sharp minor, Buxtehude; O Lamb of God, Most Holy, Bach; Sonata 1, Hindemith; O World, I now must leave thee, Blessed are ye faithful souls and My faithful heart rejoices, Brahms; Fantasie, K608, Mozart.

Bob Whitley, San Francisco, Cal. — St. Luke's Episcopal Church Feb. 24: Flute Solo, Arne; Toccata in D minor, Dorian, Bach; Modal Trumpet, Karam; Arioso, Sowerby; Toccata, Andriessen. Michael Chang, tenor, shared the program.

Robert T. Anderson, Dallas, Tex. — Temple Emmanu-El, March 11: Praise the Lord with Drums and Cymbals, Karg-Elert; Voluntary in A minor, Stanley; Variations, Sweelinck; Fugue in A flat minor, Brahms; In Memoriam, Berlinski; Suite, Hommage a Frescobaldi, Langlais; Ad nos, Lizst; Prelude and Fugue in D major, Trio Sonata 4 in E minor and Prelude and Fugue in G major, Bach. First Methodist Church, Corpus Christi Jan. 22 and El Paso AGO Chapter, First Presbyterian Church Feb. 26: Prelude and Fugue in E major, Lubeck; Chorale 2 in B minor, Franck; Arioso and Etude, Anderson; Fantasie in F minor, K608, Mozart; Suite, Hommage a Frescobaldi, Langlais; Symphonie Gothique, Widor; Comest Thou now, Jesus from Heaven above, Dearest Jesus, we are here, Rejoice dear Christians and Prelude and Fugue in G major, Bach.

Robert Glasgow, Ann Arbor, Mich. — For St. Joseph, Mo. AGO Chapter, Wyatt Park Christian Church March 3; Fantasie in G minor, Bach; Three Noëls, Daquin; Elevazione, Zipoli; Overture to the Occasional Oratorio, Handel; Sketches in D flat and G minor, Schumann; Chorale in E major, Franck; Andante Sostenuto, Symphonie Gothique, Widor; Carillon de Westminster, Vierne.

John E. Williams, Laurinburg, N. C. — St. Andrew's Presbyterian College and First Baptist Church Feb. 24: Trumpet Tune and Bell Symphony, Purcell; Musical Clocks, Haydn; Prelude and Fugue in E minor (Wedge), Bach; Sonata on Psalm 94, Reubke; Variations sur un Noël, Dupré; Skjotland, Vardell; Thou Art the Rock, Mulet.

Robert R. Wegehoft, Farmingdale, N. Y. — St. Paul's Chapel, Columbia University, New York City March 26: Incantation pour un jour Saint, Langlais; Elevation 2, Dupré; Prelude and Fugue in G minor, Bach; Minuet, Bridge; Air with Variations, Sowerby; Savon-rola, Bingham.

David Howell Jones, Nashville, Tenn. — Christ Episcopal Church April 4: Voluntary in A minor, Boyce; If Thou but suffer God to guide thee, Böhm; Prelude and Fugue in G minor, Bach; O God, Thou faithful God, Brahms.

Benn Gibson, Athens, Ga. — University of Georgia faculty recital Chapel Feb. 14: Christ, der mein Leben, Pachelbel; Prelude and Fugue in C minor, Bach; Sonata 3, Hindemith; Chorale in B minor, Franck; Carillon de Westminster, Vierne.

Marilyn Schinnerer, Seward, Neb. — Concordia Teachers College faculty recital March 31: Prelude, Fugue and Chaconne in G major, Buxtehude; Sonata 2, Hindemith; Preludes and Interludes and Prelude and Fugue on Christ lag in Todesbanden, Schroeder.

Mrs. John Roemmelt and Oliver Francisco, Elmira, N. Y. — Elmira AGO Chapter Lenten Recital, Park Church, Feb. 28: Sonata 1, Bach; Concerto 1, Soler; Fugue, Pachelbel; Thou Art the Rock, Mulet. Mrs. Rollo Rasmussen, violinist, assisted.

Joseph Miranda, Salt Lake City, Utah — Symphony Hall, Boston, Mass. March 3: Prelude and Fugue in G major, Bach; Fantasie in F minor, K608, Mozart; Four Organ Chorales, Lenel; Prelude and Fugue in G minor, Dupré.

William E. Weldon, Tulsa, Okla. — Trinity Parish Feb. 20: Concerto 10, Handel; Fugue in E flat, Bach; Cantabile, Franck.

Robert Baker, New York City — The National City Christian Church, Washington, D.C. Feb. 19: Homage to Perotin, Roberts; Nigun — From the World of my Father, Berlinski; Prelude, Fugue and Variation, Franck; My Jesus Leadeth Me, My Heart Is Filled With Longing and My Heart Is Filled With Joy, Brahms; Introduction and Passacaglia in D minor, Reger; Fantasie in G major, Come Now Saviour of the Gentiles, A Mighty Fortress Is our God and O Lamb of God, Pure and Spotless, Bach; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in B minor, Bach.

Hope G. Phillips, New York City — Pupil of Alec Wyton, degree recital Union Theological Seminary, Cathedral Church of St. John the Divine Feb. 17: Suite — Laudate Dominum, Hurford; These Are Thy Holy Ten Commandments, Bach; Canon on Forty Days and Forty Nights and Prelude on Come Holy Ghost, Wyton; Prelude and Fugue in G major, Mendelssohn; Ricercar dopp il Credo and Toccata Per l'Elevazione, Frescobaldi.

Peter Van Dyck, Buffalo, N. Y. — Elmira AGO Chapter, Park Church, Elmira, Feb. 24: Fantasie and Fugue in C minor, Oh Abide with us, Lord Jesus Christ, Oh Thou of God the Father and By the waters of Babylon, Bach; Chorale in E major, Franck; Variations on a Noël, Dupré; Prelude and Fugue in G major, Bach.

H. Van der Gaast, Port Hope, Ont. — St. Peter's Church, Cobourg, Feb. 17: Sonata 6 in D minor, Mendelssohn; Gavotte, Martini; Pastoral Prelude, Armstrong; Le Coucou, Daquin; Romanze, Mozart; Fugue in G minor, Jig Bach; Minuet in A, Boccherini; Trumpet Voluntary, Clarke.

Mitzi Green Malone, Birmingham, Ala. — Birmingham Music Club, Independent Presbyterian Church Feb. 17 and Avondale Methodist Church Feb. 3: Toccata and Fugue in D minor and Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Adagio for Strings, Barber-Strickland; Suite, Creston.

Lowell Enoch, Columbus, Ohio — First Congregational Church, March 27: Prelude and Fugue in G minor, Buxtehude; O Man, Bewail Thy Greivous Sin, Bach; Requiesscat in Pace, Sowerby, Carillon, Murrill; Adagio, Symphonie 3, Vierne.

Paul Robinson, Winston-Salem, N. C. — First Presbyterian Church March 12: Tiento on Mode 1, Menalt; Partita on O Gott, du frommer Gott, Bach; Prelude on Mode 2 Melody of Tallis, Clark; Meditation in Ancient Tonality, Grace; Vision, Baumgartner.

Florence Bergen Kinney, McMinnville, Ore. — Linfield College faculty recital March 8: Prelude and Fugue, opus 7, Durufle; Two Fugues on B-A-C-H, Schumann; Toccata, Adagio and Fugue, Bach; Symphony 3, Vierne.

Louis J. Curran, Jr., South Meriden, Conn. — Student of Jeanne Gentry Waits, graduate recital University of Tulsa, Trinity Episcopal Church Feb. 24: Wie will ich mich freuen, Bach; Sonata 1, Hindemith; Ad nos, Lizst.

Dubert Dennis, Tulsa, Okla. — Trinity Parish Feb. 6: Passacaglia and Fugue in C minor, Bach; Fairest Lord Jesus, Edmundson; Pièce Héroïque, Franck.

William Whitehead, Bethlehem, Pa. — First Presbyterian Church March 10: Suite Medievale, Langlais; Symphony in G major, Sowerby.

A NEW PUBLICATION

GLORIA DEO

8 New Hymn Tune Preludes by Well Known Contemporary Composers:

R. Arnatt, N. P. Faxon, G. F. McKay, E. Titcomb, C. Van Hulse, N. Goemanne, J. McGrath, Flor Peeters

30 pp. music \$2.00

McLaughlin & Reilly Co.

252 Huntington Ave.

Boston 15, Mass.

Programs of Organ Recitals of the Month

Ray Ferguson, Detroit, Mich. — First Congregational Church, Saginaw, March 3: Prelude and Fugue in E minor, Bruhns; Lo, How a Rose E'er Blooming and Blessed Are Ye, Faithful Souls Departed, Brahms; Toccata and Fugue in F major, Bach; Prelude and Fugue in G minor, Dupré; Cantabile, Franck; Scherzetto, Vierne; Ad nos, Liszt.

Alec Wyton, New York City — Cathedral Church of St. John the Divine Feb. 10: Concerto 13 in F, Cuckoo and Nightingale, Handel; Have Pity On Me, O Lord, Bach; Introduction and Passacaglia, Reger; Carillon, Murrill, Feb. 24: Prelude and Fugue in D minor, (Violin), Bach; The Celestial Banquet, Messiaen; Larghetto in F sharp minor, Wesley; Carillon-Sortie, Mulet, March 3: Toccata and Fugue in D minor (Dorian), Bach; Canon on Forty Days and Forty Nights, Wyton; Fantasia in C, Franck.

Kenneth Gilbert, Montreal, Ont. — Queen Mary Road United Church Jan. 26: Voluntary in G, Tomkins; Mein junges Leben hat ein End, Sweelinck; Toccata quinta sopra pedali and Canzona secunda, Frescobaldi; Voluntary in A, Stanley; Basse de Trompette, Marchand; Cromborne en Taille, Couperin; Agnus Dei, Meek; Fugue in G minor, Daveluy.

Marilou De Wall, Grand Rapids, Mich. — Calvin Christian Reformed Church Feb. 1: Dialogue on the Grands Jeux, De Grigny; Duo, Dialogue, Tierce en taille and Dialogue en trio, Mass for Parishes, Couperin; Prelude and Fugue in E minor, Bach; Fantasia in F minor, Mozart; Fugue on B-A-C-H, Schumann; Moto Ostinato, Eben.

Alexander C. Post, San Francisco, Cal. — For San Francisco AGO Chapter, St. John's Episcopal Church Ross, Feb. 18: Valet will ich dir geben in D, and Nun freut euch, Bach; Toccata in G minor, Muffat; Fugue on B-A-C-H, Schumann; Fugue in A flat minor, Brahms; Ach bleib bei uns and Valet will ich dir geben in B flat, Bach.

William C. Parsons, Jersey City, N. J. — St. Paul's Chapel, Columbia University, New York City March 7: Trumpet Minuet, Hollins; Wo soll ich dich empfangen, Pepping; Communion, Tournemire; Prelude in E flat major, Bach; Adagio, Symphony 3, Vierne; Allegro, Symphony 6, Widor.

Max Bunker, Columbus, Ohio — First Congregational Church March 13: A Mighty Fortress Is Our God and In God My Faithful God, Hanff; Trumpet in Dialogue, Clérambault; Benedictus, Rowley; Toccata, Fugue and Hymn, Peeters.

William Ramsay, Cobourg, Ont. — St. Peter's Church Feb. 10: Thou Art Three in Unity, Alberti; Toccata and Fugue in D minor, Bach; Minuet and Allegro, Mozart; Aria, Peeters; Sonata, Corelli; Two Preludes, Vierne; Toccata, Symphony 6, Widor.

James Vandiver, Tulsa, Okla. — Trinity Parish Jan. 23: We All Believe in One God, The Old Year Hath Now Passed Away and In Thee Is Gladness, Bach; Berceuse, Vierne; Litany, Roberts; Antiphon 2 and Ave Maris Stella 4, Dupré.

Margaret Mueller, Greensboro, N. C. — Greensboro College Jan. 11: Prelude and Fugue in E flat major and the Large Chorale Preludes from the Clavierübung, part 3, Bach.

Searle Wright, FAGO FTCL, New York City — St. Paul's Chapel, Columbia University March 14: Three Chorales, Franck.

Mildred Andrews, Norman, Okla. — Community Church, Palm Desert, Cal. Feb. 10 — Prelude and Fugue in F major, Lübeck; Noël Suisse, Daquin; Sonata in B flat, Arne; Variation per Imitationem Cuculi, Murschhauser; Concerto in B minor, Walthers; Prelude and Fugue in D major, Bach; Eternal Purposes, Messiaen; Crucifixion, Passion Symphony, and Prelude and Fugue in G minor, Dupré.

Klaus Speer, Houston, Tex. — Shepherd School of Music, Rice University Memorial Chapel Feb. 17: Prelude and Fugue in G minor, Lübeck; Offerte en fugue et dialogue, Nivers; Chorale Prelude Was mein Gott will, das gescheh' all' Zeit, with oboe, Krebs; Tierce en taille, Corrette; Passacaglia in D minor, Buxtehude; Concerto, Hindemith; Auf meinen lieben Gott, with flute, Bornfeld; O Lamm Gottes, unschuldig, Trio Sonata 4 and Fantasie and Fugue in G minor, Bach; The chamber orchestra, Jeffrey Lerner conductor, assisted.

Reginald Lunt, Lancaster, Pa. — St. Thomas Church, New York City March 3: Obra de ton 6, Puxol; Fantasia in G minor, Telemann; What God ordains is surely right, Kellner; O Sacred Head, Lunt; Upon this day we ponder and Fugue on B-A-C-H, Pepping; Invocation, Ross; Incantation pour un jour Saint, Langlais.

Herman Berlinski, New York City — Congregational Emanu-El March 31: Az yashir Moshe, Song of the Sea, Rosowski; Sonnet for Organ, Koutzen; Chorale su Melodia Ebraica, Castelnovo-Tedesco; Conte hebraïque, Saminsky; Hebrew melody, Achron; Hasidic dance, Engel; Nigun, Bloch; Sinfonia 1 and Prelude to the Festival of Shabuoth, Berlinski.

Arden Whitacre, Pompano Beach, Fla. — For Palm Beach County AGO Chapter, Bethesda-by-the-Sea Episcopal Church Feb. 12: Toccata and Fugue in D minor, Bach; Andante Ficcio, Toccata in A, Sweelinck; Aria, Peeters; Litanies, Alain; Chorale in A minor, Franck; Berceuse, Vierne; Toccata, Symphony 5, Widor.

John Fenstermaker, Hartford, Conn. — Trinity Parish, Southport March 3: Prelude and Fugue in A minor and Sonata 5 in G major, Bach; Le Banquet Céleste, Messiaen; Plein Chant du Premier Kyrie and Dialogue, Mass for Parishes, Couperin; Sonata 2, Hindemith; Sonata 6, Mendelssohn.

Audrey Wilson, Winston-Salem, N. C. — First Presbyterian Church March 19: Prelude in E flat major, Bach; I Call to Thee, Lord Jesus Christ, O Stainless Lamb of God and Two Antiphons, Dupré; O Dearest Jesus, What Law Hast Thou Broken? Walcha; Chorale in A minor, Franck.

Richard Giltner, Gainesville, Ga. — First Baptist Church Feb. 1: Partita on Lobe den Herren, Ahrens; Arietta, Thomas Kerr, Jr.; Psalm 65, Rowley; Rapid Lyric, Bingham; Legend of the Mountain, Karg-Elert; Variations, Symphony 5, Widor.

John Cartwright, New York City — St. Paul's Chapel, Trinity Parish March 20: Fugal Flourish, Arnell; Toccata in C minor, Pachelbel; Erbarm dich mein, O Herre Gott and Warr Gott nicht mit uns diese Zeit, Hanff; Diptyque, Messiaen.

John Pagett, Stockton, Cal. — First Unitarian Church, San Francisco, Feb. 24: Prelude and Fugue in D major, Bach; Fantasie in F minor, Mozart; Prelude, Fugue and Variation, Franck; Suite 5, Durufle.

Marilyn Mason, Ann Arbor, Mich. — For Blackhawk AGO Chapter Augustana College Centennial Hall, Rock Island, Ill. Feb. 10: Concerto in F major, Handel; Miniature and Epilogue, Langlais; Prelude and Fugue in D major, Bach; Trois danses, Alain; Greensleeves and Brother James' Air, Wright; Grand choeur dialogue, Gigout.

Arnold E. Bourziel, Muskegon, Mich. — St. Paul's Episcopal Church Feb. 27: Grand Jeu, DuMage; Dialogue for Trumpet, Clérambault; Thanks be to Thee, Handel; Chorale in A minor, Franck; Rhosymedre, Vaughan Williams, March 6: Adagio and Toccata, Walond; O man, thy grievous sin bemoan, Bach; Sketches in C and D flat, Schumann; Toccata, Symphony 5, Widor, March 13: Toccata in F, Buxtehude; Fantasie and Fugue in G minor, Bach; Pastoral, Franck; Antiphon 3, Dupré, March 20: Fantasie and Fugue, Paschelbel; Aria and Allegro, Concerto 10, Handel; Vision, Rheinberger; Finale, Symphony 1, Vierne, March 27: Allegro, Concerto 2, Vivaldi-Bach; Canons in B major and B minor, Schumann; Mountain Sketches, Clokey, April 3: Psalm 19, Marcello; Secour Monique, Couperin; Suite Gothique, Böellmann; Cathedral at Night, Mariotti, April 10: Theme and Variations, Sonata 10, Rheinberger; Good Friday Music, Parsifal, Wagner; Vitrail and Thou art the Rock, Mulet.

John Loetterle, Denton, Tex. — North Texas State University Feb. 15: Toccata Villancico y Fuga, Ginastera; Wen nur den lieben Gott lasst walten, Meine Seele erhebt den Herrn, Ach bleib bei uns, Herr Jesu Christ, Bach; Prelude and Fugue in E minor, Bruhns; Two Sonatas for organ and strings, Mozart; Cantabile, Jongen; Allegro Vivace, Symphony 1, Vierne; Partita on Promised Land, Kenton Parton, 4 violins, 2 cellos and bass viol assisted.

Homer Whitford, Watertown, Mass. — Elliott Memorial Chapel, McLean Hospital, Belmont, Feb. 26: Psalm 19, Marcello; Sicilienne, Paradis; Awake, thou win'ty earth, J. S. Bach; Minuet, C. P. E. Bach; The Rejoicing, Handel; Pastorale, Guilman; Carillon, Vierne; Romance, Debussy; French Rondo, Böellmann; Finale, Symphony 2, Widor; Chanson des Alpes, Candlyn; Song of Triumph, Talmadge; By Waters Still, Lovelace; In Springtime and Ein feste Burg, Whitford.

Laurence Hedgpech, Miami, Fla. — Miami Shores Presbyterian Church Jan. 27: Herr Jesu Christ dich zu uns wend and Vater unser im Himmelreich, Boehm; Trumpet Fanfare, Telemann; O Lamm Gottes unschuldig, Bach; Partita on Mein' Zuflucht alleine, Ahrens; Prelude on a Theme by Tallis, Darke; Variations on a Southern Sunday School Tune, Thomson; Were You There? Sowerby; Cortège et Litanie, Dupré.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral Feb. 17: Prelude, Fugue and Chaconne, Buxtehude; O Sacred Head, Now Wounded, Kuhnan; Dialogue for Bass Trumpet, Clérambault; Today God's Only-gotten Son, O Man, Bewail Thy Grievous Fall and Prelude and Fugue in D major, Bach; Pièce Héroïque, Franck; Air, Hancock; Scherzo, Symphony 3, Vierne; Cortège et Litanie, Dupré.

David P. Dahl, AAGO, Tacoma Wash. — Pacific Lutheran University faculty recital March 17: Prelude and Fugue in G minor, Buxtehude; Partita on Jesu Meine Freude, Walthers; Flute Solo, Arne; Fantasie and Fugue in G minor, Bach; The Shepherds, The Word, The Children of God, Jesus Accepts Suffering, Eternal Purposes and God Among Us, Nativity, Messiaen.

