

THE DIAPASON

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

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MAY, 1963

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NEW CASAVANT OPENED IN NORTH SHORE SUBURB STS. FAITH HOPE AND CHARITY

Winnetka, Ill. Organ Used for Two Recitals by Herman Pedtke; Germani Will Play Opener

Fernando Germani will pause in his New York City Bach series to play the official dedicatory recital May 21 on the new Casavant organ in the Church of Sts. Faith Hope and Charity, Winnetka, Ill.

Herman Pedtke, of the music faculty of DePaul U and organist of the church, co-operated with Edwin Northrup of Casavant on the design. Installation was in charge of John Shawhan, Casavant's Chicago area representative.

Mr. Pedtke has played two recitals on the three-manual instrument, most recently playing the Dupré Stations of the Cross on Palm Sunday.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette Pontificale 8 ft. 61 pipes

SWELL

Geigen Principal 8 ft. 61 pipes
Nachthorn 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viox Celeste 8 ft. 61 pipes
Geigen Octave 4 ft. 61 pipes
Zauberflöte 4 ft. 61 pipes
Gemsfifteenth 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Bachflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Klein Prinzipal 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

POSITIV

Singend Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quinteflöte 1 1/3 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes

PEDAL

Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Geigen Prinzipal 8 ft. 32 pipes
Pommer Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rohrgedeckt 4 ft. 32 pipes
Italian Principal 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Fagot 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 8 ft.
Krummhorn 4 ft.

WHITEHEAD JOINS MURTAGH ORGAN RECITALIST GROUP

William Whitehead has joined the Lillian Murtagh banner and will tour in the future under this sponsorship.

Mr. Whitehead is very familiar to readers of this publication, which as recently as November published his picture in connection with his winning of the Philadelphia Orchestra award and his chairmanship of the regional convention hosted by the Lehigh AGO Chapter.

His recent records on the organ of the Philadelphia Academy of Music have been reviewed favorably in these columns.



A view down the center aisle of the Church of Sts. Faith, Hope and Charity, Winnetka, Ill., home of the new Casavant described in the column at the left.

MEMORY OF COKE-JEPHCOTT HONORED AT N.Y. CATHEDRAL

A recital, evensong and service of music honored the memory of Norman Coke-Jephcott March 17 at the Cathedral Church of St. John the Divine, New York City. All the music heard was composed by the cathedral's late organist and master of the choristers who died a year before.

The pre-service recital included Fugue on G-A-E and Miniature Trilogy played by James E. Reyes and Variations and Fugue on a Theme by Beethoven played by George Markey.

At the service the Coke-Jephcott Magnificat and Nunc Dimittis in G were sung and the anthems Give Rest, O Christ and When the Aged Walk with St. Martin's Parish Choir directed by William J. King and Surely the Lord Is in This Place, with the cathedral choir, alumni and St. Martin's Choir conducted by Charles Dodsley Walker with Thomas Matthews at the organ.

David Pizarro played the postludes: Bishop's Promenade and Improvisation on a Celtic Air.

RANDALL THOMPSON LEADS OWN WORKS IN EVANSTON

A kind of survey concert of the choral works of Randall Thompson with the composer conducting was heard April 7 at the First Methodist Church, Evanston, Ill. The participating choral groups were all from Northwestern University: the men's and women's glee clubs, the a cappella choir and the chapel choir.

The groups combined for The Gate of Heaven and for the first performance of Mr. Thompson's interesting new The Best of Rooms. The women's glee club was heard very effectively in a double chorus, Pueri Hebraeorum. The men's glee club sang The Last Words of David.

The chapel and a cappella choirs alternated and joined in movements of the Mass of the Holy Spirit and combined for an exciting and moving performance of Mr. Thompson's extraordinary The Peaceable Kingdom.

The competition of at least four other large choral events in the Chicago area did not prevent a sizable audience from attending.

MTNA ELECTS OMAHAN — 1965 MEET AT FORT WORTH

The Music Teachers National Association met at Sherman House, Chicago, March 10 - 13. The registration of 1,550 teachers was the largest in recent years.

James B. Peterson, University of Omaha, was chosen president for a two-year period; Willis F. Ducrest, University of Southwestern Louisiana is first vice-president, Charles W. Bolen, Montana State U second vice-president, John H. Lowell, University of Michigan, recording secretary, and Allen I. McHose, Eastman School of Music, treasurer.

The next biennial convention will meet at Hotel Texas, Fort Worth, in 1965.

ROCHESTER CHURCH STAGES ITS FIFTH ARTS FESTIVAL

As part of the fifth religious arts festival in Rochester, N.Y. April 18-28, Harold Flammer, Inc., music publisher, will publish anthems submitted to the festival which measures up to its standards. In addition to the opportunity for publication, the final winner receives an award of \$100.

As part of the festival, winning anthems from past years are sung. The Durufle Requiem was sung April 28 with Kenneth C. Donmoyer directing the Central Presbyterian Church choir. Thomas Canning moderated a symposium on Trends in Contemporary Religious Choral Music April 22.

VAN HULSE WINS AWARD IN FORT WAYNE CONTEST

Camil Van Hulse was the winner of the anthem contest sponsored by the Plymouth Congregational Church, Fort Wayne, Ind. in connection with a festival of religious arts held in the church May 11-19. His winning anthem, Peace Unto a Troubled World, will be performed at the festival.

Judges in the competition were Dr. Seth Bingham, Dr. Igor Buketoff, director of the Fort Wayne Philharmonic Orchestra, and Dr. Herbert Nuechterlein, Fort Wayne Concordia Senior College. Anthems were received from all over the United States and from Germany.

MÖLLER ORGAN OPENED IN FLORIDA CHURCH

S. JACKSONVILLE PRESBYTERIAN

Lorena Dinning, Organist, Assists in Design, Plays and Directs the Dedicatory Program

Two significant events coincided March 10 at the morning services at the South Jacksonville, Fla. Presbyterian Church when Lorena E. Dinning, organist and music director, led the dedication ceremonies for the new Möller organ and began her 11th consecutive year of televised services.

The five choirs of the church sang Vivaldi, Franck, Shaw and Malotte. Mrs. Dinning preceded the service with chorale preludes by Bach, Titcomb and Brahms.

For 10 consecutive years the church service has been televised by station WJXT, so far as is known a record for continuous TV services. An audience of perhaps as many as 20,000 are said to watch each week.

The three-manual Möller has 28 ranks with a total of 1,742 pipes. It was designed by Mrs. Dinning in consultation with William E. Pilcher, Jr. of Möller.

GREAT

Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes
Furniture 4 ranks 244 pipes
Chimes
Tremulant

SWELL

Contre-Gambe 16 ft. 61 pipes
Viole de Gambe 8 ft. 12 pipes
Viole-Celeste 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Flauto Traverso 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Schalmei (prepared)
Holz Regal 8 ft. 61 pipes
Tremulant

CHOIR

Contre-Erzähler 16 ft. 12 pipes
Nasoflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Chimes 21 bells

PEDAL

Soubass 16 ft. 32 pipes
Contre-Gambe 16 ft.
Contre-Erzähler 16 ft. 12 pipes
Violine 16 ft. 32 pipes
Gambe 8 ft.
Gedackt 8 ft.
Quint 10 1/2 ft. 32 pipes
Violine 8 ft. 12 pipes
Gambe 4 ft.
Gedackt 4 ft.
Violine 4 ft. 12 pipes
Bassoon 16 ft.
Bassoon 8 ft.
Bassoon 4 ft.
Chimes

HEINRICH FLEISCHER UNDER NOACK BANNER FOR 1963-64

Heinrich Fleischer, PhD, FAGO, University of Minnesota organist, will tour in the season of 1963-64 under the management of Ingeborg Noack.

Dr. Fleischer has become very well-known to our readers since he came to America in 1949. He has been recitalist at AGO conventions and as Rockefeller Chapel organist in Chicago was heard widely on the choir's weekly broadcasts.

A native of Eisenach, Germany, Dr. Fleischer received his musical education at the state academies of music at Weimar and Leipzig, receiving his PhD from the University of Leipzig in 1939.

More Workshops for Summer to Add to April List

Since the April issue went to press a number of other summer workshops in our field have been brought to our attention. We suggest the following be considered alongside those listed on page 4 last month:

Boys Town, Neb., Liturgical Music Workshop Aug. 18 — 30. Jean Langlais. Also Roger Wagner, Cornelius Bouman, Francis Brunner, Richard Schuler. Write Music Department, Boys Town, Neb.

Claremont 12th annual organ week July 1 — 5, Pierre Cochereau. Write Kenneth G. Fiske, Harper Hall, Claremont, Cal.

Guilmant Organ School, New York City. George Markey, Elaine Brown, Lily Andujar Rogers. Write 201 West 13th St., New York 11.

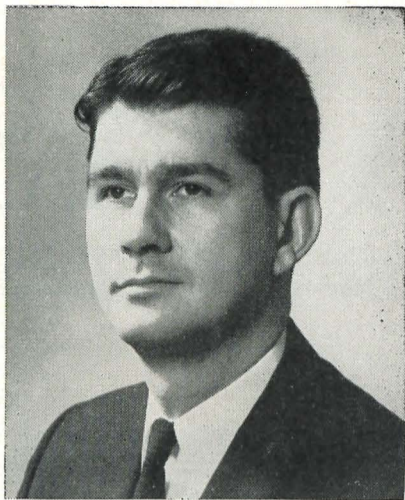
Marygrove College, Detroit June 20 — Aug. 9. Sponsored by Archdiocesan music commission and Detroit Catholic Guild of Organist and Choir Masters. C. Alexander Peloquin, Father De Deo, OFM, Father Robert Ryan and staff. Write Gertrude Prion, 305 Michigan Ave., Detroit 26, Mich.

Moody Bible Institute, Chicago, Seventh summer church music workshop. Staff of Moody plus Dr. Paul Wohlgenuth, Tabor College. Write Donald Hustad, 820 N. LaSalle, Chicago 10.

Pennsylvania State University, University Park, Pa. Institute of Sacred Music Aug. 11 — 16. Vernon de Tar, Willa Taylor, James W. Beach, P. Barrett Rudd. Write Conference Center at the university, University Park, Pa.

Pocono Church Music Institute, Shawnee-on-Deleware, Pa. July 14 — 20. Ludwig Lenel, William R. Walters, Daniel Hermany. Write 2900 Queen Lane, Philadelphia 29, Pa.

Puget Sound, U of, Tacoma, Wash. Seventh annual church music workshop July 29 — Aug. 2. Charles Hirt, Daniel Preston, Alma Oncley, Bruce Rodgers, Charles Fischer. Write Dr. Fischer,



John Ferris, AAGO, organist of Harvard University since 1958, will play recitals in the summers of 1963 and 1964 as well as a few dates within the 1963-64 academic season. His engagements will be under the management of Ingeborg Noack.

Mr. Ferris earned his BMus degree from the Michigan State University and his MSM from Union Seminary. He has served as dean of the Boston AGO Chapter. He serves as lecturer on liturgical music at the Harvard Divinity School.

School of Music of university, Tacoma 6.

St. Joseph's Institute of Liturgical Music, Rensselaer, Ind. June 17 — July 26. Catholic Church music. Murray Bradshaw, John B. Egan, visiting clergy, faculty. Write St. Joseph's College, Rensselaer, Ind.

Sewanee Church Music Conference, Monteagle, Tenn. July 16 — 25. Massey H. Shepherd, William C. Teague, Jack Edwin Rogers, Sam Batt Owens, Adolph Steuterman. Write Richard T. White, St. John's Church, 322 S. Greer Ave., Memphis, Tenn.

Wilhousky, Peter J., 11th annual master class in choral conducting July 8-12, Judson Hall, New York City. Write Carl Fischer, Inc., 62 Cooper Square, New York 3, N.Y.

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CORNELIUS BOUMAN, University of Nijmegen, Holland, Liturgy

FRANCIS BRUNNER, Chicago, Illinois, Seminars

RICHARD SCHULER, College of St. Thomas, St. Paul, Minn., History

FRANCIS P. SCHMITT, Boys Town, Gregorian Chant, Boychoir

PAUL SALAMUNOVICH, Mount St. Mary's College, Los Angeles,
California, Polyphony, Contemporary Music

ROGER WAGNER, University of California at Los Angeles, Poly-
phony, Contemporary Music.

Inquire: Music Department

Boys Town, Nebraska

**HONOR ORGANIST, 91, AS
MASS IS HEARD IN CONCERT**

John L. Bonn was given a standing ovation March 10 by the audience of the Waterbury, Conn. Philharmonic Society in the Wilby high school auditorium. The 91 year old organ and choir director was guest of honor as the orchestra featured his Mass of St. Margaret sung by the combined Catholic choirs of Waterbury.

Mr. Bonn has been organist of St. Margaret's Church in Waterbury for 50 of his 75 years as a musician. Waterbury's mayor, Edward D. Bergin, awarded him a certificate "in recognition of a life dedicated to music and to Waterbury."

Mr. Bonn was born in New York in 1871. He studied in Vienna and has been a pianist, teacher, organist and choirmaster as well as composer.

The Waterbury AGO Chapter has made Mr. Bonn an honorary life member.



John Boe, FRCO (CHF), organist and choir-master of St. Luke's Episcopal Church, Evanston, Ill. is the first musician in the USA to be awarded the Archbishop of Canterbury's Diploma in Church Music. The announcement came from the Royal School of Church Music.

The diploma was instituted in 1936 by Archbishop Lord Land and is the highest award open to church musicians of the Anglican Communion. The examiners are appointed by the Archbishop, the RCO and the RSCM. Candidates must hold the FRCO and the choir-training diploma and must have a profound knowledge of the prayer book and the liturgy and the whole field of church music. They must have detailed knowledge and practical experience in one of five set periods or subjects.

Only 31 diplomas have so far been awarded.

**NAFOMM CONVOCATION SET
FOR BAKER U AUGUST 4-9**

The National Fellowship of Methodist Musicians (NAFOMM) will hold its biennial convocation Aug. 4-9 on the campus of Baker University, Baldwin, Kansas. Alec Wyton and Lara Hoggard will be special guests.

**CATHARINE CROZIER TOURS
ENGLAND AND CONTINENT**

Catherine Crozier and her husband, Dr. Harold Gleason, will leave May 8 for recitals both in England and on the Continent with these dates already scheduled: May (15) Llandaff Cathedral, Cardiff, Wales; (18) Hereford Cathedral; (23) St. George's Hall, Bradford; (25) Kings College Chapel, Cambridge; (29) Town Hall, Birmingham; (31) Guildhall, Portsmouth. The Dom, Bremen is listed for July 11.

**GERMANI ADDS PUERTO RICO
TO HIS SPRING SCHEDULE**

Fernando Germani will add to his Bach schedule in New York, reported in the April issue, a trip to San Juan, Puerto Rico, for a recital May 8 under the sponsorship of the Hudson Valley International Cultural Centre.

He will return to America for a 10-week transcontinental tour starting Oct. 1.

THE DIAPASON

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Editor

DOROTHY ROSER
Business Manager

MAY, 1963

FEATURES

A monthly News-Magazine Devoted to the Organ and to Organists and Church Music	
More Summer Workshops	2
English Cathedrals (Sixth in Series) by Frank K. Owen	20-21
Poem: Of Singing by Patricia Bever	26
How We Do It (Second in Series)	26
The Schnitger that Probably Isn't by Joseph Blanton	28
Festival at Magadino	40
What an Organist Expects by Frederic Errett	44
Fundamentals of Organ Building (first segment) by Aubrey Thompson-Allen	47
CALENDAR	24-25
AGO CHAPTER NEWS	10-18
RCCO CENTRE NEWS	22
EDITORIALS	26
LETTERS TO EDITOR	27
NUNC DIMITTIS	38
RECITALS	30-34
CLASSIFIED ADVERTISING	50-51
REVIEWS	
Records	4
Organ Music	6
Books	7
Choral Music	36-37

Advertising rates on application.

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

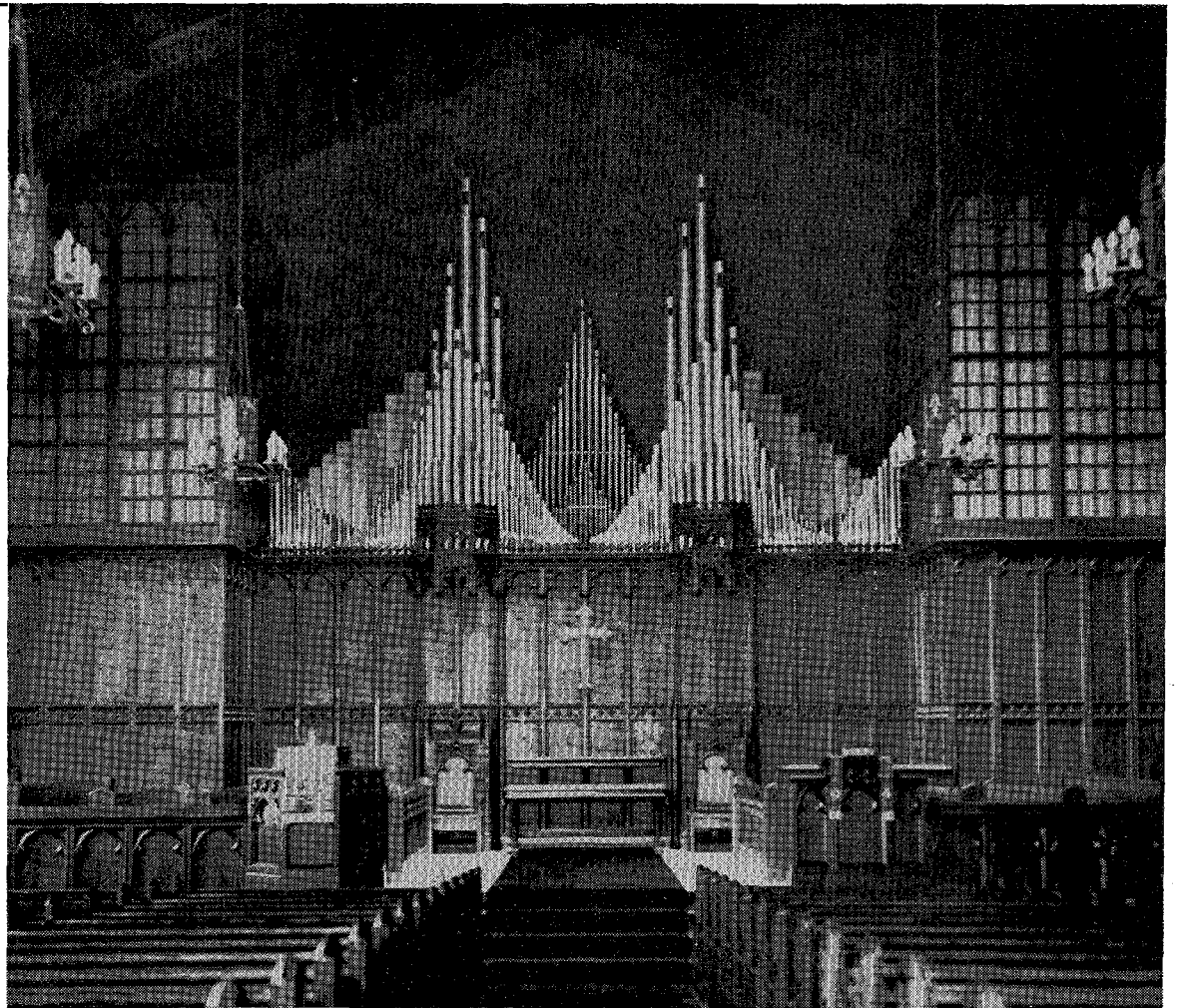
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New Records

Another recording by a church group intended primarily for its own use has reached us: Verdi's Manzoni Requiem recorded in and issued by Grace Chapel Parish, 7423 San Jose Boulevard, Jacksonville 17, Fla. This was a very ambitious and generally successful undertaking and indicates that a performance of the same work at the Jacksonville regional June 3 - 5 with some of the same resources may prove very stimulating. Though the recording does not pretend comparison with recent professional recordings of the work, a few pressings are available for collectors.

A new recording by Lionel Rogg made on the organ of the Grossmünster of Zürich, Switzerland, is Bach much to our liking - rhythmic, clear, warm and communicative. The organ, by Metzler and Söhne, is classical in tonal design and has tracker action with electropneumatic registration, general practice in Germany and Switzerland among leading builders. The excellent booklet, in French, pictures the organ, gives its stoplist and specifies exact registrations used on each piece. Commentary or a program note on each number is also given. Order from Ripieno Records, Box 000, Geneva 13, Switzerland.

Included in this first Bach album are: Passacaglia in C minor, Toccata and Fugue in D minor, Pastorale, Canzona and "small" fugues in G major (Jig), G minor and B minor. The organ, the player and the repertory are well-matched.

**NEW CASAVANT OPENED
IN DEARBORN CHURCH**

3-MANUAL FOR CHRIST EPISCOPAL

Fred Fahrner Is Organist and Director in Michigan Post - Arts Festival in Progress

The new three-manual Casavant organ installed in Christ Episcopal Church, Dearborn, Mich. was opened Feb. 17 with a dedicatory recital by Fred Fahrner, organist and choir director. His program appears in the recital page.

The church sponsored a festival of lively arts - music, drama, art - April 27 through May 3.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Rauschpfeife 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Nachthorn 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Salicional Celeste 8 ft. 61 pipes
Spitzprincipal 4 ft. 68 pipes
Kleingedeckt 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Schalmei 8 ft. 68 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quintflöte 1 1/3 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharff 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Quintade 16 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

THE AUSTIN NEW MUSIC FUND

Austin Organs will shortly embark on a program of annually commissioning a new work for organ, or organ and orchestra.

Actual commissioning will be in the hands of an impartial, rotating committee of three professional organists.

Details of its functioning and its first commission will be announced in the Fall.

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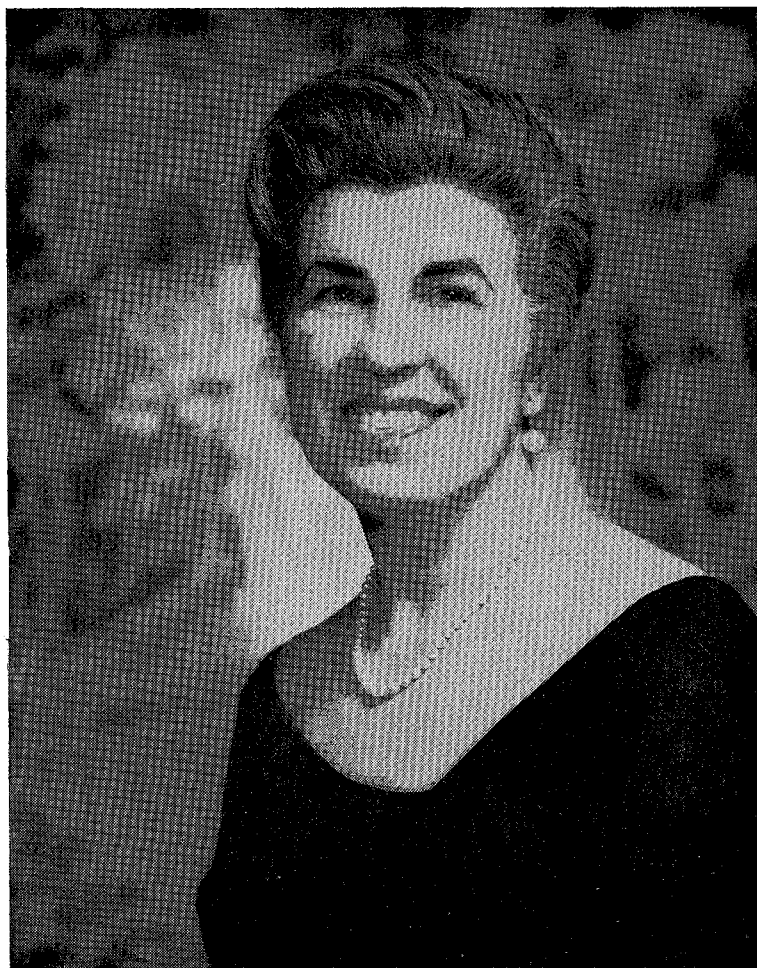
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My Son, If Thou Wilt Receive	Leo Sowerby
Will God Indeed Dwell	Leo Sowerby
Turn Back, O Man	Eric H. Thiman
Turn Back, O Man (S.A., with descant)	Eric H. Thiman
Create in Me a Clean Heart*	Richard Yardumian
Two Motets	Jack Ossewaarde
1. O Pray for the Peace of Jerusalem	
2. Preserve Me, O God	
Can You Count the Stars (S.A.B.)	German, arr. Leo Sowerby
Can You Count the Stars (Unison w/descant)	German, arr. Leo Sowerby
Honor to Thee	Emma Lou Diemer
Let Us With a Gladsome Mind	Ronald Arnatt

SERVICE MUSIC

Communion in C major (Revised)	Leo Sowerby
Te Deum in B flat (Unison)	Leo Sowerby
Nicene Creed (in Monotone)	Leo Sowerby

ORGAN MUSIC

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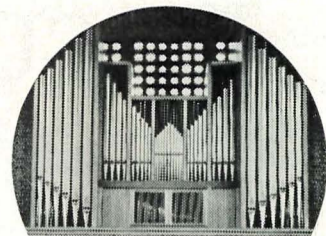
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PENNSYLVANIA EPISCOPAL ORDERS NEW SCHANTZ

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Gallery Installation Planned for 3-
Manual Organ — David Emmel
Is Organist



New Organ Music

New organ music was not in plentiful supply as the deadline for the May issue of THE DIAPASON approached in Holy Week.

A new volume from Harold Flammer, Inc. bears the title For the Service. It contains 15 service pieces including four transcriptions from Bach; most of the others are hymn-preludes. Among composers represented are such familiar contemporary names as W. A. Goldsworthy, Van Denman Thompson, Edward Mead and Lee Hastings Bristol, Jr.

J. Fischer has a set of Seven Tone Poems by Gordon Young in which the prolific Detroit organist tries his hand at a wide variety of styles and devices including several kinds of ostinato. Most of the pieces are service oriented but some have recital possibilities.

William McHarris' Toccata and Hymn (also J. Fischer) may be intended for recital use; it has a big ending. — FC

St. John's Episcopal Church, Huntingdon Valley, Pa. has contracted with the Schantz Organ Company, Orrville, Ohio for a new three-manual organ.

This will be a gallery installation with pipes of the great and pedal functionally displayed. The swell and choir divisions will be housed in chambers designed for maximum projection of tone.

The stoplist is by David Emmel, organist of the church, in collaboration with the Schantz staff. Negotiations were handled by Edgar Mangam, Philadelphia area representative.

GREAT
Quintaton 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Quintaton 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft.
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremolo

CHOIR
Nason Gedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Resultant 32 ft.
Contrabasse 16 ft. 32 pipes
Quintaton 16 ft.
Bourdon 16 ft. 32 pipes
Dulciana 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Quintaton 8 ft.
Viola 8 ft.
Quint 5 1/2 ft. 32 pipes
Super Octave 4 ft. 12 pipes
Quintaton 4 ft.
Fagotto 16 ft.
Octave Quint 2 2/3 ft. 32 pipes
Octavin 2 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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1963 SOUTHWEST REGIONAL CONVENTION

**BIRMINGHAM, ALA. GETS
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VESTAVIA HILLS METHODIST

Large Suburban Church Will Have
Organ Across Head of Chancel;
Contemporary Architecture

The Vestavia Hills Methodist Church, Birmingham, Ala. will shortly have a three-manual Austin organ installed in the new edifice.

This church was organized only about 10 years ago and already has a membership of approximately 1500 and is steadily growing. The present educational and activities buildings have been used for worship and other functions. The new structure will house church, office space, choir and music rooms, etc.

Vestavia is a suburban area, about five miles south of Birmingham.

The new building is of contemporary style, with slate floor, hard walls and hard ceilings, of wood, brick and limestone.

The organ will be ideally placed behind a modern grille work, across the head of the chancel, speaking directly down the full length of the church, the choir seated across the chancel below and in front of the organ.

The new building is completely air-conditioned.

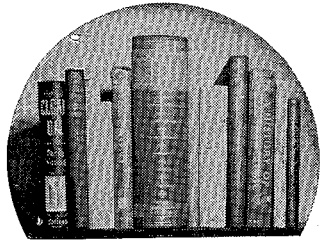
Contract negotiations were carried out by Garvin J. Daniel, Austin's area representative.

GREAT

- Quintaton 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Chimes 25 bells
- Tower Chimes (prepared)

SWELL

- Hohlflöte 8 ft. 68 pipes
- Viola 8 ft. 68 pipes
- Voix Celeste 8 ft. 61 pipes
- Spitz principal 4 ft. 68 pipes
- Rohrflöte 4 ft. 68 pipes



Books

Book I of *Music Reading for Young Singers* by David Conley has reached us from Gamut Company, Lubbock, Tex. The student book, profusely illustrated, has exercise space at the end. There is a teachers manual to accompany this. Church situations where there is enough time for careful class training of children in elementary musicianship will want to study this publication. — FC.

- Flautino 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Fagotto 16 ft. 68 pipes
- Trompette 8 ft. 68 pipes
- Fagotto 8 ft. 12 pipes
- Clairon 4 ft. 68 pipes
- Tremolo

CHOIR

- Nason Flute 8 ft. 68 pipes
- Dolce 8 ft. 68 pipes
- Dolce Celeste 8 ft. 56 pipes
- Prestant 4 ft. 68 pipes
- Koppelflöte 4 ft. 68 pipes
- Oktav 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Krummhorn 8 ft. 68 pipes
- Bombarde 8 ft. 36 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Quintaton 16 ft.
- Gedeckt 16 ft. 12 pipes
- Holzgedackt 16 ft. 12 pipes
- Octave 8 ft. 32 pipes
- Gemshorn 8 ft.
- Gedeckt 8 ft.
- Holzgedackt 8 ft.
- Choral Bass 4 ft. 32 pipes
- Mixture 2 ranks 64 pipes
- Bombarde 16 ft. 32 pipes
- Fagotto 16 ft.
- Bombarde 8 ft. 12 pipes
- Krummhorn 4 ft.

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3 Flachflöte	2	56
4 Mixtur III	2/3	168

— MANUAL II —

5 Gedeckt	8	56
6 Rohrflöte	4	56
7 Prinzipal	2	56
8 Nasat	1 1/3	56

— PEDAL —

9 Quintade	16	32
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- Manual I to Manual II
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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.

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Organ Recitals in Chicago

Perhaps the most notable development in organ recitals in Chicago these recent seasons is the re-establishment of a major weekly Lenten series at Rockefeller Chapel, University of Chicago.

The organ is one of the better examples of Ernest Skinner's style near the end of his major creative period, it can still be exciting in the hands of a sympathetic player. Some of its failings, notably its slow pedal speech, mitigate against cleanness and good co-ordination.

This year's roster of players, in contrast to last year's largely home folks, was composed of guests from outside, each with a particular claim to attention. The players contrasted and balanced well as to styles of playing, and the programs themselves were selected this year with some co-ordination in mind. The gradual growth of the audiences into very gratifying weekly crowds indicates the whole project is producing results and acceptance.

Frederick Swann March 5: Chorale in B minor, Franck; Scherzo-Cats, American Suite, Langlais; Variations on Wondrous Love, Barber; Introduction, Passacaglia and Fugue, Wright; Scène de la Passion, Lesur; Tumult in the Praetorium, Passion Symphony, Maleingreau; Crucifixion, Passion Symphony, Dupré; O Man, Bewail Thy Greivous Sin, Bach.

William Self March 12: Toccata in A major, Purcell; Amen, Hymns of the Church, Tite-louze; The Fifers, Dandrieu; Glory Be to God on High, Once He Came in Blessing and Blessed Jesu, at Thy Word, Bach; Andante, Stamitz; Revelations, Pinkham; Berceuse, Bonnet; Variations, Symphony Gothique, Widor.

Alexander Boggs Ryan March 19: Fugue in E flat, Bach; Basse de Trompette, Marchand; Offertoire sur les Grand Jeux, Marchand; Herzliebster Jesu, Reger; Naiades, Vierne; Chorale in A minor, Franck; Stations of the Cross 3 and 14, and Variations on a Noël, Dupré.