Harold G. Andrews, Jr., Greensboro, N. C. — Greensboro, N. C. College faculty recital, Odell auditorium Feb. 25: In dulci júbilo, Buxtehude; Prelude and Fugue in B minor, Wo soll ich fliehen hin, Nun komm', der Heiden Heiland and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Cortège et Litanie, Dupré.

Sally Gould, Modesto, Cal. — First Methodist Church March 26: Prelude and Fugue in C minor and My heart Is Filled with Longing, Bach; Blessed are ye faithful souls and My faithful heart rejoices, Brahms; Chorale 6 and Variations, Sonata 6, Mendelssohn; Blessed Lord Jesus, Schroeder; Variations on an Original Theme, Peeters.

Helen Nutson, Modesto, Cal. — First Methodist Church March 19: Psalm 19, Marcello; Aria, Concerto 10, Handel, Chorale Prelude on Lanier, Crane; O Sacred Head now Wounded, Edmundson; In death's strong grasp the Saviour lay, Bach; Do not I love Thee, O my Lord, Powell; Psalm 18, Marcello.

Wilma Jensen, Oklahoma City, Okla. — Colorado Springs AGO Chapter, Grace Episcopal Church March 1 and Whitefish Bay Community Methodist Church, Milwaukee, Wis. March 4: Toccata and Fugue in D minor, Bach; Three Noëls, Daquin; Flute Solo, Arne; Divertissement, Vierne, Greensleeves, Wright; Carillon, Sowerby; Tumult in the Praetorium, Malcingreau; Symphony 4, Widor; Gargoyles, Edmundson.

Edward S. Ender, St. Petersburg, Fla. — St. Thomas' Church March 3: Concert Overture, d'Evry; Air and Fugue in C minor, Bach; Nocturne, King-Miller; Minuet in G, Beethoven-Ender; Legend of the Desert, Stoughton; Scherzo, Sonata, Rogers; Paeon, Dickson, March 10: Sonata 5, Mendelssohn; Sarabande, Bach-Ender; Fugue in E flat, Bach; Ein feste Burg, Faulkes; Im Garten, Goldmark; Pastoral, Sonata 1, Guilman; Canon in B minor, Schumann; Piece Heroique, Franck, March 17: Toccata and Fugue in D minor, Bach; Prelude on Two Hymn Tunes, Ender; Romanza, Bonnet; Concert Piece, Parker; Prelude to Lohengrin and Leibstod, Wagner; The Swan, Saint-Saëns; Sketch in F minor, Schumann, March 24: Concert Overture, Maitland; Magic Harp, Meale; Prelude and Fugue in E minor (Cathedral) Bach; Trumpet Tune, Purcell; Solemn Prelude, Noble; Reverte Triste, Diggle; In Springtime, Kinder; Chorale in A minor, Franck.

Mary Gilkeson McCleary, Naugatuck, Conn. — For Waterbury AGO Chapter, Congregational Church Feb. 10: Adagio and Allegro, Concerto in F major, Handel; Ballade in D, Clokey; Lord Jesus Christ, Be Present Now, O Thou of God the Father, We All Believe in One God and Toccata, Adagio and Fugue in C major, Bach; Aberystwyth, Huston; Ton-Y-Botel, Triptych, Maelckelberghe; Andante Sostenuto, Gothic Symphony, Widor; Fantasie in C, Franck; Westminster Carillon, Vierne.

Elaine Tomlinson, Modesto, Cal. — First Methodist Church March 5: Fugue on the Kyrie, Couperin; We pray now to the Holy Spirit, Buxtehude; If thou would suffer God to guide thee, Bach; Hour of Consecration, Bossi; Te Deum, Langlais. Lillian Keck, contralto, assisted. April 2: Fantasie in F minor, Mozart; When in the hour of utmost need and Toccata, Adagio and Fugue in C major, Bach; After a Trial, Karg-Elert; Farewell will I give thee, Reger; Sonata on Psalm 94, Reubke.

John Schueler, Minneapolis, Minn. — Cathedral Church of St. Mark Feb. 26: Partite sopra la Folia, Frescobaldi; Abide With Us Lord Jesus Christ, My Soul Doth Magnify the Lord, Now Come Thou, Jesu, From Heaven Above Us and Toccata in D minor, Bach; Master Tallis' Testament, Howells; The Reed Grown Waters, Karg-Elert; Gigue, Karam; I Am Black but Comely, Dupré; Passacaglia and Fugue in E minor, Willan.

John Hamersma, Grand Rapids, Mich. — Immanuel Christian Reformed Church, Ripon, Cal. Feb. 1: Partita on Psalm 116, Sweelinck; Psalm 65, CorKee; Four liturgical chants from the Genevan Psalter, Bourgeois, Le Jeune and Sureau; Psalms 34 and 138 for soprano, Honegger; Voluntary on Old 100th, Purcell; Herr Gott dich loben alle wir, Pachelbel; Prelude and Fugue in E minor, Bruhns.

John R. Lively, Pittsburgh, Pa. — For Pittsburgh AGO Chapter, St. Bernard Church, Mt. Lebanon Feb. 25: Verset pour la fête de la Dedicace, Messiaen; Chorale in E major, Franck; Messe pour les Convents, Kyrie, Gloria, Offertoire and Elevation, Couperin; Prelude and Fugue in B flat minor, Nibelle; Fantasie 2, Alain; Chaconne, Trypique, Dupre; Final, Symphony 1, Langlais.

Robert B. King, Burlington, N. C. — Front Street Methodist Church Feb. 24: Rigaudon, Campra; The Fifers, Dandrieu; Grand Jeu, du Mage; Bell Symphony, Purcell; In Thee Is Gladness, Dearest Jesus, We Are Here and Toccata in F, Bach; Scherzo, Symphony 2, Vierne; Pièce Héroïque, Franck; Pasticcio and Te Deum, Langlais. The Carillon handbell choir assisted.

Neva Carroll, Modesto, Cal. — First Methodist Church April 9: What shall I, a sinner, do, Lord and Our Father who in heaven art, Bach; Contemplation on Tallis' Canon, Purvis; If thou would suffer God to guide thee, Walcha; With Tender Joy, Pepping; Song of Peace and Prelude on an Anthem, Langlais; Te Deum, Bonnet.

Mrs. R. C. Milham, Aiken, S. C. — St. Thaddeus Episcopal Church Feb. 24: Grand Jeu, DuMage; Duo, Basse et Dessus de Trompette, Clérambault; Chorale in A minor, Franck; Ave Maris Stella, Dupré; Pedal Fugue, Langlais; The Eternal Church, Messiaen; Toccata, Symphony 5, Widor.

TELLERS ORGAN COMPANY

FINE PIPE ORGANS CREATED TO YOUR NEEDS

.... since 1906

RECENT INSTALLATIONS:
WAYNESBURG, PA.
FIRST BAPTIST CHURCH
2-Man, 19 R.

VANDERGRIFT, PA.
TRINITY UNITED
PRESBYTERIAN CHURCH
2-Manual, 16 R.

RECENT CONTRACTS:
CHICAGO, ILL.
THIRD CHRISTIAN REF.
CHURCH OF ROSELAND
2-Manual, 22 R.

RIVERSIDE, ILL.
ASCENSION LUTHERAN
CHURCH
3-Manual, 25 R.

Send Inquiries to
2419 Holland Street, Erie, Pennsylvania
Member of the Associated Pipe Organ Builders of America

Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — Symphony Hall Organ Concerts, Boston, Mass. Feb. 10: All-Bach program. Prelude and Fugue in E flat, St. Anne; Deck Thyself, O Soul, with Gladness; Prelude and Fugue in A minor; Passacaglia and Fugue in C minor; Pastorale in F major; Toccata in F major.

Dedicatory recital All Saints Episcopal Church, Pasadena Cal. Feb. 17: Concerto in F major (Cuckoo and Nightingale) Handel; Trumpet Tune Bonduca and Trumpet Tune Cebell Purcell; Sleepers Wake! A Voice is Calling and Toccata and Fugue in D minor, Bach; Variations on America, Ives; Concerto in G minor, Poulenc. The Pasadena Symphony, Dr. Richard Lert conductor, cooperated on the Handel and Poulenc.

Edward Johe, Columbus, Ohio — First Congregational Church, March 20: Adagio, Symphony 4, Widor; Passacaglia in D minor, Buxtehude; If Thou but suffer God to Guide Thee, Bach, Walcha; Carillon Sortie, Mulet. April 3: Concerto Grosso in B flat, Corelli-Chase; Fantasy on a Mountain Song, Clokey; Ciaconne, Pachelbel. April 5: Lamb of God, Through Adam's Fall is all corrupted and Beloved Jesus, Pachelbel; Psalm Preludes (Contemporary Dutch) Engels, Stam, Bijster and DeBaal; Adagio, Violin Sonata 2, Handel; Finale in B flat, Franck.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church Feb. 17: All Flor Peeters. Hymn; Largo; In Memoriam; What is the World to Me; Aria; If Thou But Suffer God to Guide Thee, Dearest Jesus, What Law Hast Thou Broken, Holy God, We Praise Thy Name; Mirror of Life (Voice and Organ with Ray Lineberger, tenor, assisting).

March 3: Kyrie, Gloria, Offertory, Sanctus, Benedictus Elevation, Agnus Dei, Deo Gratias, Solemn Mass for Parishes, Couperin.

Joe B. Timbrook, Albuquerque, N. M. — Roswell AGO Chapter, First Baptist Church, Roswell, N. M. Feb. 17: Chaconne, Couperin; Noël, Daquin; Praludium, Fuga and Ciacona, Buxtehude; Nun bitten wir den Heiligen Geist, Buxtehude; Toccata in D minor, Eberlin; Draw Us To Thee, Walthers; Improvisation on Jesus Christ Is Risen Today, Timbrook; Chorale in A minor, Franck; Kleine Toccata on A Mighty Fortress Is Our God, Schindler; Interlude, Sowerby; Suite for Organ, James.

Sally Slade Warner, Boston, Mass. — Church of St. John the Evangelist Feb. 10: Prelude and Improvisation, Suite Medievale, Ave Maris Stella, La Nativité, Ave Verum and Bells, Langlais; Pie Jesu, Requiem, Durufle; Three Psalms, Honneger; Pastorale, Milhaud; Postlude pour l'office de compleis and Litanies, Alain; Tantum Ergo, Langlais; Placare Christe Servulis, Dupré. Sarah G. Libbey, soprano, assisted.

Lester W. Berenbroick, Morristown, N. J. — The Presbyterian Church, New Vernon, April 7: Trumpet Tune and Air, Purcell; We Pray Now to the Holy Spirit, Buxtehude; Dialogue, Clérambault; O Sacred Head, Now Wounded, Bach; Cantabile, St. Patrick's Breastplate, Clokey; The Joy of the Redeemed, Dickinson; Speranza, Elmore; Fantasy on Wareham, Wright; The Last Supper, Weinberger; Carillon-Sortie, Mulet.

Margaret Sandresky, Winston-Salem, N. C. — First Presbyterian Church March 26: Tiento Tono 5, de falsas, Cabanilles; Toccata per l'Elevazione, Tierce en Taille, Couperin; Partita on Jesus, Priceless Treasure, Walthers; O Man, Bewail Thy Greivous Fall, Christ, Thou Lamb of God and In Death's Strong Grasp The Saviour Lay, Bach; For Us and for Our Salvation, Liszt.

Sue Henderson Seid, Des Moines, Iowa — CCWO Gruenstein award recital, First Methodist Church, Oak Park, Ill. April 28: Concerto 2 in B flat major, Handel; Basse de Trompette, Marchand; Prelude and Fugue in E major, Lubeck; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Five Preludes, Milhaud; Allegro, Symphony 6, Widor.

Freda C. Bert, Modesto, Cal. — First Methodist Church March 12: Prelude, Corelli; I Call to Thee, Lord Jesus Christ and Come Sweet Death, Bach; Echo Fantasia, Sweelinck; Vision, Rheinberger; Canon, Peeters; Elevation, Benoit; Elegy, Titcomb; I am black but comely, Dupré; The Last Supper, Bible Poems, Weinberger; Cortège, Young.

Anthony Prower, Port Hope, Ont. — St. Peter's Church, Coburg, Feb. 24: Variations on Meiner Jesum lass ich nicht, Walthers; Nun Komm, der Heiden Heiland and Fugue in A minor, Bach; Toccata, Walond; Folk Tune and Pacan, Whitlock; Chorale in A minor, Franck; Berceuse, Vierne; Carillon Sortie, Mulet.

William Teague, Shreveport, La. — Dedicatory recital St. Francis Episcopal Church, Houston, Tex. Feb. 12: Fantasie in F, Mozart; Prelude and Fugue in A minor and Come Saviour of the Gentiles, Bach; Sonata 6 in D minor, Mendelssohn; Introduction and Trumpet Tune, Boyce; Berceuse, Dupré; Scherzo, Symphony 2, Vierne; Toccata, Durufle.

Robert V. Cloutier, Baltimore, Md. — Emmanuel Church March 5; Vater unser im Himmelreich and Fantasie and Fugue in A minor, Bach; Herzlichster Jesu, Moore, Walcha; Sonata 6, Mendelssohn. March 12: O Gott, du frommer Gott, Bach; Karg-Elert; Final, Symphony 1, Vierne. March 19: O Lamm Gottes, unschuldig, Bach, Reger; Prelude and Fugue in G, Bach; St. Flavian, Willan. March 26: Da Jesus an dem Kreuze stund, Bach, Pachelbel; Toccata and Fugue in F, Bach; Herzlich tut mich verlangen, Reger, Pepping; Toccata in B minor, Gigout. April 2: O Mensch, bewein dein Sunde gross, Bach, Pepping; Prelude, Fugue and Chaconne, Pachelbel; Lebhaft, Sonata 2, Hindemith. April 9: Meditations on a Theme of Vittoria, Britten; Litanies, Alain.

Robert Shepher, Royal Oak, Mich. — First Presbyterian Church, Feb. 3: Toccata in E minor, Pachelbel; Basse et dessus de Trompette, Clérambault; Now Rejoice All Ye Christians, O Man Bemoan Thy Greivous Sins and Toccata, Adagio and Fugue in C major, Bach; Fantasy in A minor, Franck; Schonster Herr Jesu, Schroeder; A Trumpet Minuet, Hollins; Finale in D minor, So Now As We Journey, Aid Our Week Endeavor and Carillon, Dupré.

William E. Gray, Jr., Chattanooga, Tenn. — For Chattanooga AGO Chapter, Lookout Mountain Presbyterian Church Feb. 17: Psalm 19, Marcello; Toccata in E minor, Pachelbel; In Quiet Joy and Fugue in C major, Jig, Buxtehude; Concerto 1, Handel; In Death's Strong Grasp the Saviour Lay, Blessed Jesu, at thy Word and Prelude and Fugue in C minor, Bach; O World, I Must Leave Thee and O Blessed Jesu, Brahms; Introduction and Passacaglia, Reger.

Marjorie Meier, Seward, Neb. — Concordia Teachers College faculty recital March 3: Prelude and Fugue in B minor, Bach; Prelude and Fugue in G minor, Buxtehude; Chorale in A minor, Franck; With The Lord Begin Thy Task, Beck; Oh, Blest The House, Whate'er Befall, Schultz; Lord, Keep Us Steadfast In Thy Word, Hillert; Oh, Dearest Jesus, Pepping; Awake, My Heart, With Gladness, Bender.

Kenneth R. Osborne, Fayetteville, Ark. — St. Thomas Aquinas Church March 3: Prelude, Allemande and Sarabande, Richard; Fantasie, Couperin; Plain Chant on Sanctus 1, Pedal Point on full organ and Ave Maris Stella, Grigny; Variation on When Jesus Christ was Born, Dandrieu; Jesus Christ Our Saviour, Duets 2 and 4 and Fugue in E flat, Clavierübung Part 3, Bach.

John Thomas, AAGO, Urbana, Ill. — Smith Music Hall, University of Illinois Feb. 17: Les Cloches, LeBegue, Fantasie in Echo Style, Sweelinck; Prelude and Fugue in D major and Nun komm der Heiden Heiland, Bach; Herzlich thut mich verlangen, Brahms; Trio Sonata 5, Bach; Sonata 3 in A major, Mendelssohn; Magnificat, Dupré; Prelude, Thomas; Westminster Carillon, Vierne.

Bene W. Hammel, Chattanooga, Tenn. — For Friday Musicale, Jacksonville, Fla. March 1: Wir glauben All' an einen Gott and Prelude and Fugue in F minor, Bach; Benedictus, Couperin; Concerto 2 in A minor, Vivaldi-Bach; Dialogue on the Mixtures, Langlais; Pastorale, Roger-Ducasse; Musical Clocks, Haydn; Aria, Peeters; Allegro, Symphony 2, Vierne.

Robert Oldham, Memphis, Tenn. — For St. Louis AGO Chapter, Grace Episcopal Church, Kirkwood, Mo. Feb. 25: Voluntary in A minor, Stanley; Adagio in E major, Bridge; Meditations on The Seven Last Words of Christ, 1 and 3, Huston; The Last Supper, Weinberger; Chorale Prelude on St. Hilda, Young, Fantasie on St. Theodulph, McKinley.

Eugenia Stovall Heath, Decatur, Ga. — Agnes Scott College, Plessen Hall Feb. 24: Toccata in E minor, Pachelbel; Fantasie and Fugue in G minor, Bach; Canon in B minor, Schumann; Theme and Variations, Symphony 3, Widor; Herzlich tut mich erfreuen and Es ist ein Ros' entsprungen, Brahms; Te Deum, Langlais.

Danford M. Byrens, Battle Creek, Mich. — First Congregational Church, Saginaw, March 17: Concerto in G major, Vivaldi-Bach; Prelude on Ave Verum, Mozart; Prelude, Fugue and Variation, Franck; Carillon, Sowerby; Sonata 5 in D major, Mendelssohn.

David Craighead, Rochester, N. Y. — Symphony Hall Organ Concerts, Boston, Jan. 20: O Gott, du frommer Gott, Bach; Grande Pièce Symphonique; Franck; Barcarolle, Catherine Urner; Andante in F major, K616, Mozart; Serene Alleluias and Outburst of joy, Messiaen. St. Paul's Episcopal Church, Richmond, Va. Feb. 15: Bach and Franck as above plus Partita on Psalm 8, van der Horst; Concerto 3 in G major, Soler; Toccata, Durflé.

Anne Versteeg McKittrick, FAGO, FTCL, Brooklyn, N.Y. — Dedicatory recital Grace Church, Brooklyn Heights Feb. 17: Tellers organ described Dec. 1961: Chaconne, Couperin; Christmas Pastorale, Pachelbel; Trumpet Voluntary, Purcell; Rondo, Rinck; Wachet auf, Adagio and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Arabesque and Carillon, Vierne; Toccata on St. Anne, Coke-Jephcott.

Tom Ritchie, Wichita, Kan. — University of Wichita faculty recital, Plymouth Church, Feb. 11: Trumpet Voluntary, Purcell; The Earl of Salisbury, Byrd; Prelude in B minor, Salvation Now is Come to Earth, Christ Lay in the Bonds of Death, Awake! A Voice Calls to Us and Toccata and Fugue in D minor, Bach; Concerto 5 in F major, Handel; Pastorale, Milhaud; Pièce Héroïque, Franck.

Gerhard Faber, AAGO, Alhambra, Cal. — Pasadena and Valley Districts AGO Chapter, Alhambra First Baptist Church March 11: Chorale and Variations, Walthers; Prelude and Fugue in C minor and O Man, Bewail Thy Greivous Fall, Bach; Chorale 3 in A minor, Franck; Psalms 34 and 91, Kee; Chorale 2, Byster.

Gerald Bales, Minneapolis, Minn. — St. Andrew's River Heights, Winnipeg, Man. Feb. 19: Concerto 2 in B flat, Handel; Cantata 6 and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Harmonies du Soir, Karg-Elert; Modal Trumpet, Karam; Meditation, Bales; Litanies, Alain. The St. Andrew's choir assisted.