Donald Ingram, March 26: Seven sections, Mass for Parishes, F. Couperin; Fantasie in F minor K 608, Mozart; Canon in B minor, Schumann; Fantasie in A major, Franck; I Call to Thee, Lord Jesus, Walcha; Finale,

FLORIDA SCHOOL SPONSORS MAMMOTH ART FESTIVAL

A fine arts festival March 31 — April 7 at Florida State University, Tallahassee, covered all the arts. In the special field of interest of this magazine was the gala performance of Pablo Casals' oratorio, The Manger, using the university's ample choral and orchestral resources and important guest soloists under the composer's own direction. Sponsored by Governor and Mrs. Farris Bryant in Westcott Auditorium April 1, it attracted distinguished guests from many areas.

A choral music concert April 2 in Opperman Music Hall featured the women's glee club of the university directed by Betty Jane Grimm.

Other events featured the theater, the dance, opera, the orchestra and various exhibits of the plastic arts.

Symphony 1, Vierne.

Michael Schneider April 2: Fantasie and Fugue in G minor, Trio Sonata 4 and Prelude and Fugue in D major, Bach; Sonata 2 in D minor, Reger.

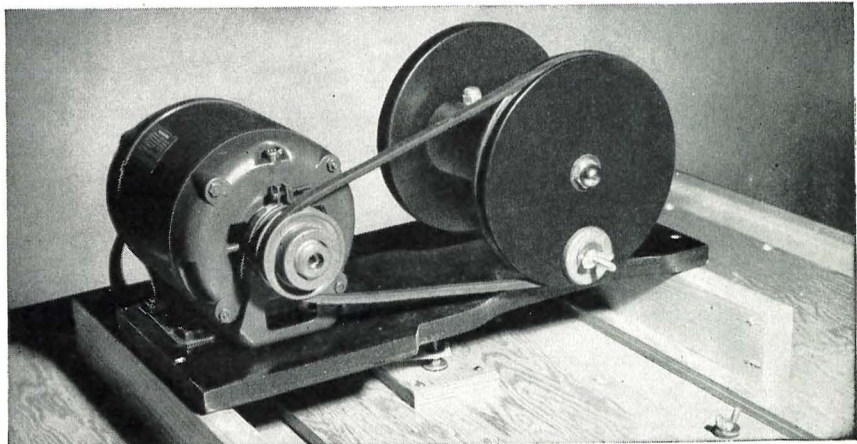
Walter Blodgett April 9: Prelude and Fugue in C major, Bach; Tierce en taille, Grigny; Toccata, Oedipus at Thebes, Mereaux; Récit tendre pour le Nazard, Corrette; La Béatitude, Piroye; Saetas, Torres; Ut queant laxis, Bingham; Fantasie in A major and Pièce Héroïque, Franck.

Two other notable visitors to Chicago were Donald McDonald March 16 on the Schantz at Wheaton, Ill. College: lege:

Voluntary in D major, Stanley; What God Does Is Well Done, Kellner; Toccata, Adagio and Fugue, Bach; Suite, Duruflé; Roulade, Bingham; Very Slowly, Sonatina, and Fast and Sinister, Symphony, Sowerby. and Leonard Raver playing the official dedicatory recital March 17 on the Aeolian-Skinner at the First Presbyterian Church, La Grange (front page, January 1963 issue):

Fugue a la Gigue, Buxtehude; Prelude and Fugue in E minor, Bruhns; Benedictus, Couperin; Voluntary 6, opus 5, Stanley; Fantasie and Fugue in G minor, Bach; Sonata, Persichetti; Cantilena, Binkerd; Rhythmic Trumpet, Bingham; Litanies, Alain.

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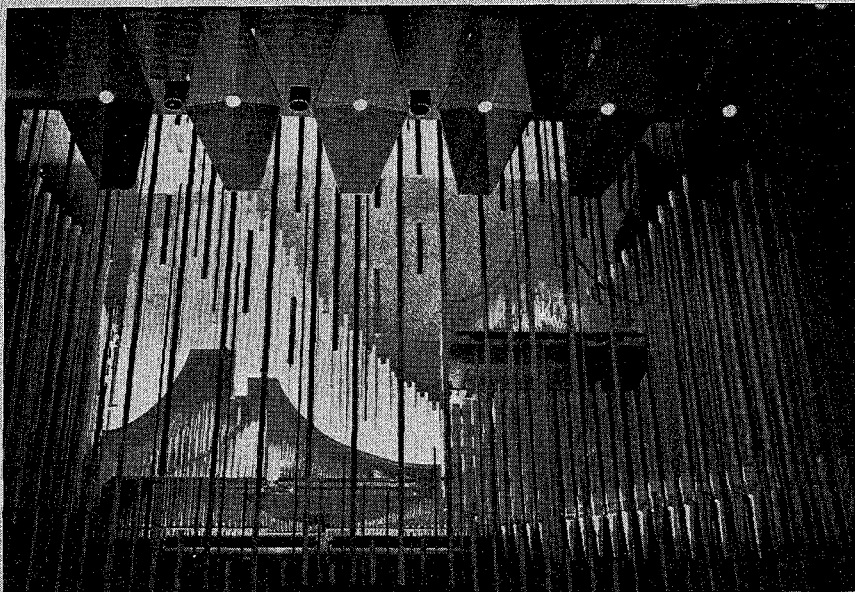
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Organ Composition Contest

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.

Works in the larger forms such as sonatas, suites, etc., will not be considered, since the aim of this contest is to find a composition that combines musical excellence with practical length and usefulness.

If in the opinion of the judges the desired standard is not reached, the award may be withheld.

The board of judges will be: Dr. Herman Berlinski, chairman; Dr. Van Denman Thompson, FAGO, and Dr. Heinrich Fleischer, FAGO.

The winning piece 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 (together with return postage) must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N.Y., not later than Jan. 1, 1964.

Bridgeport

The Bridgeport, Conn. Chapter met March 19 at the First Church of Christ, Congregational, Fairfield, with John Alves host. Jean Ludman, pupil of Nadia Boulanger, president of New Jersey Chapter National Association Teachers of Singing was heard in lecture-recital on Henry Purcell, the Man and His Music. Also featured on the program were guest artists on flutes, cello and harpsichord. There also was a display of organ and vocal music for general use, as well as an exhibit of Purcell's compositions and literature about him.

CAROLE FANSLAW

New Haven

The New Haven, Conn. Chapter held a members' recital at St. John's Episcopal Church on the Green, North Haven, March 10. Recitalists were William Booker, Peter Clarke, Egbert Ennulat, Gordon Ramsey and David Weinland. The program appears in the recital section. A reception and board meeting followed.

LAWRENCE J. LANDINO

Regional Conventions

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.

Merrimack Valley

The Merrimack Valley Chapter met Feb. 26 at the Transfiguration Greek Church, Lowell, Mass. The Rev. John Sarantos was host and demonstrated Greek Orthodox liturgy and music. Various parts of the service of worship were explained and the music was demonstrated by the choir directed by Vito Selvaggio. Cantor George Manos was accompanied by Helen Georges. The interior of the newly constructed church and the symbolic meaning of several items used in the service were explained by Father Sarantos. Refreshments were served.

The chapter met March 12 at the South Church, Andover, Mass. Keith Gould, organist and director, was host. The new organ installed by the Andover Organ Co. was demonstrated by John Ogasapian and Ivar Sjostrom. A short talk by Robert Reich, Andover Organ Co. preceded the program. Following this an illustrated lecture on the organs and churches of Europe was given by Mr. Reich. Refreshments were served by Mrs. Gould.

MRS. RICHARD E. HUBLEY

Vermont

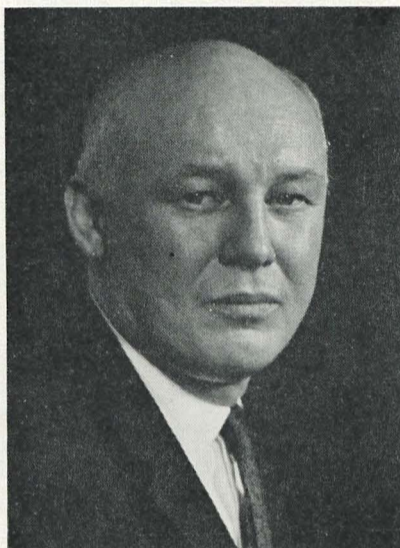
The Vermont Chapter met March 17 at St. Michael's College, Winooski Park. William Tortolano talked on Gregorian chant with demonstrations by a group of Edmundite seminarians. After a steak dinner at the college cafeteria members drove to neighboring Burlington for a recital at the Ira Allen Chapel of the University of Vermont. Organ numbers were played by Donna Knapp, Don E. Kerr and John D'Arthenay. Organ and piano duets were played by Nola Marberger and Norma H. Aughter of the UVM staff. Francis Weinrich arranged the meeting.

ERROL C. SLACK

Monadnock

The Monadnock Chapter met March 24 at the Trinity Episcopal Church, Claremont, N.H. There was no formal business meeting. The program was a choral workshop by Dr. Luella Wilson Ball. Anthems were sung and a recording of E. Power Biggs on different European organs was played.

YVONNE BONNEAU



Edgar Hilliar will be one of the featured recitalists at the South New England regional convention June 23-26 at Hartford, Conn. He will be heard on the four-manual Aeolian-Skinner in the Asylum Hill Congregational Church described in the November 1958 issue.

Another favorite name on the convention roster is Dr. Charles Peaker, noted Toronto organist, editor, writer, scholar and wit, who will give the main address at the convention banquet at the Statler-Hilton Hotel.

Hartford

The Hartford, Conn. Chapter met March 12 at St. James' Episcopal Church, West Hartford, for a console party where members had an opportunity to inspect and try the new Austin organ recently dedicated. John Holtz and host organist John Doney played a short program to demonstrate the organ. Refreshments were served in the Parish room.

JOHN DONEY

Brockton

The Brockton Chapter was entertained for its March 25 meeting at the home of Mrs. Harry Grant in Bridgewater, Mass. Dean William Moss presided. The Seven Last Words of Christ, Dubois, was played on stereo as the program for the evening. Refreshments were served by the hostess assisted by Anne Chappell and Hester Crowther.

HELENA MOONEY

Nineteen Junior Choirs Sing in Vermont Festival

The Hartford Memorial School, White River Junction, was for the fourth successive year the scene of a performance by approximately 330 children March 10 in the annual junior choir festival sponsored by the Northeast District of the Vermont Chapter. A good-sized audience was present to hear the program.

Mildred Whitcomb, White River Junction, was choir director for the festival and Mildred Wright accompanist. Thomas Stickney, Fairlee, student of Katrina Munn, played Andante Tranquillo, Sonata 3, Mendelssohn, for the prelude, and Aria, Peeters, for the offertory. Robert Eaton, North Thetford, student of Fred Metcalf, played Short Prelude and Fugue in B flat, Bach, for the postlude. Both boys are high school students.

Junior choirs from 19 area churches participated.

KATRINA J. MUNN

New Hampshire

The annual young organists' recital sponsored by the New Hampshire Chapter was held March 24 at the First Baptist Church in Exeter, assisted by the choir of the host church under the direction of Irving D. Bartley, FAGO, with Mrs. Paul R. Jones as soloist. Five of the recitalists are students of Dr. Bartley at the University of New Hampshire; Virginia Jamanis is a student of Trevor M. Rea. The program included Elevation, Guilment and Allein Gott, Armstorff — Sarah Hodgins; Andante con moto, Böely — Virginia Jamanis; Short Prelude and Fugue in G, Bach — Virginia Hall; Larghetto, Viola Concerto, Handel and Prelude and Fugue in G minor, Bach — Doris Mellett; Prelude in C minor, Adagio, Sonata 1, Mendelssohn and Miniature, Peeters — Cynthia Robertson; Allegro Vivace, Symphony 1, Vierne and Prelude and Fugue in G, Bach — Carolyn Leland; Sanctus and Benedictus, Gounod — choir with Mrs. Jones, soloist. Following the program refreshments were served by Neta Williams and Mrs. Bartley.

DOROTHY J. FRENCH

Portland

The Portland, Maine, Chapter met March 25 at the Peoples Methodist Church, South Portland. Malcolm Cass, host organist, read an interesting and informative paper entitled Tocata, Canzone and Fugue after which he played the program on the three-manual Reuter which appears in the recital pages.

RUTH K. MORTON



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Mrs. Lucille T. Masson

More News of Rochester Regional

The Southeast Minnesota Chapter has made several additions to its plans for the Midwestern regional convention June 17 - 19 in Rochester, Minn.

Donald Aird, University of Minnesota, will head a session June 19 on Choral Techniques and Procedures.

Through the Centuries is the title of a historical presentation on Catholic music by Father Francis Brunner, St. Alphonsus Church, Chicago.

Marilyn Mason will play a recital Tuesday evening and conduct a master class the next morning.

Pre-registration activities Sunday will include a Mayo Clinic carillon recital and a concert by the Rochester Park Band.

EARL A. SCHWERMAN, JR.

Arrowhead

The Arrowhead Chapter met March 18 at St. Paul's Episcopal Church, Duluth, Minn. Following a short business meeting three members played: Come, Saviour of the Gentiles, Bach; Verbum Supernum, Peeters; Two Elevations, Benoit; Open Now the Gates of Beauty, Manz — Lucille Tengquist. Prelude in D minor, Bach; Psalm 19, Marcello — Lucille Anderson. Miserere, Bach; Kyrie, Karg-Elert — Carol Kunkel. William Schoppenhorst spoke on registration and demonstrated the possibilities of working with limited organs, suggesting that the organist should adjust to the organ, no matter how limited.

ISABELLE B. JOHNSON

Buena Vista

The Buena Vista Chapter held its Feb. 10 meeting at the Trinity Lutheran Church, Alta, Iowa. Jack Schrieber played Ach Gott, vom Himmel sich darein, Pachelbel, as a prelude. Dean Frances Heusinkveld and Hilvie Johnson played from the Liturgical Year by Bach. Easter music, solos and anthems, were directed by Lee McGinnis. A social hour followed at the McGinnis home.

The March 24 meeting was held at Our Savior's Lutheran Church, Albert City. Hilvie Johnson played a Hindemith sonata for the prelude. The handbell choir from Our Savior's Church under the direction of Mrs. Wayne Sievers played. Mrs. Maynard Johnson gave a talk about bells and participated in playing. Dean Heusinkveld accompanied Becky Bell as she played the flute. Refreshments were served at the close of the meeting.

MARIE MCGINNIS

Clinton

The Clinton, Iowa Chapter met March 10 at St. Luke's Episcopal Church, Dixon, Ill. Margaret Litwiler played a short program on the large organ built by a member, H. A. Howell. An informal report was given by Mrs. Alvin Nelson and Mrs. Paul Burgdorf on the church musicians workshop at Iowa State University, Ames. A business meeting presided over by Dean Nelson and refreshments concluded the afternoon's activities.

MRS. PAUL BURGDFORF

Dubuque

The Dubuque Chapter met Feb. 24 at St. Luke's Methodist Church. Doris McCaffrey, David Nelson, Helen Stuber, William Collings and Ann Staniski participated in the program. A reception followed.

The March 31 meeting was a recital by Ann Staniski at the First Congregational Church. The program appears in the recital section. Refreshments were served.

WILLIAM N. COLLINGS



The organizational meeting of the new Central Louisiana Chapter was held March 11 in the faculty dining room of Louisiana College, Pineville, La. Following a tasty dinner planned by Mattie Lee Pate, Dean Mason Campbell welcomed members and guests. State Chairman Norman Z. Fisher was the speaker for the event, discussing the history of the Guild, its aims, its examinations and its program for students. He outlined the activities of his home North Louisiana Chapter at Shreveport and invited members of the new chapter to attend the regional convention June 10-13.

Southeastern Minnesota

The Southeastern Minnesota Chapter held its March 2 meeting in the choir loft of Redeemer Lutheran Church, Rochester, with sub-dean Earl Schwerman in charge. The program consisted of the reading of several Lenten anthems under the direction of Earl Schwerman and Harold Sweitzer and the playing of music appropriate to Lent by the same men.

The chapter held its Feb. 12 meeting at the First Methodist Church, Rochester, with Harold Sweitzer as host. The program, Proper and Improper Hymn Playing, was in charge of Dean Frederic Nitschke. He used the hymn O God Our Help in Ages Past as an example, playing it with thirteen errors. Then followed a discussion regarding these errors and the correct way to play a hymn. Plans for the regional convention were discussed at the business meeting.

CARLYNN E. YUST

Lincoln

The Lincoln, Neb. Chapter met at Bishop's Cafeteria March 11 for dinner and a business meeting. The program of the evening was heard at the Trinity Methodist Church. Trio Sonata 2, Opus 3, Corelli; Sonatas 5 and 1, Mozart — Larry Maupin and Barbara Cook, violins, Carol Lawson, cello, Ernest Bedell, organ. Christmas Sinfonias, Heinnicken and Valentini — Ruth Stanton, Carole Shelley, flutes; Ernest Bedell, organ. Four Moravian Songs for soprano, string quartet and organ, Dencke, Herbst, Antes — Mary Louise Holding, soprano. Duets for piano and organ, Guilmant, Demarest — Margaret McGregor, piano; Charles Tritt, organ.

For the April 1 meeting the chapter went to Union College as guests of the Union College GSG for a recital by Ernest Bedell. His program is in the recital section.

MRS. DALE UNDERWOOD

St. Louis

The regular meeting of the St. Louis Chapter was held March 25 at the Third Baptist Church with Katherine Carmichael as hostess. Following the social hour, dinner was served and a brief business meeting was presided over by Dean Fern Kelly. The program was a workshop by Dr. Thomas Matthews, Tulsa, Okla., a section of which was devoted to conducting from the console, and another to an enlightening and refreshing lesson on chanting.

GROVER C. FARRIS

Waterloo

The Feb. 3 meeting of the Waterloo, Iowa, Chapter was held in the Nazareth Lutheran Church, Cedar Falls, Iowa. The meeting was the annual guest night honoring pastors and choir directors. A covered dish dinner was held and then a tour of the church was conducted by the Rev. Larsen and Karl Holvik. Following the tour a panel discussion was held with Pastor-Organist Co-operation as the discussion topic. Panel members consisted of a pastor, a church organist and a moderator.

The chapter held its March 10 meeting at the First Presbyterian Church. A discussion of choir music was led by Charles Matheson, State College of Iowa. A discussion on types of meetings in the future was also held.

MRS. CHARLES MUELLER

Ozark

Repertoire for church service playing was the program theme for the March 10 meeting of the Ozark Chapter in the studio of Ermina Clinton, Carthage, Mo. Members took music from their own libraries for other members to see and an open discussion of some of the music followed. Plans were made for the clergy-organist banquet April 23 in the First Methodist Church, Carl Junction, Mo. and for the election of officers at the May meeting.

RUTH THOMAS

Fort Smith

The April 1 meeting of the Fort Smith, Ark. Chapter was held at the First Presbyterian Church with Mrs. Charles W. McDonald, organist of the host church, in charge of the program. Compositions suitable for church services were used, each organist playing a favorite number after giving a brief background picture of the selection as to type and suitability. Maetta Jacobs played Prelude, Van Hulse; the Rev. James Johnson played Lore's Prayer; Mrs. McDonald, Largo, Bargiel; Alice Louise Davies, Fantasie, Pachelbel; Mrs. C. H. Miller, Prelude in G major, Bach; Dr. Hattie May Butterfield, Fanfare, Jackson and Prelude, Titcomb. The musical program was followed by a social hour in the church parlor.

ALICE LOUISE DAVIES

Kansas City

The monthly dinner meeting of the Kansas City Chapter was held March 18 at the First Baptist Church. At the executive committee meeting preceding it was voted that Bertha Jagger, 91 years old, long-time member of the chapter and more than 40 years an organist, be made an honorary member of the chapter. At the dinner a quartet of young men from Paseo High School, with guitar and banjo, sang a group of folk songs. Dr. Otis Mumaw, chairman of the nominating committee, read the list of proposed new officers. Notes from members who have recuperated from illnesses were read by Dean Jesse Ehlers. Data about Guild exams was presented by Ed Crum, chairman of the examination group. Following the dinner members heard a recital by the Guild Student Group with numbers for organ and instruments. Students participating were from the studios of Zena Kearney, William Graham, Carlene Neihart, Jack Ralston, Dorothy Higgins, Olga Wiens and Edna Scotten Billings. Pauling Wolfe is chairman for the student group and Luther Crocker is filling out the unexpired term of the late Dr. Robert D. W. Adams as chairman of general programs for chapter meetings.

VIOLETTE HEMBLING WILLIAMS

Omaha

The Omaha, Neb. Chapter met March 26 at the Lutheran Church of Our Redeemer. After a business meeting the Hammond electronic was demonstrated by Vesta Dobson, dean, Mrs. W. Chatfield and Arlon Anderson. Available music was also on display. Dean Dobson and her mother served refreshments.

RUTH GIGER

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News of the American Guild of Organists—Continued

Regional at Shreveport Summarizes Program

Seven well-known organists will play recitals at the June 10-13 Southwest regional convention hosted by the North Louisiana Chapter in Shreveport.

Robert Noehren will also conduct an organ workshop in conjunction with the four-day program. The choral workshop and a choral concert will be conducted by Roger Wagner, founder and director of the Roger Wagner Chorale.

Other recitalists will be: Frederick Swann; Dorothy Addy, Wichita, Kans.; Thomas Matthews, Tulsa, Okla.; Wilma Jensen, Oklahoma City U.; Jerald Hamilton, U of Texas, and Robert Anderson, Southern Methodist U, Dallas.

Other features of the convention will be a student playing contest, a visit to Hodge Gardens, 90 miles from Shreveport, and a lakeside concert by the Centenary College Choir directed by Dr. A. C. Voran.

Dean Ronald E. Dean anticipates a large attendance for the interesting program and many special events. Mrs. Hugh Hansen is general chairman and may be written at 908 Rutherford St., Shreveport for further information.

MARGARET McDONALD

Tulsa

The Tulsa, Okla. Chapter met April 2 for a dinner meeting at the Trinity Episcopal Church. Following a short business meeting members heard a recital by Dr. Thomas Matthews assisted by members of the Tulsa Philharmonic Orchestra. The program appears in the recital section.

MRS. JAMES BOLES

Baton Rouge

The Baton Rouge, La. Chapter and the Catholic Young Adults Club were joint sponsors March 18 of a program of religious music at the Sacred Heart of Jesus Church. Guest organist was Kathleen Armstrong Thomerson and the director Hayden Blanchard. Two trumpets joined the St. Thomas More men's choir and the Sacred Heart boys' choir in music of Victoria, LeBegue, Woollen, Krebs, Bach, Reger and Langlais.

Texarkana

The Texarkana Chapter met for its March meeting at the First Presbyterian Church. Mrs. William Hibbits, dean, was in charge of the program. Paula Dickey, Mrs. Hibbits and Robert Hitt played music appropriate for the Easter season. David Ogle, chairman, Mary Agnes Graves and Irene Pelley were named for a nominating committee. The current Patron's Drive was discussed.

The February meeting, postponed until March 2, was held in the First Baptist Church, Wayne Smiley played a program of organ music.

DOROTHY ELDER

Waco

Members of the Waco, Tex. Chapter met for a dinner meeting March 19 preceding the all-Bach recital at St. Alban's Church by Paul Lindsley Thomas, Dallas. The program was part of the annual Bach festival sponsored by the Waco Music Teachers Association. A special guest at the recital was the Very Rev. Charles A. Higgins, dean of Trinity Cathedral, Little Rock, Ark., a charter member of the Waco Chapter whose enthusiasm for organs led to the installation of the 30-rank Reuter in 1954.

LENORE SHULTZ

Central Arizona

The Central Arizona Chapter met March 18 at the First Methodist Church, Mesa. After a dinner and social hour a rummage sale of old music brought by members was on display. The program consisted of a panel discussion under the general theme of How to Keep Up. Dr. Robert Lamm spoke on Better Requisites for Church Musicianship; Harry Hunt discussed aids to be found in books and periodicals; Grace Weller reviewed her experiences within a Sabbatical year in Vienna; Ruth Bauerbach spoke on her experiences in attending church music conferences and Sue Lombardi discussed the preparation and procedure involved in taking Guild examinations.

MARVIN ANDERSON

Amarillo

The Amarillo, Tex. Chapter sponsored a hymn and anthem festival March 17 at the First Presbyterian Church. Choirs of eight churches participated, along with strings, brass and an oboe. The choirs sang separately and combined for several numbers. Directors included Lynn Whitten, Lydia Grey, C. E. McMeans, Mary Hicks, Elsa Porter, George Ratliff and Vandalia Burgy. Accompanists were Carol Lynn, Mary Ruth McCulley and Bennette Rhoades.

Houston

On Feb. 25 the Houston Chapter heard and saw the illustrated lecture of Noma Jebe on Glimpses of our Heritage in Worship. The meeting, held at the First Methodist Church, was the occasion for entertaining the respective clergy of the members and Mrs. Jebe's lecture provided information of interest to both groups.

Jerald Hamilton, University of Texas, played a recital March 15 on the Aeolina-Skinner organ at the First Presbyterian Church. His program appears in the recital section. A reception honoring the artist concluded the evening.

HELEN FREDERKING

Fort Worth

The Fort Worth, Tex. Chapter met at the First Christian Church March 11 with Dr. Otto Grunow, dean, presiding. The sermon, With a Voice of Singing, was given by the Rev. N. Quentin Grey. Stanley Shepelwich was at the organ and directed the choir in Praise the Lord, Franck; Thee We Adore, Candlyn; and the cantata Hear My Prayer, Mendelssohn.

FRANCES SCHUESSLER

Spokane

The Spokane, Wash., Chapter sponsored Virgil Fox in recital at the Manito Presbyterian Church Feb 15. The church was filled to capacity for the Guild's major presentation of the year. The following day Mr. Fox conducted a master class at the home of Dean Dan Gorman. Both the concert and the class were enthusiastically received.

C. Griffith Bratt, Boise, Idaho Junior College, played the monthly recital of the chapter March 25 at the Gorman home. Selections were Purcell, Bach, Widor and Boellmann and his own Fantasie on A Mighty Fortress. An improvisation theme submitted by the audience closed the recital. A reception followed.

The chapter sponsored a program of organ music with brass and percussion April 7 at St. John's Cathedral. Dr. Melvin West, Walla Walla College, was organist. H. Lloyd Leno directed the brass and percussion students of the college.

FLORENCE THOMPSON

Portland

The Portland, Ore. Chapter held its March 8 meeting at Linfield College, McMinnville. Dinner was served in the college cafeteria followed by the business meeting conducted by Dean Donald R. McPherson. Florence Kinney, assistant professor of music at Linfield College, played a recital in the college chapel consisting of Durufle, Schumann and Vierne.

BETTE ASHTON

CANTATAS FOR BOISE MEET

Dr. Richard Skyrn, program chairman for the Northwest regional June 11-13 in Boise, Idaho, lists Charles Walton, University of Idaho, as soloist for Bach Cantata 70 sung by local choir members and conducted by Dr. George Lynn. Solo Cantata 180, Meine Seele ruhm and preiset, will be given as well as Norman Dello Joio's The Mystic Trumpeter for chorus, soloists and with James Henry on French horn.

The program will conclude the day at the College of Idaho; the concert scene is the Jewitt chapel-auditorium, Caldwell.

BERNICE BRUSEN

Salem

The monthly meeting of the Salem, Ore. Chapter was held March 5 at the Morning-side Methodist Church. Mrs. Charles Heiden and Father David Nicholson shared the program. Mrs. Heiden played early church music. Father Nicholson gave an interesting lecture on the Gregorian Chant. A reception followed the evening's program.

The chapter met April 2 at the First Methodist Church. Members and guests heard Alice Rose Jones and Mae Dudley play on the Aeolian-Skinner organ. Afterwards the program planning committee gave an outline of next season's meetings. The evening's entertainment concluded with a reception.

HAZEL GLAZIER

Tacoma

The Tacoma, Wash. Chapter met March 7 at the McKee organ-piano center where Mrs. McKee demonstrated several of her instruments. Mrs. Lloyd Buchanan played a group of numbers on the Rogers.

The new Emmanuel Lutheran Church was visited April 7 and the newly installed Wicks organ was heard. Dr. D. A. Eagleson and Charles Adams played a group of numbers. Orpha Moser announced nominations for officers for the coming year. A social hour followed.

DOROTHY H. ADAMS

Wyoming

The Wyoming Chapter sponsored Claire Coci March 10 in a recital at the First Presbyterian Church, Casper. Her program appears in the recital section. The enthusiastic applause of the large audience earned three encores.

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L	E	O	Klaus Kratzenstein
S	S	P	Benjamin Lehn
		S	Robert Lodine
		S	Kent McDonald
★	★	★	Haydn Morgan
I	S	A	August Maekelberghe
N	T	S	Alvira Neidlinger
S	I	S	Henry Overley
P	M	O	Oswald Ragatz
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Cochereau Recital, Class at San Jose Regional

The Far Western regional convention, San Jose, Cal. Chapter host, will close with true French finesse. Pierre Cochereau, Cathedral of Notre Dame, Paris, will play a morning recital at the First Immanuel Lutheran Church, San Jose, followed by an afternoon organ master class June 28. His participation will top off a lively week of inspirational and educational activities.

Alex Gould, Fremont Presbyterian Church, Sacramento, will lecture on youth choirs and their importance in the church. Author of a series of articles on the subject of the Boy Choir for the Choral Conductor's Guild, he is presently working on his doctorate at USC.

The weather should be fair and warm with cool evenings; the apricot crop will be ripe. The host chapter guarantees all delegates the best regional ever.

SHIRLEY KIRSCH

Stanislaus

The seventh annual children's choir festival sponsored by the Stanislaus Chapter was held March 17 at the First Methodist Church, Modesto, Cal. Seventeen choirs from churches of eight denominations totalling 350 children sang individual numbers as well as three for massed choir directed by Elaine Tomlinson. Directors were: Mrs. Frank Hart, Elsie Combs, Mrs. Thomas Yonker, Mrs. Tomlinson, Mrs. W. A. Pankey, Mrs. Robert Segerhammer, Mrs. Gayle Troedson, Mrs. Wesley Hall, Mrs. Paul Bert, Mrs. William Garman, Mrs. Harold Miller, Mrs. Elton Phillips, Mary Brake, Mrs. Harold Prickett and Mrs. W. G. Fimley. Accompanists were: Gretchen DeSeelhorst, Dorothy Johnson, Lillian Spielman, Sally Gould, Mrs. Dwight Langhoff, Mrs. Terry Roberts, Kathy Mould, Gail Anderson, Dennis Clark, Meinert Toberer, Marilyn Dunscomb, Harry Bakker and Jane Crane.

MRS. WILLIAM R. LUNDGREN

15 REGIONAL CONVENTIONS
Summer of 1963
Attend Several!

LONG BEACH CONCERT

The Long Beach, Cal. Chapter had a March 5 meeting at the First Baptist Church. After dinner a short business meeting was conducted by Dean Marcia Hannah. Dr. Robert Walker showed colored slides of his trip to Israel last summer with narration.

Later the group heard the Occidental College Glee Club, Dr. James McKelvey conductor, sing a program by Berger, Lasso, Schuetz, Bach, Stravinsky, Mecham, Cherubini, Vaughan Williams, Langlais and Britten. There was fine blending of voices and great variety.

MABEL PERSONS

La Jolla

The March 7 meeting of the La Jolla Chapter was held at St. Andrew's-by-the-Sea Episcopal Church, Solana Beach. Dr. Edward M. Little, physicist, Navy Electronics Lab and committee member for the National Committee on Acoustics lectured in some detail on architectural acoustics, soundproofing and organ classifications.

March 30 a workshop sponsored by the chapter on the Army and Navy Academy Campus in Carlsbad was held. William J. Jones, University of Redlands, led a session on adult choirs, Dr. James Vail, USC, conducted a session on console conducting and Arthur Leslie Jacobs led a session on children's choirs.

LAVONNE C. BURSVOLD

San Francisco

The Feb. 18 meeting of the San Francisco Chapter was held at St. John's Episcopal Church, Ross, Cal. A joint recital was presented by Wilbur F. Russell and Alexander C. Post. Their programs are in the recital section.

The March 25 meeting was a joint recital presented by Jo Ann Ott McKay and Eugene H. Clark. Their programs are in the recital section. Mrs. McKay played the new nine-rank Schlicker at the Church Divinity School of the Pacific, Berkeley, Cal. Mr. Clark played the new fifteen-rank McManis at the Thousand Oaks Baptist Church, Berkeley.

JO ANN ORT MCKAY

Hawaii

The Hawaii Chapter met April 8 at Kawai-ahao Church, Honolulu. An outstanding program was presented by Charles Brennan, organist of the church, assisted by the church choir.

JEANNETTE J. TILLMAN

Contra Costa

Members of the Contra Costa Chapter and guests met March 18 at the First Presbyterian Church, Concord, Cal. to hear Kenneth Mansfield in brief survey of contemporary organ music. Mr. Mansfield illustrated his lecture with many instructive and entertaining examples of music which ranged in style from Bach's period to selections in a contemporary manner. A short bibliography was distributed as an aid to those who might wish to add more music of current composers to their repertoire.

THOMAS C. WALTERS

Alexandria

The March 11 meeting of the Alexandria Chapter was held at the First Baptist Church of Clarendon in Arlington, Va. Dr. Emma Lou Diemer discussed contemporary choral music and introduced some of her own compositions which were sung by the Wakefield High School chorus. This was followed by an organ presentation of German, French, English and American music on the recently completed Austin organ by sub-dean Dana Brown, ChM.

April 1 the Alexandria Chapter held its annual joint meeting with the District of Columbia and Montgomery County Chapters at the National City Christian Church, Washington, D. C. Dr. Leo Sowerby, director of the college of Church Musicians at the Washington Cathedral, conducted and accompanied a choral workshop of his own compositions.

BARBARA HANSON

Monongahela

The Monongahela Chapter met Feb. 18 in the First Presbyterian Church, Fairmont, W. Va. Dr. Leo Horoczek, West Virginia University, spoke about acoustics in relation to organ design. He reviewed Leo Beranek's book on acoustics and discussed the Lincoln Center organ installation. Dr. Horoczek also played three Bach Chorales for horn and organ with Dr. Clyde English at the organ. The evening concluded with a reading of Dupré's Quartet for organ and strings. The chapter held its next meeting March 25 in the same church hearing a program by four organ students. Janet Little, a student at Fairmont State College, played Little Prelude and Fugue in A minor, Bach, and Chorale, Alec Rowley. Charles Walters played a Hindemith organ sonata, David Vogeding played Liszt's Prelude and Fugue on B-A-C-H and Robert Ellis played Cortege and Litanie, Dupre, and Bach's Pas-sacaglia and Fugue. Mr. Walters, Mr. Vogeding and Mr. Ellis are students of Dr. English at West Virginia University.

MARTHA MANNING

Wheeling

The Wheeling, W. Va. Chapter sponsored Wilbur Held, SMD, FAGO, Ohio State University, in a Feb. 19 recital and lecture of AGO test pieces.

Helen Hadsell, Martins Ferry, gave a demonstration of the new two-manual Möller in St. John's Lutheran Church for the March 19 program. Her numbers are listed in the recital section. Following the program members were invited to the home of the dean, Mrs. J. Herbert Stitt, for a short business meeting and social hour.

The chapter sponsored Wilma Jensen April 30 at the West Library State College.

The chapter held a dinner of recognition March 30 for four members who passed the tests for the service-playing certificate, said to have been the first granted in the Ohio-West Virginia area.

MRS. RAYMOND WAIDE

Danville

The Danville, Va. Chapter held its regular monthly dinner meeting March 25 at the Main Street Methodist Church. The Rev. James Stirewalt spoke on Problems of Worship and the Relationship of the Church Musician and the Minister, emphasizing the importance of complete understanding and close personal co-operation, adjusting of differences, mutual respect, harmony in sermons and music, and planning well in advance. He suggested that in many instances a contract for the church musician would clear misunderstandings between the pastor, congregation and music director. Dean Robert Shaver conducted a brief business meeting following the program.

CHRISTINE HICKS

Richmond

The Richmond, Va. Chapter held its March 10 meeting at the Reville Methodist Church. The program was A Festival of English Church Music directed by Jack M. Jarrett, University of Richmond, with John B. Haney, organist. Choirs from churches participated. Organ numbers included Voluntary, Boyce and Flute Solo, Arne. Choral numbers by Purcell, Tallis, Gibbons, Byrd, Wesley, Elgar, Howell, Vaughan Williams and Ireland were heard.

REGINALD E. SLAUGHTER

Kanawha

The Kanawha Chapter sponsored Dr. Clyde English, AAGO, March 25 in a recital at St. Mark's Methodist Church. His program appears in the recital section. A reception followed in the fellowship hall.

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News of the American Guild of Organists—Continued

Baltimore Tells All

As at its midwinter conclave in 1961, the Chesapeake Chapter's regional convention May 26 - 29 in Baltimore gets under way before it starts. A May 26 recital by Robert Baker at the Towson Methodist Church and a concert by the Handel Choir directed by James Winship Lewis are listed as pre-convention.

Various players from the region are to be heard. Helen Howell Williams will represent the Lynchburg, Va. Chapter as she plays the three-manual Möller at Christ Lutheran; Bruce Eicher will stand for the host chapter in his recital on the four-manual Möller at the Cathedral of Mary Our Queen; James Spencer Hammond, Patapsco Chapter, will play at the Douglas Memorial Community Church.

John Weaver, whose home is Baltimore, will play the Ernest Skinner at the Brown Memorial Church. The District of Columbia Chapter will be represented by Laurence Schreiber on the three-manual Austin in the First Presbyterian Church.

The student competition will take place Sunday (pre-convention?) and its winner will play a recital Monday.

Among services and choral programs are a vespers directed by Father James M. Burns at St. Mary's Seminary Monday; evensong at Church of the Redeemer Monday with Arthur Rhea organist and choir director; a concert by the boys choir of the Immaculate Heart of Mary, Norman Sydnor director, Tuesday at the Towson Methodist Church; the boys choir of St. Paul's Episcopal Church conducted by Donald McDorman at the Walters Art Gallery and the Cathedral Concert Choir directed by Robert Twynham singing the Stravinsky Symphony of Psalms and the Mozart Mass in C minor with organ and orchestra Wednesday.

Speakers include Kathryn Hill Rawls, regional chairman; Dr. Leo Sowerby; Frank H. Jones, Peabody Institute Library, and Dr. Charles Kent, acting director of Peabody, in a lecture-demonstration on Electronic Music. Gertrude Neidlinger, concert comedienne, will entertain at the convention luncheon hosted by the M. P. Möller company.

Baltimore offers too many historic and scenic spots to list here. Ask those present in 1961 about these and about Baltimore's sea food.

ERNESTINE L. SCHAMBERGER

Delaware

The Delaware Chapter attended a special Lenten Service March 24 at St. Anthony Church. Prelude: In Death's Strong Grasp the Saviour Lay, Bach, and Parce Domine, Gregorian. Miracle Play: Holy, Holy, Holy, Montani; Hosanna, Missa, Rossini; O God of Loveliness, Traditional; O Lord I Am Not Worthy, Montani; O Esca Viatorum, Isaac; Jesus Ever Loving Savior, Schubert; Crucifige Eum, Dubois. Via Crucis; Stabat Mater, Melody 1661; Ecce Lignum Crucis, Vatican Graduale; Vexille Regis Prodeum, Melody 1699; Ava Maria, Arcadelt; Jesu Rex Admirabilis, Palestrina; O, Sacred Head Surrounded, Bach; Uno hora non potuisti vigilare, Haydn; O Come and Mourn With Me Awhile and Jesu Salvator Mundi, Montani; Crucifige Eum, Dubois; In Manus Tuas, Vatican Antiphonale; Tristis est anima mea, Haydn; Adoramus tu Christe, Dubois. Blessing: Tenebrae factae sunt, Haydn; When day's shadows lengthen, Traditional. More than 100 in the cast did not include the choir directed by Angela Curran Ryan, and the church organist Matilda Samluk. A reception for members and friends was held.

CAROLYN CONLY CANN

Philadelphia

The Philadelphia Chapter met March 10 at Girard College for dinner, a choral concert and an organ recital. The college choir of 125 voices of boys, ages 8 to 17, under the direction of Anthony Falatico, sang an excellent program in the chapel. Joseph Foca was bass soloist and Juliet Stacks accompanist. The choral program included numbers by Tallis, Byrd, Handel, Bach-Gounod, Ramsfield, York, Robson, Davies, Falatico, Debussy, Romberg and Kern. Dr. Harry Wilkinson, FAGO, played a recital on the four-manual Girard College organ designed by Dr. Harry C. Banks, Jr. and built by E. M. Skinner in 1933. His program: Prelude and Fugue in A minor, Bach; Solemn Melody, Davies; Tumult in the Praetorium, Maleingreau; St. Columba, Banks; Pavan, Elmore; Prelude and Fugue on B-A-C-H, Liszt.

JANET DUNDORE

Harrisburg

The Harrisburg, Pa. Chapter held a service March 17 in Trinity Lutheran Church, Camp Hill, Pa. honoring the memory of Guy L. McCoy whose picture and obituary appear in the Nunc Dimittis section. For four years he was choirmaster of Trinity Lutheran Church, contributing the finest quality of music for church services. The service began with the prelude: Chorale in B minor, Franck, played by Josephine Bailey. The pastor of the host church, the Rev. Matthew L. Winters, read Psalm 51. Charles Yocum, Jr. played Piece Heroique, Franck, and Requiem, Titcomb. The chapter's chaplain, The Ven. Kermit L. Lloyd, read the scripture lesson. Sine Nomine was sung by the congregation. James Klawitter played three organ numbers: Fantasy on a Mountain Song, Clokey; Blessed Jesu, at Thy Word, Bach, and Supplication, Purvis. The church choir sang The Beatitudes, Evans, and How Lovely Is Thy Dwelling Place, Brahms.

IRENE BRESSLER

Lancaster

In lieu of the regular monthly meeting the Lancaster, Pa. Chapter sponsored Carl Weinrich March 4 at St. James' Episcopal Church. Mr. Weinrich played to an appreciative capacity audience. His program was identical with the one listed in the recital section.

FRANCIS M. McCUE

Lehigh Chapter Host for 3½ Big Days

The three and a half day regional convention for Pennsylvania, Central and Southern New Jersey and Delaware will feature a wide variety of events June 16 - 19 in Bethlehem and Allentown.

Opening event Sunday evening will be music for organ and instruments featuring Robert Cutler, followed by the Durufle Requiem by several church choirs directed by William Whitehead and accompanied at the organ by Robert Plimpton.

Monday schedule includes recitals by Robert Elmore, Berj Zamkochian and Marilyn Mason and a choral workshop led by Ifor Jones. Tuesday features an anthem reading session and a panel on wedding music; lectures by Mildred Andrews on organ technique and by Ludwig Lenel on contemporary church music; a recital by Mary Crowley Vivian, and Honegger's King David sung by the Philadelphia Oratorio Choir under J. Earl Ness.

Wednesday morning is free for examining exhibits, and touring historic Bethlehem and the Allen Organ Company. The afternoon will see the recital by the winner of the student competition and choral evensong by the Trinity Church boys choir under Marvin Beinema. The convention will conclude with a roast beef buffet at the Hotel Bethlehem, convention headquarters, and a recital by Donald McDonald.

For further details write Martha Whitehead, 2344 Center Street, Bethlehem, Pa.

Williamsport

Frederick A. Snell, organist, and a woodwind ensemble of Bucknell University, Lewisburg, played a recital March 10 at St. Mark's Lutheran Church as a feature of the Williamsport Chapter. Mr. Snell is dean of the chapter. The woodwind ensemble was directed by Robert E. Beckman. Mr. Snell played Introduction and Trumpet Tune, Boyce; Prelude and Fugue in G minor, Buxtehude; O Gott, du frommer gott, Bach; Partita on Herzliebster Jesu, Vogel; Rondo for Flute Stop, Rinck; Prelude a l'Introit pour la fete de l'Annonciation, Boulois. The ensemble played Quartet in E minor, Kuhlau and Quartet, Goepfert.

ERMA M. WINNER

Haddonfield

The Haddonfield, N. J. Chapter met Feb. 4 at the Haddonfield Methodist Church for its clergy-organist banquet. Dr. Harold Gilbert, chairman of the music department of the Overbrook School for the Blind, was the guest speaker.

The Philadelphia Chapter extended an invitation to hear a recital by Dr. Harry Wilkinson assisted by the Girard College Choir at Girard College Chapel March 9. The invitation was accepted in lieu of a regular chapter meeting.

ARDYTH LOHUIS

SOWERBY HONORED

A citation was presented to Dr. Leo Sowerby by Charles N. Henderson, dean of the New York City Chapter as a choral service of his music for choir and organ was given March 5 in James Memorial Chapel, Union Theological Seminary to honor him as director of the College of Church Musicians at the Washington Cathedral. Dr. Robert Baker, director of the seminary's school of sacred music, extended greetings as a large assemblage heard these works: for choir: Psalm 122, Nunc Dimittis in D, An Angel Stood by the Altar, The Ark of the Covenant (Dr. Sowerby conducting), and Eternal Light; for organ: Air with Variations, Jubilee, Fantasy for Flute Stops and Pageant.

Following the service a reception honoring Dr. Sowerby was given in the seminary social hall.

MARION OHLSON

New York City

The New York City Chapter sponsored Theo Rayburn Wee, AAGO, in a recital March 18 at St. Thomas Church, New York City. A large audience was present to hear Mrs. Wee, winner of the national organ playing competition at the Los Angeles Convention in 1962. The program is in the recital section.

LILIAN CARPENTER

Pittsburgh

The Pittsburgh, Pa. Chapter met March 26 at the Baldwin Community Methodist Church. Mary Alice Smith was hostess. Due to the busy Easter season the regular monthly dinner was not served. Dean Joseph E. O'Brien conducted a short business meeting and then turned the meeting over to the hostess who spoke on the place of duet music in church music repertoire. A program of duet music by the Bel Canto Duo comprised the program for the evening. Miss Smith, soprano, and Carolyn Reyer, mezzo-soprano, sang Vivaldi, Bach, Schütz, Saint-Saëns, Mendelssohn, Pinkham, Freed and Welsh. Copies of useful duets were displayed for the perusal of chapter members. The program was followed by refreshments.

BERTA FRANK

Monmouth

The April 1 meeting of Monmouth Chapter was held at the First Presbyterian Church, Belmar, N. J. with Helen Antonides as hostess. Marion Tatem played O Man, Bewail Thy Grievous Fall, Bach; Deck thyself, My soul, Brahms; Fugue on the Kyrie, Couperin; Flutes, Langlais. The program of the evening was a panel discussion on youth choirs with Helen Antonides, Lawrence Salvatore and William Wood as panelists. Members participated in the discussion.

Dean Charles Hill presided at the business meeting. This slate of officers was elected: Dean, Charles Hill; sub-deans, Barbara Mount and Eleanor Benoist; secretary, Lawrence Salvatore; treasurer, Virginia Hornberger; registrar, Elizabeth Van Mater and chaplain, the Rev. D. Stewart Alexy. New executive committee members are Pauline Schoening, Marguerite Jackson and William Wood.

ELIZABETH H. VAN MATER

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.

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News of the American Guild of Organists—Continued

Metropolitan New Jersey

The March 11 meeting of the Metropolitan New Jersey Chapter was an organ recital by Donald S. Sutherland, Syracuse University, at Grace Episcopal Church, Orange. The Casavant was built in 1961. Mr. Sutherland's program appears in the recital section. An audience of about 125 attended and a social hour with refreshments followed.

The April 1 meeting at Christ Episcopal Church, East Orange, Robert Schanck, organist-choirmaster. The host's teaching schedule at Upsala College prevented his being present and Dean George Wm. Volkel presided. After a business meeting A. R. Rienstra gave an informative talk on acoustical problems as related to churches and showed slides which demonstrated the fundamentals of good acoustics. A social hour followed. About 50 members were present.

MILDRED W. HAWKINS

Central New Jersey

Members of the Central New Jersey Chapter were the guests April 1 of Cantor Marshall M. Glatzer at Har Sinai Temple, Trenton, for a demonstration and workshop on synagogue music. He was assisted by Edith Hartmann, organist of the Temple, and the quartet and choir. After an interesting lecture on modes and leit motifs on the High Holy Days, illustrated by the singers, they sang several anthems. Members joined in a final stirring hymn.

LOUISE B. CLARY

Southern New Jersey

W. E. Ladd Thomas, dean of the Pasadena, Cal. Chapter, will play for the Southern New Jersey Chapter at the First Presbyterian Church, Vineland; N. J. May 29.

The March 7 meeting was held at the First Methodist Church, Millville. Students of Walden B. Cox played a program of piano and organ selections prior to a meeting and refreshments in the lounge of the church. The next meeting will be held in the Church of the Good Shepherd, Pitman, and will be a lecture on the Guild examinations by Newell Robinson.

LYNN WARE

Northern New Jersey

The Northern New Jersey Chapter sponsored a recital by Claire Coci March 29 on the Schantz three-manual of Bethlehem Evangelical Lutheran Church, Ridgewood. Her program was identical with the one listed in the recital section. She was called upon for three encores: Passacaglia and Fugue, Bach, Adagio, Andriessen, and Toccata, Monnikendam. Following the recital a reception was held in the Fellowship hall.

HAZEL V. SNELL

Northern Valley

The Northern Valley Chapter met March 11 at the Presbyterian Church, Leonia, N. J. where Luther Gloss, organist of the host church, played a program of short compositions suitable for use as preludes, offertories and postludes. The program was followed by a social hour.

Queens

The Queens, N. Y. Chapter sponsored Alec Wyton in a recital March 12 on the Casavant organ at the First Methodist Church, Flushing. Mr. Wyton's amusing comments before the recital and at intermission added a welcome personal touch to an excellent musical program.

CARLETON L. INNIS

Central Hudson Valley

The Central Hudson Valley Chapter conducted an organ tour March 18 in several churches in Kingston, N.Y. The churches visited were the new Temple Emanuel, which has a Baldwin electronic; the Old Dutch Reformed, where a new three-manual Möller has been installed; St. James Methodist in which the Jacques Stinkens baroque organ was installed several years. Richard Clinton explained mechanism, various stops and types of pipes in the different organs. Mrs. Clarence Beehler, Mr. and Mrs. Albert Zabel, organists of the respective churches, played numbers illustrating the organs. The meeting concluded with refreshments and a demonstration of an Estey reed organ at the home of Mrs. Beehler.

MARION E. THYSTRUP

Westchester

The Westchester Chapter held the March 19 meeting at St. Joseph Seminary where there is a newly installed Casavant organ. Joseph Martucci played selections by Bach, Yon and Widor after which Msgr. Richard Curtin conducted the seminary choir of 30 unaccompanied voices in a generous program interspersed with explanatory comments: Credo 1, Gloria 15, Sanctus Mass 18, Introit for Laetare Sunday and De Profundis, all Gregorian; Ave Verum as Chant and by Des Pres, Viadana and unknown; Adoramus te, Ruffo; Vere languores, Lotti; Ave Maria, Chant and Mertens: Improperium expectavit meum, Campbell-Watson; Breastplate of St. Patrick, Woolen.

MARGARET KELLY

Eastern New York

Alex Wyton was in charge of a program on choral techniques for the Eastern N. Y. Chapter March 18 at the United Fourth Presbyterian Church, Albany. He lectured briefly before working with the members on several anthems and hymns. A social hour concluded the evening meeting.

MARION MERRICK

Nassau

The Nassau Chapter held its March 10 meeting at St. Cornelius Chapel, Governors Island, N.Y. The business meeting was conducted by Dean Hilda Brown. Charles Boehm gave a short recital on the two-manual Möller organ. His selections included: Chorale and Prayer, Suite Gothique, Boëllmann; Renew Me, O Eternal Light and Jesus, Lead Thou On, Manz; Trumpet Tune, Johnson. Albert Robinson, organist of the chapel, told of the interesting history of the chapel and also spoke on the Organ Historical Society. Dr. S. Lewis Elmer commented on the growth and progress of the Guild. A social hour with refreshments closed the evening.

GLADYS E. ANDERSON

Staten Island

The Feb. 26 meeting of the Staten Island Chapter was held at the Hoyt Avenue Covenant-Congregational Church, West Brighton, Staten Island, N. Y. Dorothy Olsen, host-organist and choir director was heard in a program on Rehearsal and Performance of a Volunteer Choir. She was assisted by a choir of 12 mixed voices. Refreshments were served by members of the Ladies Auxiliary and the Candlelight Club.

AGNES M. MORGAN

Brooklyn

The Brooklyn, N.Y. Chapter sponsored Sub-dean T. Ernest Nichols in recital March 17 at the Plymouth Church of the Pilgrims. The program is on the recital pages.

KATHERINE B. SHOCK



Donald J. Grout, Given Foundation Professor of Musicology, Cornell University, will conduct a rehearsal-performance of Bach's St. Matthew Passion as a principal attraction of the regional convention July 8-10 at Ithaca, N. Y. The workshop chorus will consist of local forces aided and abetted by convention delegates.

Dr. Grout is the author of "A Short History of Opera" and "History of Western Music." From 1948 to 1951 he was editor of the "Journal of the American Musicological Society," and has served two terms as the society's president. He was elected president of the International Musicological Society in 1961.

Another attraction at the convention will be a new two-manual tracker action organ in Cornell's concert auditorium. The instrument is being completed at the shop of Herman Schlicker in Buffalo.

For further information write: Rudolph Kremer, Department of Music, Cornell University, Ithaca, N. Y.

Allegheny

The Feb. 26 meeting of the Allegheny Chapter was held in the First Methodist Church, Olean, N. Y. with Dean Alberta Dwyer presiding over the business session. The program, in charge of host choir director Mrs. Samuel Carr, consisted of a panel discussion on Trends in Choir Music, the panelists being Mrs. Carr, Naida Gibb and Fred Crumley. New choir music was available for examination. Following the program refreshments were served by Mrs. Carr and host organist J. Edgar Pelton.

The March meeting, postponed because of high water from heavy rains, was held April 2 in St. Stephen's Episcopal Church. The entire evening was spent in making plans for the recital by John Weaver April 28 in the First Presbyterian Church, Olean. Mrs. Dwyer and Miss Gibb acted as the committee for refreshments.

PHILIP F. SMITH

Mammoth Buffalo Youth Choir Festival

Some 600 children representing 20 churches participated in the Youth Choir Festival sponsored March 10 by the Buffalo, N.Y. Chapter in St. Paul's Episcopal Cathedral. Squire Haskin played preludes by Walcha, an offertory by Grigny and a Bach postlude. The choirs processed to hymns. The Magnificat and Nunc Dimittis was composed for the occasion by Dr. Richard T. Gore, College of Wooster, Ohio. John Becker, Holy Trinity Lutheran Church, composed a cantata for the festival. Other numbers sung were: Cantic of Peace, Clokey, When Jesus Wept, Billings, Glory to Thee, Tallis, and Agnus Dei, Virgil Thomas. Donald Ingram and John Becker conducted the combined choirs. Dr. Ben Fisher was trumpeter. The Rt. Rev. Lauriston L. Scaife, DD, bishop of the diocese of Western New York, gave the address. Other participating clergy were: the Very Rev. Harold B. Robinson, dean of St. Paul's, the Rev. Robert M. Ireland, Resurrection Lutheran, and the Rev. Franklin M. Zenta, DD, Kenmore Methodist.

Mr. Ingram and Mrs. Tracy Tuthill, sub-dean, were co-chairmen. The program was broadcast from radio station WBEN. A large audience attended.

Choir directors were: Mrs. Neal Croop, Cyril Hingston, Mrs. Harlow Davis, Reed Jerome, Hubert Miller, Mr. and Mrs. John Hofmann, Mrs. George Ruof, Mrs. Frank Rausch, John Becker, Estelle Miller, Mrs. John Oddie, Mrs. Howard Seeger, Mrs. Karl Hartwig, Roy Kehl, Leo Van Norway, Mrs. Tracy Tuthill, Mrs. Charles Foster, Mrs. Donald Stine and Maryon Stoddard.

EDNA SHAW

Lockport

The Lockport N. Y. Chapter met Feb. 17 at the First Presbyterian Church. Mrs. Ferrin Fraser, organist-director, demonstrated the use of handbells in the worship and recreation program of the church. She was assisted by the girls and boys handbell groups, the fellowship choir and soprano Mrs. Herbert Christ.

Roy W. Clare, Lutheran Church of the Ascension, Snyder, N.Y. was heard in recital and lecture March 17 with the Lockport Chapter as special guests, on the two-manual Tellers. The program appears in the recital pages.

JANE T. BENZIGER

St. Lawrence River

The St. Lawrence River Chapter sponsored Alice G. McNaught, pianist, and Donald S. Sutherland, organist, faculty of Syracuse University, in an ensemble program March 18 at the First Presbyterian Church, Watertown, N. Y. Following the program members and guests enjoyed a social hour and refreshments at the home of Dean Edith Henderson. Numbers heard were Toccata Festiva, Barber; Variations on Two Themes for Piano and Organ, Dupré; Burlesca, Earl George; Concerto for Organ and Piano, Peeters.

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EDGAR HILLIAR

News of the American Guild of Organists—Continued

Central New York

Members of the Central New York Chapter gathered at the historic Reformed Church, Herkimer, N. Y. March 5 to hear a recital played by Edward S. Levy, Little Falls. His program included the Bach Toccata and Fugue in D minor, Ave Verum, Titcomb, Borowski's Sonata 3 and an arrangement of the Hallelujah Chorus from Handel's Messiah. The business meeting followed the recital with Dean Jeannette E. Snyder presiding. A social hour concluded the evening. The hostess for the occasion was E. Jane Roberts.

The April 2 meeting took place at Calvary Episcopal Church, Utica. Members and guests were welcomed by the Rev. Jack E. Eales. George S. Davis played a program which appears in the recital section. At the conclusion members adjourned to the parish house for the business meeting and refreshments.

The chapter is again sponsoring the Margarethe Briesen scholarship for \$100 awarded to a young organ student at an audition April 19 in Utica. Helen Henshaw, N. Y. State Chairman, AGO, was adjudicator. The junior choir and adult choir festivals, also sponsored by the chapter, will take place in Utica May 5 and Nov. 3 respectively. Virgil Fox is scheduled for May 21 at Utica's Grace Church. For the May meeting members will be guests of the Syracuse Chapter.

MARGARET N. CHASE

Hudson-Catskill

The March 4 meeting of the Hudson-Catskill Chapter was held at the West Taghkanic Methodist Church. Harold Niver gave a talk on the Wurlitzer electronic organ. He also demonstrated its possibilities. Refreshments followed the meeting.

The chapter held its meeting April 1 at the Reformed Church in Hudson, N. Y. Mrs. Curtis Dumary spoke on junior choir conducting. The junior choir as well as a group of fifth-graders sang a program of unison and two-part anthems.

The Spring Workshop will take place at Christ Episcopal Church in Hudson where Dean Loton Springstead is organist and choirmaster. A program under the leadership of H. Wells Near, Ridgewood, N. J. is planned for the all-day session May 18.

Mrs. AUGUST F. IHLEBURG, Sr.

Niagara Falls

On March 24 the Youth Handbell and Chapel choirs from the First Presbyterian Church, Lockport, N.Y., conducted a very enjoyable service-program at the Evangelical United Brethren Church for the Niagara Falls Chapter. Mrs. Ferrin Fraser began the service with the A minor Chorale, Franck. Hymns and choral works were sung and played by the some forty singers and bell ringers. Millie Oxenham, organist of the host church, and Mrs. James Morton were the committee on arrangements. A reception honored the youthful performers.

MARY CAROLYN M. NEFF

Syracuse

The Syracuse, N.Y. Chapter held its annual organists-clergy dinner March 4 in the Furman Methodist Church. Dr. Walter E. Buszin, Concordia Lutheran Seminary, St. Louis, spoke on The Congregational Hymn and suggested ways to play hymns. He emphasized that organists encourage or discourage congregational singing and to accompany a hymn is an art.

The April 1 meeting was held at the Church of Assumption. Guest speaker was Father Benedict Ehmman who spoke on Gregorian chant, the music of the Catholic church and introduced a thought for controversy, Can a non-religious man compose religious music? He showed us the beauty of the Gregorian chant by demonstrating the role of music in the liturgy of the church.

PHYLA C. SCHUMAKER

Auburn

The Auburn, N.Y. Chapter aided in the presentation of a choral evensong at St. John's Episcopal Church March 11. The choirs of First and Second Presbyterian churches in Auburn, Christ's Episcopal, Jordan, First Presbyterian, Skaneateles and the Trinity Episcopal Church of Seneca Falls joined with St. John's. A visiting officiant, the Rev. W. Wesley Konrad, Syracuse, helped with the chants. Lenten anthems by Lotti, Williams, Vulpius, Handel and Diemer were sung. Organ preludes were played by Mrs. Glenn T. Morse and postlude by Diane Bockes. Mrs. William Askew, dean, and Mrs. Carl E. Stout accompanied the service and anthems. About 50 singers took part.

HARRIET V. BRYANT

Binghamton

The Binghamton, N. Y. Chapter attended a joint recital of organ, piano and voice Feb. 18 at the home of Michael L. Harendza. Participating were Madeline Griggin, Helen Harendza and Howard A. Jewell. Several encores were called for at the refreshment hour that followed. At the business meeting a slate of officers for the year 1963-64 was offered by the nominating committee.

RONALD L. STAUDE

Danville

The Danville, Ill. Chapter met March 26 at Temple Beth-El with Dean Florence Shafer in charge. Marian Katauskas introduced the speaker, Joseph Berkowitz, who talked on Jewish Liturgy. He was assisted by Horace Benjamin, vocal soloist, and Frank Fonteck, organist. Plans were made for a student recital April 23 at Lincoln Methodist Church. Refreshments in the Temple basement were in charge of Judy Ohl.

CLEO ICE

East Central Illinois

The East Central Illinois Chapter sponsored Donald McDonald in a master class March 17 at the McKinley Memorial Presbyterian Church, Champaign. A complete survey of every problem of technique and registration was illustrated at the organ.

ELISABETH HAMP



James Tallis, co-chairman of the regional convention held in Hastings, Neb. June 17-19, has been awarded a Fulbright grant for the academic year 1963-64. He will work on his doctoral dissertation which concerns the teaching of improvisation, studying with Cor Kee, one of Holland's most noted teachers of improvisation and father of Piet Kee. He will study harpsichord with Gustav Leonhardt.

A graduate of the Easman School of Music with a masters from Union Seminary, Mr. Tallis came to Hastings College in 1960. He directs the Hastings Chorale and has given many recitals.

Muskegon-Lake Shore

Members of the Muskegon-Lake Shore Chapter held their March 16 meeting at the First Baptist Church. Guest speaker was Joan Boucher whose topic was The Emergence of the Motet. She traced the growth of the motet from the Gregorian Chant Haec dies through the 16th century and 20th century full motets. She played examples in a complete program. Refreshments were served following the program.

ARTHEA BRIMMER

Northeastern Wisconsin

The Northeastern Wisconsin Chapter met March 24 at the music-drama center at Lawrence College, Appleton. Final arrangements were made for the Michael Schneider recital April 4 at the Presbyterian Church in Neenah. Tape recordings of a Japanese madrigal group were heard as the program.

ALICE MUMME

MIDWEST REGIONAL, HASTINGS

Outstanding recitalists, illustrated panel lectures and thought-provoking panel discussions will highlight the three-day Midwest regional convention June 17-19 at Hastings, Neb.

David Craighead will play the first evening recital on the new Austin organ at the First Presbyterian Church, Hastings and will also lecture on organ tonal design and problems of accompaniment.

The second day of the convention will include the banquet, at which Julius Hereford will speak — this in addition to the three-session workshop he will lead on the interpretation of choral works. The banquet will be followed by a recital by Jan Bender on the new Holtkamp in Grand Island, Neb. A native of Holland, Mr. Bender studied with Karl Straube and Hugo Distler and is known both as composer and organist. He is on the faculty of Concordia Teachers College, Seward, Neb.

The final evening recital will be played by Wilma Jensen, Oklahoma City University.

Other events will include a demonstration lecture on improvisation and service playing by David Johnson, St. Olaf's College, a forum of chapter deans discussing effective chapter programs, a panel on small choirs led by Wesley Selby, Denver, Colo. and a recital by Elaine Chard, Omaha.

A regional student competition will be held with the winner playing a 45-minute convention recital. Students in the competition must be second year or above in college and must register by May 25 with Dean W. A. Scharf, Hastings College.

Many events will take place in Fuhr Hall on the college campus. Delegates should bring their clubs for the adjoining 9-hole golf course.

Registration for the convention is only \$15 (\$13.50 for early registrants) and should be sent to John Bohrer, 1716 W. Anna, Grand Island, Neb. Other inquiries should be directed to Margaret Scharf or James Tallis, convention co-chairmen at the college.