John Christian, Berea, Ohio — Baldwin-Wallace Conservatory of Music Jan. 6: Concerto 5, Telemann-Walthers; Prelude and Fugue in E flat major, Bach; Triptych, Langlais; Prelude and Trumpetings, Roberts; Will There be any Stars in my Crown?, Thomson; Symphony 6, Allegro, Widor.

Mildred L. Hendrix, Durham, N.C. — Duke University March 3: Gagliarda, Galilei-Hendrix; Siciliana, anonymous-Hendrix; Prelude Fugue and Chaconne in C major, Buxtehude; Herzlich thut mich verlangen, Brahms; Passacaglia and Fugue in C minor, Bach; La Nativité, Langlais; Litanies, Alain.

James Christianson, Oklahoma City, Okla. — Trinity Episcopal, Tulsa, Feb. 20: Prelude and Fugue in G minor, Buxtehude; Fantasie and Fugue in G minor, Bach; Meditation, Suite Medievale, Langlais; God Among Us, Nativity, Messiaen.

Fred Tulan, Heidelberg, Germany — Marienkirche, Langendreer, March 9: Chromatic Study on B-A-C-H, Piston; Episode, Copland; Partita on Christ ist erstanden, Purvis; Suite, Creston; Toccata, Adagio and Fugue, Peeters.

Austin C. Lovelace, DSM, New York City — St. Paul's Chapel, Columbia University March 19: Festmusik, Schönberg; Hyfrydol, Manz; Wo soll ich dich empfangen, Pepping; Sonata 1, Hindemith; Magnificat, Scheidt, Goode.

Alexander Schreiner, Salt Lake City, Utah — Academy of Music, Philadelphia, Pa. Feb. 24: Toccata, Adagio and Fugus in C major and O Mensch bewein' dein' Sunde gross, Bach; Sonata in C minor, Mendelssohn; Naiades, Communion in E, Maestoso in C sharp minor, Claire de Lune and Finale, Symphony 6, Vierne. Encores; Allegro, Trio Sonata, Bach; Carillon de Westminster, Vierne, Improvisation on Come, Come Ye Saints.

Pupils of Gerald E. Greeley, Mankato, Minn. — Mankato State College, Old Auditorium Feb. 17: Fantasie in G minor, Bach, Norita Seewald; Chorale Prelude, Willan Connie Neal; Prelude and Fugue in F major, Bach, Theda Lindaman; Concert Variations, Bonnet, Brenda Dunn; Sonata 3, Movement 1, Boronowski, Judith Miller; Ave Maris Stella, Grieg, Kathy Kohls; Sonata 4, Movements 2 and 3, Mendelssohn, Ivy Hamilton; Prelude in G major, Bach, Rosalyn Redington.

Gordon Young, Detroit, Mich. — First Methodist Church, Trenton Feb. 10: Rigaudon, Campra; Pastourelle, Ferri; 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; The Squirrel, Weaver; Festivals, Young. Howard Shepherd, tenor, assisted.

Crawford Thomas, Dixon, Ill. — For Clinton, Iowa AGO Chapter artist fund recital, St. Paul's Lutheran Church Feb. 7: Prelude and Fugue in A minor, Bach; Introduction and Passacaglia, Reger; Adagio, Merkel; Canon in B minor, Schumann; Choral, Bossi; Pastoral, Milhaud; Le Chant Interieur, Benoit; Choral 1, Andriessen.

Scott Withrow, Nashville, Tenn. — Christ Episcopal Church March 14: Offertorio, Zipoli; Introduzione e Pastorale, Pasquini; Canzone: La Spiritata, Gabrieli; Aria, Sonata 11, Martini; Jesus Christ, our Saviour and When in Deepest Need, Bach; Fugue and Chorale, Honneger; Te Deum, Langlais.

Louise Borak, Minneapolis, Minn. — Schmitt Music Co. Feb. 10: Rondo in G, Bull; Andantino, Pastorale and Toccata in D minor, Bach; Elevation 12, Benoit; Toccata, Gothic Suite, Boëllmann; Toccata, Symphony 3, Widor; Thou Art the Rock, Mulet; Trumpet Tune and Air, Purcell.

Clyde English, Charleston, W. Va. — For Kanawha AGO Chapter, St. Mark's Methodist Church March 25: D major Prelude and Fugue, Bach; Pastorale, Roger-Ducasse; Tumult in Praetorium, Malingreau; Perpetual Motion for Pedals, Middelschulte.

Robert Burton, Little Rock, Ark. — Central Arkansas AGO Chapter, First Methodist Church Feb. 12: Suite Medievale, Langlais; Trio Sonata in B flat, Bach; Chorale in B minor, Franck; Passacaglia, Symphony in G, Sowerby.

Norma Smith Pettijohn, Lawrence, Kan. — University of Kansas graduate recital, Hoch Auditorium Feb. 5: Meinen Jesus lass ich nicht, Walthers; Passacaglia and Fugue in C minor, Bach; Symphonie de la Passion, Malingreau.

Wallace Dunn, Los Angeles, Cal. — Tenth Avenue Baptist Church March 1: Concerto 2 in B flat, Handel; Sonata, Arne; Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Serene Alleluias, Messiaen; Prelude and Fugue in B major, Dupré.

MODULATIONS

By PHILIP G. KRECKEL

for ORGAN or PIANO

The faculty of a well planned and well executed modulation comes only with considerable application and care. There have been books of short models published in the past, but without denying any of their value, we offer this volume as one of special interest to the church organist

Price 1.50

Ask your dealers for "On Approval" copies Or write publisher

J. FISCHER & BRO.

GLEN ROCK, N. J.

Programs of Organ Recitals of the Month

Andre Marchal, Paris, France — Kresge Auditorium, MIT, Cambridge, Mass. March 6: Symphonie, LeBegue; Fantasia, L. Couperin; Dialogue sur les Grands Jeux, F. Couperin; Piece en mi mineur, Calviere; Ave Maris Stella, Grigny; Prelude and Fugue in B minor, Bach; Chorale 2 in B minor, Franck; Communion pour l'Office de la Pentecôte, Tournemire; Litanies, Alain.

Walter Eichinger, Seattle, Wash. — Seattle Alumnae Chapter Mu Phi Epsilon, University Methodist Temple Feb. 15: Suite in C major, Purcell, Six Schubler Chorales and Passacaglia and Fugue in C minor, Bach; Contemplations, McKay; Suite Medievale, Langlais; Toccata, Il Primo libro de Ricercari et Canzoni, Bonelli; Prividebam Dominum, Lassus; Jesu, nun sei gepreistet, Bach; O Welt, ich muss dich lassen, Brahms; Psalm 19, Marcello. Brass ensemble and organ, Walter Welke, conductor, assisted.

Jerald Hamilton, Austin, Tex. — For San Diego AGO Chapter First Presbyterian Church Feb. 8: Toccata and Fugue in F major, Buxtehude; Eclogue, Wagenaar; Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Fantasia in F minor, K594, Mozart; Theme with Variations, Kennan; Scherzo-Fantasia, McKinley; Variations on a Noël, Dupré. Same program First Methodist Church, Wichita, Kan. Feb. 20.

Elmer A. Tidmarsh, MusD, Schenectady, N. Y. — Union College Memorial Chapel March 3: Temple of Glory, Rameau; Prayer from Christ Ascending and Outburst of Joy, Ascension Suite, Messiaen; Ballet, Clair de Lune and Submerged Cathedral, Debussy; Allegro Vivace, Adagio and Toccata, Symphony 5, Widor.

Alis Woodle, Galveston, Tex. — Galveston AGO Chapter, First Lutheran Church Jan. 27: Voluntary in D major, Croft; Sonata 1, Hindemith; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; The Cuckoo, Daquin; The Hen, Rameau; Fugue in G minor, Dupré.

Fenner Douglass, Oberlin, Ohio — Stetson University, Deland, Fla., Feb. 21: Prelude and Fugue in E minor, Brühns; Chaconne in F minor, Pachelbel; Prelude and Fugue in F major, Buxtehude; Fantasia in G minor, Sonata 6 and Passacaglia and Fugue in C minor, Bach.

Wilbur F. Russell, San Anselmo, Cal. — For San Francisco AGO Chapter, St. John's Episcopal Church, Ross Feb. 18: Prelude and Fugue in E minor, Wedge, Bach; Allegro and Scherzo, Suite for Mechanical Organ, Beethoven; Sonata 3, Hindemith; Toccata, Suite, Creston.

Carol George, Grosse Pointe, Mich. — Cathedral of St. John the Divine, New York City, March 24: Dithyramb, Wyton; From God will naught divide me, Kyrie, Gott heiliger Geist, To Jordan came our Lord, the Christ, Bach; Sonata Eroica, Jongen.

James Edward Reyes, Richmond Hill, N. Y. — St. Paul's Chapel, Columbia University, New York City March 5: Mein junges Leben, Sweetinck; Prelude and Fugue in C major, Bach; Chorale in B minor, Franck; Symphonic Toccata, Reyes.

Ralph Kneeream, New York City — St. Paul's Chapel, Columbia University March 21: Introduction and Fantasia, Stanley; Fantasia in A, Franck; Canon and Fugue, Riegger; Lux Beata, Crandell; Toccata, Creston.

Heinrich Fleischer, Minneapolis, Minn. — Southern Methodist University, Dallas, Tex. Feb. 4: All-Bach program. Prelude and Fugue in A major; With Peace and Joy I Now Depart, Come, Holy Ghost, Lord and God and Saviour of the Nations, Come; Prelude and Fugue in C minor.

William Eifrig, Valparaiso, Ind. — Valparaiso University faculty recital Memorial Chapel Feb. 10: Toccata and Fugue in D minor, I Call to Thee, Lord Jesus Christ, In Peace and Joy I Now Depart, O Man, Bewail Thy Grievous Sin, Christ Jesus Lay in Death's Strong Bonds and Fugue in E flat, St. Anne, Bach; Chorale in B minor, Franck; O World, I Now Must Leave Thee, Lo, How A Rose E'er Blooming and O World, I Now Must Leave Thee, Brahms; Toccata, Suite Gothique, Boëllmann.

Ernest White, Syracuse, N. Y. — Church of the Saviour March 3: Purificatio B. Mariae Virginis, L'Orgue Mystique, Tournemire; Pastoral, Bach; Ensalada Obra de Octavo Tono Alto, Heridia; Sonata 10, Crucifixion, Biber; Litanies a'la Vierge noire, Poulenc; Fugue, Kanzane and Epilog, Karg-Elert. Berry Gehring, Margaret Benntley, Muriel Franck, Elaine Roberts, Hazel Shoemaker and choir assisted.

Edmund L. Ladouceur, USAF Academy, Colo. — For Colorado Springs AGO Chapter First Presbyterian Church Feb. 12: Suite in D, Stanley; O Mensch bewein dein Sünde gross and Dorian Toccata, Bach; Wie schön leuchtet der Morgenstern and Wachet auf, Peeters; Ave Maris Stella, Dupré; Adagio for Strings, Barber; Hyfrydol and St. Columba, Willan; Finale, Franck.

Clara Tilton, New York City — Pupil of Vernon de Tar, Union Theological Seminary degree recital, James Memorial Chapel Feb. 24: Bergamasca, Frescobaldi; Trio Sonata 1 and Sei gegrüßet, Jesu gütig, Bach; Sonata, Persichetti; Prelude and Fugue in A minor, David; Postlude for the office of Compline, Alain; Prelude and Fugue in B major, Dupré.

Ann Dulin, Greensboro, N. C. — Student of Harold G. Andrews, Jr., Greensboro, N. C. College junior recital Feb. 22: Prelude and Fugue in G major, Brühns; Ach Gott, vom Himmel sich darein, Hanff; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck.

Thomas Matthews, Tulsa, Okla. — Trinity Parish Jan. 16: Fantasia, Gibbons; Elegy, Baintow; Scherzo, Ratcliffe; Aria, Peeters. Jan. 30: Prelude and Fugue in G, Selby; Rose Window, Mulet; Gavotte, Martini; Exultemus, Whitlock. Feb. 13: St. Mary's, Wood; Firework Music, Handel; Dolcetto, Whitlock.

Robert F. Wolfersteig, Winston-Salem, N. C. — First Presbyterian Church March 5: Prelude and Fugue in B minor, Bach; Partita on Was Gott tut, Pachelbel; O God, Thou Faithful God, Brahms; Song of Peace, Langlais; Crucifixion, Passion Symphony, Dupré.

Max Elsberry, Topeka, Kans. — For Topeka Chapter SAI Foundation, Grace Cathedral Jan. 15: Trio Sonata in C minor and Fantasia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Symphonie 4, Vierne.

Joanne T. Harris, Brooklyn, N. Y. — St. Paul's Chapel, Columbia University, New York City March 28: Toccata and Fugue in F major, Bach; Variations on Wondrous Love, Barber; Paean, Howells.

Claire Coci, Tenafly, N. J. — First Presbyterian Church, Fort Wayne, Ind. March 5: Prelude and Fugue in A minor, Bach; Herzlich tut mich verlangen, Brahms; Six Dances, Haydn; Adagio, Andriessen; Variations on Stort Tranen Uyt, Bijster; Sinfonia, Sounds and Motions, Berlinski; Musette, Triptyque and Crucifixion and Resurrection, Passion Symphony, Dupré.

G. Leland Ralph, Sacramento, Cal. — For Mother Lode AGO Chapter, First Methodist Church, Grass Valley Feb. 9: Trumpet Voluntary, Stanley; A Lesson, Selby; Fantasia in F minor and major, K594, Mozart; Noël en Musette, Daquin; Fugue in E flat major, St. Anne, Bach; Solemn Melody, Davies; Prayer, Suite, Creston; Eclogue, Kramer; The Little Bells, Richard Purvis; Mountain Spiritual, Whitney; Carillon de Westminster, Vierne. Contra Costa AGO Chapter, St. Mary's College Chapel, Moraga, Feb. 18: Stanley, Selby, Bach and Kramer as above plus La Nativité, Langlais; Adagio for Strings, Barber; Air with Variations, Sowerby; Prelude and Trumpetings, Roberts; Introduction, Passacaglia and Fugue, Wright.

Erwin H. Esslinger, Fort Wayne, Ind. — Emmanuel Lutheran Church Feb. 10: Concerto in C major, Ernst-Bach; March of the Wise Men, Gaul-Black; Awake, My Heart partita, Peeters; Theme and Variations, Sonata 10, Rheinberger; Holy God, We Praise Thy Name, Peeters; Wake, Awake, Bach; Now Thank We All Our God, Karg — Elert; A Mighty Fortress Is Our God, Gronau; Sheep May Safely Graze, Bach; In the Cross of Christ I Glory, Cassler; Toccata in D minor, G. B. Nevin.

Wyatt Insko, Chicago, Ill. — Covenant Presbyterian Musical Series, Charlotte, N. C. Feb. 17. Tiento Partit ma dreta de clarins, Cabanilles; Offertory, Mass for Parishes, Couperin; Pastorale, Zipoli; Voluntary 4, Berg; Sonata 6, Barthelemon; Cantata, What Is The World To Me? Buxtehude; Variations on We Greet Thee, Lord Jesus and Fugue in G major, Bach. The chapel choir assisted with Richard Peek, director and Betty Peek, organist.

Charles E. Vogan, PhD, AAGO, Norfolk, Va. — Faculty recital, Old Dominion College, Epworth Methodist Church Feb. 24: Chaconne in D minor, Couperin; Récit Tendre pour le Nazard, Corrette; How Brightly Shines the Morning Star and A Mighty Fortress Is Our God, Pachelbel; Praise God the Lord, Buxtehude; Passacaglia and Fugue in C minor, Bach; Crucifixion, Passion Symphony, Dupré; Hymn Prelude on Corner, Smith; Ad nos, Liszt.

G. Leland Ralph, Sacramento, Cal. — Contra Costa AGO Chapter, St. Mary's College Chapel, Moraga, Cal. Feb. 18: Trumpet Voluntary, Stanley; A Lesson, Selby; Fugue in E flat major, St. Anne, Bach; La Nativité, Langlais; Adagio for Strings, Barber; Air with Variations, Sowerby; Eclogue, Kramer; Prelude and Trumpetings, Roberts; Introduction, Passacaglia and Fugue, Wright.

Jan Birtcil, Okmulgee, Okla. — University of Tulsa junior recital, Sharp Memorial Chapel, student of Jeanne Gentry Waits, March 28: Prelude and Fugue in A minor, O Man, Bewail Thy Grievous Fall and Agnus Dei, Bach; Noël Etranger, sur les jeux d'anches, Daquin; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Le Jardin Suspendu and Litanies, Alain.

Robert I. Kendall, Saginaw, Mich. — First Congregational Church March 10: Prelude and Fugue in E major, Lübeck; Ein feste Burg, Buxtehude; Passacaglia and Fugue in C minor and From God Shall Naught Divide Me, Bach; Chorale in B minor, Franck; Sleepers, Wake, Peeters; Fantasia and Fugue on B-A-C-H, Liszt.

L. Hadley Hunt, Lynchburg, Va. — Fort Hill Methodist Church March 3: Chaconne, Couperin; Elevation, Mass for Convents, Couperin; Trumpet Voluntary, Stanley; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Ah holy Jesus, how hast thou offended, Walcha; Death and Resurrection, Langlais; Cortège et Litanie, Dupré.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesu, University Heights, dedicatory recital March 3: Theme with Variations, Sweetinck; Prelude and Fugue in A minor, Bach; Choral, Variations and Fughetta, Balogh; Postlude in Polymodal Key, Monfred.

Perry G. Parrigin, Columbia, Mo. — University of Missouri Faculty recital Feb. 24: Agincourt Hymn, Dunstable; Jesu, Joy of Man's Desiring and Trio Sonata 2, Bach; Rhythmic Trumpet, Bingham; Divertissement, Vierne; Pavane, Elmore; Kleine Praludien und Intermezzi, Schroeder.

Donald McDonald, Montclair, N. J. — Monmouth AGO Chapter, First Methodist Church, Asbury Park March 4: Voluntary in D major, Stanley; What God does is well done, Kellner; Toccata, Adagio and Fugue, Bach; Suite, opus 5, Durufé; Roulade, Bingham; Very Slowly and Fast and Sinister, Sowerby.

Gerhard Krapf, Iowa City, Iowa — First United Presbyterian Church Delevan, Ill. Feb. 17: Suite in C, Prelude, Cebell, March, Purcell; Bergamasca, Frescobaldi; Toccata and Fugue in F, Buxtehude; Air on a French Song, Paix; Organ Concerto in B minor, Walther; Up, My Heart, with Joy and Dancing, From Heaven High and Now Rejoice, Ye Christians, Loudly, Pepping; How Brightly Shines the Morning Star, Reger; Ah, Dearest Jesu, Walcha; Praise to our God in Highest Heav'n, Willan; Come, Creator Spirit, Clokey; Now Thank We All Our God, Peeters; Seven Pieces for a Musical Clock, Haydn; Fantasia and Fugue in G minor, Bach.

Capitol University GSG, Columbus, Ohio — For Otterbein College GSG, Mees Hall, Westerville, Ohio Feb. 10: Toccata in F, Bach, Gary Culp; Chorale in A minor, Franck, Jeanine Wiesenmayer; Prelude and Fugue in D major, Bach, William Jenne; Tumult in the Praetorium, Maleingreau, Lianne Frey; Movement 1, Sonata 6 in D minor, Mendelssohn, Ethel Heintz; In Thee Is Gladness, Bach, Joan Rensch; Toccata Festiva, Purvis, Elaine Taylor; Concert Piece, Peeters, Vicki Graff.

Rudolph Kremer, Ithaca, N. Y. — Dedicatory recital, Aldersgate Methodist Church, Wilmington, Del. Feb. 17: Offertoire sur les grands jeux, Couperin; Cromorne en taille, Marchand; Pastorale, Franck; Cortège et Litanie, Dupré; La Nativité, Langlais; Transports de joie, Messiaen; Wir wollen alle frolich sein, Mit Freuden zart and Heut singt die liebe Christenheit, Pepping; Schmucke dich, o liebe Seele and Herzlich tut mich verlangen, Brahms; Passacaglia in C minor, Bach.

Robert H. Wharton, Meriden, Conn. — Dedicatory recital, Center Congregational Church Jan. 20: Psalm 20, Marcello; Prelude and Fugue in D minor, Nun Komm der Heiden Heiland and Komm, heiliger Geist, Herre Gott, Buxtehude; Fantasia and Fugue in G minor, Bach; Maestoso in C sharp minor, Vierne; Chorale in A minor and Cantabile, Franck; A Lovely Rose Is Blooming, Brahms; Regina Pacis, Weitz.

John Upham, New York City — St. Paul's Chapel, Trinity Parish March 6: Chaconne, Couperin; Prière, Franck; Prelude and Fugue in C major, Bach. March 27: Partita Herr Jesu Christ, dich zu uns wend, Böhm; De profundis, Langlais; Prelude in E flat minor, d'Indy; Piece solennelle, Ibert. March 13: Dialogue in D minor and Pange lingua, Grigny; Choral, Final, Symphony 7, Widor.

David Pizarro, AAGO, Durham, N. C. — First Presbyterian Church, Danville, Va. March 12: Prelude, Large and Fugue in C, Art of the Fugue: Contrapunctis 1 and 9, Wachet auf, ruft uns die Stimme, Jesu bleibet meine Freude and Fantasia and Fugue in G minor, Bach; Sonata in A, Naumann; Liebster Jesu, wir sind hier and Gott der Vater, bei uns wohn, Krebs; Cortège et Litanie, Dupré.

John E. Fair, Hamlet, N. C. — First Methodist Church Feb. 24: Suite on Tone 1, Clérambault; O Mensch, bewein' dein' Sünde gross, Christ lag in Todesbanden, Von Gott will ich nicht lassen and Fantasia and Fugue in C minor, Bach; Adagio, Sonata in C minor, Guilmant; Prelude Au Kyrie, Langlais; Apparation de l'Eglise Eternelle, Messiaen.

Paul David, Berea, Ky. — For Piedmont, N. C. Chapter, Kathryn Hodgkin home Feb. 18: Prelude and Fugue in C major, Böhm; Variations on Jesus Priceless Treasure, Walther; Sonata, Opus 90, Krenck; The Old Year Now Hath Passed Away, Distler; Toccata, Baur; From God I Ne'er Shall Turn Me and Prelude and Fugue in D major, Bach.

Frank Bartlett, Providence, R. I. — Central Congregational Church Feb. 25: Passacaglia, Byjster; Toccata, Strategier; Adagio and Chorale 1, Andriessen; Concerto for organ and brass, Monnikendam; Lyric Rhapsody and Fantasy on Wareham, Wright. Assisted by brass and timpani.

Gary L. Smith, Joplin, Mo. — Student of Jeanne Gentry Waits, Trinity Episcopal Church, Tulsa, Okla. March 6: Bach Chorale Preludes: Come, Holy Spirit, Lord God; O Man Bewail Thy Grievous Fall; Praise to the Lord, the Almighty; From God I Will not Turn; Credo; We All Believe in One True God.

m
e
m
b
e
r
o
f
A
P
O
B
A

SCHLICKER

organs

Buffalo 17, N. Y.

traditional voicing with variable scaling and no nicking
pitman chests with *tone-kanzelle* and electro-pneumatic action
slider chests with electro-pneumatic action
slider chests with tracker action

MUSIC FOR ASCENSION and PENTECOST

Mixed voices unless otherwise noted

ASCENSION

Tomkins (1572-1656) — Above the Stars	Score No. 97-6308	\$1.50
	Chorus part No. 98-1576	.25
Verse anthem for alto or tenor, SAATB chorus, strings, and/or organ.		
Willan — God Is Gone Up with A Shout	No. 98-1543	\$.30
Wolff — A Hymn of Glory Let Us Sing	No. 98-1357	.25
Vogel — We Thank Thee, Jesus (SAB)	No. 98-1148	.18
Willan — The King Ascendeth into Heaven (SA)	No. 98-1381	.20

PENTECOST

Bach — Come, Holy Ghost, God and Lord	No. 98-1466	\$.18
Lenel — Come, Holy Ghost, God and Lord	No. 98-1041	.22
Wienhorst — Come, Holy Ghost, God and Lord	No. 98-1349	.18
Willan — Come, Holy Ghost	No. 98-1552	.25
Willan — The Spirit of the Lord	No. 98-1013	.25
Wolff — Love of the Father	No. 98-1514	.30
Hillert — Holy Ghost, with Light Divine	No. 98-1590	.20
Lenel — We Now Implore God the Holy Ghost	No. 98-1573	.40
Coombs — If Ye Love Me	No. 98-1215	.22
Lenel — Come, Holy Ghost, God and Lord (SAB)	No. 98-1386	.20
Lenel — Oh, Come, Creator Spirit, Come (SAB)	No. 98-1387	.18
Kindermann — Come, Holy Spirit, Come (SA)	No. 98-1356	.20
Wolff — Creator Spirit, By Whose Aid (SA)	No. 98-1482	.20
Warner — Holy Ghost with Light Divine (SA)	No. 98-1363	.22
Willan — Holy Spirit, Hear Us (SA)	No. 98-1120	.20
Tallis — If Ye Love Me (TTBB)	No. 98-1520	.20



Concordia MUSIC

CONCORDIA PUBLISHING HOUSE • ST. LOUIS 18, MISSOURI

THE PETERSON CHROMATIC TUNER MODEL 200



This light-weight instrument (Only 10 pounds!) is designed specifically for tuning organs. Used and recommended by most of America's leading organ builders, the Chromatic Tuner makes it possible for almost anyone to do precision tuning; greatly speeds up the work of the expert.

Orders now shipped same day as received

for more detailed information write:

Peterson Electro Musical Products
10108 Harnew Rd., E. Oak Lawn, Ill.

NUNC DIMITTIS



DISTRICT CHAPTER LOSES
TWO VALUABLE MEMBERS

The District of Columbia AGO Chapter has suffered a severe loss in the death of two prominent members within a short span.

The chapter secretary, Marianne Cummins, died Dec. 3, 1962 after an illness of several months. Mrs. Cummins had served for many years as organist and choir director of the Clarendon Presbyterian Church, Arlington, Va. Her husband and a daughter survive her.

The last surviving charter member of the chapter and a former dean, Louis Corning Atwater, died Feb. 5, following a heart attack. His career of more than 50 years in the organ community included service at the Washington Hebrew Congregation and All Souls Unitarian Church.

Ethel Haynes, prominent Knoxville, Tenn. organist, died Jan. 29 at the Baptist hospital. She was 64. She was organist for many years at the First Seventh Day Adventist Church.

Currently secretary of the Knoxville AGO Chapter, Mrs. Haynes often entertained its members in her home to make use of the Schantz organ described and pictured in the House Organs feature in the last September two-manual issue. Most recently, the chapter's Christmas party was held at her home.

A native of Newark, N.J., Mrs. Haynes leaves a brother, a niece and a nephew.

THE NEW YORK CITY AGO Chapter reports the deaths of two members. Edwin Andreani of Liberty, N. Y. who died March 1 and Mrs. Jessie B. Winterbottom of New York City who died in February.

BENOIT MAURO died Feb. 11 at Brooklyn, N. Y.; he was a member of the Brooklyn AGO Chapter.

ST. LOUIS THEATER, RADIO ORGANIST DIES AT CONSOLE

Jerre Ward Cammack, 72, St. Louis organist and teacher, collapsed and died of a heart attack Jan. 20 while playing the organ at the Fred Pillsbury home. He was attending a meeting of the St. Louis chapter of the American Theatre Organ Enthusiasts.

Born in Marion, Ind., Mr. Cammack played for 40 years in St. Louis movie theaters and restaurants, on the radio and at state fairs. He is survived by his widow, two sons and a daughter.

JUILLIARD school of music

120 Claremont Ave., New York 27, N. Y.

ORGAN and CHURCH MUSIC

Diploma and Degree (B.S., M.S.) Courses

VERNON DE TAR, F.A.G.O.

BRONSON RAGAN, F.A.G.O.

HOWARD PAYNE COLLEGE DEPARTMENT of MUSIC

OFFERS

FOUR YEAR SERVICE SCHOLARSHIPS
(FROM \$1000.00 to \$1300.00)

IN

ORGAN

DEGREES OFFERED in MUSIC:

BACHELOR of MUSIC

BACHELOR of MUSIC — Sacred Music

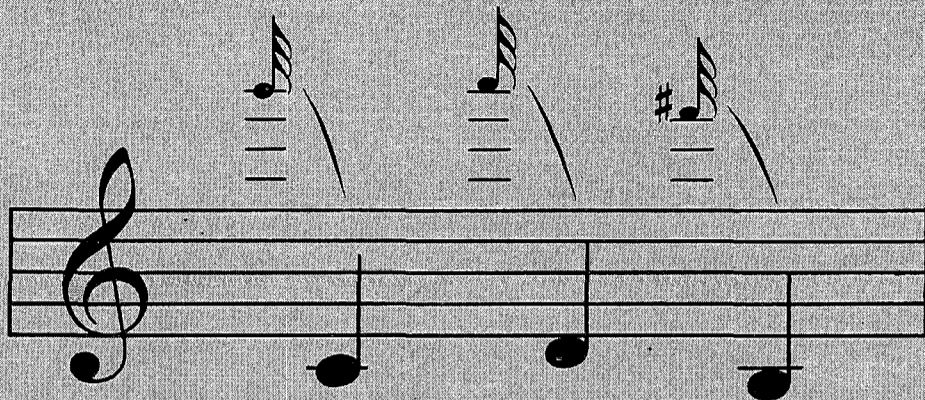
BACHELOR OF MUSIC EDUCATION

BACHELOR of ARTS (Music Major and Minor)

MASTER of EDUCATION (Music Minor)

For Further Information Write to:

George A. Baker, Acting Head
Music Department
Howard Payne College
Brownwood, Texas



with Chiff

This, in musical symbols, is the effect of chiff. The top note plays only for a fraction of an instant, after which the note settles down to its normal pitch.



without Chiff

ARTICULATION... CHIFF... "C" call it what you will

This effect, generally associated with the tone of organs built in the classic period, has been the subject of renewed interest in recent years.

A classic model, including this feature, was introduced by Allen at the 1960 A.G.O. Convention in Detroit. We are pleased to announce that all Allen Organs now offer chiff as an optional feature.

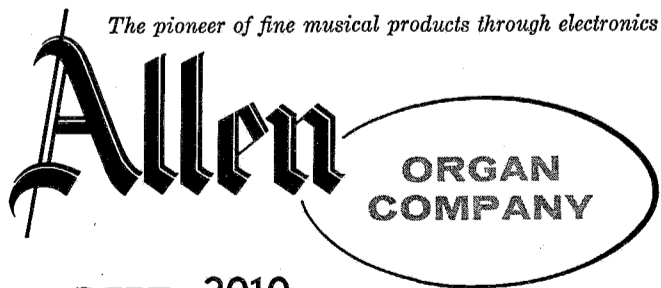
We believe that this patented feature will be of special interest to those who require a

practice instrument. It is a well-known fact that organ stops which "chiff" are of great value in sharpening playing technique. An added advantage is that the chiff may be turned on or off at will.

The availability of chiff with lower priced Allen Organs will be also of interest to those with classic tastes who purchase a small organ for church use.

Such instruments are now available in the \$2,500 price range.

Chiff—U. S. Patent No. 3,037,413



DEPT. 3010
MACUNGIE, PENNSYLVANIA

Gentlemen:

Please send me additional information on Allen Organs.

NAME _____

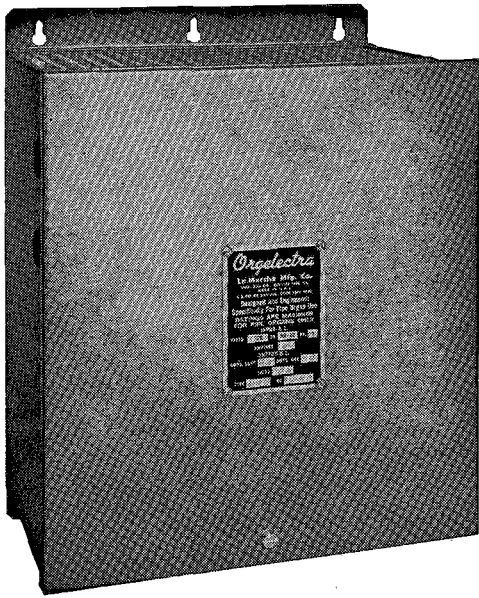
ADDRESS _____

CITY _____ STATE _____

ORGELECTRA

Designed and engineered specifically for
THE KING OF ALL INSTRUMENTS
THE MIGHTY PIPE ORGAN

The finest key action current available



62
pounds
of
accurately
controlled
voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

LA MARCHE MFG. CO.

3955 25th Ave.

Schiller Park, Ill.

Letters to the Editor

Adjusting to the Times

Hartford, Conn. Feb. 6, 1963 —

To the Editor:

It is my feeling that the policymaking groups of the Guild, on a national level, have not kept pace with the changing structure of the organization.

At the time of its inception, the Guild served the interest of organists alone as a special kind of breed sufficient unto themselves. At the time, each major city or town had, in addition to church organists, one or more theatre organists. Civic organists were also more plentiful. This situation has changed most dramatically as we all know. During this same period, the church music program was served by two individuals, the organist and the choir director. Today, the two positions are most often combined into a single one.

As a result of this change the organist is no longer a member of a single interest group but rather exists as a church musician, with his organ playing assuming a minor role in the schedule of his activities. I venture to say that the average organist feels fortunate if he can apply one-third of his church-committed time to playing his beloved instrument.

The Guild, and THE DIAPASON, should increase the scope of its services to the membership by including stimulation and interest in a wider area of the church musician's work. This should include a considerably greater emphasis on the administration and conducting of choirs, both youth and adult, for it is here that the organist's greatest challenge must be met. Such adjuncts of the church music department as the carillon, the solo quartet (music and outlet for talents), the bell ringers, special orchestral or instrumental accompaniments for festive occasions, the renaissance of the harpsichord among church organists, the church musician as teacher (most of us do teach in order to eat), the handling, care and purchase of music, supplies and equipment, etc. are all of tremendous importance and interest to the church musician.

In conclusion, I feel that the Guild's activities must take on a broader aspect to better serve the church musician as opposed to the somewhat specious and old-fashioned view of confining interest to the relative merits of tracker actions or the compilation of statistics on organ recitals throughout the country. While it is interesting to learn that John Doe recently played Bach's Toccata and Fugue in Lost Plaines and that Mary Cannon has satisfactorily demonstrated that she can write a fugue, wouldn't we be grateful indeed for more words and guidance from the leaders of our profession on matters of a more practical and immediate concern to us all?

Sincerely,

PHILIP TREGGOR



Max Janowski will celebrate his 25th anniversary as music director of K A M Temple, Chicago, with a concert April 28 of his own compositions.

He was born in Berlin of musical parents. In 1937 he came to the United States and in 1938 became music director at K A M. He has composed a great deal of music for the Jewish service both for Friday night and for high holydays including a complete Sabbath service, the Avodeth Hakodesh, a complete high holiday service and numerous single compositions. One of these latter, The Ovinu Malkeny, shared a prize given by the College of Jewish studies. He has written several oratorios and cantatas on Hebrew subjects.

While directing choirs he has taught them the history of Jewish music. He has been active as a lecturer-performer for the Jewish Chatauqua Society, the Oriental Institute of the University of Chicago, the Chicago Conservatory and other groups. He has received an award from the Covenant Club of Illinois and the Solomon Schechter award given by the United Synagogues of America.

THE TRINITY CATHEDRAL choir of Cleveland, with Harry Gay conducting from the console, plans to sing the premier performance Trinity Sunday of Robert Palmer's In That Day, commissioned by the cathedral.

MAIL COUPON FOR FREE BOOKLET

---RECORDS FROM YOUR TAPES---

Recorded Publications Company
1560 Pierce Ave., Camden 5, N.J.

Send booklet,
"How RPC Makes Records from Your Tapes"

Name _____

Address _____

City _____ Zone _____ State _____

Preserve memories of your group... on quality RPC records!

RPC has done this for over 1000 groups—glee clubs, bands, church choirs, orchestras, dramatic societies. You get the finest quality—and at surprisingly low cost.

New booklet tells how it works. All you do is send your tapes to us. They will be reproduced on pure vinylite pressed records, in the nation's finest recording facilities, with the same professional recording competence and equipment (HiFi and stereo, any speed) as are used for famous symphonies and concerts. Whether you order 20 or many thousands, delivery can be made within 14 days. Mail coupon for free booklet that gives 4 easy steps.



RECORDED PUBLICATIONS COMPANY
1560 Pierce Ave., Camden 5, N.J.

FLOR PEETERS

Latest Choral Success

MAGNIFICAT

Introduced at the National Convention of the American Guild of Organists Los Angeles 1962, by the Roger Wagner Chorale.

Scheduled for several spring festivals.

No. 2346 SATB Voices and Organ
(Brass, tympani and cymbals ad libitum)
60¢

From your dealer, or

McLAUGHLIN & REILLY CO.

252 Huntington Ave., Boston 15, Mass.

How We Do It

(first of a series)

Most of The Diapason's misunderstandings with its readers are just that: lack of understanding regarding the processes involved and the consequent assumption that systems which are really very complex are so simple that they can be altered and adapted overnight. We want to retain and expand our overall excellent relationship with our readers. To that end, we propose a little series of explanations:

This time of year we have just gone through the process of "cutting-off" and, as always, a few — very few! — chapter treasurers have written us castigating letters when their entire roster has received cutoff notices. There is no single record of a complete chapter having been removed when its treasurer has sent in his list by Jan. 15, three and a half months and four issues after the Oct. 1 due-date and, too often, when dues had been paid by members to the treasurer months earlier.

Let us explain how our mailing list is maintained. Like most magazines with a mailing list of even a quarter of that of THE DIAPASON, our mailing is done with the co-operation of a professional mailing service, one which mails several great general magazines of many times our circulation. The list is alphabetical by whole states. Each month, changes of address are noted on our page proofs from the mailing service until the list goes back for processing after the middle of the month.

Our own card index, which is kept abreast of our mailing list, is completely alphabetical. Each month a certain number of cards are removed — unpaid subscriptions, "removed, left no forwarding address," cancellations and deaths. All AGO cards bear a tag for removal after the mailing list goes in, in January. As treasurers' lists arrive these indications are removed from the cards of their chapter members. But Jan. 15 those cards still bearing the "stigma" are automatically removed and the corresponding name deleted from our mailer's list. The first that we know that an entire chapter is miss-



Dorothy Parker Greenbaum, West Orange, N. J., has been appointed organist and choirmaster of the Methodist Church in Orange, succeeding Mrs. William Spaeth. Mrs. Greenbaum formerly served the United Church of Christ, Olivet Congregational Church, Livingston, N. J. and has served as substitute organist in the metropolitan New Jersey area. She is a student of National Treasurer J. Clifford Welsh.

ing is when the complaints begin to reach us that "I paid my dues in October."

Our mailing process is almost identical with that of most national magazines. But you would never believe it if you heard treasurers — yes, and deans too — berate our circulation department. Probably it is pretty embarrassing to get caught not doing your job, even if it is a voluntary one!

THE MADRIGAL CLUB of Detroit will sing the first Detroit performance April 30 of Noel Goemanne's Canticle of the Sun, dedicated to the club's conductor, August Mackelberghe.

JERRY G. PARRIGIN played the Saint-Saëns Symphony 3 with the University of Missouri symphony orchestra Feb. 21 at Jesse auditorium, Columbia.

CHURCH IN ELGIN, ILL. ORDERS AUSTIN ORGAN

HOLY TRINITY ENGLISH LUTHERAN

Three-Manual Goes into Northern Illinois City — Ellen Sternberg Is Organist

The Holy Trinity English Lutheran Church, Elgin, Ill. has contracted with Austin Organs, Hartford, Conn. for a new three-manual organ. It will be located behind the present casework at the front of the church, as is the present instrument.