Akron

The annual student recital of members of the Akron, Ohio Chapter was heard at the regular meeting of the chapter April 1 at Firestone Conservatory, University of Akron. The meeting closed with a social hour and refreshments.

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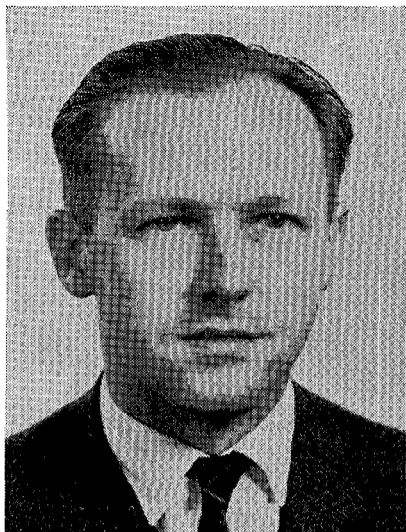
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Klaus-Christhart Katzenstein will be one of the featured recitalists at the regional AGO convention June 18-20 at Grand Rapids, Mich. He is a member of the faculty of Aquinas College. A native of Germany, he received his musical training in Berlin, Freiburg, Basel and Vienna. He was organist and choral director of the Holy Family Church in Vienna where last spring he played a series of historical recitals. He is currently playing the complete works of Bach in a series of 16 recitals jointly sponsored by the college and the Western Michigan AGO Chapter.

Southwest Michigan

The Southwest Michigan Chapter held a special meeting April 1 with visits to three area churches to hear a new Wicks, a rebuilt E. M. Skinner and a small four-rank unit.

The chapter joined members at Grand Rapids and Kent County for an April 29 workshop on church music.

Oswald Ragatz, University of Indiana, will be sponsored in recital May 6 at Kellogg Auditorium, Battle Creek.

HUGH ROBINS, JR.

Toledo

The Toledo, Ohio Chapter met March 19 for a dinner meeting at the Collingwood Presbyterian Church. The program of the evening was a recital played on the Holtkamp organ by Ray Ferguson. Mr. Ferguson used the organ to show its many capabilities in a very interesting program, listed in the recital section.

MARY CHEEYNEY NELSON

NEW PERIODICAL

The California Organist, new music periodical, makes its initial appearance this month (May) with the publication of Three Chorale Preludes by Donald C. Johns.

Under the sponsorship of three Los Angeles County chapters the publication is a unique venture in music publishing. Each month subscribers will receive an issue of new organ music suitable for church services. Compositions to be included in the series are especially selected to meet the needs of the average church organist for an expanded repertoire. It is the purpose of the sponsoring chapters to serve both organists and composers in creating this source of new organ music of high quality.

Lorain County

The Rev. Marvin E. Peterson, AAGO, First Methodist Church, Marysville, Ohio, was in charge of a varied choral and instrumental program for the Lorain County Chapter March 18 at the First Methodist Church, Elyria. The program featured use of instruments with organ, instruments with choirs, instruments with congregation, and a Chorale Concertato which included adult choir, trumpet and congregation. A list of musical music suitable for this type of program was provided by Mr. Peterson. Music included Bach, Peeters, Walcha and Bunjes.

LORRAINE W. BURCH

Detroit

The Feb. 7 meeting of the Detroit Chapter saw its members travelling to nearby Plymouth, Mich. for a visit to the Roman Catholic Seminary there. After a fine presentation on Liturgical Music, members were invited to participate in a plainsong service.

The chapter visited North Congregational Church March 18. The three-part program consisted of Robert Shepher sharing some thoughts on his musical studies in Paris last summer; a panel on wedding music by Rev. Merrill Jensen. Albert Bolitho, host for the evening, played and the adult choir sang anthems suitable for use in wedding services.

WILLIAM W. BUSHIE

Central Ohio

Dr. Harry C. Gay, organist-director of Trinity Episcopal Cathedral, Cleveland, gave a lecture-recital at the March 11 meeting of the Central Ohio Chapter at Christ Lutheran Church, Columbus. Demonstrating his lecture Dr. Gay played Passacaglia, Bach; Ricarcare, Bijster; Prelude, Variations and Finale, Fitelberg. Hostess for the meeting was the church organist, Martha Stellhorn. Presiding at the short business meeting was Marjorie Jackson, sub-dean.

MARY H. HARRIS

Western Michigan

For the Feb. 7 meeting the Western Michigan Chapter joined with the Grand Rapids Symphony Society sponsoring Virgil Fox as soloist with the symphony orchestra. He played Concerto in F major, Handel and Symphonie Concertante, Jongen. A reception was held after the concert.

The annual student recital was held March 4 at the Mayfair Christian Reformed Church. Students of members participated. Following the recital a reception was held for the recitalists and their teachers.

A junior choir festival was held March 17 at the Park Congregational Church with Dr. Robert H. Hieber directing the choir and Benjamin W. Lehn as organist.

CATHERINE LOBBES

Canton

The Canton, Ohio Chapter met March 25 in the chapel of the First Evangelical United Brethren Church. Robert Morrison, assisted by Dene Barnard and the Rev. Roger Koerner, surveyed sacred music from Gregorian chant to the Gospel song. A choral ensemble consisting of Leota Hughes, Mrs. Robert Morrison, Mr. Koerner, Mr. Barnard, Paul Davis and John Lothrop sang illustrative works. In the absence of Dean Stanforth, David Bower presided at the business meeting in the church parlor. Refreshments were served by Anna McQueen and Mrs. Stuart Phillips, choirmaster and organist of the host church.

MARVELLE HORN

Youngstown

The March 25 meeting of the Youngstown, Ohio Chapter was held at the new Arts and Science auditorium, Westminster College, New Wilmington, Pa. Raymond H. Ocock was heard in a lecture-recital on the new 84-rank, four-manual Moller organ. Preceding the recital Mr. Ocock demonstrated the various stops and choruses on the organ. His program appears in the recital section.

PAUL B. BATSON, JR.

Indianapolis

The Indianapolis Chapter met March 12 at the Meridian Street Methodist Church. Dr. Frank Templin and the Rev. and Mrs. Lancaster were guests of honor. Dean Erwin Muhlenbruch presided at the business meeting. Dorothy Scott, host organist, played a program on the Casavant organ which appears in the recital section.

VIVIAN ARBAUGH

Chicago

The Chicago Chapter held its annual Guild service March 24 at Temple Shalom. An impressive Reformed Jewish service with a professional choir under the direction of Cantor Pavo Slovensky provided most members with a new and moving religious experience. The address by Rabbi Louis Binstock concerned the relation of music to worship. Dean Robert Lodine welcomed the members and read the declaration of religious principles.



Melvin D. Dickinson, Frankfort, Ky., will be one of the recitalists for the Ohio Valley regional convention June 10-12 at Columbus. His program will consist entirely of compositions by Bach. Mr. Dickinson studied organ with Helmut Walcha and harpsichord with Maria Jager 1958-60 on a Fulbright grant. He is on the music faculty of the University of Louisville and serves as organist-choirmaster at the Church of the Ascension, Frankfort.

Rockford

The Rockford, Ill. Chapter sponsored the Fifth Annual Youth Choir Festival Feb. 24 in the Trinity Lutheran Church. More than 500 members of youth choirs from 15 Rockford and area churches participated in the choral service, The Light of the World. Mrs. Clayton Gustafson and Clarence Helsing were co-directors of the program with Celeste Bengtson, organist. The organ prelude was played by Richard Litterst and the postlude by Mrs. Hilton Hotchkiss. Mrs. Arthur Johnson, dean, and Mrs. Stanton Olson were co-chairmen in planning the program. The program was well attended with standing room only.

St. Joseph Valley

Members and guests of the St. Joseph Valley Chapter attended a presentation March 3 of Brahms' Requiem by the combined choirs of Grace Methodist Church and the First Presbyterian Church at Grace Church, South Bend, Ind. Soloists were Mrs. Robert Parsons and the Rev. Webley Simpkins. Charles Hoke accompanied and Thomas Simms and Leslie Whitcomb directed.

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Donald McDonald Headlines at Nashville Regional

Donald McDonald will be a headliner at the Southern regional convention June 24-26 at Nashville, Tenn. serving both as top recitalist and lecturer.

His recital program will be played on the Reuter organ at the Belmont Methodist Church (front page, February 1961 issue).

He will conduct a master class of unusual interest in that he will discuss in great detail many fine points of organ technique and such subjects as memory, preparing for public performance, service playing and registration.

G. DONALD KAYE

Nashville

The Nashville, Tenn. Chapter met March 12 at Scarritt College. Following dinner and business meeting, the program Music of the Tudor Period was led by Dr. Robert Weaver, lecturer. A small vocal ensemble consisting of Dr. and Mrs. Lucian Stark, Mr. and Mrs. Peter Fyfe and Dr. and Mrs. Robert Weaver sang Magnificat, Taverner and mass segments by Carver and Frye. Gregory Colson played two settings of hymn tunes by John Redford.

DAVID K. WITT

Knoxville

The Knoxville, Tenn. Chapter met March 4 at the Second Presbyterian Church. A dinner preceded the meeting which was a workshop on church music conducted by Janice Harsanyi. Ministers of music, organists, directors, pastors, music committee and choir members were invited.

Music of the Greek Orthodox Church was the program subject for the April 1 meeting of the chapter. This was another in the series of programs on The Heritage of Our Church Music. At St. George Greek Orthodox Church, the pastor, Father George Pappas, and the choir gave an interesting program demonstrating the use of music in different services. A discussion of the services followed the program. Dinner was served at St. James Episcopal Church.

GRACE MARNEY

Fort Wayne

The Fort Wayne, Ind. Chapter met March 25 at Concordia College for dinner. After a short business meeting at which Dean Darwin Leitz presided, the members assembled in Kramer chapel for a program by the Concordia choir and organ numbers by Jack Ruhl and Virginia Creamer. The choral numbers were chosen from the program the choir gave on its recent tour. Miss Creamer played the Bach Trio Sonata in E minor and Mr. Ruhl the F major Toccata, Bach. The choral numbers included a number by Rene Frank, Fort Wayne composer.

FLORENCE H. FIFE

Spartanburg

The Spartanburg, S.C. Chapter met March 25 at the First Presbyterian Church for an organ workshop. Featured were the Eleven Chorale Preludes, Brahms, each played by a different member. A statement of the chorale upon which each is based preceded the prelude. A discussion of the various editions followed after which a brief business meeting was conducted by Dean William Bradley. Officers elected for the coming year are A. M. White, dean; Ruth Graham, sub-dean; John M. Bullard, secretary-treasurer. The meeting adjourned for a social hour at a downtown restaurant.

JOHN M. BULLARD

Greenville

The Greenville, S. C. Chapter met March 19 at Christ Church, Episcopal. A program of Lenten music was played by Dean Stephen Farrow and Registrar Marguerite Dickert Ligon on a Skinner organ with recent additions by Austin. The program included Titelouze, Buxtehude, Brahms, Piet Post and John Huston.

MARGUERITE D. LIGON



A group of high school organ students from the Virginia Tidewater area organized a Guild Student Group at the end of 1962, taking the name of The Little Pipers of the Norfolk Chapter. John Halvorsen and Anne Lee Burcher, Norfolk, and Nelson Linaburg, Suffolk, are the adult sponsors of the group whose membership totals 15. It is hoped that they will all eventually become members of an adult group. The picture above was taken at the First Baptist Church, Suffolk. Mr. Linaburg (left) and Mr. Halvorsen (right) are in the rear.

Charlotte

Two successful main events highlighted the month of March for the Charlotte, N. C. Chapter. Carl Weinrich was heard at Sardis Presbyterian Church March 18. The program is in the recital section. Sebron Hood, host organist-choirmaster, presided at a reception honoring the guest.

March 24 marked the 15th annual children's choir festival at the Myers Park Methodist Church with 350 children from 22 churches participating. The event has grown to such magnitude since its inception that for the first time it was limited to choirs in the Charlotte area only. John W. Coker was the director. Dean Walter Ball was organist. The Rev. William B. Bobbitt, Jr., Myers Park Methodist Church, gave appropriate scripture readings for each of the four sections of the program. The Rev. E. Lee Stoffel, First Presbyterian Church, brought an inspirational message stressing praise to God through song. Bell choirs added beauty to the service. Mrs. T. D. Newell, Jr. and Mrs. Herbert E. Siskron have served as co-chairmen of the event for several years. Organ numbers used in the service were Partita on Donne Secours, Peck; Prelude on Tallis' Canon, Manz; Brother James, Wright; Processional and Aria, Handel; Rigaudon, Campora, and Recessional, Willan. Choir anthems were from the works of Greene, Williams, Boda, Gritton, Pfautsch, Bander, Thomas and Buxtehude. As usual, there was an overflow attendance.

FRANCES K. HOLLAND

Central North Carolina

The Central North Carolina Chapter met March 4 at the North Carolina State College cafeteria for dinner. Following the meal a panel led a discussion on Why Have Church Music? Members of the panel included two Raleigh ministers, the Rev. Lynn Brown and the Rev. Daniel Sapp and two organists, Jean Swanson, Meredith College, and Max Smith, Southeastern Theological Seminary. Moderated by Dr. Lillian P. Wallace, dean, the discussion proved to be thought-provoking and challenging. Later, members heard a recital in Pullen Memorial Baptist Church by four student members. Their program may be found in the recital section.

The chapter sponsored Mary Jane McCoy in recital March 18 in Christ Episcopal Church. Her program is in the recital section. Following the program a reception was held in the church parlor.

JAMES GLYBURN

Miami

The Miami Chapter sponsored Gordon Wilson, Rollins College, Winter Park, Fla. March 12 at Coral Gables Methodist Church. His program is in the recital section. At the business meeting following the recital the chapter voted to sponsor a scholarship fund at the University of Miami in memory of Warner Hardman, director and organist who died suddenly March 9. Tribute was also given to Luther Hanson, a well-known local organist who died March 10. Final plans were disclosed on the choral workshop held at the University of Miami March 25 and 26 under the direction of Dr. Elaine Brown.

Last Pre-Convention Shout for Big Jacksonville Meet

That Jacksonville Chapter down in Florida is doing everything to guarantee that delegates to the Southeastern regional convention June 3, 4, and 5 will be well-fed mentally, musically and physically. The program is crammed with music, workshops, entertainment and refreshment. The Möller company will host a luncheon at the swank Ponce de Leon Country Club in St. Augustine and the Baldwin company will furnish refreshments at the reception.

The convention "faculty" are Walter N. Hewitt, choral workshop; Anna W. Blair, boy choir and general junior choir; Dr. George Volkel, recital and organ master class; Kenneth Runkel, recital and host for the visit to St. Augustine.

The four-state recitals will be played by Gordon Beaver, University of South Carolina, contemporary music; Paul Jenkins, Stetson University, pre-Bach; Raymond Martin, Agnes Scott College, Bach; Dr. Richard Peek, Charlotte, N.C., romantic.

Attractions have been planned for early arrivals and lingering guests. For still more information write Amelia Smith, ChM, convention chairman, 4227 Peachtree Circle East, Jacksonville, Fla.

We wish there was room here to list the whole convention schedule.

We would also suggest a glance at the last two issues for more detail.

LORENA E. DINNING

Central Florida

The Central Florida Chapter devoted the April 2 meeting to a student recital in the First Baptist Church, Leesburg. Six young men students of Catherine Crozier, Rollins College and Paul Jenkins, Stetson U. presented: Ich ruf zu dir, Herr Jesu Christ and Prelude and Fugue in G major, Bach, Edmund Price. Herzlich thut mich verlangen and Es ist das Heil uns kommen her, Bach; Fugue on the Kyrie, Couperin, Marion Lane. Prelude and Fugue in B minor, Bach, Kenneth Strickler. Toccata in C major, Bach, Douglas Butler. Fugue in E flat major, Bach, Marion Anderson. Concerto 1, Bach, Charles Moore. Following a brief business meeting members were entertained at the home of Mrs. E. C. Huey.

BEATRICE F. WHITE

Tampa

The Tampa, Fla Chapter met March 4 at St. John's Episcopal Church to hear a program under the leadership of James and Cornelia Biggers featuring the men and boys choir of St. Dunstan's Church.

The chapter's April 1 program was a complete Jewish service at Temple Scharai Zedek with Jack Trussler director and Mrs. Carrol Slayton organist.

The chapter sponsored a series of Lenten noonday organ meditations at St. Andrew's Episcopal Church. Among those who played were Norma Dobson and students Lane Neiman, Wilma Shokes, Bill Keitzer and Tom Field.

NORMA DOBSON

Upper Pinellas

The March meeting of the Upper Pinellas Chapter was held in two parts. March 26, after the business meeting, Dr. Thomas Richner held an organ workshop at the Trinity Presbyterian Church, Clearwater, Fla. He played a recital March 27 at the First Methodist Church, Clearwater. His program appears in the recital section.

MRS. FRANK HRUBY

Aiken

The Aiken, S. C. Chapter met at the home of Dean and Mrs. Kris Gimmy April 2. Mrs. Gimmy presented an interesting program about the life and compositions of Henry Purcell and played recorded music written by him.

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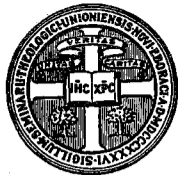
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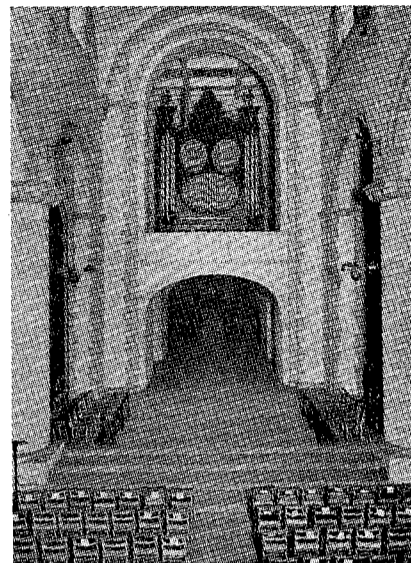
PORTSMOUTH

Six years before the town of Portsmouth as an independent community was started by Richard the Lion-Hearted, a chapel dedicated to St. Thomas of Canterbury was consecrated. This was about 1180, ten years after Archbishop Thomas Becket had been murdered in Canterbury Cathedral. Today Portsmouth is England's chief naval station and arsenal. It is the home of Lord Nelson's famous warship, the Victory. Charles Dickens was born here. His birthplace is now a museum. However, it was not until 1320 that full parish status came.

This early church had a low central tower between the transepts which was used as a naval watch-tower to look out for shipping activity in the channel. Later a lantern was placed in the tower as a guide for ships coming into the harbor. During the Civil Wars this tower was used to observe the movements of enemy cavalry. As a consequence the tower became a target for enemy cannon fire which also damaged the nave.

After the Restoration the nave and tower had to be rebuilt. To accomplish this task Charles II ordered that a collection be taken in the churches throughout the country. This rebuilding was completed in 1691 and was now at the west end of the church. It was again, by royal command to be used as a naval watchtower. The nave, which is now the choir, was completed in 1693.

The present nave was completed in 1939. As might be expected in a church so closely associated with the sea, there is a close relationship between the Royal Navy and the cathedral. It was in this church that all the great navy commanders of the 18th century made their formal Communion on their first appointment. Of particular interest is the south aisle which is called the Navy Aisle. Here are memorials of famous navy engagements. There is a fragment of the white ensign flown by the Victory at Trafalgar and carried in the funeral procession of Lord Nelson. In the nave can be seen the Golden Barque which served as a weather vane on the tower from 1710 to 1954 when it was blown down in a storm. The Altar Cross is made of wood set in silver. The wood came from the old ship H.M.S. Mary Rose built in 1509. She sank in 1545 and was found by divers in 1836. Among the many flags, banners and ensigns throughout the building, I was pleased to see an American flag in the south



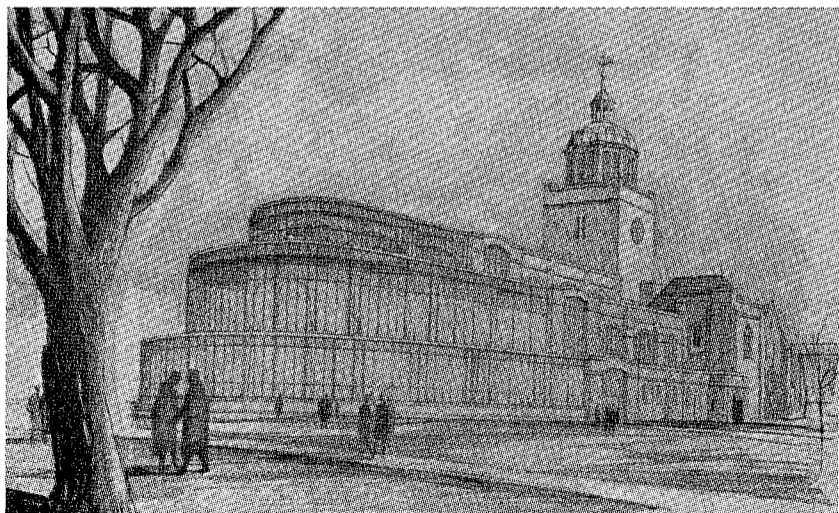
Looking from the west toward the organ case at Portsmouth Cathedral.

transept, a gift from the National Cathedral at Washington, D. C.

The gallery originally extended around both transepts, but was reduced somewhat in 1904, and again in 1938 to its present position. It houses a fine Baroque organ case built in 1718. The organ is a rebuild in 1947 of an old Walker instrument of 1878 taken from another church. Also incorporated in the organ is the old eighteenth century organ of the cathedral. J. W. Walker and Sons did the rebuilding and provided the new three-manual console which is placed in the south side of the choir. The present organist and master of choristers is Maxwell Menzies. Since there is no choir or song school at Portsmouth sung services are limited. Evensong can be heard, however, at 7:30 on Tuesdays and Fridays with a full schedule of services on Sundays.

While there are only three bays at present in the nave, there are plans for the completion of this important part of any cathedral. Modern building techniques and materials will be used, which, if present plans materialize, will feature the greater use of glass than at present used in any cathedral.

Architect's realization of the completed nave of Portsmouth, with its extensive use of glass.



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WINCHESTER

The town of Winchester, with a present population of just over 27,000, lies about 12 miles north of Southampton in the south of England. In Anglo-Saxon times it rivalled London in importance as a trade and political center, indeed, it was the capital of the Saxon kings of England. It was not surprising, then, to find Winchester also a religious and educational center.

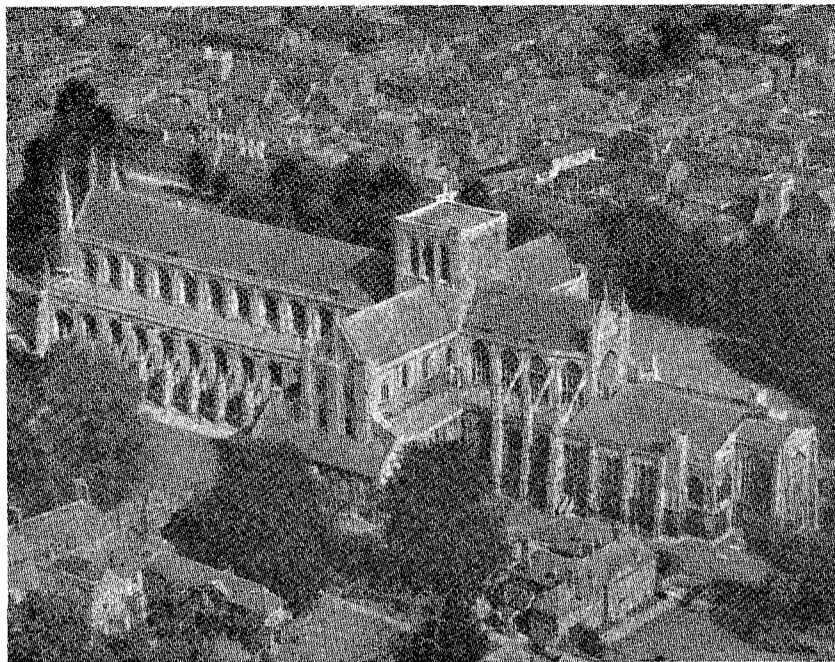
The first cathedral was established in the old Saxon church of St. Peter. Of this early cathedral nothing remains except its dedication to the Holy Trinity, St. Peter and St. Paul. In the year 862 Bishop Swithun died. His name was added to the dedication later. Tradition has it that Swithun's humility was such that he ordered his body to be buried outside the cathedral. When the grave was opened in July, 971, in order that the remains may be taken inside the cathedral, the heavens rained so copiously for forty days that the saint's name has been associated in popular memory with the fickleness of the English summer climate.

In 1077 a new cathedral was begun. The work was pressed forward with such speed that in 1093, before a great gathering of bishops and abbots, the monks processed from the old minster into the new, and on the next day demolition of the old building was started.

The transepts of the present building are virtually unchanged from the Norman building, and the Norman nave was some forty feet longer than the present nave. While we are speaking about length we should mention here that the cathedral at Winchester is 554 feet long, the longest church in western Europe.

In 1202 the reconstruction of the eastern limb was undertaken by the addition of a retro-choir with a Lady Chapel. Then followed, in the 14th century, the choir and presbytery. Later, the rebuilding of the Norman nave was begun. This tremendous undertaking was the work of Bishops Edington and Williams of Wykeham. The latter bishop was a most enthusiastic builder. He was founder of New College at Oxford, and of Wykeham College in Winchester. The least impressive part of the reconstruction perhaps is the west front which one is bound to agree, is hardly consistent with the dignity and splendor of the rest of the building. The plain, low central tower was probably surmounted by a leaded spire in the Middle Ages. It does seem to be rather squat as part of this tremendously long building. The plainness of the entire exterior seems rather anticlimactic in a town that contains so much of the historical interest including Wykeham College, Wren's Wolvesey Palace, the great hall of the castle, and the unique mediaeval group of St. Cross Hospital.

In contrast to the severity of the external appearance, the inside of the cathedral is at once impressive. Internally, the cathedral has survived as a vast repository of mediaeval craftsmanship. The view up the long, lofty nave of twelve bays is as dazzling as anything in cathedral art. Here is one of the most eloquent works of English Gothic. The Norman triforium of the old building has disappeared, and in its place perpendicular arches have been raised, surmounted by a line of delicately carved balconies and high, narrow clerestory windows above them. The effect is one of great height, length and dignity. The crowning glory of this work was achieved in the construction of the stone vault



Familiar view from the air of Winchester Cathedral

over the nave; this replaced a wooden ceiling in the old Norman building. The choir, which extends into the nave, lies mainly under the crossing, a rather unusual situation. Choirs usually are to the east of the crossing.

As I mentioned earlier, Winchester has a rich heritage of historic associations and has many famous memorials. We have space to mention only a few. The Saxon era at Winchester is still preserved in the cathedral in the Mortuary Chests that rest on the top of the screens enclosing the presbytery. These chests contain the bones of many early Anglo-Saxon kings, bishops, and of King Canute and his wife Emma. The bones were scattered by Cornwell's soldiers, and at the Restoration were reassembled and returned to the chests. Perhaps the most grandiose of the many chantries is that of Cardinal Beaufort (1404 - 1447) which stands proudly in the retro-choir. Among the political actions for which he is remembered was his part in the condemnation of Joan of Arc, a modern statue of whom was placed in the cathedral in 1923, in a position facing her former accuser. The best known chantry chapel is that of William of Wykeham. It stands in the south aisle of the nave. Miraculously his effigy had escaped destruction. The head of the effigy is supported by angels and at the feet there are three curious little figures which have variously been called monks, secretaries, or craftsmen. Most people today, however, are interested in Prior Thomas Silkested's chapel in the south transept which contains the grave of Izaak Walton.

The posted service lists of the cathedral showing the services and music for the week indicates the traditional fare of English music presented in an excellent manner and setting. We were present on a Friday, so heard the choir in an unaccompanied service beautifully presented. Even though we heard many of these services in different cathedrals, there was always something different about each one, and the atmosphere was almost always sublime, as if we were in a world apart. The man in charge of music at Winchester is Alwyn Surplice who is indeed most capable and cordial. He presides at a four-manual organ by

Willis. The evensong services with full choir are at 5:15 daily except Wednesday. The Friday Evensong, as I have already mentioned, is always unaccompanied. The Sunday schedules, in addition to the usual morning services, an Evensong at 3:30.

Visitors to Winchester should strive to get a view of the cathedral from the south from nearby St. Giles' hill. It is truly a memorable sight.

There is indeed much to see at Winchester. The words of the Very Rev. N. Sykes, dean of the cathedral, are most appropriate to close this article. "If we ponder its riches of architecture and music, we imbibe the spirit of its builders and craftsmen, we may share also their faith and hope."

Our next tour will see us visiting the cathedrals at Chelmsford and at St. Albans.

The nave at Winchester



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All correspondence should be directed to the general secretary

Vancouver

The March 2 meeting of the Vancouver Centre took place in Founders Hall in the new wing of the York House School of Girls. Members toured the school under the leadership of Program Chairman Joan Anderson, who introduced the evening's program: two sets of part songs sung by nine voices and a showing of the film, *The Rebuilding and Consecration of Coventry Cathedral*, with a special introduction by a representative of the producers. Chairman G. Herald Keefer gave a vote of thanks for the program. Refreshments were served by the MEN.

GORDON ATKINSON

Montreal

A general meeting of the Montreal Centre was held Feb. 23 in the Westmount Park Emmanuel and Calvary Church. After a business meeting Wayne Riddell conducted a choral workshop, exhorting organists to more practice time and the choosing of more up-to-date and musical anthems. About a dozen anthems were examined. There was a display of anthems and organ music. Refreshments were served.

DAVID HUDDLESON

Ottawa

Members of the Ottawa Centre heard a recital Feb. 16 by their chairman, Russell Green, in the First Baptist Church. The program consisted of pieces by Bach, Martini, Arne, John Cook, Howells, Ratcliffe, Andriessen, Vienne and Schroeder.

The centre held a successful students' recital in Knox Presbyterian Church March 16. The following took part: Lane Showalter, Helen Rose, Louise Romkey, Aubrey Foy, Anita Hewitt, Jeffrey Laycock, Timothy Showalter, Alan Driedger, Jean Pownall and Jean Southworth. The program consisted of music by Bach, Vienne, Rheinberger, Boyce, Darke, Dupré, Nares, Yon, Howells and Suttle. A collection was taken for the building fund. Refreshments were served at the conclusion of the recital.

JEAN SOUTHWORTH

Edmonton

The Edmonton Centre sponsored John Searchfield, Calgary, March 26 in All Saints Cathedral, Edmonton. He played *Basse et Dessus de Trompette*, Clerambault; *Concerto 4 in F major*, Handel; *Chorale and Variations*, Walther; *Prelude in Fugue in D major*, Bach; *Introduction and Passacaglia*, Reger; *Preludio al Vespere di Monteverdi*, Tippett; *Sonata 2*, Hindemith; *Memory of Spring*, Searchfield, and *Toccata*, Francis Jackson.

The regular meeting of the centre was held April 1 in Grace Lutheran Church. It took the form of a Movie Night and the following films were shown by George Lange: *Youth and Music*, describing methods of stimulating Canadian young people to appreciate good music; *Man of Music*, picturing Dr. Healey Willan at work in his home and church; *Festival in Puerto Rico*, with Maureen Forrester, Canadian contralto.

NAOMI SKINNER

London

A meeting of the London Centre was held March 30 in the faculty common room of Huron College to hear a lecture, *Novels for Organists*, by George Black. In it the observations of Huysmans on the music of his time was succinctly brought out, leading to a short, interesting, but controlled discussion. Prof. Black was introduced by Gordon Atkinson and the thanks of the members to the speaker were tendered by Alex Clark.

The centre met Feb. 25 in the main auditorium of the London Public Library for a program of films arranged by Doreen Curry. Refreshments were served at Miss Curry's apartment after a short business session.

GORDON ATKINSON

Come and Get It!

The long RCCO convention tradition of fine food will be enhanced this year at the annual College dinner of the convention in Kitchener. Waterloo-Stratford the closing week of August. Chairman Ed. Johnstone has already arranged the menu — a "specialty of the house" deal, he says, and in an air-conditioned dining hall too.

So this takes care of another important item — to add to modern dormitory lodging, top recitalists, a visit to the Stratford Festival and all the rest.

More information will appear in these pages as it becomes available.