Contract negotiations were carried out by Emmanuel Semerad, Jr., Chicago. The organist and choir director of the church is Ellen E. Sternberg.

GREAT

Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (Console Preparation)

SWELL

Hohlflöte 8 ft. 68 pipes
Viole d'Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Prinzipal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Diapason 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft. 12 pipes
Fifteenth 4 ft. 12 pipes
Trompette 16 ft. 12 pipes

IF VISITING CLEVELAND

come to

TRINITY CATHEDRAL

Euclid at E. 22

for

MUSIC OF DISTINCTION

Professional Service Choir

ORGAN RECITAL

every

WEDNESDAY

by

Dr. Harry W. Gay

Organist and Choirmaster

Program leaflets on request

SERVICES EVERY WEEKDAY

The Very Rev. David Loegler,
Dean

Newton H. Pashley

First Presbyterian Church

OAKLAND, CALIFORNIA

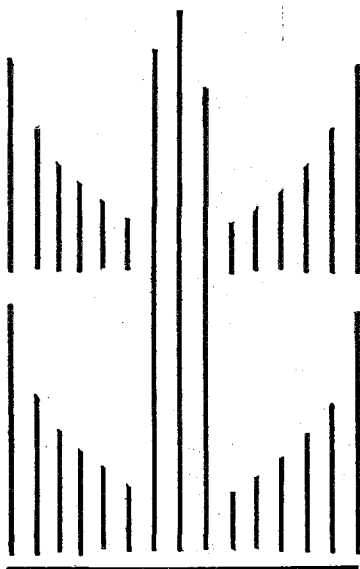
CHARLES MERRITT

First Congregational Church

Akron, Ohio

Lake Erie College

Painesville, Ohio



UNIVERSITY OF HARTFORD

A particularly interesting recent contract is that from the new University of Hartford, — for a miniature three manual organ.

It will be on the stage of the Performing Arts Wing Auditorium, a small theater designed for opera and concert.

GREAT

8 Bordun
4 Praestant
III Mixture

SWELL

8 Gemshorn
8 Gems. Celeste, T.C.
4 Rohrpfefe
1-1/3 Quint
8 Fagot
Tremolo

POSITIV

8 Gedackt
4 Koppelflöte
2 Prinzipal
II Cymbel

PEDAL

16 Sub Bass—12
8 Praestant—12
8 Gedackt (Pos)
4 Rohrpfefe (Sw)
16 Fagot—12
4 Fagot—(Sw)

This flexible little organ, self-contained, will be on a movable platform, less than 10 feet square.

Member: Associated Pipe Organ Builders of America

AUSTIN ORGANS
INCORPORATED

HARTFORD 1, CONNECTICUT

d. deane
hutchison
first congregational church
portland, oregon

HANSON
CHOIRMASTER-ORGANIST
CHURCH (A.L.C.), OAK PARK
CHICAGO BOARD OF EDUCATION

Harry H. Huber
M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

FRANK CEDRIC SMITH
L.T.G.L. CH.M.
GRACE CHURCH IN NEW YORK

Kenneth A. Bade
First Methodist Church
Kankakee, Illinois

ROBERTA BITGOOD
Redford Presbyterian Church
DETROIT 19, MICHIGAN

EDWARD EIGENSCHENK
American Conservatory, Chicago
Second Presbyterian Church,
Chicago
Fine Arts Building, Chicago

ROBERT F. CRONE
MUS. BAC.
Organ and Theory Instruction
Holy Spirit R. C. Church
Louisville, Ky.

Arthur B. Paulmier, Jr.
B.A. A.A.G.O. F.T.C.L.
Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

ADOLPH STEUTERMAN
Mus. D. F.A.G.O.
Professor of Organ — Southwestern
University at Memphis
Organist and Choirmaster — Calvary
Episcopal Church
Memphis 3, Tennessee

St. Mark's In-the-Bowery
New York City
George Powers
S.M.D. F.A.G.O.

RALPH A. HARRIS, D. Mus.
UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

Irene Robertson
Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

Robert Shepfer
Organist - Choirmaster
FIRST PRESBYTERIAN CHURCH
Royal Oak, Michigan
Recitals

JOSEPH L. SULLIVAN
GRAND RAPIDS CATHEDRAL
Organist and Master of the Choir
Apt. 16, "The Pennell,"
122 Oakes Street, S.E.
Grand Rapids 3, Michigan

W. WILLIAM WAGNER
Organist and Choirmaster
THE OLD STONE CHURCH
Cleveland, Ohio
Recitals and Instruction.

NORMAN HOLLETT
F.A.G.O., Ch.M.
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

MILDRED L. HENDRIX
University Organist
Asst. Director, Department of Music
DUKE UNIVERSITY
Durham, North Carolina
Available for recitals

John Glenn Metcalf
Little Rock University
A. G. O. State Chairman For
Arkansas

Edouard Niles - Berger
Organist—Conductor
ST. PAUL'S CHURCH
Richmond, Virginia

Clair J. Hardenstine
All Souls Parish in Biltmore
Asheville, N. C.
Montreat-Anderson College
Montreat, N. C.

G. LELAND RALPH
FIRST BAPTIST CHURCH
Sacramento, California

CHARLES SHAFFER
Organist
First Presbyterian Church of Hollywood
Hollywood, California

Orrin Clayton Suthern, II
Professor of Music
Organist-Conductor
Lincoln University, Pa.

PAUL H. EICKMEYER
M. Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

GEORGE GANSZ
A.A.G.O.
Philadelphia 20
Pennsylvania

Wm. G. BLANCHARD
ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

VIRGINIA COX
Organist
FIRST PRESBYTERIAN CHURCH
San Diego, California

WESLEY A. DAY
F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

GEORGE N. MAYBEE
Organist and Master of Choristers
ST. GEORGE'S CATHEDRAL
Kingston, Ontario

Harry E. Cooper
Mus. D., F.A.G.O.
Raleigh, North Carolina

DONALD INGRAM
ST. PAUL'S CATHEDRAL
Buffalo

James Philip Johnston
F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

HOWARD KELSEY
Washington University
Saint Louis 5, Mo.

JAMES F. HUNT
Organist
First English Lutheran Church
Vernier Road at Wedgewood Drive
Grosse Pointe Woods, Michigan

EMORY FANNING
The Church of the Covenant
BOSTON

**NEW 4-MANUAL AUSTIN
ORDERED FOR WAYNE, PA.**

ANTIPHONAL TO BE IN GALLERY

Kenneth Simmons Organist-Choir-
master of Wayne Presbyterian
— Late 1963 Delivery

The Wayne, Pa. Presbyterian Church
has contracted with Austin Organs, Inc.
for a new four-manual organ to be in-
stalled late in 1963.

Wayne Presbyterian was organized in
1871 and the present building was com-
pleted in 1891. In 1950 a new chancel
was constructed and adequate choir and
organ space provided. A small two-
manual instrument installed at that time
will be incorporated in the new instru-
ment. The church plans to rebuild the
nave, installing a new hard floor, new
pews and, ultimately, a gallery and
narthex. In the gallery will be space for
the antiphonal organ.

The church has been noted for its
fine music for many years under the
direction of Kenneth F. Simmons, organ-
ist and choirmaster, one of the founders
of the Organ Historical Society and
editor of *The Tracker*. He also directs
the music at Congregation Rodeph
Shalom, Philadelphia.

The new organ will occupy the pres-
ent chambers on each side of the chancel
and the great and positif will be
mounted on the side walls of the
chancel in a functional plan. Several
stops and the antiphonal organ, now
prepared, may be incorporated before
the instrument is delivered.

The design was drawn by Richard
Piper, Austin tonal director, in con-
sultation with Mr. Simmons. Charles
L. Neill, Austin sales representative,
handled the negotiations.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. (prepared)
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Chimes (prepared)

SWELL
Rohrbourdon 16 ft. 12 pipes
Geigen 8 ft. (prepared)
Viola da Gamba 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Hohlfloete 8 ft. 73 pipes
Flauto Dolce 8 ft. (prepared)
Flauto Dolce Celeste 8 ft. (prepared)
Principal 4 ft. 73 pipes
Spillfloete 4 ft. (prepared)
Larigot 1 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagot 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 73 pipes

CHOIR
Erzähler 16 ft. 12 pipes
Gedeckt 8 ft. 73 pipes
Erzähler 8 ft. 73 pipes
Erzähler Celeste 8 ft. (prepared)
Spitzfloete 4 ft. 73 pipes
Nazard 2 1/2 ft. (prepared)
Blockfloete 2 ft. 61 pipes
Tierce 1 3/5 ft. (prepared)
Krummhorn 8 ft. 73 pipes
Schalmei 4 ft. (prepared)

POSITIV
Nason Flute 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Scharff 3 ranks 183 pipes
Cymbel 2 ranks 122 pipes
Trompette 8 ft. 61 pipes

PEDAL
Contra Bourdon 32 ft. (prepared)
Contra Bass 32 ft. (prepared)
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrbourdon 16 ft.
Quintaten 16 ft.
Erzähler 16 ft.
Principal 8 ft. 32 pipes
Spitzfloete 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Spitzfloete 4 ft. 12 pipes
Blockfloete 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contra Bombarde 32 ft. (prepared)
Bombarde 16 ft. 32 pipes
Fagot 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.
Clairon 4 ft. 12 pipes

AUSTIN IS SCHEDULED FOR HISTORIC CHURCH

EARLIEST MEETING HOUSE, 1635

First Church of Christ, Wethersfield, Conn. Will Have 3 Manuals in 1761-64 Building

The First Church of Christ, Wethersfield, Conn. was founded as a Congregational church in 1635 when the Connecticut Valley was first being settled. Its history is closely associated with the Town of Wethersfield, founded in 1634.

The present Meeting House is the third on this same approximate site. The first in 1645, was a small log structure, standing in the wilderness, while the second, built in 1685, was a larger wooden building 50 ft. square, with a room upstairs used for school purposes.

The present building was erected in 1761-1764. Changes were made in 1838 and in 1882.

The nearby parsonage is a colonial residence, dating from 1832. The new parish house, just east of the Meeting House, was constructed in 1950-1951. Some renovation and restoration of the building is being planned for in conjunction with the new organ installation.

The organist and director of music at First Church is R. Dale Peiffer.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave Quint 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes 25 notes

SWELL

Lieblich Gedeckt 16 ft. 12 pipes
Geigen Principal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Gambe 8 ft. 68 pipes
Voix Celeste, 8 ft. 61 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Trumpet 8 ft. 68 pipes
Tremulant

ANTIPHONAL ORGAN
(prepared in console only)

ANTIPHONAL PEDAL
(prepared in console only)

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

MUSIC FOR THREE harpsichords by Bach was featured Jan. 27 at St. Luke's Episcopal, San Francisco; Mike Chang, Lorene Swanay and John West played; Bob Whitley played an organ group.

TEN STUDENTS of David Johnson played at André Marchal's master class Feb. 11 at St. Olaf College. M. Marchal played a recital in the evening identical with one listed in the recital section.

GORDON YOUNG was guest conductor of a choral festival Feb. 17 at the First Methodist Church, Wichita, Kans; organists were Cleo Wilson Ernst, W. Arnold Lynch and Dorothy Poschen.

CLARENCE HOLLISTER directed the glee club of the Albany Academy for girls in sacred choral music March 10 at St. John's Church, Salisbury, Conn.

Busy Fortnight in Chicago

There always come that spot in mid-winter, probably in every city but certainly in Chicago, when the music schedule for a couple of weeks is so full that one could attend something enjoyable every night in about any separate field of music and still not to begin to cover the available list. We try to hear as much as we can in our own field but try too to hear the most tempting programs in other directions.

Jerald Hamilton

The real rush period this year seemed to get started on Lincoln's Birthday on which at least three professional organ recitals were listed. This seems to us to confess a deplorable lack of communication among organists which should be remedied. At any rate we chose the AGO Chapter-sponsored series recital by Jerald Hamilton on the genuinely beautiful new Schlicker at St. Luke's Lutheran Church which graced our front page only last month. Mr. Hamilton's program was the same one we heard him play at the conclave in Oklahoma City. It is necessary only to say that his appearance here before a large and appreciative audience confirmed and enhanced the favorable impression he made earlier. It was also of great interest to observe the use he made of a very different kind of instrument and especially the advantage he took of the highly reverberant edifice.

Marilyn Mason

Marilyn Mason played the brilliant Schantz at Wheaton College Feb. 15 in an attractive recital most of which we heard her play several times. Somewhat less than the usual whopping Wheaton crowd was on hand but there was considerable enthusiasm — in a place where, fortunately, applause is in order; Miss Mason was obliged to play several encores. Except for the Bach D major Fugue whose sizzling pace proved her undoing, Miss Mason was in very good form. The program included Concerto 5, Handel; Miniature and Epilogue, Langlais, the aforementioned Bach; Three Dances, Alain; Greensleeves and Brother James, Wright; Grand Choeur Dialogue, Gigout.

CCWO

The Chicago Club of Women Organists staged its annual program of American Music Feb. 18, a program which has won several Federation of Music Club blue ribbons in the past. This year the club received telling co-operation from the Moody Bible Institute which provided Torrey-Grey Auditorium and two groups of performers — a brass quartet playing a Robert Sanders Suite and the Moody Chorale singing with good tone, balance and precision as well as sensitiveness in small works of Berger, Sateren and Mechem. Four members of the club each played a group of American organ numbers. Dorothy Korn played Roulade, Bingham, and Processional, Jack Goode. Eugenia Wright Anderson played Solemn Prelude, Philip James, Divinum Mysterium, Frederick Barnes, and Toccata, Nancy Plummer Faxon. Wilma Leamon played Requiesscat in Pace, Sowerby, and Toccata on Leoni, Bingham. Lillian Robinson played Rondo, Suite for Organ, David Smart (a Moody student) and Fanfare, Sowerby.

Rockefeller Chapel Choir

Richard Vikstrom conducted the Rockefeller Chapel choir and members of the Chicago Symphony Feb. 24 in a program featuring the Haydn Harmoniemesse. We found the performance at the same high standard as our first hearing of it there a couple of seasons back. The choir continues to be one of the most consistently excellent we ever get to hear; the orchestra was made up largely of the first chair players.

We are making an effort to hear all the Lenten organ series at Rockefeller Chapel listed on page 2 of the March issue and we hope to report on the entire series in the May issue. — FC

MILDRED ANDREWS was guest clinician Feb. 9 at a church music conference at the College of the Desert, Cal. Her program at the Community Church Feb. 10 appears in the recital section.

OLD HOOK & HASTINGS BASE OF SEATTLE ORGAN

TRINITY METHODIST CHURCH

New German Pipework Added — David P. Dahl Is Organist — Biggs Plays Opener

The three-manual Hook and Hastings organ of the Trinity Methodist Church, Seattle, Wash., has been revised and revoiced to make it more suited to the performance of literature from all periods. New pipework, including a gedacktblöte 4 ft. and additional mixture work have been built by Werner Bosch, Kassel, Germany. The unclosed great-hauptwerk speaks on a pressure of 2 1/2 inches of wind.

The two-year project of revision and revoicing has been supervised by the organist of the church, David P. Dahl, AGGO, assisted by James R. Ludden, Glenn D. White, Jr., Charles Wassberg and Richard Kaemmer.

The original Hook and Hastings pipework comes from a two-manual tracker installed in the First Methodist Church, Tacoma, in 1893. New chests, additional pipework and a three-manual console were supplied by Balcom and Vaughan in 1954.

E. Power Biggs played a recital April 5 officially opening the newly revoiced organ.

GREAT-HAUPTWERK

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Superoktave 2 ft. 61 pipes
Scharfmixture 3-4 ranks
Quintadena 8 ft. 61 pipes
Gedacktblöte 4 ft. 61 pipes
Chimes 20 tubes

SWELL-RECIT

Prestant 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cymbale 3 ranks
Flute Bouchée 8 ft. 73 pipes
Flute Traversière 4 ft. 73 pipes
Nazard 2 1/2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 49 pipes
Basson-Hautbois 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Clairon 8 ft. 61 pipes
Tremulant

CHOIR-POSITIV

Rohrflöte 8 ft. 61 pipes
Holzgedackt 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Klein Nasat 1 1/2 ft. 61 pipes
Klein Principal 1 ft. 61 pipes
Aeoline 8 ft. 73 pipes
Dulzian 8 ft. 73 pipes
Tremulant

PEDAL

Principal 8 ft. 56 pipes
Quint 5 1/2 ft.
Octave 4 ft.
Octave Quint 2 1/2 ft.
Superoctave 2 ft.
Violone 16 ft. 44 pipes
Cello 8 ft.
Bourdon 32 ft. 12 pipes
Bourdon 16 ft. 68 pipes
Flute 8 ft.
Flute 4 ft.
Tromba 16 ft. 56 pipes
Trompet 8 ft.
Clairon 4 ft.

MARJORIE JACKSON was guest speaker and performer at the fifth annual church music clinic Feb. 15-17 at Lima, Ohio; Louis H. Diercks was conductor.

Ingeborg Noack

385 North Main Street
Andover, Massachusetts

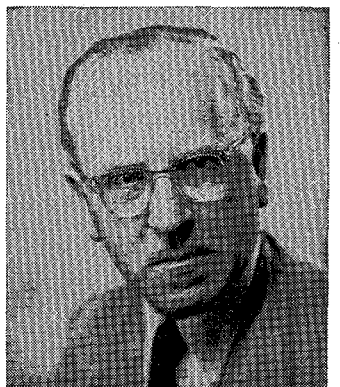
announces



JOHN FERRIS
Organist of Harvard University
TOURING SUMMERS 1963-64



HEINZ WUNDERLICH
Organist of St. Jacobi, Hamburg
TOURING NOVEMBER 1963



ARNO SCHOENSTEDT
Organist of the Münster, Herford
TOURING SEPT.-OCT. 1963

11th Annual

Liturgical

Music

Workshop

Jean Langlais

August 18-30, 1963

Inquire:

MUSIC DEPARTMENT
BOYS TOWN, NEB.

JOHN BOE

F.R.C.O., ChM.

St. Luke's Church, Evanston
Seabury-Western Seminary

PHILIP MANWELL

Organist-Choirmaster
FIRST PRESBYTERIAN CHURCH
Marysville, California

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

robert iodine

mus. d. f.a.g.o.

CHICAGO

- st. chrysostom's church
- american conservatory of music

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

Capital University
Columbus, O.
St. James Episcopal Church
Zanesville, O.

GEORGE FAXON

TRINITY CHURCH
BOSTON

C. Griffith Bratt

Mus. M.—A.A.G.O.
St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

L. ROBERT SLUSSER

MUS. M., A.A.G.O.
FIRST PRESBYTERIAN CHURCH
BIRMINGHAM, MICHIGAN

STEPHEN FARROW

WESTMINSTER PRESBYTERIAN CHURCH
Greenville, South Carolina

HARTT COLLEGE OF MUSIC

of the University of Hartford
Hartford, Connecticut
I. Albert Russell, M. Mus.
Chairman, Organ & Church Dept.

ROBERT S. LORD, Ph. D.

University of Pittsburgh
Lectures and Recitals

LAUREN B. SYKES

A.A.G.O., Ch. M
Warner Pacific College
First Methodist Church
Portland, Oregon

HERBERT J. AUSTIN

St. Paul's Church
Burlington, Vermont

Arnold Blackburn

School of Music
University of Kentucky
Lexington, Kentucky

ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

ROBERT M. STOFER

Organist and Choirmaster
Westminster Presbyterian Church
Dayton, Ohio

CHARLES HUDDLESTON

HEATON

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

EVERETT JAY HILTY

Director Division of
ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER

CARL STAPLIN

M. MUS., AAGO
EVANSVILLE COLLEGE
EVANSVILLE, INDIANA

Franklin E. Perkins

The Ladue Chapel, St. Louis 24, Mo.
Lindenwood College
Recitals

John Hamersma

S.M.D.
Calvin College
Grand Rapids 6, Michigan

VINCENT E. SLATER

Plymouth Congregational Church
and
Achduth Vesholom Congregation
FORT WAYNE, INDIANA

WESTCHESTER CHURCH PURCHASES AUSTIN

PARISH NOW 250 YEARS OLD

Presbyterian of White Plains,
N. Y. Will Have New Organ
of 3 Manuals

In 1714 land was transferred by deed of John Frost of Rye, N. Y. to the Rev. Christopher Bridges for use by the Presbyterians of White Plains. As was frequent in colonial days, the minister probably conducted services from an improvised pulpit under the trees. A succession of church buildings have been constructed on this same piece of land; the first structure of logs was completed in 1727 but was destroyed by fire after the Battle of White Plains. The present stone building, dedicated in 1856 and enlarged in 1904, will be completely rebuilt, provided with new floors, interior walls and ceilings, a large chancel and a new rear gallery. An educational wing will also be constructed.

The new three-manual organ will be installed on both sides of the new chancel and provision will be made for a future antiphonal. The specification was drawn up by Austin in consultation with Donald McAfee, director of music of the church. Charles L. Neill handled negotiations for Austin.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintaten 4 ft. 24 pipes
Superoctave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Chimes, organ and tower

SWELL

Gedeckt 16 ft. 68 pipes
Hohlflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Spritzprincipal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 62 pipes
Fagotto 8 ft. 12 pipes
Clarion 4 ft. 68 pipes

CHOIR-POSITIV

Nason Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Prestant 4 ft. 68 pipes
Principal 2 ft. 68 pipes
Larigot 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes
Bombarde 8 ft. 24 pipes
Krummhorn 8 ft. 68 pipes
Tremolo

ANTIPHONAL

(prepared)

PEDAL

Contrabass 16 ft. 32 pipes
Erzähler 16 ft. 12 pipes
Spitzprincipal 16 ft. 12 pipes
Gedeckt 16 ft.
Quintaten 16 ft.
Spitzprincipal 8 ft. 32 pipes
Quintaten 8 ft.
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Koppelflöte 4 ft.
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

CARL BERTRAM SWANSON appeared March 5 with the Milwaukee Civic orchestra under the direction of Dr. Joseph Skornika at Cooley auditorium, Milwaukee Vocation School, in a performance of Handel's Concerto 13. He is heard each Sunday over fm station WFMR in recitals recorded on stereo tape from the organ of the Capital Drive Lutheran Church.

SEARLE WRIGHT

F.A.G.O. F.T.C.L.

St. Paul's Chapel, Columbia University
and Union Theological Seminary

New York City

Music Faculty of Columbia University

GRACE METHODIST, KOKOMO, IND. GETS NEW AUSTIN

FRONT OF CHURCH IS REBUILT

Downtown Edifice in Indiana City
Orders Three Manuals — Ragatz
Is Consultant

Grace Methodist Church, one of the leading churches in downtown Kokomo, Ind. has contracted with Austin Organs for the installation of a new three-manual organ.

As part of this project, the complete inside front of the church is being reconstructed to provide good organ placement, choir placement and a fine worship center. Large areas of open grille work are worked into the design to provide fine tonal egress. While the church has wall to wall carpeting, walls and ceiling are of hard plaster and with the good placement of the organ, a fine result is anticipated.

Stoplist of the new organ is by Richard J. Piper, vice president & tonal director of Austin, working with Oswald Ragatz, consultant for the church.

Contracting negotiations were handled by Burton Yeager of Austin working with Robert Saunders and the organ committee.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave Quint 2½ ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL

Hohlflöte 8 ft. 68 pipes
Voix de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Rohrflöte 4 ft. 68 pipes
Rohrflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes

CHOIR-POSITIV

Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Bombarde 8 ft. 36 pipes

PEDAL

Principal 16 ft. 32 pipes
Gedeckt 16 ft.
Gemshorn 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Krummhorn 4 ft.

NEW ORLEANS CHURCH NOTES

100TH WITH MUSIC PROGRAM

The Salem United Church of Christ, New Orleans, La. celebrated its 100th anniversary March 1-10 and with a centennial musicale March 5. The program included: Gloria, Viva!; Hymn of the World's Creator, Louie Hym; My Jesus Is My Lasting Joy, Buxtehude; and the first New Orleans performance of Pilgrimage, solo cantata by Carlisle Floyd. George C. Koffskey, Jr. directed and Myrtle Gibbins was organist. Other participants were the Salem choir, William Chute and Peter Dombourian, violinists, Mary Tortorich, soprano, Henri Noel, baritone, and John Nickel, piano accompanist.

C. GORDON

WEDERTZ

9344 S. BISHOP ST. CHICAGO 20

PAUL

KOCH

Carnegie Hall
St. Paul's Cathedral Pittsburgh, Pa.

CHOIR ROBES by E. R. MOORE CO.

also Confirmation Robes
Pulpit Robes

write or phone your
nearest MOORE office
—ask for catalog A89

932 Dakin St., Chicago 13, Ill. • GR 7-3600
268 Norman Ave., Brooklyn 22, N. Y. • EV 3-2800
1605 Boylston Ave., Seattle 22, Wash. • EA 2-2848
E. R. MOORE CO. of CALIFORNIA
1641 N. Alessandro St., Los Angeles 26, Calif. • DU 7-3205

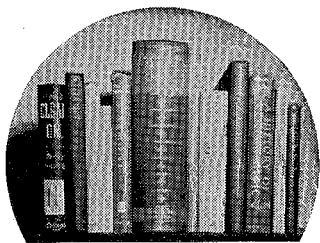
Early Word on Festivals in Europe in Our Field

Not nearly as much information as we would like to publish has reached us on 1963 European events in our field. Hardly any city of importance fails to provide organ recitals, choral concerts, etc. So far no definite information has come in on the Ravenna Festival in July and August nor any actual dates for Konstanz, Tongeren or Ghent.

The Nuremberg 12th International Organ Week June 14-28 will, as always include a number of leading artists. Other countries represented are France with Rolandé Falcinelli, England with Ralph Downs and Denmark with Finn Viderø. Hans-Martin Schneidt, Berlin, is also listed and the "young players" will be Francois Desbaillet, Geneva, and Wolfgang Sebastian Meyer, Cologne, both winners of an international improvisation contest last fall in Munich. There will be usual choral and symphony concerts. The Bamberg symphony under Joseph Keilberth will program a Chorale Concerto by Winfred Zillig and the Bruckner Symphony 5. Among the music premieres will be Willy Spilling's Psalm Cantata, Rafael Kubelik will direct the Bavarian Broadcasting Orchestra in Haydn, Fortner and Höller. This is only preliminary information.

The famed Three Choirs Festival will be held at the Worcester Cathedral Sept. 1-6 with Douglas Guest conducting his last events there before succeeding Sir William McKie at Westminster Abbey. Some highly stimulating music will be heard including Benjamin Britten's new War Requiem and the first performance of Arthur Bliss' Mary of Magdala, as well as such standards as the Fauré Requiem, the Berlioz Childhood of Christ and Handel's Messiah. The City of Birmingham Symphony, the Royal Philharmonic and the National Youth Orchestra of Great Britain will join the choirs of Gloucester, Worcester and Herford in the week-long festival.

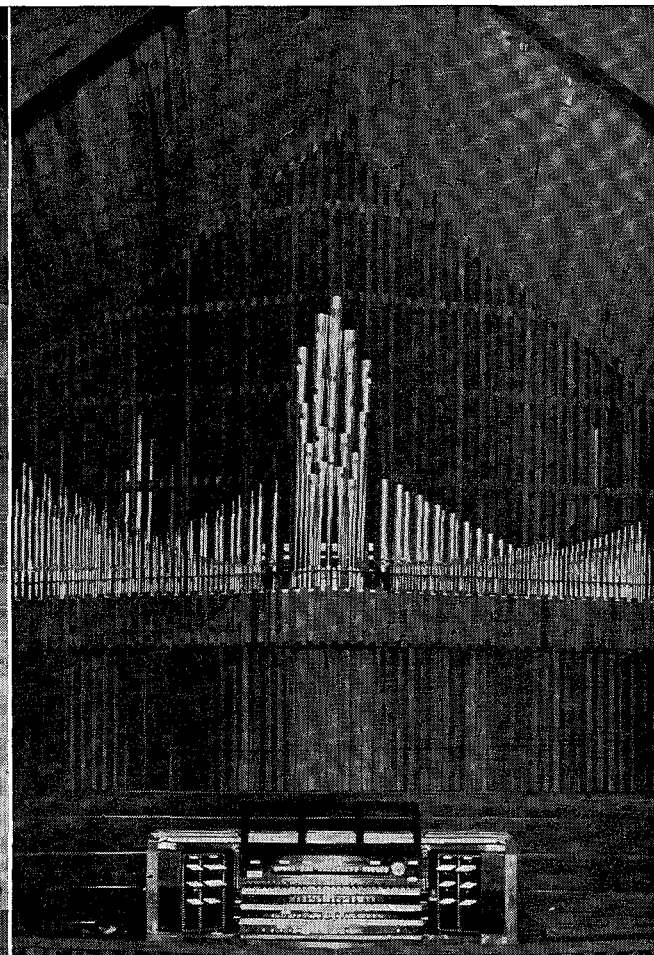
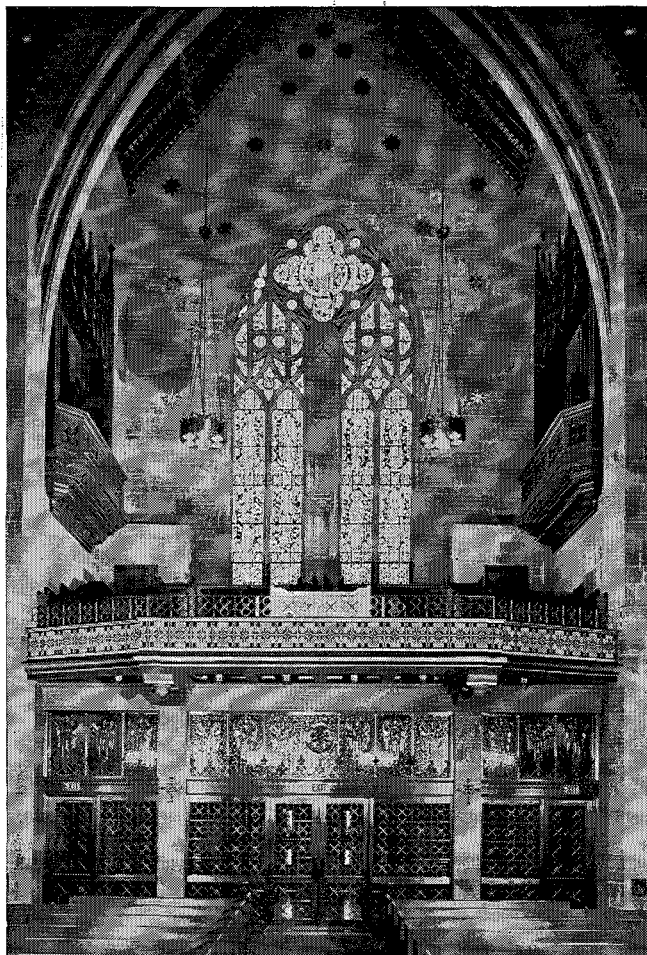
The Haarlem Organ festival is even fuller of big events than usual. The 13th International Organ Improvisation Competition July 2 and 5 will subject these players to the celebrated ordeal: Sieglinde Ahrens, Germany; Raymond Daveluy, Canada (St. Joseph's Oratory, Montreal); Nico van den Hooven, Holland and Wilfred Grasemann, Austria. The jury will include Robert Noehren University of Michigan; Jean Langlais Paris; and Cor Kee, Zaandam, Holland. A symphony concert conducted by Henri Ahrends will introduce a new work by Anton Heiller with the composer at the organ. Piet Kee will play a program with orchestra another evening. Several organs besides the celebrated St. Bavo will be heard. The summer academy for organists July 6-26 will have Heiller on its staff as well as Siegfried Reda, Essen, Germany; Gustav Leonhardt, Amsterdam; and Cor Kee.



Books

Samuel Walter's little book, Basic Principles of Service Playing (Abingdon) seems to us a summary of the problems no student or teacher will want to ignore. A student group or a group preparing for AGO Service Playing examinations would find it equally stimulating.

A Survey of Christian Hymnody by William J. Reynolds (Holt, Rinehart and Winston) is designed as a textbook for a hymnody course. It seems to us to try to cover too much ground in the 134 pages of its printed text, depending on supplemental reading lists to fill in the chinks. If a selection of hymns such as fills more than half the pages is advisable, which we question, it seems to us that perhaps more and different considerations should have gone into its preparation. These are our opinions; others could conceivably find this an ideal text. — FC



Let Wicks Custom Build Your Organ

Whether your church building is one of traditional grandeur or modern simplicity, Wicks will design and build a pipe organ to enhance its hallowed beauty. Expert voicing and tone regulation assure an instrument perfectly adjusted to the size and acoustics of the building. Pipes and console are finished to blend with the church interior.

Every Wicks organ is in itself a unique blend of the modern and the traditional. Many of the delicate parts and fittings can only be perfected by human hands with craftsmanship developed through the years. In contrast, Wicks' exclusive Direct Electric action is a product of modern technology... the most advanced action available in terms of quiet operation, instant response, and continuous years of maintenance-free performance.

The beauty of a Wicks pipe organ knows no

limits of time, architectural style, or adaptability to all the functions of a church organ.

Write today to find out how you can play a Wicks pipe organ. No obligation.



PIPE ORGANS

The House of Wicks
WICKS ORGAN COMPANY
HIGHLAND, ILLINOIS

CHESTER A. RAYMOND
Custom Built Pipe Organs
REBUILDING SPECIALISTS
Over 30 years experience
NEW MODERN FACTORY

20 Washington Rd., Princeton Jct., N. J.
MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

WILLIAM H. BARNES

Organ Architect & Designer
Author of
The Contemporary American
Organ

8111 N. St. Louis Ave., Skokie, Ill.

A. E. McCracken

Pipe Organ Service
Rebuilding Modernizing
Free Estimates
Box 1793, Asheville, N. C.

PIPE ORGANS, INC.

West Coast Representative for
Schantz Pipe Organs
2724 W. Jefferson Blvd. Los Angeles 18
Re 2-0111

Felix F. Schoenstein
& Sons *Pipe Organ Builders*

San Francisco, Calif.

Est. 1932
J. H. BRUNNER CO.
Pipe Organ Builders

Specializing in Maintenance-Relocating
Rebuilding
35 Years Experience
P.O. BOX 282 WEST HAVEN, CONN.

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

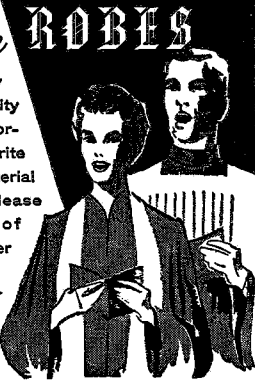
S. G. BULLIONS & CO.

Anything Concerning Pipe Organs
We Specialize in
Rebuilding—Overhauling—Servicing
211 YORK AVE. WEST PITTSBURGH, PA.
An Established
Eastern Pennsylvania Concern

DeMoulin ROBES

Supreme in beauty and style. Fine quality materials and tailoring; fair prices. Write for catalog and material swatch book. Please mention name of church and whether for pulpit or choir.

DeMoulin Bros. & Co.
1121 So. 4th St.
Greenville, Ill.



ANN M.
STANISKI
UNIVERSITY OF DUBUQUE
Dubuque, Iowa

WILLIAM K. MEYER, M. Mus.
MUSIC STUDIO
Organ - Piano - Voice - Harmony
64 N. Delaplaine Rd., Riverside, Ill.

NEW AUSTIN ORGAN GOES INTO PETERSBURG, VA.

SECOND PRESBYTERIAN CHURCH

Design of Three-Manual Instrument Will Feature Rear Gallery Installation

The Second Presbyterian Church, Petersburg, Va. has signed with Austin Organs, of Hartford, Conn. for the installation of a new three-manual organ. The organ will be placed in the center of the rear gallery, speaking freely down the full length of the church.

The present organ area will be modified to provide better tonal egress for the new instrument. The console will be of draw-inob pattern, capture system.

Richard Cummins acted as consultant for the church. Contract negotiations were by John E. Austin, Suffolk, Va.



Sue Henderson Seid was the 1962 winner of the Gruenstein Memorial award of the Chicago Club of Women Organists. One of the provisions of the award is a public recital sponsored by the club. Mrs. Seid will play hers April 28 at the First Methodist Church, Oak Park, Ill. Her program is listed in the recital section.

Mrs. Seid has her BA degree from Hanover, Ind., College where she held the National Presbyterian Scholarship for four years and was selected outstanding Senior Sorority Woman and received an alumni award.

She has her masters from Drake University, Des Moines, Iowa, where she teaches in the preparatory department. She is dean of the Central Iowa AGO Chapter and directs the music at the Cottage Grove Presbyterian Church, Des Moines.

- GREAT**
Gemshorn 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)
- SWELL**
Hohflöte 8 ft. 68 pipes
Viola d'Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Flauto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant
- CHOIR**
Holzgedeckt 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Nasard 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 56 pipes
Bombarde 8 ft. 68 pipes
Tremulant
Cymbelstern (prepared)

SETH BINGHAM
School of Sacred Music
Union Theological Seminary
15 Claremont Ave.
New York 27, N. Y.

EARL NESS MUS. D.
Philadelphia, Pa.
FIRST BAPTIST CHURCH
TEMPLE KENESETH ISRAEL
PHILA. MUSICAL ACADEMY

ELDON HASSE
FRONT STREET
PRESBYTERIAN CHURCH
Hamilton, Ohio

WILLIAM FRANCIS VOLLMER | **The Baptist Temple Temple Square**
Bklyn 17, N. Y.

Russell Broughton
F.A.G.O.
St. Mary's School
Raleigh North Carolina

ARTHUR BIRKBY
UNIVERSITY OF WYOMING
St. Matthew's Cathedral, Laramie

ARTHUR CARKEEK
M.S.M., A.A.G.O.
DePauw University Organist
Gobin Memorial Church
GREENCASTLE, INDIANA

JON SPONG
Drake University
Des Moines, Iowa

WILLIAM SELF
Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York 19, N. Y.

Bertha Hagarty
HOWARD COLLEGE
BIRMINGHAM, ALABAMA

HENRY FUSNER
S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

Anne Versteeg McKittrick
F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

gloria meyer
St. John's Methodist Church
Temple Israel
MEMPHIS TENNESSEE

DAVID S. HARRIS
Church of Our Saviour
Akron, Ohio

DUDLEY E. FOSTER, JR.
M.A. F.T.C.L.
Minister of Music
Trinity Baptist Church
Santa Monica, California

PHYLLIS STRINGHAM
Recitals
Carroll College
Waukesha, Wisconsin

Farley K. Hutchins
Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

William MacGowan
All Saints Church
Pasadena, California

ELLA LEONA GALE
Mus. D. A.A.G.O.
OLIVET NAZARENE COLLEGE
Kankakee, Illinois

JOHANNES F. SOMARY
A.B., Mus.M., Ch.M.
Church of Our Saviour
59 Park Avenue
New York 16, N.Y.

STEVE EMPSON
Organist-Choirmaster
QUEEN OF ANGELS CHURCH
CHICAGO

Jack Ossewaarde
St. Bartholomew's Church
New York

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

George Norman Tucker
Mus. Bac.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

JOHN B. HANEY
Reveille Methodist Church
Richmond, Virginia

GEORGE L. GANSZ
Department of Music
UNIVERSITY OF PENNSYLVANIA
Philadelphia 4, Pa.