Toronto

A first for the Toronto Centre, a non-competitive choral festival, was held March 4 at Eglinton United Church. The event was organized by Clifford McAree, Eric Dowling of St. Catharines was guest adjudicator and William Findlay provided organ accompaniment when required. Choirs, each of which sang two contrasting numbers of its own choice, were entered from nine churches. Directors were: Earl Nelham, Velma Atkinson, T. R. Bretney, Ronald Woollard, W. Goodfellow, Kenneth Davis, Lorna Holmes, John Clarke and Mr. McAree. Mr. Dowling commented in general terms on the quality of the singing; each choir received a written adjudication later. To close the festival, Mr. Dowling led the combined choirs in Handel's *And the Glory of the Lord*. An offering for the Building Fund was taken.

JOHN DEDRICK

Pembroke

The March 26 meeting of the Pembroke Centre was held at the Fred C. Chadwick home. A short discussion concerning organs of different periods was held and a paper read outlining responsibilities of choirs in corporate worship. Albert Stephen, ACCO, gave a comprehensive talk on the development of hymn tunes, ranging from early Christian days up to present trends. He backed this up with tape recordings made on a large organ. Lunch was served by Mrs. Stephen.

FRED C. CHADWICK

Victoria

The Victoria Centre held its March 16 meeting in the Emmanuel Baptist Church. Hugo Spilker's recently-installed five-rank unit organ was featured in a recital in which eight members each played a piece: Rosetta Boyle, J. Ingram Smith, Charles Russ, Jack Lenaghan, Geoffrey Thornburn, David Palmer, Eric Edwards and Herman Bergink. Mr. Spilker gave a talk on the instrument and the choir of the church sang two anthems.

DAVID PALMER

Kitchener

The March 16 meeting of the Kitchener Centre was held at St. John's Church, Waterloo, Ont. Douglas Campbell, host organist, took members on a tour of the newly built church and James Chalmers played a recital on the new Wicks organ, to be used for a recital at the national convention in August. Alice Dillon and Mrs. Leland Schwietzer served refreshments.

HELEN CRITCHISON

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10 organists made these comments about **PROCESSIONAL**

by David A. Wehr

1. *Not appropriate for church.*
2. *Suitable as a prelude or offertory.*
3. *Excellent modern treatment.*
4. *I don't like the melody.*
5. *Excellent piece; I enjoyed it very much.*
6. *No harmony.*
7. *Fine chord study.*
8. *I don't dig the crazy chord clusters.*
9. *Appropriate for recital.*
10. *This would fit my needs as a postlude.*

PROCESSIONAL, by David A. Wehr, will be heard at the beginning of the Official Guild Service at the 1963 Northwest AGO Regional Convention. If you are attending, you might enjoy comparing your own notes with the above reviewers. Or, send for a copy using the coupon below.

The ten comments listed were selected as representative of the pro and con reactions we received when we asked *Diapason* readers to review our new Shawnee Press organ music catalog in November, 1962.

Actually, we could take any one of our 16 publications for organ, and we could display the same breadth of pro and con comments from various reviewers. Every single publication received reviews from "rave" to "bleh." Obviously, the reviewers told us more about themselves than they did about our music, and this is precisely what we hoped for.

In studying the Evaluation Sheets, it was puzzling to find a few individual rejections on the *single* ground that a piece was "too easy." Does music have to be technically challenging to be useful to some organists?

At any rate, *everyone* who reviewed all 16 publications individually on our Evaluation Sheet found *something* that was useful. And, one of the evaluations was a publisher's dream come true — everyone of the 16 pieces was rated "useful here and now," was bought, and paid for!

All in all, we have garnered enough confidence from this survey to continue to publish organ music. As the painter Renoir said, "The only reward you should offer an artist is to buy his work." And enough of you have bought this music — and given us guidelines for future selections — that we believe we can pay our printing bill. However, our postage bill and a few others might take a little longer.

One highly revealing comment came from an Episcopalian organist in New England. We quote:

"I must admit that you are right on this score: I played the music on the piano and was little impressed, then took it to the organ and was really excited with the result. Since I am keeping half of what you sent me, your first batch of music was a success."

In his first phrase, he is referring to our November 1962 *Diapason* ad where we pleaded with you to examine our music at an organ, not a piano.

We are plagued with a sneaking suspicion that many *accomplished musicians*, people who would turn pale and grow nauseous at the thought of playing an organ transcription, make their judgements of new organ music at a piano keyboard. This is transcription without representation.

Friends, it's the difference between a xylophone and a symphony orchestra.

On the piano, how can you execute a crescendo over a whole note (except to turn your eyes heavenward and raise your shoulders)? How can you represent the multiple choirs of tone from flutes to reeds and mixtures? How can you even come close to the pitch range from a 16 or 32 foot bass to a half-inch treble pipe on the piano? Or, make such a simple — but radical — change of color as to turn on the tremolo?

(Incidentally, we hope you don't sneer at the tremolo. J. S. Bach himself specifically required that the tremolo be put in working order during the renovation of the organ at Meulhausen. It's an ancient, honorable and valuable device.)

We wish we could send men with signboards reading, "This Organist Is Unfair to Organ Music," to march around the houses of people who judge organ music on the basis of a piano sound. Composers really do write differently for the two instruments, and their music won't usually "sound" on the wrong one.

Are you interested in statistics?

Well, on our organ music catalog evaluation, the piece that got the lowest rating was rated "No. 1" by 12% of the respondees.

(No. 1 meant, "I can use it here and now," referring to a specific piece.)

The *next* to the lowest was rated No. 1 by 22% of the respondees.

The piece with the *highest* rating was rated No. 1 by 56% of the respondees.

The average rating for the 16 publications was No. 1 with 33% of the respondees.

We feel that this is a satisfactory beginning. After all, Irving Berlin is satisfied if one out of every 10 songs he publishes becomes a "hit." And what percentage of the approximately 200 Bach church cantatas do you find useful, here and now? Or more to the point, what percentage of the good Bach's 200 organ works do you use?

Well, if organists find an average of 3 or 4 useful pieces out of every 10 we publish, that's not bad.

It is our purpose as publishers to persuade the best composers we can find to write music for the worship service — useful music that will be performed by critical and competent church musicians.

There has never been a great composer, author, leader or person who has been universally admired in his own time. So, you will categorize some of our music as "too far out, to disorganized," as Stravinsky's music has always been called on first hearing. Some of it you will call "old-fashioned, trite, nothing new here," which is the same criticism that capable musicians leveled at J. S. Bach in his time.

But, if our present good fortune keeps up, you will continue to find useful Shawnee Press organ music, and *all* the music we publish will get some kind of hearing. If it is heard and remembered, it will get some kind of objective evaluation in about a hundred years. (Stick around.) By that time, of course, even if church organists *talk* about our good old music, they will probably be *playing something else* most Sundays. We hope it will be useful new Shawnee Press music.

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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	31	

May 10

Philip Malpas, Southern Baptist Seminary, Louisville, Ky.
University Choral Union, Verdi, Riegger, Finney, Hill Auditorium, Ann Arbor, Mich.

Raymond Egan, James Litton, Trinity Parish, Southport, Conn.

Richard Ellsasser, Seattle, Wash.
Frederick Swann, Garden Grove, Cal. Community Church

Fernando Germani, St. Thomas, New York City

12 Thomas Foster, MIT Chapel, Cambridge, Mass.

Eastman Polyphonic Choir, Church of the Incarnate Word, Rochester, N.Y.

Harvard Memorial Church choir, St. Thomas, New York City

Haydn's Creation, Hill Auditorium, Ann Arbor, Mich.

Ruth Banks, Wesleyan U Chapel, Middletown, Conn.

Messiah, parts 2 and 3, Church of the Ascension, New York City

John Holtz, St. Stephen's Episcopal, The Bronx, N. Y.

Claire Coci, St. Mark's Church, Frankford, Philadelphia

Fernando Germani, St. Thomas, New York City

Frederick Swann, Tucson, Ariz. Presbyterian
Spring Festival Concert, St. Paul's Chapel, Columbia University

13

Richard Ellsasser, Sacramento, Cal.
William MacGowan, First Methodist, Glendale, Cal.

14 Choir, organ, orchestra, St. Mark's Cathedral, Minneapolis

Music of American Universities, Centre Theatre, DePaul U, Chicago

Combined Glee Clubs, Northwestern U, Evanston, Ill.

Fauré Requim, Bach Cantata 78, Evanston Hospital nurses chorus, seminary choir, Garret Seminary, Evanston, Ill.

15 Claire Coci, Calvary Baptist, Washington, D. C.

16 Donald Wilkins, St. Paul's Cathedral, Pittsburgh

17 Richard Ellsasser, San Francisco

18 Fernando Germani, St. Thomas, New York City

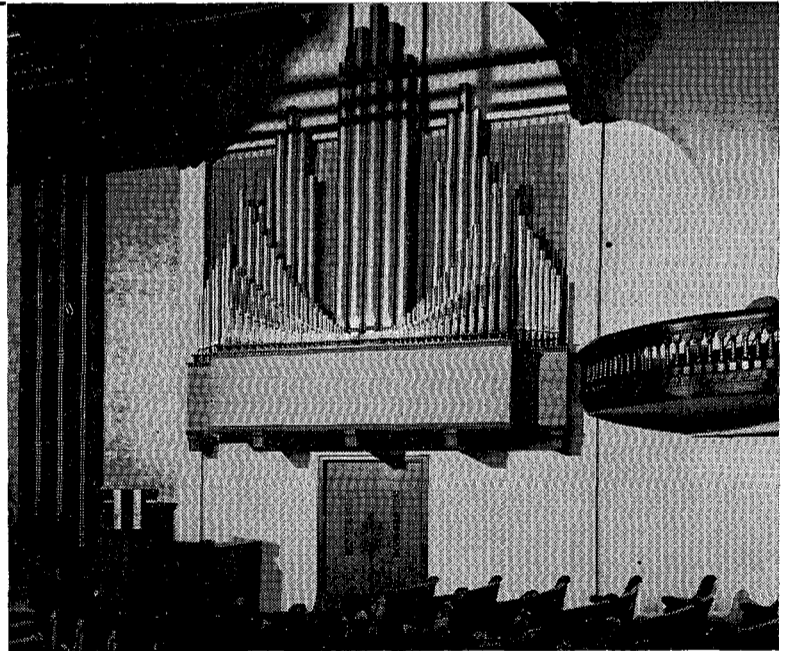
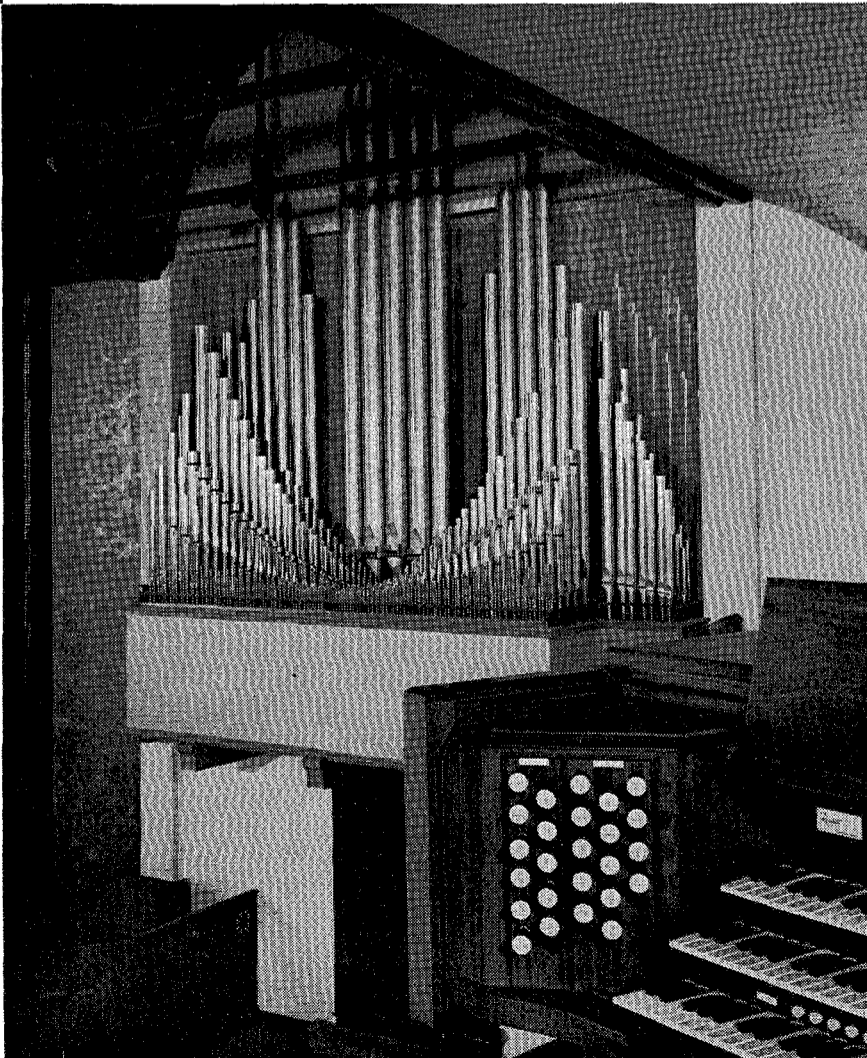
Claire Coci, First Presbyterian, Goldsboro, N. C.

19 Bach Festival, Holy Trinity, Philadelphia, Robert Baker

20 Bach Festival, Holy Trinity, Philadelphia

21 Guild Festival Service, Wyatt Park Christian, St. Joseph, Mo.

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 Janice Milburn, Christ Church, Bloomfield Hills, Mich.
 Anthem Festival, First Congregational, Danbury, Conn.
 Marilyn Mason, University of Notre Dame, Ind.
 Fernando Germani, St. Thomas, New York City
 20
 Marilyn Mason, brass, Church of the Heavenly Rest, New York City
 21
 Virgil Fox, Utica, N. Y.
 Fernando Germani, Sts. Faith, Hope and Charity, Winnetka, Ill.
 22
 Richard Ellsasser, San Gabriel, Cal.
 23
 Sowerby Festival Service, St. Bartholomew's, New York City
 Purcell, Schubert, Mozart, Church of the Incarnation, New York City
 Holst's Hymn of Jesus, Christ Church, Cincinnati, Ohio
 Corinne Marcy, Moody Bible Institute, Chicago
 Choral Vespers, St. Matthew's Lutheran, New York City
 Virgil Fox, youth concert, Philharmonic Hall, New York City
 24
 Bach Festival, Baldwin-Wallace Conservatory, Berea, Ohio
 Baritone and tenor, Trinity Parish, Southport, Conn.
 Richard Ellsasser, Fresno, Cal.
 Fernando Germani, St. Thomas, New York City
 26
 Myrtle Regier, MIT Chapel, Cambridge, Mass.
 Beethoven Mass in C, St. Thomas, New York City
 Choral Festival Service, First Presbyterian, La Grange, Ill.
 Robert Baker, Towson Methodist, Baltimore
 Frederick Swann, First Baptist, Waynesboro, Va.

Te Deum Laudamus and Jubilate Deo, Purcell, St. James, West Hartford, Conn.
 Bob Whitley, St. Luke's, San Francisco
 Duruflé Requiem, All Saints, Pasadena, Cal.
 27
 Richard Ellsasser, Orange, Cal.
 28
 John Weaver, Brown Memorial, Baltimore
 29
 W. E. Ladd Thomas, First Presbyterian, Vineland, N. J.
 Claire Coci, Queen of Angels Church, Chicago
 30
 Richard Ellsasser, San Bernardino, Cal.
 31
 Fernando Germani, St. Thomas, New York City
 June 2
 Frederick Swann, Duke U, Durham, N. C.
 Fernando Germani, St. Thomas, New York City
 6
 Virgil Fox, New Kensington, Pa.
 9
 Handel's Judas Maccabaeus, First Congregational, Pasadena, Cal.
 Fernando Germani, St. Thomas, New York City

**NEW HEAD OF MUSIC FACULTY
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Sister Mary Mark, LHM, PhD, has been appointed dean of the school of music of Immaculate Heart College, Los Angeles, Cal. She has been a member of the faculty since 1945, having received her BA there, her MM from the University of Southern California and her PhD from the Eastman School of Music. She is the pianist of the Immaculate Heart Trio which has toured extensively and recorded on the Capitol label.
 Sister Mary Mark has lectured in the United States and Europe on teaching Braille music notation and she is co-author of *Piano for the Blind Child*, and *Read, Remember and Play*, recognized as definitive books in the field.



FORT WORTH PRESS, SATURDAY, FEBRUARY 2, 1963

Marilyn Mason Has Excellent Reception

By WILLIAM BARCLAY
 Press Music Critic

The excellent musical events in connection with the Baptist Seminary's Church Music Workshop were brought to a climax with last night's organ recital by Marilyn Mason in Reynolds Chapel.

Miss Mason's position as one of the foremost American organists is unquestioned. Her enthusiastic reception by the large audience was justified by some very correct but always interesting organ playing.

She opened her program with one of the F Major concerti by Georg Friedrich Handel and established a rapport with both audience and organ from the very beginning.

From Handel, born in 1685, we jumped forward in time to the music of a man born in 1907, Jean Langlais. His "Miniature" which presents some fascinating rhythmical patterns and the "Epilogue" written for pedal solo were of interest.

A NUMBER of pieces have been written for organ pedals alone, but for the most part they are musical trash and are exhibitionistic in character.

The "Epilogue" which Miss

Mason played is good music well written and certainly well played. It comes as a revelation, even to most organists, that anyone can play so many notes at one time with just two feet. The same two hands and two feet gave a tremendous showing in J. S. Bach's great D Major Prelude and Fugue, also.

Three Dances by the French organist, Jehan Alain, are ponderous and make terrific demands upon organ, performer and listener. It is the second time this season this music has been performed in Fort Worth. This was a help.

IT TAKES several hearings for one to acquaint himself with the strange idiom. Her ability to memorize this sometimes incoherent music, as well as perform it so dazzlingly, made it a highlight.

Two short preludes by Searle Wright, "Greensleeves" and "Brother James Air" gave color to the program which closed with Gigout's "Dialogue," an "old faithful" of other days.

Marilyn Mason is an organist who seems to play equally well from all schools or periods of organ literature. Besides being technically correct, her playing is always musical.

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THE DIAPASON

EDITORIALS



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

Testing!

The fellowship and associateship examinations for Britain's Royal College of Organists have come and gone and the results were reported in *Musical Opinion* for March. There are 28 new FRCOs and 39 new ARCOs. This from a membership of perhaps less than one-third that of the American Guild, which last year welcomed but seven new FAGOs, the largest "graduating class" in seven years.

At the junior level, 39 earned the privilege of appending the ARCO to their names as compared to 23 AAGOs last year.

The British should feel an exhilarating sense of achievement at opening their special doors to such a gratifying invasion.

Are the British examinations easier? Don't you believe it! Are they more closely co-ordinated with the teaching of British music schools? Probably. And that brings us back to the same old spot on our broken record:

We feel that there is not an adequate communications channel between the Guild, especially in its function as an examining body, and departments and schools of music, even of church music. We don't suggest or desire conformity, regimentation or compliance but we feel that a much broader exchange of ideas and views between the Guild and especially the NASM with the purpose of agreement on content and standards might be helpful to both camps.

But to return to the British, D. J. Pryer won the Limpus Prize and shared the F. J. Read Prize; B. G. Williams won the Turpin and P. Pavoier the Harding. The critical committee reports on performance and paper work indicate that the examiners intend to keep those standards up in the parent organization.

With a Capital "I"

We note that several of our regional conventions are putting an emphasis this year on the general subject of Improvisation. We will hear more about this.

Peter Hurford, who has twice competed in the Haarlem International Improvisation Competitions, is this year, we hear, sponsoring an English equivalent at St. Albans Cathedral June 26-30. Raymond Daveluy of Montreal is making his second try at Haarlem.

Yes, Improvisation is in the air. And it is an implement allowed to rust too long in the average American organist's tool chest — probably because it wasn't a very well-designed or accurately milled tool to start with.

The very word improvisation connotes different things to different people. To some, it means any music not written down, including all that which isn't worth the price of the manuscript paper needed to transcribe it.

About Charles Tournemire, one of the great masters of the improvisatory art, it used to be said that what you might hear him improvise in January would be likely to appear in the new volume of *L'Orgue mystique* next November. Good improvisors are spontaneous composers; frequently their unwritten output at least inspires later published works (*never*, we hope, the other way around!)

The trouble with too much competent Improvisation (and there is precious little of it!) is that it is spelled with a capital "I" and has for its one mission in life the flattery and aggrandizement of the Improvisor (with a capital "I").

We like improvisation best when it is purely Music, with a capital "M".

Turnabout

We have editorially expressed our surprise, amusement and occasional embarrassment at being consulted by students, readers and even the Encyclopaedia Britannica for such a wide variety of answers to questions that a body would think we were some kind of a fount of knowledge. Thanks to helpful friends, good library facilities and a passable reference shelf in our office, we can from time to time provide a few answers. And we continue to be flattered by this totally undeserved ascription of a monumental informedness.

So it is extremely pleasant when our readers volunteer prompt and informative answers to queries we pose. This month's Letters to the Editor provide an extremely enlightening example:

In early February, thoroughly disheartened by the apparently endless siege of cold weather (isn't Spring wonderful?) we hatched a little editorial in which we wondered a little vaguely what an even worse winter had done to great European organs and the churches which are their homes.

Well, now we are beginning to find out. A Dutch-Canadian in Vancouver was good enough to translate and send us a specific report from a Netherlands newspaper. Then the very day after she received her March issue in Munich, a prominent Georgia organist answered us on the situation in Bavaria.

When we want to know, whom shall we ask? Why our readers, of course!

Progress Report

Periodically we like to report to our constituents (?) on what is happening to the special departments of THE DIAPASON.

This month, by quick count, 120 separate AGO chapters have reported their activities for the May Guild pages; this does not include special advance information on the remaining 14 regional convention programs. More than 40 states are represented as nearly half of all our chapters check in.

A reader wrote the opinion awhile back that our recital pages "are getting out of hand," including with his comment one of the most space-consuming recitals — played by whom?

We don't feel that there is anything "out of hand" or out of order when 203 separate organists feel that their colleagues the world over are enough interested in hearing about their programs to justify the trouble of sending them in time to meet our deadlines. On the contrary we think it is pretty wonderful.

We group recitals — and chapter reports — in such a way that even the afore-mentioned doubting Thomas can readily skip both as he threads his choosy way through each monthly issue.

Early Organ Weeks for West German Cities

An "organ week" will be held May 5 through 17 at the Kilianskirche of Heilbronn, Germany. Two recitals per week, on Sundays and Wednesdays, will feature Fritz Werner, artistic director of the project and organist of the church, Eva Hölderlin, Helmut Traminz, Walter Kraft and Michael Schneider. Emphasis will be placed on German organ music from its beginnings to the present.

Preceding the organ series and following it were planned two Bach cantata programs with the Heinrich Schütz choir, two chamber orchestras and distinguished soloists. Cantatas 131, 98 and 105 were listed for April 28 and 31, 68 and 147 for May 19.

The organ is a four-manual Walcker. Heilbronn is on the Neckar river about 30 miles north of Stuttgart and about 50 miles from Heidelberg.

Munich, the great Bavarian capital city, lists its "organ week" May 7-18. We have not yet been informed of the church or churches in which the recitals have been scheduled but the list of players is an impressive one: Albert de Klerk, Haarlem, May 7; Friedrich Högner, Munich, May 9; André Marchal, May 11; Fernando Germani, 13 or 14; Karl Richter 15; Gabriel Verschraegen, Tongeren, Belgium, 15; Segon, Geneva, 17, and Anton Nowakowski, Stuttgart, 18.

A change in the listings for Nuremberg finds Heinz Wunderlich of Hamburg replacing Hans Martin Schneidt of Berlin among the recitalists.

How We Do It

Last month we tried to clarify our mailing problems; this month we consider that doleful word *deadline*.

Every month we get several news items, recitals and chapter reports anywhere from a day to a week after the deadline we publish on page 3 every month. The item for our pages is usually accompanied by a note saying "I know this is late, but it would certainly get me off the hook if you would be kind enough to get it in somehow."

The almost universal assumption is that deadlines are arbitrary creations of an editorial staff for its own convenience, and consequently are subject to exceptions and, yes, pressures.

Deadlines are set by printers. Our present printer — one of the smaller periodical printers — prints about a score of magazines, mostly monthly. Several are smaller in column inches of type than ours, some are larger; they vary in the size of their circulations. In order to function at all, the printer must schedule each magazine minutely. Each is given deadlines both for editorial content and for advertising, the latest possible deadlines which will still enable proofs to be corrected and changes made. If THE DIAPASON were to hold back on its schedule, not only would it be mailed late but so would perhaps at least a half dozen other magazines on whose schedules THE DIAPASON would have infringed.

It would be more convenient for our staff if deadlines were even earlier, for this might conceivably alleviate the necessity of working nights and the entire weekend before deadline dates and final OK of pages. But we are a *news* magazine and we keep our deadlines as late as we can because we want to keep our readers as up-to-date as we can.

So don't consider us meanies when we can't consider you a special case. We simply have no say about it whatever.

CCWO HOLDS '63 GRUENSTEIN AWARD COMPETITION MAY 5

The annual competition for the Gruenstein memorial award of the Chicago Club of Women Organists will be held the afternoon of May 5 at the Evangelical Lutheran Church of St. Luke on the new Schlicker seen on the front of the March issue of THE DIAPASON.

The contest has increasingly drawn a large group of promising young women organists from many areas. The winner receives a cash prize and plays a recital the following season sponsored by the 35-year-old club.

Those Were the Days

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

The Stevens Organ Company, Marietta, Ohio, suffered severe damage in the Spring floods

Lynnwood Farnam's final recital of the Lenten season at Christ Church Cathedral, Montreal, was a scene of near-panic when a windstorm blew down a church tower and electric signs and shattered windows. Members of the large audience, hurrying out of the building, were reassured by the vicar as Mr. Farnam proceeded to the next chorale prelude without missing either a note or a beat

John J. McClellan, returning to his post at the Tabernacle in Salt Lake City after a sojourn in Europe, was given a hearty welcome by the populace

Richard Keys Biggs accepted the post of organist at the Presbyterian Church, Englewood, N. J. His farewell recital at St. Paul's Church, Cleveland, was a program of Wagner transcriptions

A fund to erect a monument in Paris to the memory of Alexandre Guilmant found many donors on the North American continent

Ernest Jores, retiring from the Grand Avenue Methodist Church, Kansas City, Mo. sued a steward of the church for \$20,000 charging slander. Meanwhile the Ladies Aid Society adopted a motion to withhold the payment of money into the general fund until Mr. Jores' dismissal was reconsidered.

Walter E. Hall resigned from the Trinity Episcopal Church, Pittsburgh, with the statement that "the character of the music required by the new rector is not such as Mr. Hall is accustomed to furnish"

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

The record of the Federal Trade Commission proceedings involving charges of false and exaggerated advertising claims for the Hammond electronic was augmented by further briefs from both sides

E. Power Biggs played the premier performances of the Sowerby concerto April 22 and 23 with the Boston Symphony orchestra

Sir Richard Terry, director of music at Westminster Abbey from 1901 to 1924 and authority on both Bach and pre-Reformation polyphony, died April 18 at Oxford

Paul Creston won the Guggenheim fellowship for creative music

William Churchill Hammond was called "Holyoke's best-loved citizen" as he completed 53 years of uninterrupted service at the Massachusetts city's Second Congregational Church

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

Much space in this issue was devoted to reporting the passing of organists, including: Rollo F. Maitland, Albert Dowling, Andrew Tietjen, Mrs. Douglas Allison, Allan McK. Reid, Carolyn Cramp, Mrs. William C. Thomas and Florence Hodge

First plans for a College of Church Musicians at the Washington Cathedral were discussed at a conference April 6-8.

More than 500 formed a choir for a hymn festival at St. Bartholomew's Church, New York City, sponsored by the Hymn Society for delegates to a convention of the National Federation of Music Clubs

OF SINGING

Every song brings its gift to the singer.
Borne upon the melody
Like pearls washed from the sea
Or blossoms upon a stream.
Thoughts arrive to lodge in the heart's hollows
Filling them with beauty.

Therefore sing life
And be ready to accept its treasures.
Sing of God and of Creation.
Sing of the inner linking
Of self to that great mystery;
For in such song
Comes the strength of ever-freshening hope —
The deep sounding of faith
Which, like the ocean wave,
Sings as it lavishes itself
Upon the Eternal Rock.

PATRICIA BEVER

Letters to the Editor

Ravages of Winter

New Westminster, B. C., March 24, 1963 —
To the Editor:

In your editorial, Cold Comfort (March 1963) you wondered what effect extreme cold has had on some of the historic organs on the continent. The enclosed clipping, from a Dutch regional newspaper (for the Province of Groningen, N. E. Holland) might give you some answers.

The translation is as follows: "Severe frost and the resulting dryness has damaged various organs in the city and province (Groningen). The magnificent organs of the Reformed Church of Paterswolde (N. A. Lohman, 1807) and of the Dutch Reformed Church of Zuidbroek (F. C. Schnitger & H. H. Freytag, 1794) are totally unplayable. The famous organs in the A-Kerk (A. Schnitger, 1702), Pepergasthuis-kerk (both in the city of Groningen) and the Dutch Reformed Church of Uithuizen (A. Schnitger, 1701) are also attacked by dryness, but in a lesser degree.

"Only since the 19th century did they begin to heat the churches. First with gas, later with coal, and now — humidity-wise disastrous — with central heating.

"The old churches with their high and thick walls hold the moisture for a long time. But with the severe frost of the last weeks even the moisture in these walls freezes, or the temperature is too low for evaporation. If then bone-dry air is circulated in the church, the organ, in the first place, is the victim of this lack of humidity.

"The organ is a very sensitive instrument, and so much influenced by temperature fluctuations as by extreme differences in the humidity. The dryness causes the glue of the wooden pipes and vents to break. The keys get stuck. The mechanics are pulled out of balance and at vital points the wood cracks. Sometimes only after a thorough restoration is the organ, if attacked by dryness, again usable."

The organ pictured in the clipping is the 1701 Schnitger at Uithuizen.

Yours truly,

S. VANDER PLOEG

In Germany, not so bad!

München, Deutschland, March 29, 1963
Lieber Herr Redakteur:

My March DIAPASON arrived yesterday, March 28, and I have avidly devoured its contents, including the ads, with the kind of hunger created only by an 8½ month absence from the States! To your request on the editorial page for some observations on the effects of this winter's phenomenal cold on old buildings, instruments, performers and listeners, I share my experiences in southern Germany with you and your readers.

Despite the weight and longevity of the record snow accumulation, there seems to have been little serious damage to buildings or instruments, due doubtlessly to the sturdy construction of German walls and the steepness of church roofs. "Tradition sometimes hangs like a noose," says a German architect friend. "Our people refuse to accept the new and cheaper building methods, preferring the time-honored thick walls." By thick, he means a two foot wall of a home or a twelve to fifteen foot wall of a church! Steep roofs make it difficult for snow to adhere in much depth, and several feet of snow have little effect on such strongholds — only earthquakes and bombs seem to injure its durability.

We have resided in München since mid-September and have felt the growing cold in our bones and heard the creeping sourness in the organs Sunday after Sunday, but not to the extent you might imagine. Perhaps such weather may explain why some churches have a tradition of primarily a cappella choirs such as the Baroque Theaterkirche, or of instruments, as in the Michaelskirche. However, churches like the great Frauenkirche, the Evangelische Lutheran Churches of Matthäus and Markus use organ regularly, and as a rule, have been no worse than the average American instrument in winter. At the peak of the cold, Karl Richter did cancel a recital in Markuskirche because the instrument was so temperamental, but this was an exception.

There is a reason, I believe, why these instruments seem as indestructible as their dwelling places. In München, little or no attempt is made to heat churches. Only the tiny, toy neighborhood church is snug and warm. Middlesized churches who do make an attempt to have some heat, but who manage only about 50 degrees on Sunday and then allow the temperature to drop where it will during the week, seem to have the most difficulties with instruments. The thick walls of the large churches hold the temperature, cold though it be, in a more even pattern and any deviation is very slow.

We were amused and amazed by the service playing of Hedwig Bilgrimm, gifted young concert organist and Richter's assistant at Markuskirche on the first really cold Sunday. With snow boots, she never missed a pedal, and she improvised warmly on Wie leu schön leuchtet der Morgenstern in heavy coat, scarf and fur hat, and heaven only knows how many layers underneath!