ELISE CAMBON
SAINT LOUIS CATHEDRAL
DEPT. OF LITURGICAL MUSIC
LOYOLA UNIVERSITY
NEW ORLEANS, LOUISIANA

ROBERT SMART
Trinity Episcopal Church
Swarthmore College
SWARTHMORE, PENNSYLVANIA

Joan Hult Lippincott
Organ Faculty
Westminster Choir College
Princeton, New Jersey
Holy Trinity Lutheran Church
New York City

EDWARD LINZEL
RECITALS - LESSONS
666 Floyd Street
Englewood Cliffs, N. J.

BALDWIN-WALLACE Conservatory of Music
Berea, Ohio
CECIL W. MUNK, Director
WARREN BERRYMAN,
Head of Organ Department
B.M. degrees in Organ & Church Music

RUSSELL SAUNDERS
Drake University
University Christian Church
Des Moines, Iowa

ASPECTS OF CHURCH MUSIC IN WORSHIP

by The Rev. Robert G. Morey, MA

for an AGO meeting at the home of
Leigh Conover, Lake Park, Fla.

What a silly thing it is ever to ask a minister to speak for only five minutes on a subject as broad as Aspects of Church Music in Worship! This is an important concern in the church's ministry. If I were to say what I think needs to be said in this regard, I would have to do it in four sermons. So, in this brief period allowed me tonight, let me give you the outlines of these four sermons.

The first sermon would be on the relationship of the words *Ministry of Music*. These two words, with all they mean, must be carefully evaluated for each church by the personnel involved in that ministry. This is not an easy comparison. The point of my sermon would be, that when we are talking about music in the worship service, we are talking about music as a part of ministry. The weight of concern and effort must always be on the word *Ministry*. Now there are many different ways in which music is a ministry. All these qualities must be carefully considered, but anything in the worship service that cannot qualify as a ministry should be discarded.

The second sermon I would preach would be What Is the Ministry? In worship, the ministers (including the ministers of music and participating musicians) are there to *speak for* the worshipers. They make expression for them not only in the words that are sung, but in the wonderful emotional expressions that take place in the instrumental music. This is just as much an expression of worship for the congregation as is the scripture or the prayers. The ministers are always in a position in worship to *speak* to the congregation. The worshipers have come to hear the Word of God, which is communicated to

them in many ways. Every item in the worship, each selection of music, can be a line of communication, speaking to the worshiper. We conclude, then, that the minister performing a function in worship is a *channel* (not a performer). He serves as a stimulation between the worshiper and his God; he communicates in the divine-human encounter. He is the instrument of the Holy Spirit.

The third sermon that must be preached involves the relationship of these ministers. It must be clear in the beginning who is boss. Let there be no mistake about it. Each person must know where the lines of responsibility are drawn. A contract or job description of some of these ministers is established, the team can begin to function, and a team they must be, each one learning to know the other's personality, his strength and weaknesses, the things that make him nervous, and the stimulants that cause him to do his best. With a decent respect for one another, two people can be much greater in this kind of teamwork than they ever could be as the sum of their individual talents. Communication is important. After a while, one learns to know another well enough so that they can communicate without a lot of words — they become sensitive to one another's needs and respond helpfully.

The fourth sermon is this: The Standards of the Ministry. There must be standards that are respected by the minister, the musician and the worshiper. They must be standards that can be reasonably understood but not easily attained. Standards say "I care." When you enter into one's home and look around, you get a pretty good idea of the standards of the housekeeper. When the ladies put the flowers in the chancel, there is evidence of someone who cares. The care of the worshiper is indicated by the way he enters the sanctuary, his preparation, how he sits in the pew, etc. When music is presented as a ministry, it must say "Someone cares." We select the best in theology, spiritual insight, poetry, composition, musicians, behavior, dignity. In our endeavor, we may speak for the worshiper as the psalmist: "Lead me to the rock that is higher than I."

DENE BARNARD

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

GERARD CARON

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

LOUISE BORAK

organist
Faith Lutheran Church
St. Paul, Minn.

FRANK K. OWEN

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

Robert V. Cloutier

Emmanuel Church
Baltimore, Maryland
Instruction Recitals

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

Garth Peacock

Oberlin Conservatory of Music
Oberlin, Ohio

Harry Wilkinson

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

JOSEPH MIRANDA

St. Mark's Cathedral
Salt Lake City

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

CATHERINE RITCHEY MILLER

Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

Richard Warner, Ph. D.

Organist and Choirmaster
The Methodist Church of
Macedonia
Macedonia, Ohio

WILBUR F.

RUSSELL

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

Paul Manz

Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

HALSTEAD McCORMAC

First Presbyterian Church
East Los Angeles College
Los Angeles, California
Music Department Chairman
San Gabriel High School

JOHN D. MORRISON

M.Mus., A.A.G.O.
Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

Esther Cupps

organist
Sligo Church
Columbia Union College
Washington, D. C.

GORDON FARNDALL

Mus.M., A.A.G.O., A.R.C.O.
North Central College
Naperville, Illinois
ORGAN CHURCH MUSIC

Frederick

MARRIOTT

Central Methodist Church
Detroit, Michigan

NEWELL ROBINSON

F.A.G.O. (chm)
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

AUGUST MAEKELBERGHE

Organist Composer Conductor
165 South Wilson Boulevard,
Mt. Clemens, Michigan

Thomas Spacht

St. Bernard College
St. Bernard, Alabama

ALEXANDER SCHREINER

Ph.D., F.A.G.O.
The Tabernacle, Salt Lake City, Utah
Lilian Murtagh Concert Management
Box 272 Canaan, Conn. TA 4-7877

CHICAGO CLUB

OF WOMEN ORGANISTS

President, Loretta Russell Berry

WAYNE FISHER

College-Conservatory of Music
Seventh Presbyterian Church
Rockdale Temple
CINCINNATI, OHIO

Peggy Kelley

Organist-Director
First English Lutheran Church
Richmond, Virginia

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

WILL O. HEADLEE

SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

MARIANNE

WEBB

UNIVERSITY OF GEORGIA, ATHENS

PRESTON ROCKHOLT

Mus. D., F.A.G.O.
Augusta College
St. Paul's Episcopal Church
Augusta, Georgia

WALTER L. PELZ

M.Mus Ch.M.
Christ Lutheran Church
Minneapolis, Minnesota

STUART GARDNER

Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

Charles H. Ph. D., F. A. G. O.

FINNEY

Chairman, Division of Music & Art
Houghton College, Houghton, N. Y.
Houghton Wesleyan Methodist Church

GEORGE M. HALL, JR.

B.S. M.S.M.
Episcopal Church of the Holy Apostles
(Boy Choir)
Graduate Faculty,
Manhattan School of Music
NEW YORK CITY

DAVID A.

WEHR

CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

RICHARD GRANT

ALL SAINTS CHURCH
BROOKLINE, MASS.

JAMES VAIL D.M.A.

UNIV. OF SOUTHERN CALIFORNIA
Church Music Department
ST. JOHN'S EPISCOPAL CHURCH
Organist-Choirmaster
LOS ANGELES

Anne Frances Byrne

P.G.DIP. B. MUS.
CONCERT ORGANIST—TEACHER
2573 East 19th Street
Brooklyn 35, New York

Justine E. Johnston

A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
NEW YORK CITY

ERNEST E. HARDY

Insurance
Winthrop Cooperative Bank Bldg.,
15 Bartlett Road
WINTHROP 52, Mass.
Dial: 846-5000

LUDWIG ALTMAN

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

E. FRANKLIN BENTEL

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

WILFRED BRIGGS

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

george

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

LAWRENCE ROBINSON

Faculty: Richmond Professional
Institute, College of William and Mary
Available for Concerts
Address: 901 W. Franklin St.,
Richmond 20, Virginia

Louisa M. Triebel

Parkland Presbyterian Church
Flint, Michigan

LEWIS BRUUN

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

JOHN BULLOUGH

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

BOY CHOIRS

PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

CLARENCE DICKINSON

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

MARJORIE JACKSON

RECITALS INSTRUCTION
CAPITAL UNIVERSITY
Columbus, Ohio

C. HAROLD EINECKE

Mus. D. FWCC Mus. B.
The Cathedral of Saint John the
Evangelist
and
Saint George's School
Spokane 3, Washington

School of Music ITHACA COLLEGE

Ithaca, New York
Bachelor of Music degree in SACRED MUSIC
with Organ or Choral major
Frank L. Eldridge, F.A.G.O. —
Director of the Program
Craig McHenry, Dean

EUGENE ROAN

Organ Faculty
Westminster Choir College
Princeton, New Jersey
St. Thomas' Episcopal Church
Whitemarsh, Pennsylvania

Paul E. Koch

FIRST METHODIST CHURCH
Springfield, Ill.

JOHN HOLTZ

M. Mus.
Hartford, Connecticut

FREDERICK SWANN

The Riverside Church
New York City

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

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

KLAUS SPEER

Houston, Texas

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.
Washington, D. C.
Regional Chairman
D.C., Maryland and Virginia
"The Region on the Potomoc"

ERNEST WHITE

M. P. MÖLLER, Inc.
Church of the Saviour
Syracuse 3, N. Y.

JULIAN

WILLIAMS

Mus. Doc.
Sewickley Pennsylvania

GORDON YOUNG

First Presbyterian Church
DETROIT

George Y. Wilson

INDIANA UNIVERSITY
Bloomington, Ind.

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

THOMAS H. WEBBER, JR.

Westminster Presbyterian Church
Nashville, Tennessee

RICHARD W. LITTERST

M.S.M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

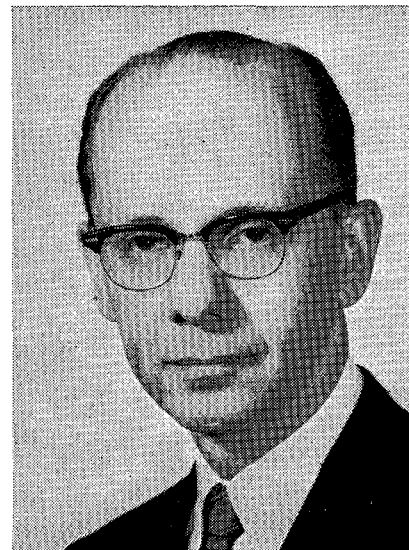
Charles Dodsley WALKER

bob whitley

Organist - Choirmaster
St. Luke's Church
San Francisco

ALEC WYTON

M.A. (Oxon.), F.R.C.O.
Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City



Jason H. Tickton observes his 30th anniversary this April as organist for Congregation Beth El, Detroit, where he has each year directed a musical festival of new organ and choral works.

As a member of the music faculty of Wayne State University, Mr. Tickton has lectured for many organizations, having given 150 lectures in the last 18 years. He has been lecturer for the Detroit Symphony for five years. His radio program, Introduction to Music Literature, won the first prize award for Creativity in the Arts. He has composed much liturgical music for the Jewish service; his Sacred Service has been performed in more than 200 Reform Temples, in Canada, in Europe and in Israel.

CHURCH IN BLOOMINGTON WILL HAVE NEW AUSTIN

OSWALD RAGATZ IS ORGANIST

Organ in First Presbyterian in Indiana
U Town Replaces 1901 Austin
3 Manuals Planned

The First Presbyterian Church Bloomington, Ind. has signed with Austin Organs for the installation of a new three-manual organ. This new instrument will replace Austin's Opus 46, which has served the church since 1901. Dr. Oswald Ragatz of the University of Indiana is the church's organist and choir director.

The organ will be well located in front center of the church, with the choir seated across in front of and below the organ. The console faces both choir and organ. Space limitations dictated use of extensions in the pedal. However, proper scaling will make this a very flexible division. The great will be projected slightly out over the present case paneling and covered with acoustically transparent cloth. Pedal basses will be functionally and symmetrically displayed at each side, flanking the central area.

Contract negotiations were handled by Burton Yeager of Austin.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Trompette 8 ft. 68 pipes
Rohr Schalmel 4 ft. 68 pipes
Tremolo

CHOIR-POSITIV
Nason Flute 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

PEDAL
Contra Bass 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Quintaten 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Gedeckt 4 ft.
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Rohr Schalmel 4 ft.

Adaptability —

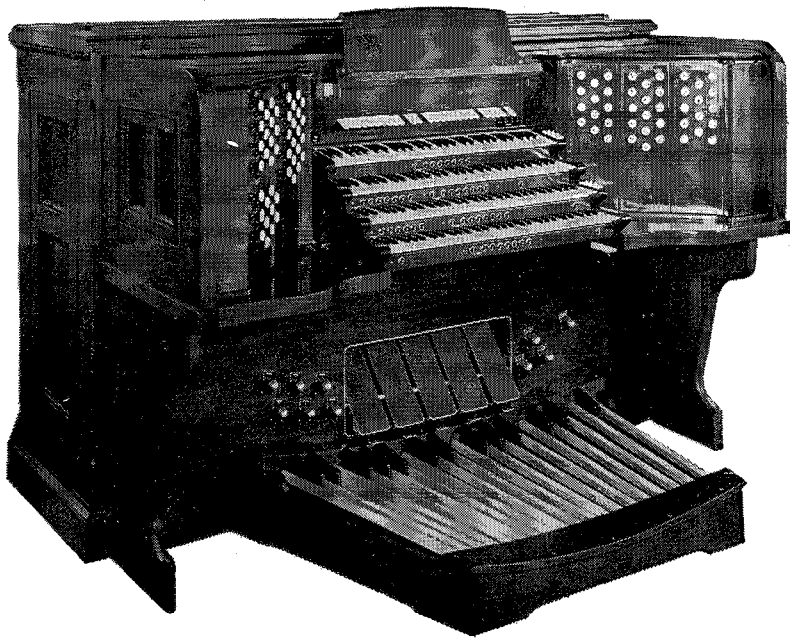
A *Reisner* EXCLUSIVE

YOUR CHOICE

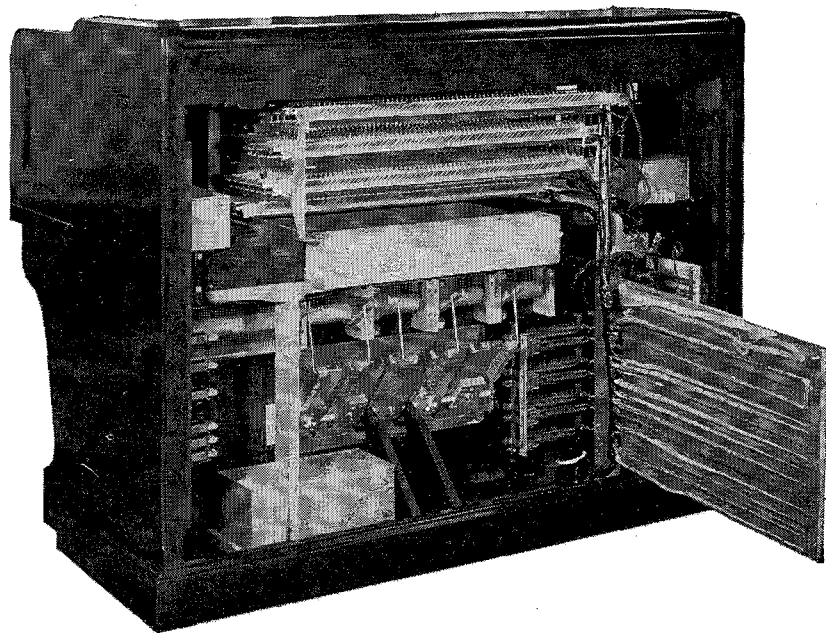
Two Reisner Exclusives—The all-electric console by Reisner—all-electric action components by Reisner for the modernization of your present console.

If your present pipe organ is one of the outstanding examples of superior pipework in use throughout the country today, why not "up-date" and protect your investment with Reisner All-Electric Action Equipment.

Reisner all-electric console components are specifically designed for installation in a new cabinet or for adaptation within your present console.



A NEW REISNER CONSOLE



COMPONENTS FOR MODERNIZATION

It will pay you to consult your organ technician or maintenance man concerning the use of Reisner all-electric components.

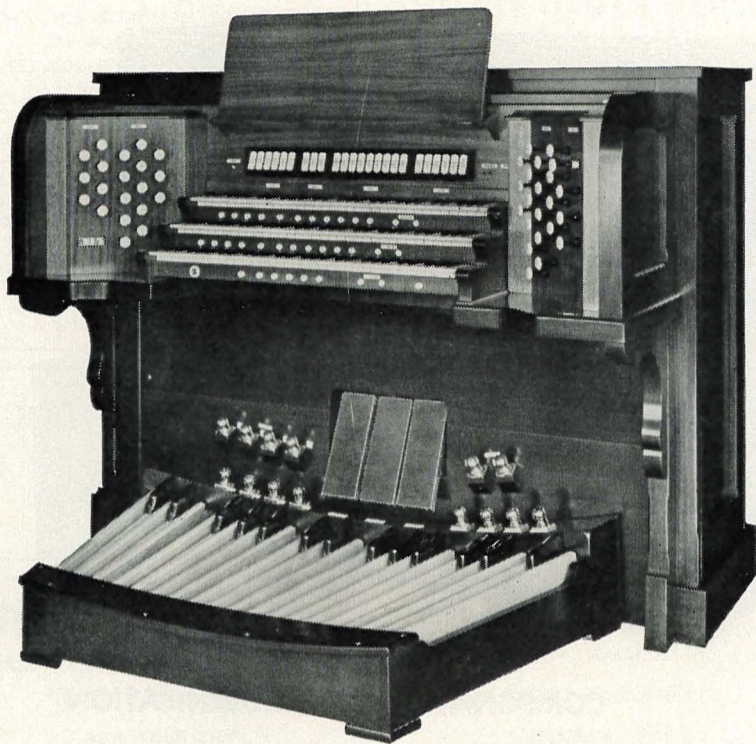
Check with him, these Reisner features:

- ✓ Custom made cabinets—hand-rubbed finish to match your church furniture.
- ✓ Standard A. G. O. measurements.
- ✓ Custom made components for positive operation and long life.
- ✓ All-metal coupler assemblies, switches and other action parts unaffected by moisture or temperature changes.
- ✓ Sterling silver contacts throughout.
- ✓ Immediate response through all-electric action.
- ✓ Compact—easy to install—minimum servicing.
- ✓ Suitable for installation on pipe organs of any make.
- ✓ *Organ builders and service-men are urged to write for our catalog.*

MEMBER OF
ASSOCIATED
PIPE ORGAN
BUILDERS
OF AMERICA

THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

**Deliveries have Improved.
Write us today for
your requirements.**

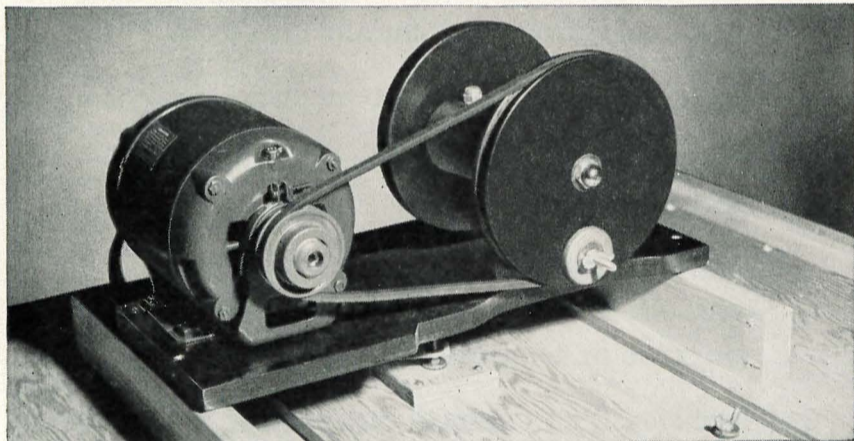


ORGAN SUPPLY CORPORATION

540 EAST SECOND ST.
ERIE, PA.

Member of Associated Pipe Organ Builders of America

now... an improved tremolo to suit each organist's style!



the Wicks all-electric
TWENTIETH CENTURY TREMOLO
priced from \$66 to \$75 with quantity discounts

Quality features and advanced operating characteristics to assure the organist an effective tremolo:

- adaptable to any type of organ.
- designed to operate on any type of reservoir regardless of air pressure... for small, medium or large reservoirs.
- has intensity control, speed control... gives even beat.
- no critical adjustment, no wasting of air to affect tremolo... quiet operation.
- easy installation... mounts on reservoir with four screws.