Michael Schneider takes my endurance prize of the winter, however, for his January 19 recital in the Ludwigskirche. It was minus 15 outside and plus 15 — or perhaps 20 — inside. Just how he managed to perform a full concert in such a temperature I cannot explain. We were dressed for the bitter cold, but in the vastness of this beautiful church, even though we sat as closely to our neighbor as possible, we were stiff after a very few



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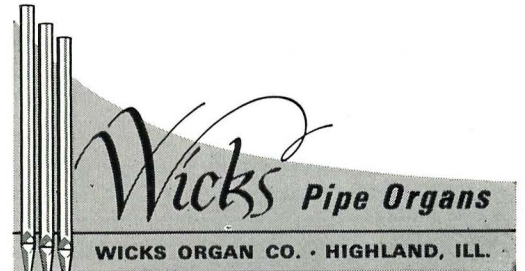
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minutes. I might add that this is one of the most famous and I am told, the wealthiest church in München! For Dr. Schneider it was quite a contrast to his performance the previous evening. He had played the first public performance on the new Steinmeyer in the Herculesaal of the Residenz and had wiped his brow in the heat of the concert hall. Münchener dress for all concerts, and the bejeweled, backless-gowned ladies must be comfortable!

For practice, one uses an electric heater. These, like American heaters hit one spot, with the extremities left to freeze while the target area burns. However, they are considerably more spectacular, for they are oversized neoshaped fixtures about two feet long which hang suspended from a tripod-like stand some six feet high. I have found it most satisfactory to aim it at my shoulders and stop every few minutes to warm my hands under my armpits. Friends have cut the fingers out of gloves so that only the last two joints are exposed, while still others depend on Bach at somewhat faster tempi. For feet, I have found no solution except Bilgrimm's — snow shoes! Nylon hose plus tights and woolen socks retain heat only the first 15 minutes of practice.

Audience? Absolutely no visible effects. Concerts are sold out, whether for an organ recital in one of the warm concert halls (all have organs) or in the frigid cold of unheated churches. Because church organs are usually in the balcony, these seats are fought over at premium prices and standing room is sold for every nook of the sanctuary. Cold deters neither music lover nor soccer fan. I shall never recover from the shock of seeing people dancing up and down to keep warm while watching outdoor night soccer in the sport

field close to our house, in zero and minus temperatures and snowpacked ground!

From the cool recitals of the summer series in the Basilika Unserer Lieben Frau, Konrad Philip Schuba's Konstanz church — for it is never really warm to a Georgian in Germany — even in August! to the frigid experience in St. Ludwig's, it has been a record season of cold weather and warm memories. The sight of a soundless, small 1300 console, the sound of the baroque instrument in the Wies Church, the meaningful dates of 1685 or 1770 carved on cases in gold leaf with rosy angels, the compact, undecorated chests of the new instruments like the 1959 Zeilhuber in the Frauenkirche, the 1960 Beckerath in St. Ludwig's or the 1962 Steinmeyer in the Herculesaal . . . these are thrilling treasures, stored forever in my memory, and the cold does not penetrate at all.

There are many subjects I should like to share, adventures in finding the entrances of churches; the endurance necessary for the German parishoner; the use of the choir in the program of the German church; the traditions of the American church often accredited to the "old country" which have no place here, and innumerable other practices so different from our own. Perhaps when we meet again in some balmy clime like Winter Park for a conclave I can fill in the details.

Until that time, my warm regards to all my friends in the organ world, and best wishes to you for continued success in your work.

Sincerely,

EMILY REMINGTON, AAGO ChM

P.S. — Perhaps you are wondering why I am here? It is a chain reaction set off by organ playing. My daughter, Porter, for better or worse, followed in my footsteps and is a junior at Oberlin conservatory. As you know,

that year is spent in Salzburg. She is studying with Herr Doppelbauer. Both Dr. Remington and I are on leave for the year, and while he is on research problems at the Physiologische Institute, I am studying organ with Hedwig Bilgrimm and observing choral technics with Karl Richter. I am working on repertoire for my church choirs, my Paine College Choir and the Augusta Choral Society and spend endless hours in music stores!

Incentive!

Los Angeles County, Cal., April 1, 1963
To the Editor:

The editorial, A Lesson from Poulenc (March, 1963), cites a situation we may well deplore. One wonders how many outstanding composers of the past would have contributed important works to our recital and church repertoire, had they been given sufficient incentive. The lack of interest shown by many fine contemporary composers in writing for the organ should be a matter of great concern to all of us.

This is precisely the situation that has prompted the Los Angeles County Chapters (Long Beach, Los Angeles, and Pasadena and Valley Districts Chapters) to initiate the publication of *The California Organist*. Benefits to subscribers will be two-fold: they receive a new piece of organ music each month, and they will have the satisfaction of knowing they have provided contemporary composers with a new outlet for organ works.

TRI-CHAPTER AGO ENTERPRISES

DAVID WEHR was soloist with the Boise Philharmonic orchestra in its Spring concert March 26-27 at the First Methodist Church; Jacques Brouman was conductor.

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While thumbing through one of my books on architecture last year, my attention was arrested by a photograph of the interior of the Cathedral of Oaxaca. It was not the building which caused the double-take but a relatively small spot in the background — the organ case.

My travels in Mexico have been extensive and I am familiar with Spanish Colonial cases; this one was out of character. It looked like a Schnitger.

The typical Schnitger facade has a large round tower in the center; it is the tallest feature and contains the largest prestants. Two flats, one above the other, are on each side of the center tower and these are roughly hexagonal in outline. Each pair of flats is surmounted by a horizontal cornice and flanked by a vee-tower, the cornice of which may be a continuation of that above the flats or it may be at a higher level. Wings of various forms, containing pipes, frequently occur at the outside of each vee-tower. (When they exist, the architectural composition suffers.) Carved pipe shades hide the tops of the pipes of both flats and towers. The mouths of the pipes in the flats follow the vee of the bottom of the hexagon. The toe-boards of the towers are horizontal but the pipe feet increase in length from the largest to the smallest pipes so that the mouths form a chevron similar to those of the flats.

In the Oaxaca case, the upper flats have their pipes upside down with horizontal toe-boards which give the flats the shape of a shield instead of a hexagon, and the pipe mouths are parallel to the toe-board. The line of the mouths of the tower pipes also is horizontal. These are the only deviations from the typical Schnitger facade and they are of such minor significance in the overall effect of the composition that one must consciously look for them. Even the Spanish trumpets, almost universal in Spain and Mexico, are missing in this case and it is obvious there never were any.

The similarities to a Schnitger case were so many and the dissimilarities so few that I felt compelled to examine this organ. I had visited the Cathedral of Oaxaca in 1934 but at that time I had never heard of Arp Schnitger. In January of this year other business took me as far south as Puebla, and having inveigled George Bozeman, Jr., into taking me in his car, I could not resist this side trip. So we snaked along between the continental divide and the

**The Schnitger
that probably isn't**

by JOSEPH E. BLANTON

clouds for more than a hundred and fifty miles before zig-zagging down into the valley of Oaxaca.

Canon Guillermo Reyes Diaz kindly made arrangements for us to examine the organ. He wanted us to delay half a day so that the layers of dust within the case could be removed as the organ is no longer in use. We assured him we were used to the interiors of old organs and entered without waiting for it to be cleaned. When George came out he looked like a big dust mop that badly needed shaking out.

The size of the case belies the instrument it contains for there are only six ranks of pipes. The approximate overall dimensions of the case are: height 21'-4", width 15'-8", depth 3'-5". The single manual is 28¾" wide with 56 notes from C-1 to g-56; it is 38" above the floor. There are no pedals.

There are three drawknobs to the left of the keyboard designated from top to bottom: *Trumpeta* 8, *Doceava* 2-½, *Quinceava* 2. There are also three to the right with the topmost called *Flauta* 8; the names of the other two are missing but the one in the center works the slider of the Principal 4' and that at the bottom is for the Prestant 8' of the facade.

The 8' Trumpet rank consists of reeds throughout. The resonators of the bottom twelve are of one-half length; the remainder are of normal length. The 8' Prestant pipes, which appear to be of high lead content, have open toes and there is no nicking; the ears are semicircular. Except for the lowest C-pipe which is of wood and probably a replacement, the entire 8'-Gedeckt (*Flauta* 8) is of metal and is stopped all the way to the top. As the caps are soldered on, the tuning must be done with the ears. The mouths are fairly high and there is evidence that they have been cut up about one-third higher than they were originally. There is no nicking. The 4' Principal is of larger



scale than the 8' Prestant. The Twelfth (*Doceava* 2-½) is an open rank of large scale. The Fifteenth (*Quinceava* 2) is a large-scale principal with no nicking. The pipes in the wings and upper flats are dummies.

The hand-pumped bellows, outside and to the right of the case, were so full of leaks that we were not able to maintain sufficient pressure for the organ to speak properly; it was voiced on pressure perhaps as high as three inches.

A small metal plaque to the left of the keyboard states that the organ was built in Oaxaca in 1690 and that it was restored in 1905, rebuilt in 1909 and again restored and rebuilt in 1957. The last job apparently did not take.

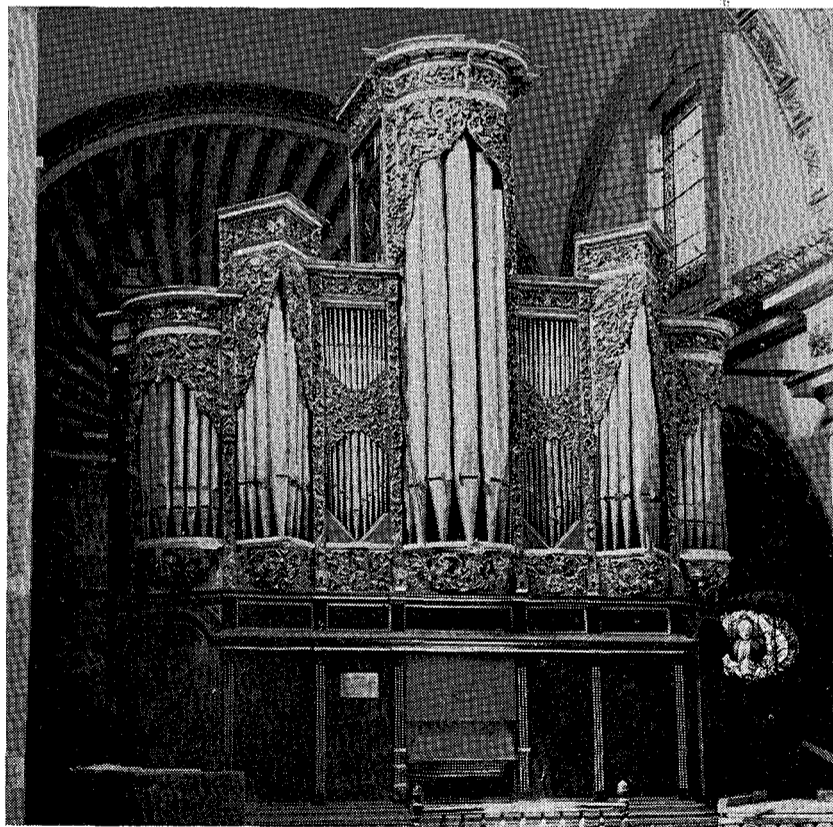
The plan of the Cathedral of Oaxaca is peculiar in that the crossing is nearer the west end than the east end. There are six bays east of the crossing and three west of it so that the head of the cross is at the west doors. The choir is in the two bays just west of the crossing and actually extends into the crossing as the *Via Crucis* are within the crossing. The organ is on the screen above the stalls and the cathedra at the west end of the choir.

The lower part of the case is of wooden panels of very dark color. Above the impost the case is a riot of gold carvings with red background and is a stunning spot of color against the gold and pale green shell above the west center portal. Only the richness of burnished tin is lacking for the larger prestants have a coat of silver paint.

Both the design and date of this case are right for Schnitger. Was it built in North Germany or did some Schnitger-trained builder go to Oaxaca to work on it? Did it originally contain a larger instrument? The metal plaque obviously was put up in 1957 so the organ might or might not have been built in Oaxaca. Canon Reyes knew of no definite records as to its origin. Dr. William L. Sumner's list of Schnitger organs contains a small one built for Spain but no additional information is given.¹ The element of mystery about the Oaxaca organ demands further research.

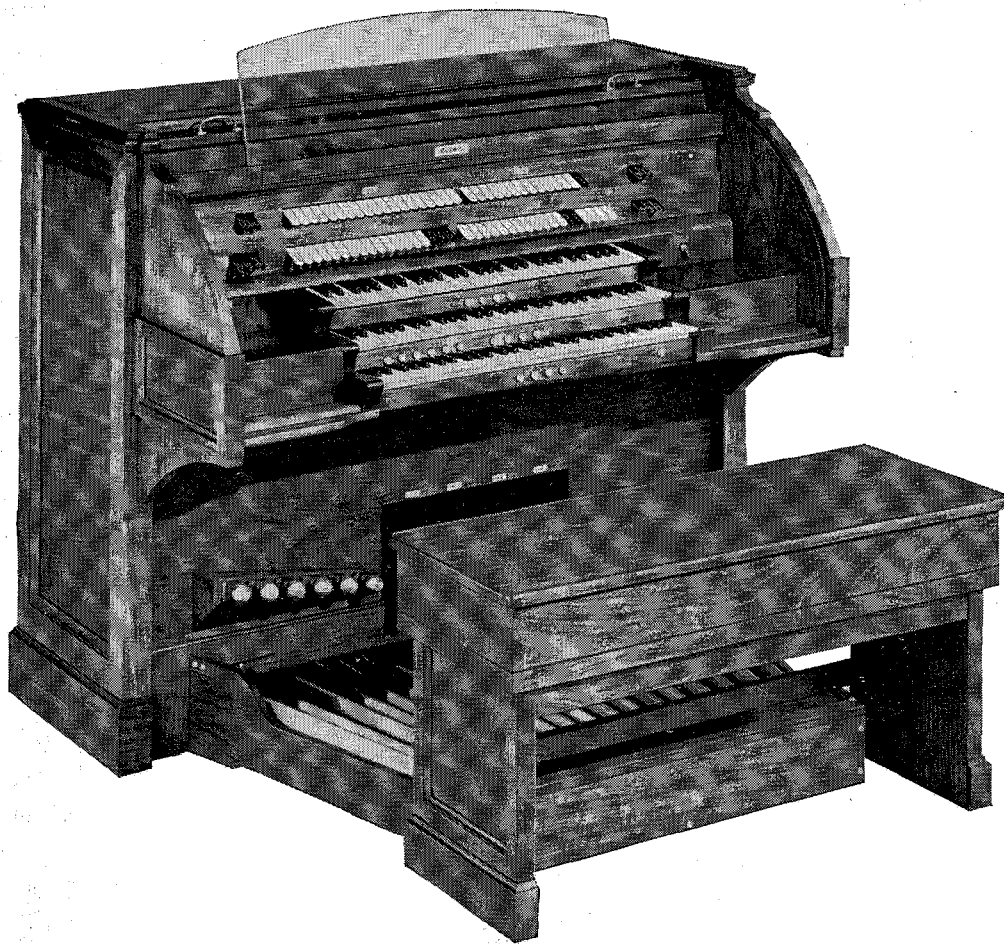
¹ W. L. Sumner: *Arp Schnitger, A Chronological List of Schnitger Organs with Notes*, in ORGAN INSTITUTE QUARTERLY, Spring 1956, p. 27.

Mr. Blanton is the author and compiler of the beautiful volume THE ORGAN IN CHURCH DESIGN and has lectured at AGO national conventions.



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Programs of Organ Recitals of the Month

Carl Weirich, Princeton, N. J. — For Charlotte, N.C. AGO Chapter, Sardis Presbyterian Church March 18: Concerto 5 in F major, Handel; Sonata, Persichetti; Fantasia in F minor, Mozart; Chorale in B minor, Franck; Fantasia in Echo Style, Sweelinck; Noël, Daquin; Prelude and Fugue in A minor, Bach.

Everett Jay Hilty, Boulder, Colo. — Dedicatory of new Aeolian-Skinner, Rayne Memorial Methodist, New Orleans, La. March 26: Maria Zart, Schlick; Echo pour Trompette, Merulo; Toccata per l'Elevazione, Frescobaldi; Toccata, Cabanilles; Cromorne en Taille, F. Couperin; Toccata and Fugue in D minor, Bach; Sonata 1, C.P.E. Bach; Benedictus, Reger; Romance sans Paroles, Bonnet; Landscape in Mist, Karg-Elert; Sonata 2, Hindemith; Dialogue on the Mixtures, Langlais; Apparition de l'Eglise Eternelle, Messiaen; Fanfare, Toccata and Chorale in Echo on Aurelia, Hilty; Postlude for the Office of Compline, Alain.

Robert S. Lord, PhD, Pittsburgh, Pa. — Bellefield Presbyterian Church dedicatory recital March 10: Suite 2, Clérambault; In Thee Is Joy and O Man, Bewail Thy Grievous Fall, Bach; Concerto in F major, Handel; Prelude, Fugue and Variation, Franck; Three Modal Pieces, Langlais; Toccata and Fugue in D minor, Bach. Heinz chapel, U of Pittsburgh March 31: In Thee Is Joy, Deck Thyself and Toccata and Fugue in D minor, J.S. Bach; Sonata in D major, C.P.E. Bach; Chorale in E minor, Franck; Three Modal Pieces, Langlais; Prelude and Fugue in G minor, Dupré.

David C. Johnson, DMA, AAGO, Cambridge, Mass. — Reynolda Presbyterian Church, Winston-Salem, N.C. Feb. 24: Prelude and Fugue in D major and Nun danket alle Gott, Bach; Ach Herr, mich armen Sunder and Ein' Feste Burg ist unser Gott, Buxtehude; Larghetto and Allegro, Concerto 13 in F, Handel; Variations on Warum Betrübst du dich, Scheidt; Variations on Wondrous Love, Barber; Chorale in A minor, Franck.

Dr. Melvin West, Walla Walla, Wash. — St. John's Cathedral, Spokane, April 7: Toccata, Adagio and Fugue in C major, Bach; Plainte, Suite Breve, Langlais; Cortège et Litanie, Dupré; Canzon Primi Toni, Gabrieli; Christ the Lord Has Risen, Peeters; Fantasia on Come, Holy Ghost, God and Lord, Bender. Brass and percussion directed by H. Lloyd Leno assisted on the Gabrieli, Peeters and Bender.

Students of Meredith College, Peace College, Raleigh and Southeastern Baptist Theological Seminary — Pullen Memorial Baptist Church, Raleigh, N. C. March 4: Toccata and Fugue in D minor, Bach, Lynn Goodson; Schmucke dich o liebe Seele and Herzliebster Jesu, Brahms, Julia Lynn Hall; Allegro, Symphony 6, Widor; Carol Lloyd; Toccata and Fugue in F major, Bach, Emily Becton.

Charles John Stark, Beloit, Wis. — Our Savior's Lutheran, dedication service March 3: Prelude in G major and Jesu Joy of Man's Desiring, Bach; Musical Clocks, Haydn; Trumpet Voluntary, Purcell; Andante, Sonata 6, Mendelssohn; Toccata in Five, Stark; Pavanne, Elmore; Toccata, Symphony 5, Widor.

Bradley T. Kimbrough, Lexington, Ky. — Student of Melvin Dickinson, Central Christian Church March 20: Toccata and Fugue in D minor, (Dorian); Hilft Gott das mir's gelinge, Christ du lamm Gottes unschuldig and Aus tefer noth, ich zu Dir (Clavierübung) Bach.

Marcia Hannah, Long Beach, Cal. — St. Paul's Cathedral March 22: Prelude, Fugue and Chaconne, Buxtehude; Come, Saviour of the Gentiles and Toccata in F, Bach; Le Jardin Suspendu, Alain; Tu Es Petra, Mulet.

Esther Cupps and Roland McElroy, Takoma Park, Md. — Sligo Seventh-day Adventist Church March 30: Prelude, Fugue and Chaconne in C major, Buxtehude; Wenn Wir in höchsten Noten sein and Prelude and Fugue in B minor, Bach; Sonata 3, Hindemith.

George S. Davis, Utica, N.Y. — Calvary Church April 2: Psalm 19, Marcello; The Fifers, Dandrieu; Benedictus, Rowley; Toccatino, Miniature Suite, Rogers; Water Music Suite, Handel.

Judith Eckerman Hancock, Cincinnati, Ohio — Christ Church March 13: Fantasia and Fugue on B-A-C-H, Reger.

Jerald Hamilton, Austin, Tex. — First Presbyterian Church, Houston, March 15: Prelude and Fugue in F major, Buxtehude; Eclogue, Wagenaar; 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.

Stephens College GSG, Columbia, Mo. — College Chapel, March 20: Prelude and Fugue in D minor, Bach, Mary Beth Hall; Pedal Exercitium, Bach, Prelude and Fugue in B minor, Fisher, Rene Swartz; Do with me, God, According to Thy Kingdom and Awake, my Spirit, Walther, Vicky Bland; Prelude and Fugue in F major, Bach, Jo Ann Senger; From Heaven High, Pachelbel and Canzonetta, Rheinberger, Sharon Mattox; Prelude in G minor, Bach and Litanie, Schubert, Sue Mattingly; Lord Christ, the Only Son of God, Bach, Ave Maria, Kreckel, O God Thou Kindly God, Bach, Kathryn Conklyn; O God Thou Kindly God, Ah, Dearest Jesus and My Heart Rejoices in the Summertime, Brahms, Alice Bancroft.

Elfrieda Dolch, Los Angeles, Cal. — For Los Angeles AGO Chapter, Westwood Methodist Church, April 1: Canzon Ariosa, Gabrieli; Introduzione e Pastorale, Pasquini; Offertorio, Zipoli; Prelude and Fugue in G minor and My Heart Is Filled with Longing, Brahms; My Heart Is Filled with Longing and Toccata and Fugue in D minor (Dorian) Bach; Movement 1, Passion Symphony, Maleingreau; Procession, Mader; Partita on Wacht auf, Distler; Acclamations, Suite Medievale, Langlais.

Kenneth T. Zink, New York City — Union Seminary masters recital, St. Thomas Church March 25: Toccata in D minor (Dorian), Lord God, Now Open Wide Thy Heaven, The Old Year Now Hath Passed Away, In Dulci Jubilo and Fugue in G minor, Bach; O World, I Now Must Leave Thee, Brahms; Chorale in A minor, Franck; Pastoral Dance on Christmas Night, Milford; Deus Tuorum Militum, Sowerby.

Helen Hadsell, Martins Ferry, Ohio — For Wheeling, West Va. AGO Chapter St. John's Lutheran March 19: Come Thou Almighty King, New Ev'ry Morning Is the Love, All Glory Laud and Honor, The Day Thou Gavest and Rise, My Soul, and Stretch Thy Wings, McKinley; Cathedral Chimes, Calver; Pilgrim's Song of Hope, Batiste; Movement 1, Sonata in G minor, Becker.

Eldon Hasse, Hamilton, Ohio — Christ Church, Cincinnati, March 20: We all believe in one God, Maker of Heaven and Earth and We all believe in one God, the Father, Son and Holy Ghost, Bach; My heart is filled with longing, Strungk, Buxtehude; Jesus, I will ponder now, Vogler; Partita on Jesus, all my gladness, Walther.

Dianne A. Dietz, Fayette, Mo. — Student of Luther T. Spayde, Central Methodist College, senior recital, Linn Memorial Church March 10: Toccata, Muffat; Triple Fugue in E flat, Bach; Carillon, Sowerby; Nazard, Langlais; Pièce Héroïque, Franck. Kenneth R. Stephens, trumpet, shared the recital.

Clarence Warrington, Rochester, N. Y. — Eastman School of Music, student of David Craighead March 19: Cortège et Litanie, Dupré; Suite on Tone 2, Clérambault; Erbarm' dich mein, O Herre Gott and Toccata and Fugue in D minor, Bach; Sonata for Organ, Canning.

Diane Bish, Norman, Okla. — University of Oklahoma senior recital March 21: Prelude and Fugue in D minor, Lübeck; Sonata in B flat major, Arne; Passacaglia and Fugue in C minor, Bach; Pageant, Sowerby; Sonata on Psalm 94, Reubke.

Danford M. Byrens, Battle Creek, Mich. — First Congregational Church, Saginaw, March 17: Concerto in G major, Vivaldi-Bach; Ave Verum, Mozart; Prelude, Fugue and Variation, Franck; Carillon, Sowerby; Sonata 5, Mendelssohn.

Samuel S. Badal, Jr., Youngstown, Ohio — Trinity Methodist Church May 10: Pièce Héroïque, Franck; Passacaglia and Fugue in C minor, Bach; Sonata on Psalm 94, Reubke; The Brook, Dethier; Pulchra et Luna, Dallier; Jubilee Suite, Van Hulse.

Helen Kay Warkentin, Galesburg, Ill. — Trinity Lutheran Church March 13: Three Kyries, Clavierübung part 3, Bach; Fantasia, Byrd; Canzona, Gabrieli.

Orpha Ochse, Pasadena, Cal. — Pasadena Presbyterian Church March 15: Sonata 4, Mendelssohn; Six Schübler Chorales, Bach; Commotio für Orgel, Nielsen.

E. Power Biggs, Cambridge, Mass. — For Riverside-San Bernardino Counties AGO Chapters, University of Redlands Memorial Chapel April 2: Fanfare, Trumpet Tune Bonduca, Ayre, Trumpet Tune Gebell, Purcell; Balletto del Granduca, Sweelinck; Folia Partita, Pasquini; Las Romanesca, Valente; Concerto 3 in G major, Soler; Fantasia and Fugue in G minor, Bach; Adagio and Rondo, Mozart; Pange Lingua, Thomson; Variations on America, Ives.

Frank K. Owen, Los Angeles, Cal. — St. Paul's Cathedral March 1: Voluntary in C, Purcell; Sonata 2, Mendelssohn; Pavane, Elmore; Rondo da Chiesa, Meditation and Scherzo, Hurford; Ave Maris Stella, Dupré. March 15: Larghetto and Allegro, Concerto 13, Handel; Blessed Jesu, How Hast Thou Offended, Karg-Elert; Divertimento, Whitlock; Prelude Chorale and Variations, Nieland. March 29: Grande Pièce Symphonique, Franck, April 5: Six Lenten Orgelbüchlein Preludes, Bach.

Allen Mills, Troy, N. Y. — For Eastern N. Y. AGO Chapter Scholarship Fund, St. John's Episcopal Church April 28: Fanfare in C, Purcell; Rigaudon, Campra; Prelude, Fugue and Chaconne and Fugue in C, Buxtehude; Chorale with Variations, Walther; Toccata on St. David's Day, Vaughan Williams; All Glory be to God, Manz; Clair de Lune, Karg-Elert; Symphony 1, Vierne.

Ruth Branch, Pelham, N.Y. — Dedication of Gress-Miles organ Huguenot Memorial Church March 31: Concerto in A minor, Bach; My Heart Is Longing, Brahms; ne, and Prelude and Fugue in G minor, Dupré; Chant de Paix and Chant Héroïque, Langlais; Toccatino, Yon; Brother James, Wright; Toccata and Fugue in D minor, Bach.

Earl Barr, Minneapolis, Minn. — For Twin Cities AGO Chapter, First Unitarian Center March 11: Concerto in D minor, Vivaldi; Three Antiphons and Fugue in G minor, Dupré; Intermezzo, violin and organ, and Prelude and Fugue 1, Badings; Allegro, Concerto in D minor, Bach. Dorothy Mauney, violinist, and Unitarian Chamber Orchestra, Thomas Nee, conductor, assisted.

Joel Weingartner, Binghamton, N. Y. — Christ Church April 16: Prelude and Fugue in B minor, Bach; Abide, O Dearest Jesus, Reger; Toccata on O Filii, Farnum.

Harry Sanderson, Dallas, Tex. — Oak Cliff Methodist March 24: Fugue in E flat (St. Anne), Bach; Benedictus and Ave Maria, Reger; Chaconne, Willan.

Marilyn Mason, Ann Arbor, Mich. — Akademie für Musik, Vienna, March 4: Suite for Organ, Haines; Greensleeves and Brother James' Air, Wright; Fantasia, Finney; Flourish and Fugue, John Cook; Roulade, Bingham; Adeste Fidelis in an Organ Prelude and Variations on America, Ives; Suite for Organ, Creston.

Charles T. Taylor, AAGO, Atlantic City, N. J. — For Atlantic City AGO Chapter, St. Nicholas Church March 23: Kyrie Gott Heiliger Geist, Bach; Fugue and Finale, Sonata 6, Mendelssohn; Schmucke dich, o liebe Seele, O wie selig seid ihr doch, ihr frommen and O Gott, du frommer Gott, Brahms; Pre-ambule, Vierne; I Am Black, but Comely, Dupré; Chant de Paix, Langlais; Jesu, Leiden, Pein und Tod, Reger; Movement 2, Sonata, Hindemith; Wedding Song and Seven Chorale Preludes, Charles Taylor.

Gilbert C. Pirovano, Columbus, Miss. — Faculty recital, Mississippi State College for Women, First Baptist Church March 26: Grand Jeu, duMège; Jesus Christ Our Saviour and Prelude and Fugue in B minor, Bach; Andante in F, K 616, Mozart; Te Deum, Langlais; Concerto 3 in G, Soler; Fugue in C sharp minor, Honegger; Fileuse, Dupré; Brother James, Wright; Finale, Symphony 1, Vierne.

Richard E. Joiner, New York City — Student of Vernon de Tar, Union Theological Seminary March 31: Partite sopra l'Aria della Folio d'Espagna, Pasquini; Sonata on Tone 1, Lidon; Trio Sonata 5 and Fantasia and Fugue in G minor, Bach; Nun bitten wir, Walther, Buxtehude, Schroeder; Alleluia serens, Messiaen; Prelude and Fugue in G minor, Dupré.

William Wickett, London, Ont. — St. James' Westminster Church March 24: Fantasia on Valet will ich dir geben, Bach; Freu dich sehr, O meine Seele, Pachelbel; Largo, Allegro Sonata 5, Bach; Suite for a Musical Clock, Handel; Introduction and Toccata, Walond; Aria, Peeters; Variations de Concert, Bonnet. Jean Stennett, contralto, assisted.

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

Herman J. Pedtke, Evanston, Ill. — Sts. Faith Hope and Charity Church, Winnetka April 7: The Stations of the Cross, Dupré.

WILBUR F.
RUSSELL
Organist-Chairmaster, First Pres. Church
San Francisco Theological Seminary
San Anselmo, California

Paul Manz
Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

Esther Cupps
organist
Sligo Church
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Programs of Organ Recitals of the Month

Edward Mondello, Chicago — For Twin Cities AGO Chapter, St. Mark's Cathedral, Minneapolis, Minn. March 5: Chaconne in G minor, Couperin; Voluntary in A minor, Stanley; Schmücke dich, O liebe Seele, Partita in C minor and Toccata in C major, Bach; Lamento, Vierne; Chorale in A minor, Franck.

Ludwig Altman, San Francisco, Cal. — For Sacramento AGO Chapter, St. John's Lutheran Church March 25: Christ lay in the bonds of death, Telemann; Suite in C major, Graupner; Pedal Exercitium, Saviour of the Heathen, Come, Fugue in G minor, The Lord's Prayer and Fugue in E flat major (St. Anne), Bach; Partita on Farewell I will bid Thee, Post; Prayer of Christ, Messiaen; Ein feste Burg, Walcha; O God, Thou Faithful God, Peeters; Toccata, Crock; Allegro and Scherzo for an Organ Clock, Beethoven; Fantasie in F minor, Mozart.

Thomas Curtis, Elyria, Ohio — Mount Vernon Place Methodist Church, Baltimore, Md. March 8; Riverside Church, New York City March 13 and Meredith College, Raleigh, N.C. March 4 and 5: Rigaudon, Campra; Sicilienne, Paradis; Dialogue, Clérambault; Toccata in D minor, Froberger; Five Cantos Intimos, Edouardo Torres; Psalm 8, Freed; Grieve not the Holy Spirit of God, Noble; O Sing unto the Lord a New Song, Gore; Fantasie and Fugue in G minor, Bach. Louise Curtis, soprano, assisted.

Robert Bennett, Houston, Tex. — For Wichita AGO Chapter, First Methodist Church, Wichita, Kans. March 19: Organ Concerto 2, Avison; Adagio, Fiocco; Introduction and Trumpet Tune, Boyce; Flute Solo, Arne; Praise to the Lord and Toccata in F major, Bach; Fantasie, Shostakovich; Partita on Ein feste Burg, Cor Kee; Cortège et Litanie, Dupré; Pavane, Elmore; Sortie in F, Franck; Echo, Yon; Ad nos, Liszt.

William Osborne, Granville, Ohio — University of Richmond, Va., Cannon Memorial Chapel March 4: Concerto in D minor, Vivaldi-Bach; An Wasserflüssen Babylon, Ach, bleib bei uns, Herr Jesu Christ, Kyrie, Gott, heiliger Geist and Fantasie and Fugue in C minor, Bach; Toccata and Fugue in A minor, Reger; Variations on Wondrous Love, Barber; Finale, Symphony 3, Vierne.

Grady Wilson, Sherman, Tex. — Grand Avenue Presbyterian Church March 10: Chaconne in G minor, Couperin; Fond D'Orgue, Marchand; Kyrie, Gott Heiliger Geist and Nun Komm', der Heiden Heiland, Bach; Fantasie in F minor, K608, Mozart; Requiesscat in Pace, Sowerby; Prelude and Fugue in G minor, Dupré.

Berj Zamkochian, Boston, Mass. — Symphony Hall April 6: Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in C minor, Bach; Three Chorale Preludes, Brahms; Sonata on Psalm 94, Reubke; Le Tumulte au Prétoire, Maleingreau; Scherzo, Litaize; Toccata, Peloquin.

Fred Fahrner, Dearborn, Mich. — Dedicatory recital, Christ Episcopal Church Feb. 17: Lauda Sion, Karg-Elert; Choral Dorian, Alain; Aria, Peeters; Concerto in G major, Bach; Two Trumpet Tunes and Air, Purcell; Flute Solo, Arne; Adagio for Strings, Barber; Dialogue sur les Mixtures, Langlais; Theme and Variations for Pedals, Fahrner; Toccata in A minor, Reger; Song of Peace, Langlais; Elevation, Dupré; Dieu parmi Nous, Messiaen; Fugue in C minor, Mendelssohn; Pastorale, Franck; Toccata in D flat major, Jongen.

James M. Guinn, Dallas, Tex. — Oak Cliff Methodist March 17 and 31: Stabat Mater Dolorosa, LeMaignre; Forty Days and Forty Nights, Matthews; Olive's Brow, Hancock; Federal Street, Reynolds; O Man, Bemoan Thy Greivous Sin, Bach-Asper; When I Survey the Wondrous Cross, Matthews; Largo, Handel-Wild. Mrs. L. Watson Schroeder and Mrs. Ethyl Church assisted March 17 and Mrs. Schroeder March 31.

Florence Hankins, Los Angeles, Cal. — St. Paul's Cathedral March 8: Prelude and Fugue in A; Lord Jesus Christ, Be Present Now; Walther; Pasticcio, Langlais; Blessed Ye Who Live in Faith, Brahms; Chant Héroïque, Young. April 12: O Guiltless Lamb of God, Bach; Memorial, McBride; Dialogue, Mader; Beloved Jesus, Zechiel; Have Mercy, Lord, Bach.

Lester H. Groom, Baldwin, Kans. — First Methodist Church, Chanute, March 10: Rigaudon, Campra; As Jesus stood before the cross, Scheidt; Toccata and Fugue in D minor, Bach; Strive for the Right, by God's Grace and After a Trial, Bach; Allegro moderato e serio, Sonata 1, Mendelssohn; Toccata on Guadeamus Pariter, Groom; Choral Dorian, Alain; Pièce Héroïque, Franck.

Dorothy Seaby, LTCL, ATCM, Windsor, Ont. — Emmanuel United Church March 17: Fantasie and Fugue, Parry; Trumpet Concerto, Haydn; Gradual, Cantabile, Elegiac Interlude and Basso-Ostinato, Walter. Clifford Seaby, trumpet, and the choir assisted.

R. Leon Constanzer, Elmira, N.Y. — Park Church March 28: The Cross, Our True and Only Hope and O God in Heaven, Look Down on Me, Penick; Musical Clocks, Haydn; Toccata and Fugue in D minor, Bach.

Michael Schneider, Berlin, Germany — Kresge auditorium MIT, Cambridge, Mass. April 10: Prelude and Fugue in F major, Buxtehude; Warum betrübst du dich, Scheidt; Toccata, Adagio and Fugue in C, Bach; Suite 1, opus 67, Max Baumann; Chaconne in A minor, David.

Frank McConnell, Lancaster, Pa. — St. James' Church March 2: All-Bach program. Forty Days and Forty Nights, My Heart Is Filled With Longing, O God, Be Merciful to Me; Toccata and Fugue in D minor; Passacaglia and Fugue in C minor: Will Lyons, violinist, assisted. March 9: Sacred Head, Fugue in F minor, Handel; O Precured Head, Kuhnau; Fantasie in G major, Bach; Eternal Designs, Messiaen; Pièce Héroïque, Franck; Symphony 3, Vierne. Mrs. Stephen Purdy, soprano, assisted. March 23: O God, Thou Faithful God and From God Naught Shall Divide Me, Bach; Carillon, Sowerby; Weinen, Klagen, Liszt. Michael T. Widlake, tenor, assisted. April 6: Benedictus Couperin; Toccata in D minor (Dorian), Bach; My Heart is Filled with Longing and Ah, Dearest Jesus, How Hast Thou Offended, Brahms; Litanies, Alain; Were You There, Sowerby; Chorale in E major, Franck.

Monongahela AGO Chapter students — First Presbyterian Church, Fairmont, W. Va. March 25: Student of Frances Virginia Moody, Fairmont State College — Patty Little: Prelude and Fugue in A minor, Bach; Prelude on Darwell, Rowley. Students of Dr. Clyde English, West Virginia University — George Walter: Sonata 1, Hindemith; David Vogeuing: Prelude and Fugue on B-A-C-H, Liszt; Robert Ellis: Cortège and Litany, Dupré Passacaglia and Fugue in C minor, Bach.

Paul Lindsley Thomas, FAGO, Dallas, Tex. — For Waco AGO Chapter, St. Alban's Episcopal Church, Waco, March 19: All-Bach program. Prelude and Fugue in D major; O Man Bemoan Thy Fearful Sin; Sleepers Wake!, Fugue in G major (Gigue); Fugue in E flat major; I Cry to Thee Lord Jesus Christ and Hark! A Voice Saith, All Are Mortal; We All Believe in One God; Allegro, Trio Sonata 3; Fantasie and Fugue in G minor.

Christine Tomlinson, Palm Springs, Cal. — For Palm Springs-Coacnelia Vauley AGO Chapter, Community Church March 17: Fantasie in G minor, Bach; Herzlichster Jesu and Ein feste Burg, Walcha; Chorale Prelude on Grafenburg, Harry Tomlinson; Pastorate, Free; Now Thank We All Our God, Karg-Elert; Variations de Concert, Bonnet. Joseph Wood, tenor, assisted.

Beverly Barbee, Princeton, N. J. — Degree recital Westminster Choir College April 1: Komm, Heiliger Geist, Wir glauben all' an einen Gott and Allein Gott in uest Hoh', Bach; Pastorale, Koger-Ducasse; Gottes Sonn ist kommen and Gelobet seist du, Jesu Christ, Pepping; Pavane, Rhythmic Suite, Elmore; Fantasie, Sonata 1, Hindemith.

Joseph Running, Shreveport, La. — Broadmoor Methodist March 17: Fugue in E flat (St. Anne), O Sacred Head and Come Sweet Hour of Death, Rejoice, Ye Christians and We All Believe in One God, Bach; Roulade, Bingham; Brother James, Wright; Chorale in A minor, Franck.

Paul Manz, Minneapolis, Minn. — Mount Olive Lutheran Church, March 24: Mein junges Leben, Sweelinck; Wie schön leuchtet, Pachelbel; Prelude and Fugue in E flat, Bach; Finale in B flat, Franck; Improvisation on St. Anne, Manz; Benedictus, Reger; Ave Maris stella, Peeters.

Mary Fenwick, Philadelphia, Pa. — First Baptist Church Feb. 10: Prelude and Fugue in D major, Bach; We Pray now to the Holy Spirit, Buxtehude; We All Believe in One God, Bach; The Fifers, Dandrieu; Fantasie in F minor, K608, Mozart; Sarabande, Bingham; Epilogue, Langlais; Ad nos, Liszt.

Paul E. Knox, Frankfort, Ky. — Church of the Ascension March 31: Chaconne, Couperin; Herlich tut mich verlangen, Walther, Bach, Brahms, Langlais; Sonata 1, Hindemith; Aria, Peeters; Toccata and Fugue in D minor, Bach.

Jerry Davidson, Fayetteville, Ark. — University of Arkansas junior recital, Concert Hall March 20: Passacaglia in D minor, Buxtehude; Le Banquet Celeste, Messiaen; Concerto in D minor, Vivaldi-Bach; Variations sur un Noël, Dupré.

Wayne Fisher, AAGO, Cincinnati, Ohio — Christ Church April 10: Concerto 3 in C major, Vivaldi-Bach; Improvisations 1 and 7, Saint-Saëns.

Alec Wyton, New York City — For Queens AGO Chapter, First Methodist Church, Flushing, L. I. March 12: My Young Life Hath an End, Sweelinck; Six Schübler Chorales, Bach; Fantasie in C, Franck; Sketches in C and D flat, Schumann; Sonata 6, Mendelssohn; Fanfares and March for the Liturgical Year, Wyton; Prelude on the Pange Lingua, Kodaly; Carillon-Sortie, Mulet.

R. Cochrane Penick, Georgetown, Tex. — Southwestern University faculty recital March 17: Kyrie, God Our Father Evermore, Christ, Our Hope and Joy, Kyrie, O God, Holy Ghost, Bach; We All Believe in One True God, Scheidt; Offertory for Full Organ, Mass for Parish Use, Couperin; Isaiah, Mighty Serr, in Days of Old, Zachow; Benedictus, Couperin; Lamb of God, Pure and Holy, Pachelbel; St. Vincent, Sowerby; Six Chorale Preludes, When Jesus on the Cross Was Bound, Scheidt. Same program St. James' Episcopal Church, Taylor, Tex. March 24.

Franklin S. Miller, Sturgis, Mich. — Howe Military School faculty recital April 7: All Glory, Laud and Honor and As Jesus stood beside the Cross, Bach; Gentle Mary of noble mien, Schlick; Dialogue for the Mixtures, Langlais; Concerto in B flat for oboe (with Peter Figert), Handel; Variations on Jesus, Priceless Treasure, Walther; Alas! and did by Saviour bleed? Thou man of grief, remember me, Read; Fantasie and Fugue in G minor, Bach.

Kathleen Armstrong Thomerson, FAGO, New Orleans, La. — St. Alphonsus Church, Ocean Springs, Mo. March 11: Dialogue sur les Grands Jeux, Clérambault; Christ, our Lord, To Jordan Came, (two settings) and Prelude in E flat major, Bach; O Sacred Head, Reger; Adagio, Symphony 3, Vierne; Postlude for the Office of Compline, Alain; Veni Creator, Grigny; Variations on Veni Creator, Durulif.

Peter W. Snyder, ARCT, ACCO, St. Catharines, Ont. — St. John's Anglican Church, Thorold, Ont. March 17: Voluntary in A minor, Boyce; Gavotta in D minor, Martini; Trumpet Tune and Air, Purcell; Herzlich tut mich verlangen, Bach; Herzlichster Jesu, Brahms; Miniature Suite, Willan; Saraband, Howells; Jubilate Deo, Gibbs; Pastorale, Vierne; Toccata in B minor, Rowley.

Maria Hartog, Grand Rapids, Mich. — Calvin College senior recital, Calvin Christian Reformed Church March 15: Ouverture, Kayser; Nun komm der Heiden Heiland, Walcha, Buxtehude, Bach; Sonata 1, Hindemith; Fugue and Chorale, Honegger; Herzlich tut mich verlangen (both settings), Brahms; Prelude and Fugue in A minor, Bach.

Rodney Hansen, Stamford, Conn. — St. John's Church March 17: Grand Choeur Dialogue, Gigout; Voluntary in C, Stanley; Prelude and Fugue in A minor, Bach; Iam Sol Recedit Igneus, Simonds; Divertissement, Vierne; Introduction, Passacaglia and Fugue, Willan.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church March 17: London Suite, Stanley; Flute Solo, Arne; Prelude on A Theme of Vittoria, Britten; O For a Heart To Praise, Dyson; Psalm 65, Rowley; Folk Tune, Whitlock; Carol, Vaughan Williams; Carillon, Murrill.

Corinne Marcy, Chicago — Student of Lillian Robinson, Torrey Gray Auditorium May 23: Allegro Pomposo, Roseingrave; Flute Solo, Arne; Prelude in D minor (Dorian), Bach; Carillon, Sowerby; Sketch in D flat, Schumann; Laud Sion, Karg-Elert; Allegro Symphony, Vierne.

Charlene Polivka Dorsey, Denton, Tex. — Texas Woman's University graduate recital March 22: Fantasie Prima, Frescobaldi; Toccata and Fantasie Settima, Frescobaldi; Trio Sonata 5 in C major, Bach; Sonata 2 in C major, Hindemith; Cantabile, Franck; Finale, Symphony 1, Vierne.

Gladys Green, Elmira, N.Y. — Park Church March 21: Prelude in B, Liszt-Tonner; My Heart Ever Faithful, Bach; Jesus Makes My Heart Rejoice, Grim-Elmore; Rondo, Rinck; St. Flavian, Willan; Were You There, Larson; Toccata in D minor, Van Delft.

John D. Newall, Dallas, Tex. — Oak Cliff Methodist March 10: Benedictus, Couperin; Adagio, Bridge; Dialogue, Clérambault; Jesu, My Sure Defense and A Saving Grace to Us Is Given, Reger.

Dorothy Riley, Cuyahoga Falls, Ohio — Trinity Lutheran Church March 17: The Stations of the Cross, Dupré.

JOHN BOE
F.R.C.O., ChM.
St. Luke's Church, Evanston
Seabury-Western Seminary

LAUREN B. SYKES
A.A.G.O., Ch. M
Warner Pacific College
First Methodist Church
Portland, Oregon

PHILIP MANWELL
Organist-Choirmaster
FIRST PRESBYTERIAN CHURCH
Marysville, California

HERBERT J. AUSTIN
St. Paul's Church
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School of Music
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ETHEL SLEEPER BRETT
Organist and Recitalist
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William S. Bailey, F.A.G.O.
Capital University
Columbus, O.
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Westminster Presbyterian Church
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PEDAL ORGAN

16' PRINCIPAL
16' SOUBASSE
16' Quintadena
8' OCTAVE
8' FLAUTO DOLCE
4' CHORALBASS
16' FAGOTT

GREAT ORGAN

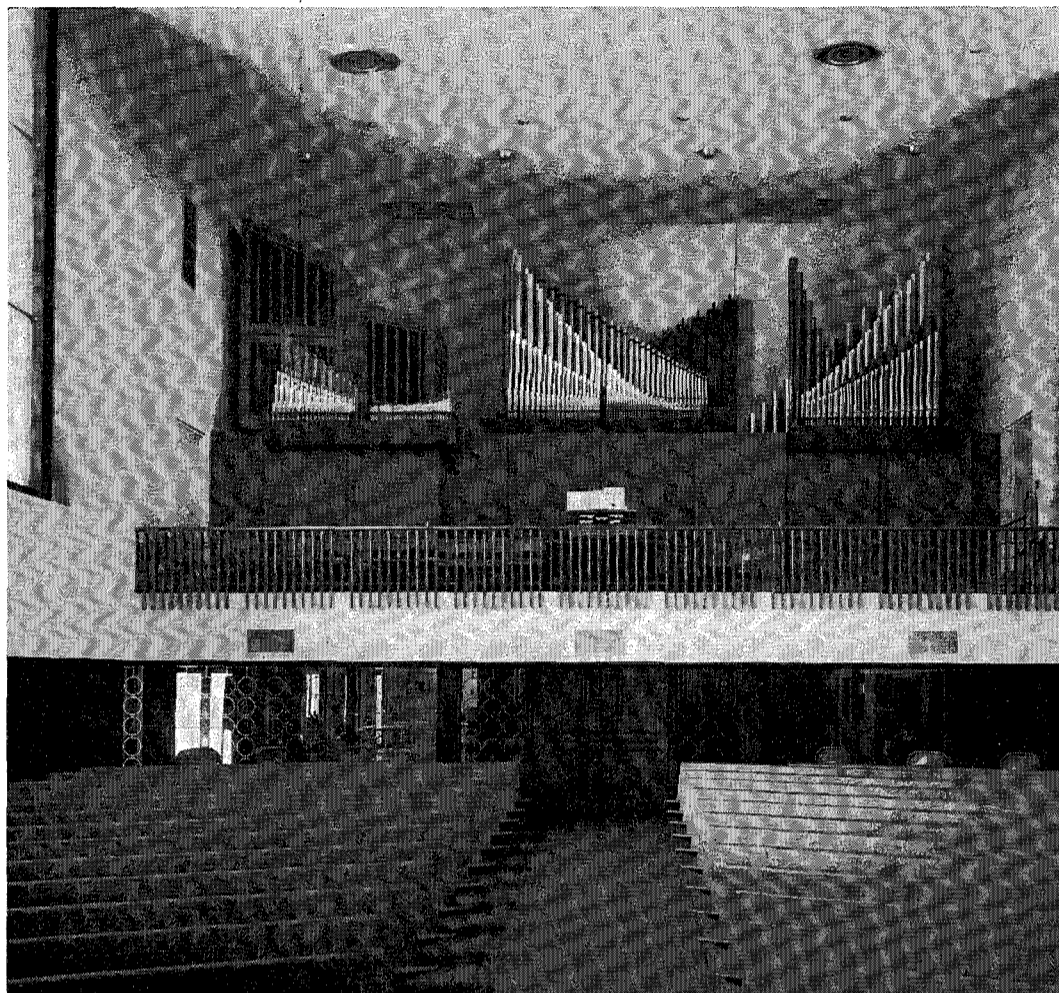
16' QUINTADENA
8' PRINCIPAL
8' GEDACKT
4' OCTAVE
2' HOHLFLÖTE
4R MIXTURE
8' TRUMPET

SWELL ORGAN

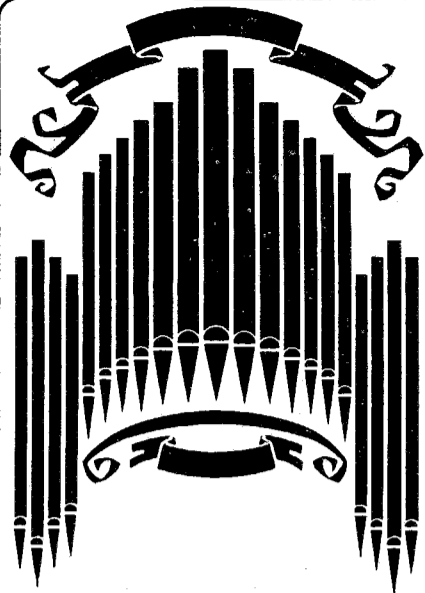
8' ROHRFLÖTE
8' DULCIANE
4' GEMSHORN
2' DOUBLETTE
2R SESQUIALTERA
8' CROMORNE
4' SCHALMEY

POSITIV ORGAN

8' COPULA
4' FLÛTE à CHEMINÉE
2' PRINCIPAL
1-1/3' QUINTE
3R CYMBAL



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Choral Music

The appearance of issues from several choral publishers new to us was perhaps the most striking feature of this month's receipts of choral music. There was a time when choral publishers in America could readily be counted on one's fingers; today new ones crop up with amazing regularity. Some of these soon fall by the wayside but many grow and thrive. Certainly the wide sales of choir music and the ever-growing number of competent writers in this medium justify an increase in publication and distribution facilities.

The blurb letters which too often accompany the first receipts from new publishers usually enumerate inner yearnings for service to our fraternity and to the church. They soft-pedal (close the swell-box on?) the more obvious desire to pick up their cut of the considerable coin of the realm clinging to the contours of this field of music. At any rate we wish them the luck they deserve, which we hope is in direct rather than inverse ratio to the inherent musical quality of their output.

One of the old standard choral publishers, J. Fischer & Bro., sends the only large-scale works this month. The many admirers of some of the late Joseph Clokey's earlier works will wish to see his posthumous cantata, Steadfast in Faith. Not all will agree that it matches his best work either in craftsmanship or in originality. There is much division of voices but no other choral problems. The accompaniment needs thoughtful study for maximum effectiveness at the organ.

Theron Kirk's King David's Deliverance (also J. Fischer) is a shorter work with orchestral score and parts avail-

able. The accompaniment has been reduced for two pianos rather than organ, perhaps indicating that the composer and the publisher consider it especially suitable for college performance. The choral parts are practical, the style conservative. Two short unaccompanied works of Jean Berger with individuality are Create in Me a Clean Heart and We Bow Our Heads in Reverence.

From Harold Flammer comes a variety. Gordon Young's Lament from A Song of Solomon is mostly a big baritone solo with syllabic choral accompaniment. It might be effective program material. Walter E. Matthews' He Led the Way is labelled a "folk-hymn"; it is a simple four-stanza piece also with a baritone solo. Edward H. Wetherill's Create in Me a Clean Heart starts almost as simply but develops a climax and introduces a fugato before returning to its beginnings. Roberta Bitgood's combined-choir hymn-anthem on Oriol, Lord of Life and King of Glory, lists Mother's Day as one of its uses. Fred Bock's practical Rejoice, Ye Pure in Heart is essentially a hymn-anthem with original tunes. Jerome K. Ramsfield's SSAATTBB He that Ruleth has a big piano accompaniment.

For unison from Flammer are a Benedictus Es, Domine (English text) by Robert B. Reed and a Francis Williams adaptation of a fine old tune in her Praise Song. A Christmas Prayer, Marshal Jenkins-Charles Lowden, comes SAB and SSA. And there is a set of 12 Amens by Charles R. Cronham.

In the Flammer packet were two from Choral Press, Inc.: Jesus! The Name High Over All, arranged from Crüger by James McConnell, and a simple Jesus, My Lord, My All by Philip Young.

From G. Schirmer come: a small unaccompanied Ask, and It Shall Be Given by L. Stanley Glarum; a somewhat more extended but still simple unaccompanied Hear Us As We Pray by Henry C. Smith; a rather attractive Alleluia by Robert Muczynski; and, for next season, Herbert Grieb's This Holy Day.

Christmas continues in Schirmer's list with unison The Annunciation Carol by Eric Thiman and a Maurice Jacobson arrangement of Richard Terry's

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Rearrangements conclude Schirmer's list; an SSA of Lutkin's ubiquitous The Lord Bless You and Keep You and both the SSA and SAB of the equally familiar Shepherd's Farewell from Berlioz' Childhood of Christ.

Not many of the 10 numbers in Volume 1 of the Abingdon Press Select Anthems for Mixed Voices will be newcomers to any choir library; the volume might be useful to a library just beginning. Robert Graham's The Child Jesus is easy and simple but achieves a degree of originality and freshness.

Mr. Graham is also present in the Walton Music Corporation list with a sparkling little Christmas anthem, Sing, O Sing, This Blessed Morn and a short, useful We Lift Our Hearts unto the Lord.

The B. F. Wood anthems sent are an SAB Praise the Lord, All Ye Nations, by Robert J. Powell, and an SSA rendering of the much-sung Rachmaninoff work here translated Glory and Honor.

From Shawnee Press comes a rouser by Warren Angell, Be Thou Exalted, O My God, and a simple three-stanza Hymn by Luigi Zaninelli.

The whoop-de-doo about "arrangement with Western Music" etc. becomes amusing when one considers it is merely the Mills issue of the threadbare Tchaikovsky Hymn to the Trinity with, apparently, no change except a new title: Holy, Holy, Holy.

Theodore Presser adds to the list two spiritual arrangements by Ella Mae Turner: SSAA My Lord What a Morning and SATB Goin' Home on a Cloud, the latter accompanied. For next Christmas, John Leo Lewis has an SA (largely unison) new tune for Once in Royal David's City.

Issues from new publishers are: Cathedral, Miami, Fla. three by Charles E. Richard — a big Palm Sunday The Royal Road for two choirs, organ, brass and timpani; an Easter canticle, Christ Our Passover, for quartet, chorus and the same instrumental additions; and an SATB Magnificat. Mr. Richard writes soundly in conventional idioms. The music is photographed from only fair manuscript.

A-R Editions, New Haven, Conn. sends some good editings of older music: Thomas Tompkins' unaccompanied Have Mercy Upon Me, O God, edited by Robert Cavanaugh; John Blow's The Lord Hear Thee, edited by Kenneth Jennings; Ernest Eberlin's Praise Him, the Lord Our God, edited by Reinhard G. Pauly; and Michael Haydn's Gracious and Perfect Lord, edited by Donald M. Fouse. The lone contemporary entry is Holy God, We Praise Thy Name by H. Leroy Baumgartner, a strong setting suggested for Trinity Sunday.

Gamut Company, Lubbock, Tex. comes up with what to us are about the least attractive covers we have ever seen on anthems. But we know you can't judge a book by its cover, nor an anthem. Two by Robert H. Young are Surely God Is in This Holy Place and a small a cappella Thou Dost Keep Him in Perfect Peace. Ray Collins' florid rendering of the word *holy* in his Holy, Holy, Holy may have its admirers. Bob Wright's Let the People Praise Thee is strong and joyful. T. W. Dean's The Lord Is My Light is practical; it uses a lot of unison. Mr. Dean's rendering of the Franck Panis Angelicus (Lord Thou Art Holy) for combined choirs is neither better nor worse than several others. — FC

CAPITAL AREA CHURCH HAS WORSHIP THRU ARTS SERIES

Christ Congregational Church, Silver Springs, Md., had a series of events March 29, 30 and 31 in a Worship through Arts weekend. An evening of dance for the church was given by the St. Mark's chancel dance group directed and with historical commentary by Mary Craighill.

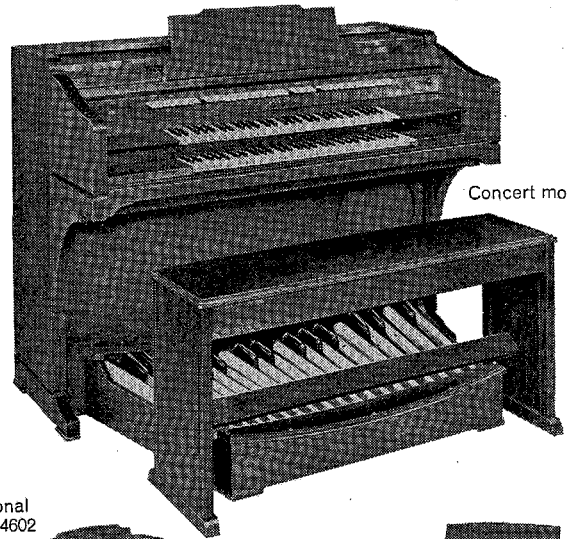
An evening of drama for the church March 30 consisted of P.W. Turner's Christ in the Concrete City, directed by Robert Higinbotham. The premier performances of An Opera for Easter by Alfred Newmann, organist and choir director of Christ Church was staged at both morning and evening services March 31.

The hallways of the church displayed paintings, sculpture, architecture and literature contributed by members.

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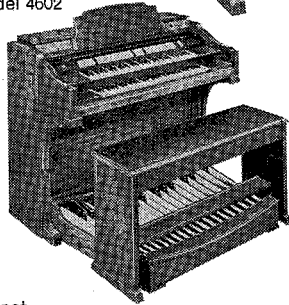
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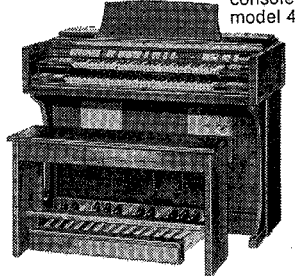


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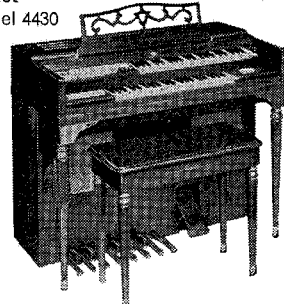
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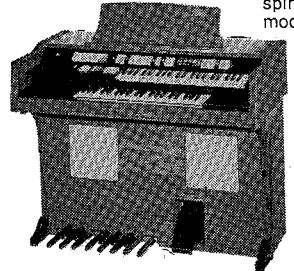
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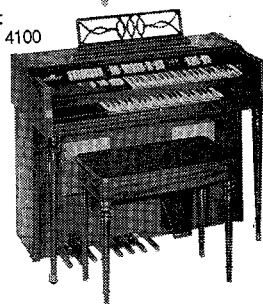
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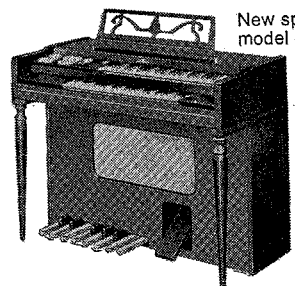
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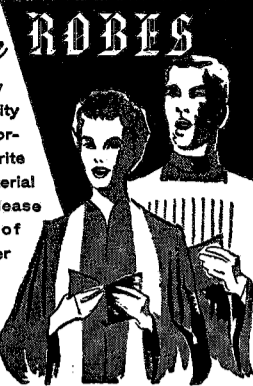
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Colonial Building on Carson Newman College Campus Installed in Two Chambers

The First Baptist Church, Jefferson City, Tenn. has signed a contract with the Schantz Organ Company, Orrville, Ohio for a three-manual organ. The church is on the campus of Carson Newman College, a Baptist school. The new building is of colonial design and will seat 1600. The architects are Baumann and Baumann, Knoxville. The organ will be installed in shallow chambers on either side of the choir loft. Extra large openings are provided both into the choir loft and nave. The swell and choir will be under separate expression with the great unenclosed. Dr. Harley Fite, president of the college, was chairman of the committee to select the organ builder. Alfred E. Lunsford represented the Schantz company in the negotiations.

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Chimes 21 bells
- SWELL**
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Geigen Prinzipal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant
- CHOIR**
Flauto Dolce 16 ft. 12 pipes
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Flauto Dolace 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes
Tremulant
- PEDAL**
Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Flauto Dolce 16 ft.
Octave 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Rohrflöte 8 ft.
Flauto Dolce 8 ft.
Super Octave 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Bombarde 16 ft. 32 pipes
Fagot 16 ft.
Bombarde 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Fagot 2 ft.

NUNC DIMITTIS

MIAMI CHAPTER LOSES TWO MEMBERS WITHIN TWO DAYS

The Miami, Fla. AGO Chapter lost two of its members on successive days in March. J. Warner Hardman, director of music at the First Presbyterian Church for 11 years was the first to go. He had come to Florida from Ardmore, Pa. He had served as accompanist for such artists, as Tito Schipa, Richard Tucker, Richard Crooks, Clara Mae Turner and Albert Spalding. Luther G. Hanson died at the age of 74. He came to Florida in 1946 from Duluth, Minn. and has been organist at Immanuel Lutheran Church. His widow, two sons and four grandchildren survive him.



The memory of Guy L. McCoy was honored March 17 when the Harrisburg AGO Chapter held a service in Trinity Lutheran Church, Camp Hill, Pa. As a youth a student of the violin, Mr. McCoy played in the Harrisburg Symphony Orchestra and in later years with the Main Line (Philadelphia) Symphony. For 45 years he was affiliated with Theodore Presser on the editorial staff of "The Etude"; for eight years he was editor-in-chief. He organized the Presser choral society and was its conductor until his retirement five years ago when he returned to Harrisburg and for four years was choirmaster of Trinity Lutheran Church. His death occurred Nov. 15, 1962.