Exclusive with Wicks, patent pending!

Mail Coupon Today... No Obligation

FILL OUT AND MAIL COUPON TODAY!

Wicks
PIPE ORGANS
Highland, Illinois

Wicks Organ Company • Dept. 30
Highland, Illinois

Please give me more information on the Wicks Twentieth Century Tremolo
(If for your church, please fill in:)
Our reservoir dimensions are _____
Pressure in reservoir is _____
Name _____
Church (or Business) _____
Street Address _____
City _____ Zone _____ State _____

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

POSITION WANTED — CATHOLIC ORGANIST and choirmaster, married, liturgical programs, competent musician, experience with all types of choirs, preferably boys choir, primary interest in church and school, excellent references, preferably Long Island, Connecticut area, available September. Address D-10, THE DIAPASON.

POSITION WANTED — ORGANIST AND choirmaster of large Episcopal Church would like to make change to Episcopal Church with good organ and high standard of music. Prefer New Jersey, New York City area. Very good references. Address D-7, THE DIAPASON.

POSITION WANTED — ORGANIST-DIRECTOR desires full-time church position with teaching privileges or college position. MM, 11 years experience multiple choirs, secondary and college teaching. Excellent recommendations. Address D-4, THE DIAPASON.

POSITION WANTED — ORGANIST-DIRECTOR, MSM degree, 17 years experience, desires full-time position. Presently employed in large midwest Methodist church. Married man with family. Excellent references. Address D-3, THE DIAPASON.

POSITION WANTED — ORGANIST - choirmaster, male, M.Mus., A.A.G.O., Ch.M., desires position in Episcopal Church with strong liturgical tradition. Available September 1. Good references. Address D-8, THE DIAPASON.

POSITION WANTED — DIRECTOR-ORGANIST, husband wife team. Full-time director, part-time organist. B.Mus., A.B., M.Ed., and B.Mus., respectively. Thirteen years experience, adequate salary. Address D-14, THE DIAPASON.

POSITION WANTED — RETIRED COLLEGE teacher/administrator seeks full or part-time employment New York City area. Competent church musician. M.A. Musicology. References. Address D-12, THE DIAPASON.

POSITION WANTED — ORGANIST - choirmaster. Superb references. Fully experienced. (Episcopal church only). Kenneth Thompson, 2727 Polk St., N.E., Minneapolis, 18, Minn.

POSITION WANTED — EXPERIENCED Lutheran organist and/or choir director seeks position in Middle West. Thomas Straub, Yankton College, Yankton, S. D.

POSITION WANTED — MALE ORGANIST wants full-time organist or director position in Protestant church starting September. Address D-6, THE DIAPASON.

POSITION WANTED — ORGANIST - choirmaster seeks position in Roman Catholic parish. Experienced. Details on request Address C-10, THE DIAPASON.

POSITION WANTED — QUALIFIED ORGANIST-choir director seeks position with teaching privileges. Address A-10, THE DIAPASON.

POSITION WANTED

POSITION WANTED — DESIGNER AND finisher nationally known severing relations with company wishes to talk with church committee needing expert service for rehabilitation job on church organ. If you want quality job here is chance to get it at reasonable price. Address D-17, THE DIAPASON.

POSITION WANTED — CATHOLIC ORGANIST-choir director, married, desires full time position in liturgical minded parish. Experience in mens, boys, adult and youth choirs. Would like to teach church music in grade school. Address D-18, THE DIAPASON.

WANTED—MISCELLANEOUS

WANTED — WESTERN NY STATE RC church seeking mature married man to serve as organist-choirmaster. Not suitable position for concert organist; rather a fine opportunity for good church musician. Duties include some music teaching in parish school and formation of men and boys cho'r. Two-manual Wicks organ, ten years old. Salary in \$5,000 range. Ample opportunities for developing lucrative private teaching practice. Ideal small town for family living. Address D-15, THE DIAPASON.

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 — MASON-HAMLIN, AEOLIAN, or any make reed organ with one or two manuals and pedalboard for restoration; condition not important L. D. French, 2118 E. 46th St, Cleveland, Ohio.

WANTED — EXPERIENCED PIPE MAKER capable of taking complete charge of pipe shop. Wonderful opportunity for right man. Our employees know of this ad. Address D-5, THE DIAPASON.

WANTED — DUO-ART ROLLS FOR pipe organ (Series 3000). Give Catalog number, condition and price. George W. Patterson, General Delivery, Pacifica, Cal.

WANTED — 8-FT. TRUMPET, KINURA, viol d'orchestra and celeste on 10-in. wind pressure. State make, condition and price. Write P. O. Box 242, Orange, Calif.

WANTED — THEATRE PIPE ORGAN. Trade desirable California real estate. Stich, 46 Turrini Circle, Danville, Cal.

WANTED — PIPE ORGAN SERVICEMAN, experienced. Indiana and Illinois area. Address A-9, THE DIAPASON.

WANTED — WURLITZER ROLLS. ALL types. Otto Carlsen, 911 Norumbega, Monrovia, Cal.

Klann

Organ Supply Co.
Waynesboro, Virginia

*Fine Products For The Organ Industry
Since 1910*

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550
222 Sumner Street, Boston 10, Massachusetts

CLASSIFIED ADVERTISEMENTS

WANTED — MISCELLANEOUS

WANTED — ORGANIST. EXPERIENCED and gifted teacher of electronic and pipe organ with literary bent. Must be familiar with all electronic organs. Ability to write informative, lively copy essential. (Please submit examples of published work). Object: prepare Course of Lessons (first 2 years) for long established correspondence school of excellent reputation. Degree etc. desirable but not essential. Reply in detail if interested. Address D-11, THE DIAPASON.

SUBSCRIBERS WANTED — ROBERT Hope-Jones/Premier Organist monthly theatre pipe organ magazine. \$2 year. Alden E. Miller, 3212-34th Av. South, Minneapolis 6, Minn.

WANTED — ORGAN SALESMAN, PIPE and electronic. Old established organization. The Baranoski Organ Studios, 34 Main St., Park Ridge, Ill. For appointment phone 825-1950.

WANTED — THREE MANUAL AND pedal horseshoe console Kimball preferred. Send photographs Edgar H. Mangam, 23 South Front Street, Philadelphia 6, Pa.

WANTED — EXPERIENCED ORGANIST-choir director. Studio privileges; attractive salary. Write to Center Church on-the-Green, 311 Temple St., New Haven, Conn.

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 — FOUR TO SIX RANK tracker chest. Manual keyboard desirable but not necessary. Address D-13, THE DIAPASON.

WANTED — HASKELL VIOLONE, 16-FT. 32 pipes. Address A-8, THE DIAPASON.

FOR SALE

FOR SALE — HARPSICORDS, CLAVICHORDS by Neupert, world's finest, oldest maker. American or European delivery at reasonable prices. Catalogs on request. Magnamusik, Sharon, Conn.

FOR SALE — EXTRAORDINARY Museum piece. Piano built in London 1793, made into piano-organ ca. 1810. In fair condition, to be restored. Nelson Barden, 371 Beacon St., Boston, Mass.

FOR SALE — IDEAL FOR HOME OR small church. Kilgen five rank unit organ. 29 stops. Excellent condition. May be seen and heard. Guaranteed. J. S. Walton, Olathe, Kans.

FOR SALE — 16-FT. PEDAL DIAPASON, bourdon and gedackt with chests. Make offer with inquiry Box 177, Oak Ridge, Tenn.

FOR SALE — 4-MANUAL AUSTIN CONSOLE. Sektberg, 344 W. 72nd St., New York.

CASTLELIGHT
A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.
MURLIN MANUFACTURING CO.
Quakertown, Pa.

ATTENTION INDEPENDENT ORGAN SERVICEMEN
Are you interested in receiving a list of used equipment available periodically? If so contact:
WICKS ORGAN COMPANY
Attention: A. H. Thalman
Highland, Illinois

Tonal Changes - Rebuilding
F. C. Wichlac and Associates
Organs - Sound
Chicago 34, Illinois
3051 N. Menard Ave.

FOR SALE

FOR SALE — LOW 12 MITERED PIPES 16-ft. Wurlitzer metal diaphone with chest. Medium sized orgelectra, single phase used very little. 16-ft. pedal bourdon, 44 pipes with chest from Möller theater organ. Möller 3-manual theater organ console. Two-manual and pedal vocalion with Spencer Orgoblo. Dean Partee, Box 62, Defiance, Ohio.

FOR SALE — TWO MANUAL, 8 RANK tracker organ. Completely reconditioned and complete tonal revisions. Exposed pipe-work, keys recovered with walnut naturals and ivory sharps. Concave radiating pedalboard. Under 10-ft. high. Erected and playing. Ideal for small church or as practice organ. P. O. Box 1087, Portsmouth, R. I.

FOR SALE — USED EQUIPMENT: Blowers, 3-phase motors, 32-ft. Wurlitzer diaphone pipes from Covent Garden theater in Chicago and set of harps and xylophones with and without actions. 8-ft. tibia, 61 pipes, revoiced and tuners releathered. Also other used pipes. Wicks Organ Company, Highland, Ill.

FOR SALE — REUTER PIPE ORGAN, 9 ranks in good condition and clean. In Midwest area; to be removed last of May '63. Being replaced by 3-manual Reuter. Very reasonably priced. Write for details and specifications. The Reuter Organ Company, Lawrence, Kan.

HARPSICORD — SAME AS OWNED BY Philadelphia Orchestra and RCA Victor. In kit form for home workshop assembly \$150. Also Clavichord kit, \$100. Free brochure. Write: Zuckermann Harpsichords, Dept. D, 115 Christopher St., New York City 14.

FOR SALE — PIPES — TWO SETS clarinet, three sets melodia, two sets 16-ft. bourdon, one vox humana. Two 2-manual consoles, two small blowers. For sale in central Pennsylvania. Address D-16, THE DIAPASON.

FOR SALE — EVERETT ORGATRON. IN fine condition excepting pump needs releathering. Standard Pedalboard. Any reasonable offer accepted. Purchaser to remove. Saxton, 1 First St., Saratoga Springs, N. Y.

FOR SALE — ELECTRIC CONSOLE lift; 6-ft. 8-in. by 6-ft. 4-in. platform, worm gear, screw lift, 4-ft. travel. Make offer, FOB Oklahoma City. Address C-13, THE DIAPASON.

FOR SALE — REBUILT LIKE NEW, six to twelve rank organs for small churches, \$1,500 to \$4,000. Write for descriptive brochure. Address C-7, THE DIAPASON.

FOR SALE — CLASSIC ORGAN — 6 unenclosed ranks on two manuals, brand new throughout, compact; in studio, moving. Address D-9, THE DIAPASON.

FOR SALE — DUO-ART ORGAN ROLLS rolls for sale, over 100. List 10c. Old Salzburg, 1645 Wisconsin, Washington 7, D. C.

FOR SALE — WHITWORTH'S CINEMA-Theatre Organs (reprint). \$15 postpaid. Organ Literature Foundation, Nashua, N. H.

FOR SALE

FOR SALE — 3-MANUAL, 27 RANK electro-pneumatic Canadian pipe organ. All ranks 68 notes. Now in use. Good pipe material, chests and console in fair condition. Available Fall of 1963. For complete information write Chairman Music Committee, First Presbyterian Church, Canora Street, Winnipeg 10, Canada.

FOR SALE — NINE RANK WICKS, 2-manual pipe organ, beautiful, almost new, mahogany draw knob console, six general combons. Wonderful organ for studio, chapel or home, in perfect playing condition. Real buy \$6,000. Guy E. Freeman, 440 Rollingwood Lane, Kirkwood 22, Mo. Phone daytime Taylor 1-1565, after 5 pm Taylor 2-0710.

FOR SALE — ESTEY REED ORGAN. 2 manuals direct action, 30 note concave pedal, 6 ranks, 4 couplers, divided compass, like new insulated Kinetic blower, extremely compact case, excellent condition. \$500 or best offer. N. Andre, Jr., Tabor Drive, Branford, Conn. New Haven area. Phone HU 8-9677.

FOR SALE — SIX RANK, SEMI-PORTABLE organ built as demonstrator four years ago. Suitable for small chapel or large living room. Detached console. Low pressure voicing. FOB Tonawanda, N. Y. Delaware Organ Co., Inc., 252 Fillmore, Tonawanda, N. Y.

FOR SALE — 20 NOTE DEAGAN CHIMES with Möller electro-pneumatic action. Five-rank unified Möller chest. Two rank Kimball chest. Reedless Estey oboe (wood). Salicional, stop-diapason, melodia, dulciana, oboe. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

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

FOR SALE — PIPE ORGAN RECTIFIER type 1010, 115/230 V AC, 10 V, 10 ADC, (Fields Co., Denver 12, Colo.) Hand made, \$75 or make an offer. FOB Remer, Minn. Bethany Lutheran Church.

FOR SALE — 5 RANK SKINNER PIPE organ, delivered and installed within 200 miles of Boston with new organ guarantee. \$4,800. Frazee Organ Co. Inc., South Natick, Mass.

FOR SALE — CONN SERENADE AND Leslie 55C. African mahogany. Exceptionally fine condition. \$1,850. W. J. Shoemaker, Route 2, Box 295, Biloxi, Miss.

FOR SALE — HAMMOND CHURCH model, walnut, PR 20 speaker. Like new. Private home. J. W. Robertson, W. 104 5th Av., Spokane 4, Wash.

FOR SALE — ALLEN C-1 PERCUSSION, 2 gyro-tone cabinets. Like new. Cost \$6,000. Best offer. Stich, 46 Turrini, Danville, Cal.

FOR SALE — TWO-MANUAL WURLITZER pipe organ. John Prezell, 1431 South Clarence, Berwyn, Ill.

FOR SALE

REED ORGAN ELECTRIFICATION? Heavy-duty improved model RO-6S Silent Suction Unit easily handles up to 6 sets of large-scale reeds, plus sub bass, couplers and tremolo . . . without need for reservoir bellows (even larger organs by using reservoir). Special 1/8 hp induction-type motor is fully warranted thru nationwide service centers. Entire unit is lab-approved as electrically safe and is covered by substantial product liability insurance. The price of these ready-to-install units (with all necessary parts and instructions) is \$65 including prepaid shipment from centrally located field warehouses. Write for complete information on these assembled units . . . also money-saving unassembled RO-6S kits, \$36 lighter-duty assembled units for smaller organs, and player piano pumps. Lee Music Mfg. Co., Box 595, Tujunga, Cal.

FOR SALE — HARPSICORDS, SPINETTS, clavichords and clavinettes by Kurt Wittmayer. Top make recommended by outstanding harpsichordists and specialists for European prices. Import representative: Niek Verkrusen, P. O. Box 212, Broomall, Pa. Write for catalogs and details.

THE POSTHORN, NEWS SHEET OF THE theatre pipe organ world, also brings features, stoplists, organ record reviews, concert reviews, to members of the Theatre Organ Club everywhere. Membership open. Write TOC, 18445 Ventura Blvd., Tarzana, Calif.

FOR SALE — WURLITZER BRASS SAX, 61 note, excellent condition. Also Reiser all electric one-manual relay, 9 switches with accommodations for 15. Like new, only used one month. Connecticut Theatre Organ Co., 65 Mather St., Manchester, Conn.

FOR SALE — 3 MANUAL ELECTRO-pneumatic Pilcher organ, 21 ranks. For information and appointment to inspect write P. E. Nielsen, 132 West 61st Terrace, Kansas City 13, Mo. Organ to be dismantled early in 1963.

FOR SALE — ESTEY REED ORGAN 2-manuals, 32 concave pedal, 10 stops, couplers. With 1/6 hp orgoblo. Good condition. \$500. Mrs. Philip Cabot, 4 Lagrange St., Winchester, Mass.

FOR SALE — DEAGAN ORGAN HARP, 49 notes, good condition; Hillgreen Lane 3-manual horseshoe console, working condition. First Presbyterian Church, Troy, Ohio.

FOR SALE — AUSTIN 4-MANUAL ORGAN, 50 ranks, in playable condition. Console 1925. \$8,000. Write Monroe St. Methodist Church, Box 2897, Toledo 6, Ohio

FOR SALE — 3 MANUAL AUSTIN PIPE organ, 30 ranks and chimes. Write or call: Christ Presbyterian Church, 124 Wisconsin Ave., Madison, Wis.

FOR SALE — ROBERT MORTON TIBIA Clausa, clean 73 pipes. One reservoir about 30 by 36 inches. C. F. Evans, Wiggins, Miss.

FOR SALE — WURLITZER SOLO SCALE Tibia Clausa, \$100. Robert Gates, Montrose, N. Y.

OPPORTUNITY

Experienced flue pipe maker wanted to organize and head new pipe making department for established organ manufacturer in the East. Replies will be held confidential. State experience and salary requirements. Write Box D-2, The Diapason

A. R. SCHOPP'S SONS, INC.
Successor to Gutfleisch & Schopp
ORGAN PIPES
218½ East Cambridge Street
ALLIANCE, OHIO
Established in 1898

For Better Pipe Organ Service
in
Metropolitan Area of Chicago
CONSULT
D. S. WENTZ
PIPE ORGAN SERVICE
1104 West 59th St., Chicago 21, Ill.
Telephone: WALbrook 5-0534
A complete stock of parts available for all makes of organ

SINCE 1919
N. Doerr & Sons
Pipe Organs
Tuning, Repairing, Rebuilding,
Blowers, Electrifications.
New Organs, Revoicing
2970 Archer Ave.
LA 3-2952
Chicago 8, Ill.

FRAZEE ORGAN COMPANY, INC.
South Natick, Massachusetts
Builders of Quality Pipe Organs since 1910
"Favorably Known For Frazee Tone"

Telephone 837-0253 - Area Code 215
A. R. Fritzing
Pipe Organ Maintenance - Precision
Tuning - Rebuilding
120 EAST MAIN STREET - BATH, PA.

Lilian Murtagh Concert Management

FORMERLY ASSOCIATED WITH COLBERT-LaBERGE CONCERT MANAGEMENT



NITA AKIN



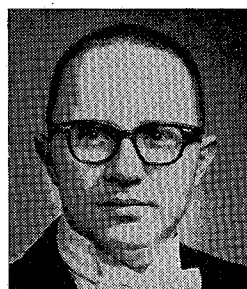
DAVID CRAIGHEAD



JERALD HAMILTON



GEORGE MARKEY



ROBERT ANDERSON



CATHARINE CROZIER



WILMA JENSEN



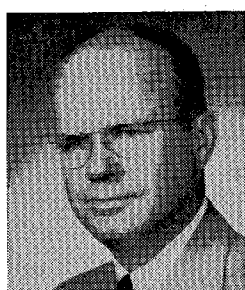
MARILYN MASON



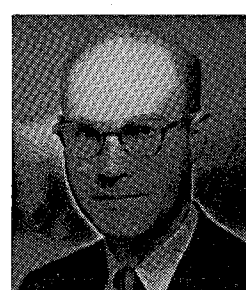
ROBERT BAKER



RAY FERGUSON



ALEXANDER McCURDY



FREDERICK SWANN



CLAIRE COCI



HUGH GILES



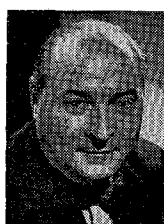
DONALD McDONALD



WILLIAM TEAGUE

TOURS OF EUROPEAN ARTISTS

Season 1963-64



FERNANDO GERMANI

Oct. - Dec. 1963



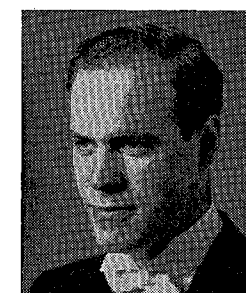
MARIE-CLAIRE ALAIN

Jan. - Mar. 1964



FRANCIS JACKSON

April 1964



JOHN WEAVER

BOX 272

CANAAN, CONNECTICUT

Taylor 4-7877