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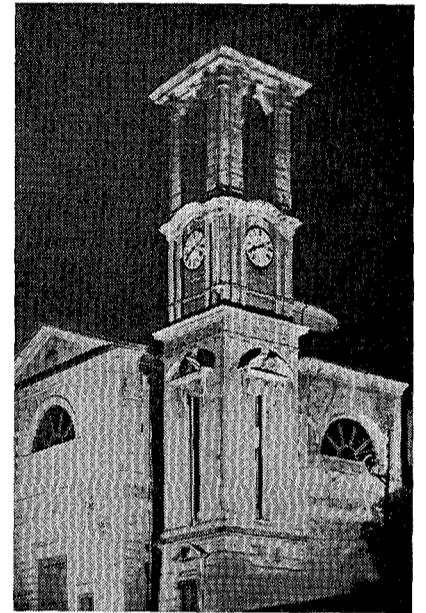
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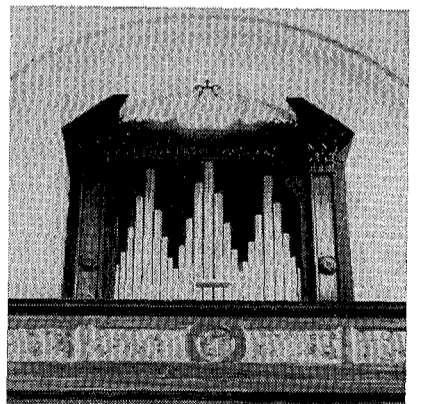
A different kind of an international organ festival is being staged this year for the first time in the tiny, quiet village of Magadino on Lake Maggiore in the Swiss canton of Ticino. Its dates are June 22-July 15.

A small two-manual Mascioni organ in the parish church of San Carlo in the village in which *A Farewell to Arms* was set, has attained an international reputation for its beauty; it has been heard widely in recordings for the Italian Swiss radio.



Eight organists of wide reputation will be heard. Marcel Dupré will open the festival and Fernando Germani will close it. Hans Vollenweider and Luigi Favini of Zürich will represent the German school, Alessandro Eposito and Luigi Tagliavini the Italian, Gaston Litaize the French and Victor Togni the Canadian. The entire spectrum of organ literature will be covered.

Carlo Florindo Semini of the Italian Swiss radio is director of the festival. His headquarters are at Lugano. The entire series will be taped for international broadcast.



LETTER FROM LADY JEANS COVERS MANY ACTIVITIES

Lady Susi Jeans writes of recitals in parts of Europe few of us visit these days - Olomouc, Bratislava and at Smetana Hall, Prague, all in Czechoslovakia. She reports many good old organs still in use there. Her programs of old English music aroused considerable interest. She reports meeting many good players and at least one first-rate composer, Peter Eben.

She reports that her current research project is centered about the so-called Christ's Hospital Easter Psalms.

Some of Lady Jeans' other activities were a first performance of a William Herschel organ concerto since the 18th century at Hilversum, Holland, recitals in London, Newcastle upon Tyne, and Scotland.

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ENLARGEMENT AND REVISION

First Congregational Instrument Will
Be Scene of Milliken Graduation
Recitals

Casavant Frères has completed the enlargement and revision of a 1958 opus in the First Congregational Church, Decatur, Ill. The additions give the organ 10 new ranks and two existing voices have been replanted at more utile pitches.

Joseph F. Gauger, music committee chairman, was consultant in the revisions. John F. Shawhan, Chicago Casavant representative, was in charge of the negotiations and carried out the installation and finishing of the new stops. Students of Milliken University's organ department will play their graduation recitals on the enlarged instrument this spring.

GREAT

Quintaton, 16 ft. 61 pipes
Open Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

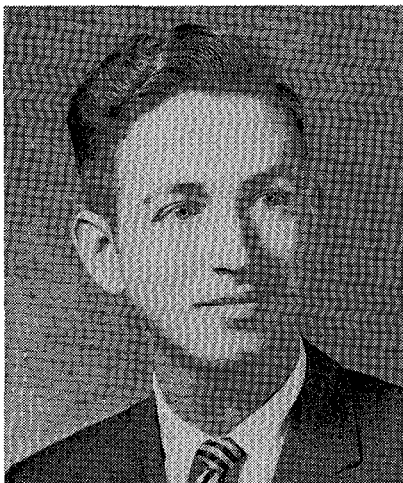
Viola da Gamba 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Erzähler 8 ft. 68 pipes
Holzgedackt 8 ft. 68 pipes
Spitzprinzipal 4 ft. 68 pipes
Spitzoktav 2 ft. 61 pipes
Scharff 3 ranks 168 pipes
Trompette 8 ft. 68 pipes

CHOIR

Gedackt 8 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Rohrnat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 68 pipes

PEDAL

Contrabass 16 ft. 56 pipes
Bourdon 16 ft. 44 pipes
Quintaton 16 ft.
Principal 8 ft.
Bass Flute 8 ft.
Choralbass 4 ft.
Bombarde 16 ft. 32 pipes



Jerry L. Black became director of music and organist of the First Methodist Church, College Park, Ga. at the beginning of 1963. He holds a bachelor of music degree from Georgia State College, Atlanta, and a master of sacred music from Union Seminary, New York. Organ study has been with Edith Clark, Tom Brumby and Vernon De Tar. Voice study has been with Peter Harrower and John Parella.

Mr. Black has served this metropolitan Atlanta church in several different capacities. He was organist while a college student and he returned from Union Seminary as organist and director of youth and children's choirs. The entire music program was reorganized the first of the year into five choirs. A string orchestra will be organized.

Mr. Black has served as organist of the Jackson Hill Baptist Church, Atlanta and as director of music and organist of the South Reformed Church, Brooklyn, N. Y.

**B MINOR MASS, CHRISTIAN
RECITAL ON BACH FESTIVAL**

John Christian will be featured organ recitalist at the 31st annual Bach Festival May 24 and 25 at Baldwin-Wallace College, Berea, Ohio. The B minor Mass will be the large work at this year's festival. The two-day event was founded in 1932 by the late Dr. Albert Riemenschneider.

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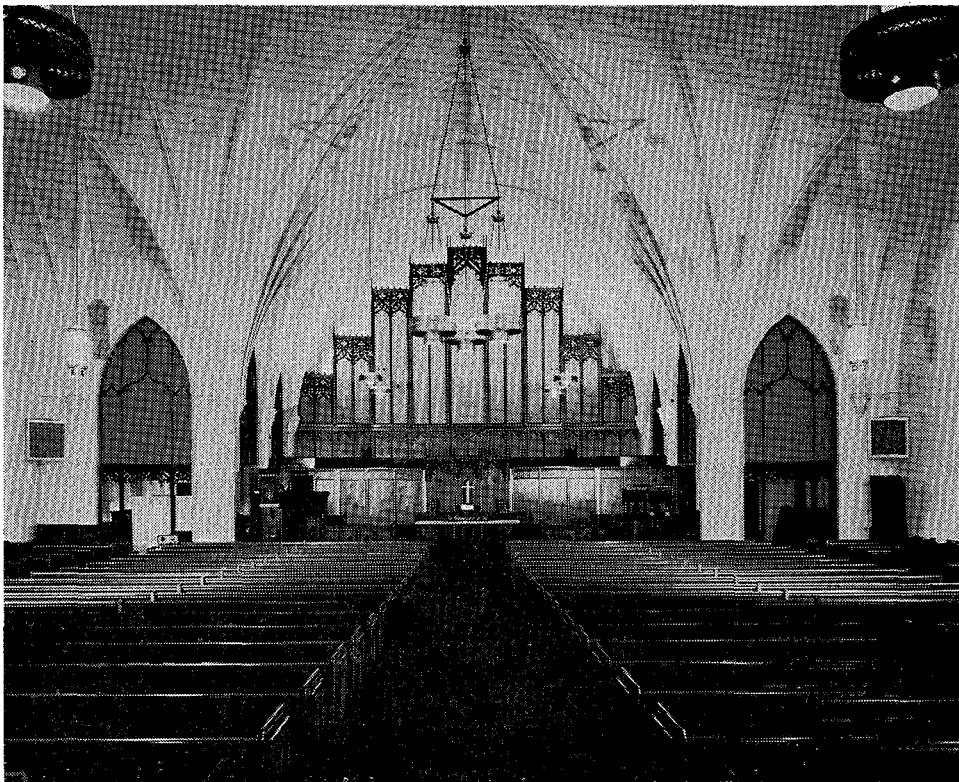
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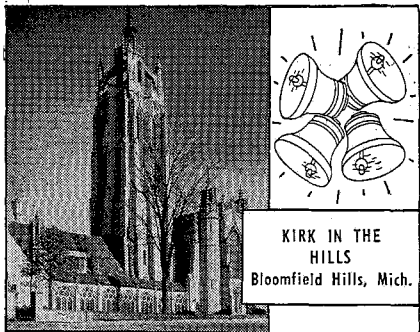
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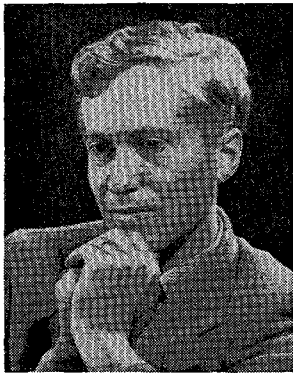
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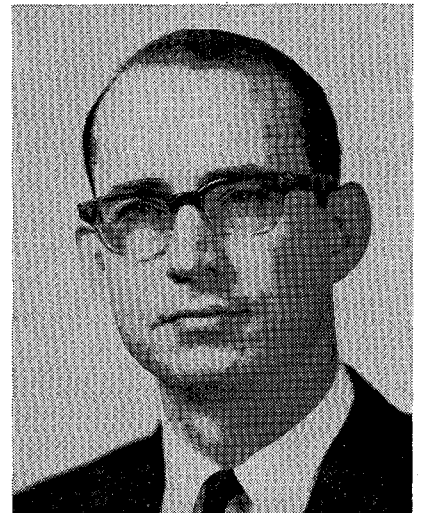
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Ingeborg Noack is starting her second year as a manager of eminent organists.

Mrs. Noack has been in close contact with a number of famous organists for several years. She met her husband, now head of the Noack organ company, while being an organ-builder's apprentice herself with Rudolph von Beckerath in Hamburg, Germany. This year she is representing John Ferris, Harvard University; Heinrich Fleischer, University of Minnesota; Arno Schoenstedt, Herford, Germany, and Heinz Wunderlich, Hamburg, Germany.



C. Allison Salley, who has served Grace Episcopal Church, Monroe, La. since 1961, will assume a similar position May 1 at the First Presbyterian Church, Midland, Tex. where he will direct a large music department.

Mr. Salley majored in organ at Louisiana College under Mattie Lee Pate. He received his B.Mus degree from Northeast Louisiana College in theory and composition. In New York he studied with Ernest White and Walter Baker.

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**OKLAHOMA CITY CHURCH
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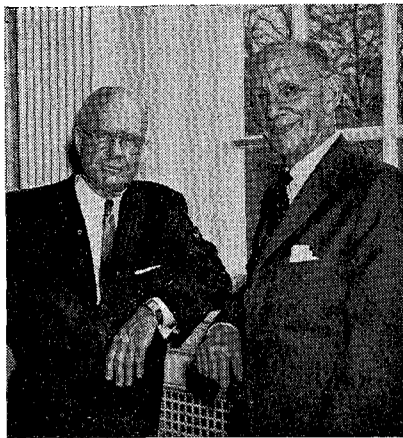
METHODIST OF NICHOLS HILLS

**Pipework of New Instrument Is
Located in Chancel Area —
Three Manuals in Design**

The Reuter Organ Company of Lawrence, Kansas, has recently completed the installation and tonal finishing of a three-manual, 29-rank organ for the Methodist Church of Nichols Hills, Oklahoma City, Okla.

The pipework is located to the left of the chancel area with the console situated on the opposite side. The great division is unenclosed and the swell and choir sections are individually expressive. The pedal contains both enclosed and unenclosed stops.

The organ was designed by Frank R. Green, of the Reuter company. Tonal finishing was under the direction of Franklin Mitchell, tonal director, assisted by H. Proctor Crow, technician.



Two \$500 awards, one each in voice and organ, given by Westminster Choir College are named in honor of Walter E. Johnson (right), former chairman of the voice department, shown with Alexander McCurdy, chairman of the organ department.

The awards are limited to young people living in the Delaware Valley of Pennsylvania.

Auditions will be held May 11 on the campus in Princeton.

Applications are now being accepted.

GREAT
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn-Principal 2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Chimes (prepared)

SWELL
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Spitzflöte 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Koppelflöte 2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

CHOIR
Spitzgeigen 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 54 pipes
Copula 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Octave Nasard 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chalumeau 4 ft. 61 pipes
Tremulant

PEDAL
Quintbass 32 ft. 32 notes
Bourdon 16 ft. 32 pipes
Quintade 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Octave Quinte 5 1/2 ft. 32 notes
Choralbass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Bombarde 16 ft. 12 pipes
Chalumeau 4 ft. 32 notes

HOMER WHITFORD and Edward Mead each received an award of \$500 from ASCAP in recognition of their status as composers of choral and organ music. The award is made annually.

THE SPRING TOUR of the Southwestern University Choir, Georgetown, Tex., March 24-April 21 took the groups to numerous Texas cities; John D. Richards is the director.



Joseph Miranda, Salt Lake City, Utah, won the Boston Symphony young artists competition last May which entitled him to play this March 3 in the organ recital series at Symphony Hall. His program appears in the recital section. He was invited to repeat the program the following evening at St. Thomas Church, New York City and April 7 at the National Cathedral, Washington, D.C.

A student of Frank Bozyan, Anton van der Horst, Fenner Douglass and Grigg Fountain, he has attended Oberlin College, the Amsterdam Conservatory on a Fulbright grant, and Yale University.



Jasmine Way

Announces a get-acquainted Contest

Jasmine Way, specialized publishers of choral music and an entirely new concept in the approach to classical organ instruction are sponsoring a "Funny Experience Contest" open to all organists and choir directors both students, semi-professionals and professionals throughout the world.

Simply recall one or many of your "Funny Experiences" in your musical life which has relationship to a church or synagogue. Recollection of a teacher, pastor, music committee, choir rehearsal, something someone said or did, even in the congregation may give you enough material for entry.

Funniest entries will be used in a newly copyrighted book of cartoons entitled "Life In The Loft", published by Jasmine Way.

Best entry will receive a cash award of \$100.00. Entrants whose stories are used will receive a free copy of the book.

Time's short, so enter now. Contest closes May 25, 1963. Judging will take place on June first, 1963. Decision of the judges is final.

Rules: Send each "Funny experience" on a separate sheet of paper complete with your name and address to:

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Specify on each entry whether credit may be given you by use of your name on a credit page if your entry is selected. Actual names in relationship to any particular cartoon or caption will not be used.

This contest is being sponsored by Jasmine Way and is independent of any religious institution, The Diapason Magazine or any other organization. Winners will be announced in the July 1, 1963 issue of The Diapason. There shall be no obligation in any manner on the part of the entrant or Jasmine Way. "Funny Experiences" shall become the property of Jasmine Way upon their receipt.



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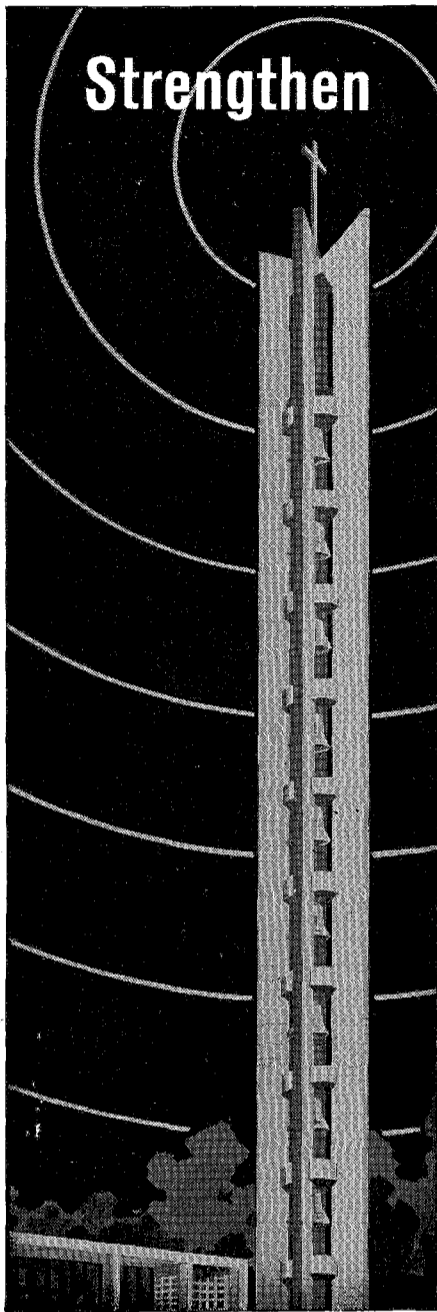
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WHAT AN ORGANIST EXPECTS

of his Minister and Choirmaster

by FREDERIC ERRETT

Music defiles the service of religion; for the admiring simple souls of the congregation are of necessity depraved — in the very presence of the Lord, in the sacred recesses of the Sanctuary itself — by the riot of the wantoning voice, by its eager ostentation, and by its womanish affections in the mincing of notes and sentences.

These, of course, are not my words, but one wonders how many in the ministry and in our congregations would echo these words of John of Salisbury, who found, back in the Twelfth century, that music was a distraction rather than an aid to worship.

Yet all the evidence gathered by anthropologists and students of comparative religion show that music is a natural activity of man, and seems peculiarly natural in religious worship.

Why would an activity which seems so deeply rooted in the nature of man cause a devout church man to speak in the bitter language I have quoted? What danger does music present in worship?

One answer, of course, is that most musicians have an innate desire to show off. After all, it takes many years and much practice to attain to a degree of proficiency, and if the church wants only simple music which offers no challenge to either the musician or the congregation it can have little or no attraction for fine musicians.

One cannot blame the church for wishing to curb exhibitionism. And if it desires simplicity it may be doing a service for the simple man in the pew. But there is danger in this too — that of emphasizing music which is merely pleasurable. Aristotle saw this as the greatest danger in music, and warned that the pleasurable element in music must never be an end in itself. For music must have an intellectual con-

tent also, raising a challenge to the congregation.

Music which is merely comfortable serves to justify the Marxist criticism of religion as an opiate. And the Christian religion, especially, denies its nature if it ever appears to be an opiate. Its symbol is a Cross; it recognizes the realities of life in telling us that goodness is often crucified; it says that God will not spare us trials and temptations; it is a demanding religion, and our music ought to reflect its demanding nature.

Many ministers have never gone beyond a sense of music as a source of comfort. Their congregations, therefore, do not receive any help in seeing that music which makes no demands on them is not a reflection of God's desires. St. Paul tells us that we are not to be conformed to this world, yet our music is often a pale reflection of what the world has to offer. The writer of Hebrews tells us "It is for discipline that you have to endure", yet there is no discipline in sweetly sentimental music such as is too often encouraged, nor does it speak to us of strength or endurance. My first plea, then, to both ministers and choirmasters, is not for proper recognition of organists, but for their firm backing of the need for more than pleasure in the music of the church.

But I *did* mention recognition of the organist, didn't I?

Why is it that people who wouldn't think of getting up to make remarks while the choir is singing see nothing wrong with making announcements or talking to others while the organist is playing? Actions such as these seem to indicate that the organ is a necessary evil, and that its only function is to cover up the silence during the collection or the seating of late comers.

Recently the local chapter of the

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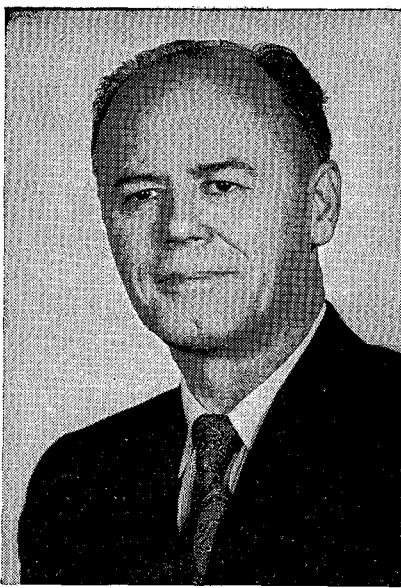
Choral Conductor's Guild presented an interesting program of choral music for the church. Six choirs, representing six different churches, sang alone and then joined forces at the end to sight read an anthem. The program named each of the churches and each of the directors. But one could not tell from the program that there were organists accompanying these choirs, for not one organist was listed.

Why are organists so often given the silent treatment? Why are they so often taken for granted? Is it because their work requires no skill and no training? I don't think anyone would say that for a good organist needs to know how to play solos, how to accompany, how to modulate from one key to another, how to transpose hymns into more singable keys, how to cover up mistakes made by the choir or soloists; and he must be prepared to play at a moment's notice, during breaks in the service. And in some churches he even has to know how to conduct wedding rehearsals!

I think the reason for the neglect of the organist is, in part, that he is not in as exposed a position as the minister or choir director. He comes to be seen almost in the same light as familiar furniture, his presence being taken for granted, and he is noticed only when he is missing. So, my second plea is to remove your organist from the category of church furniture and make him a human being. You might be surprised to find out that he is one.

Warren Allen, in his book, *A Philosophy of Music History*, has an interesting quotation from one of the pioneers among musical historians — a gentleman by the name of Wolfgang Printz von Walthurn. This man was a Lutheran, with the German point of view that instrumental music is as worthy as vocal music, and who divided the enemies of music into three classes: those who hate all kinds of music, those who approve only certain kinds of music, and those who only bestow their favors and rewards on virtuosi. He said, and I quote, "God has not given equal ability to every one, but music is impossible without the efforts of all musicians. The lowly ones should not be so exploited and so woefully underpaid."

One hesitates to use the word exploita-



Frederick Errett, of the faculty of Sacramento, Cal. State College made this address before the Sacramento AGO chapter.

tion in connection with the church, and I feel that the salaries of many of our organists must be the result of a misunderstanding on the part of churchmen of the arduous and costly labor that an organist experiences in developing his skill.

And a good organist always desires to make himself better. At national conventions of organists, there is opportunity to hear great organ and choral performances, gain new insights, begin to apply new ideas, and to experience direct contact with many of the greatest people in church music. In addition to these there are more than twenty summer conferences all over the country on church music. The average organist cannot attend many of these because, in terms of his income, they are too expensive. Thus the church, in order to save money on salaries, deprives itself of the opportunity to enrich its music.

I know of one church whose pastor has been urging the organist to contribute his services. A very prominent

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architect is a member of this church, and the organist politely pointed out that the church does not ask this architect to contribute his services. "But", says the pastor, "when we engage him we engage him in his professional capacity", to which the organist replied "Mine, too, is a profession. I will contribute money to the church as a member, just as the architect does, but I will not contribute my professional services." And so my third plea is to reconsider your musical objectives, and the demands you make on your organist, and see if this really squares with what you are paying him.

Many churches, of course, do a great deal to develop mutual understanding and respect between ministers, organists and choir directors. And as understanding develops, these other things which could so easily give an organist an inferiority complex, will disappear. However, I strongly urge that you do not emulate a certain Los Angeles church in focusing attention on your organist. The bulletin board of this church one week bore these words: "Do you know what Hell is like? Come and hear our organist."

I should like now to discuss the mechanics of the service. Misunderstandings and slips here, even though small things, may keep a service from providing all the inspiration it might.

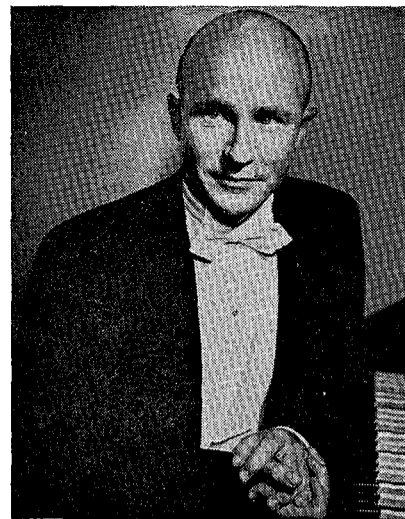
Most organists time the music for the prelude. But this does little good if the minister and the choir are not ready to begin the service on time. Then, because the organist does not know how much time he has to wait he has to let his fingers "wander idly over the noisy keys" in what must surely be a very uninspiring series of sounds. He brings a phrase to a full close, thinking by now the choir is certainly ready, but it isn't, so he continues wandering. Ideally, he should finish his prelude, and then play four to eight measures which would take him into the key of the call to worship and the choir should be ready to take over.

On the other hand, the choir director should not be in too great a hurry to begin singing. I was once playing a prelude which was to close with a very gradual diminuendo. It was going well; my diminuendo was one of the most nearly perfect jobs I had ever done, and I had about three seconds to go. Then, I hoped that there would be a moment of complete silence, after which the choir would sing its joyful call to worship. These three seconds would not have hurt the choir director, but it did hurt the total effect a great deal when, nearing the end of this diminuendo, the choir burst in on it. Such thoughtlessness and insensitivity should not exist in any phase of our worship service.

Within the service the organist is called on to play interludes. These can be moments of real artistry and inspiration if the clergy and choir directors give the organist time to develop an idea. But if he knows he will be expected to quit suddenly, or is going to be interrupted, he is apt to play some more meaningless meanderings which bring neither art nor inspiration.

I believe the whole service should be a work of art; that nothing should be left to chance; that a precise knowledge of everything that is to happen should be in the possession of each person who has anything to do with the service, including the ushers.

Two very important factors which can make the service a work of art are, first, that there should never at any time be a sense of being hurried. "Time", said the great Widor, "was made for God and organists." Certain-



Harold Chaney began a two-month tour of the Far East area with a recital April 26 in Hongkong's City Hall Theater. He is the first harpsichordist to make a commercially-sponsored tour of this area and in virtually every city introduces his audiences to the instrument for the first time.

Among other places he will play are Bangkok, Singapore, Kuala Lumpur, Indonesia, Calcutta and Bombay. He is touring with his own two-manual concert harpsichord in a special airtight case. His programs include Bach, Scheidt, Couperin, Rameau and Scarlatti as well as a work by the young American, Douglass Green.

ly a service should not drag, but it should be a leisurely experience or there is no time to develop worship. Secondly, as nearly as possible, the service should be integrated, for there is nothing artistic or, to my mind, worshipful, about a service which is a hodge-podge of this and that. But if the service focuses on a theme, a unity is achieved which should heighten the worship experience.

If the organist knows early in the week exactly what hymns, anthems, and responses are to be sung, he is apt to be better prepared than if he learns about these things at choir practice or just before the service.

If the organist is given a complete file of all the choral music to be performed, and is permitted to keep a copy of each anthem, he can then pencil in his registration, and gain a much better understanding of the music than is otherwise possible.

Musicians are, by and large, intelligent people, and it is because of this, no doubt, that so many choir directors expect the organist to read their minds. When you announce an anthem at rehearsal, for instance, you should realize that you are the only person in that room who can possibly have his music ready quickly; when you refer to a specific place in an anthem you should be very explicit. I think a help here would be to have a numbering system in each anthem so that you can refer to specific measures. Unless you are very clear, don't expect the organist to know where you are.

Another aid to communication between organist and director is a good clear beat. It doesn't need to be square, but it should be definite.

Choir directors are sometimes misled at rehearsal, where a piano is used, into believing that a request need only be made, and the accompaniment is there. But when this same accompanist is at the organ he has to think what manual he is to play a particular passage on, what stops he should use, and he cannot possibly get ready as quickly as he does when at the piano.

The organist and director may not always agree, but neither one should publicly ridicule or disagree with the other. Quite possibly it shouldn't be done in private, either, but human nature is what it is. At any rate, serious differences should be talked over directly.

If between the minister, organist, and director, enough of a spirit of mutuality can be developed, we will have a service which leads men and women to God, where the spoken word, the sung word, and music without words will all be regarded as worthy means of worship of Him who alone is Holy, who understands all, who stands ready to accept all sincere offerings, and ready to forgive our failures.

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Fundamentals in Organ Building

by AUBREY THOMPSON-ALLEN
curator of organs at Yale

Experience, along with mechanical ability and musical understanding, is a prerequisite to success to anyone proposing to engage in organ building. It is not enough to assume that investment in shares of stock in an existing reputable organ-building firm automatically qualifies one for the status of organ-builder. In Europe, where organ-building has behind it centuries of experience, the art, craft, or trade of the organ-builder cannot be taken on so readily or so lightly. Long years of application and successful completion of the work of the training period must be carried through before the new workman is recognized as a competent practitioner, no matter whether he becomes an organ-builder, a candlestick-maker, a tailor, or a ship-builder. The New World makes no such demands. A musician or a truck-driver, if only he has the money and some influence, can gain acceptance as an organ-builder. Tradition, thus, never very clearly understood, ceases to be a guide and a safeguard, and unworthy methods and practices can, and do, creep in, however unintentionally. In the course of only a decade, a firm which had produced distinguished work can sink to a position of mediocrity if there be inexperienced leadership and if older masters of the craft, through the inevitable passage of time, complete their period of activity and go into retirement. Because of these circumstances, the reputation of an organ-building company is subject to change, and hence the purchaser of a musical instrument of such complexity as the organ would be well advised to make periodic re-evaluations of the quality of the product of every firm with which he may be considering entering into contractual relations.

Some 30 years ago I submitted to the editors of *The Organ* an article entitled *Organ Builder versus Organist*. It may be found in Number 28 of that publication: Volume VII, page 248 (April 1928). At that time I had had only a few years' experience in organ building, having completed five of the six years of apprenticeship to Henry Willis III. Without experience in dealing with men as well as with organs, I took a very firm line (much more so than I would do today) to the effect that the organ-builder, being a Master of his Craft, rightly should be entrusted with all matters concerned with the planning as well as with the building of an organ. The builder should have *carte blanche*, in other words, since it was presumed that he had been chosen because of faith in his ability to carry out well the work entrusted to him. It was assumed that he would produce nothing short of his best, since his reputation depended upon the quality of the instruments that went out from his shop. With some exceptions, I feel that this is still the safest and wisest policy for the European purchaser of an organ to follow, since tradition assures him of good work and the apprentice system safeguards him from incompetence in either design or workmanship.

But in this country, conditions are radically different. After having lived and worked here for more than twelve years, within which time I have come into contact with work by many builders, ranging all the way from the best to that of the least informed and competent, I feel that it would be dangerous, here, to place one's confidence entirely in the hands of the average organ-producing firm. Without experienced guidance from an organ-consultant, who should combine expert knowledge of all phases of organ-building with cultivated musicianship, a would-be organ purchaser could easily make mistakes that would result in dissatisfaction with what was purchased as well as the waste of large amounts of money. It is for the assistance of such persons, together with the wish to share such knowledge as my experience has brought to me with those who are professionally conversant with organ matters, that I offer these few notes and comments.

I propose to begin with the blowing apparatus. If the blower itself and the system by which the wind is distributed through the organ is not considered carefully in advance, a distinct hum or blower noise will frequently result, quite apart from any leaks that may exist in the wind-pipes or conductors and in the chests and other parts of the organ mechanism receiving air under pressure. This is the sort of thing with which many organists are familiar but few know in advance how it can be corrected. Ideally, the blowing apparatus and the wind-supply system should be so noiseless that the average person, standing near the organ in a quiet auditorium, would not be able to tell whether or not the blower had been turned on. This condition is neither impossible nor difficult to achieve. The best way to obtain it is to install in the blower-room, immediately over the blower outlet, some form of reservoir or wind-control valve. To do this, however, costs money. But what is saved by omitting it is more than offset by the annoyance caused by permitting wind rustle and directional eddies to proceed from the blower directly into the organ through the main wind-duct. I consider it very important, therefore, that the organ purchaser be advised to request the organ-builder to provide such a reservoir or air-valve, close to the blower, in addition to the departmental reservoirs which are installed in the organ-chamber in close connection with the wind-chests. Also, the blower should not be permitted to stand on a wood floor, especially if it happens to be the organ gallery floor: the provision of a concrete base is essential. If this is done, as is the regular practice of certain reputable builders, it normally becomes impossible to tell whether or not the blower is running. Organs should be so built that this condition obtains, regardless of the size of the building in which the organ is placed or the nearness of the musicians to the organ itself. There are, of course, always exceptions to every rule. There are certain circumstances under which the organ-builder can get satisfactory results with no wind-control and no flexible connection between the blower outlet and the main wind duct leading to the organ. These conditions usually obtain when the floors and walls of the blower-room and organ-chamber are made of stone or concrete and if the blower-room is located behind a masonry wall either immediately to the far side or at the back of the organ. The main duct then only passes horizontally through a brick or stone wall directly into the organ. But how often do conditions such as these exist? In this country, the greater part of the churches are built with wooden floors and walls, and where this is so a wind-control valve and a stone or concrete base such as has been described are essential if blower noise is to be made inaudible in the church.

Another very important matter is the arrangement of the divisions of the organ: in other words, the plan or the general layout. It cannot be stressed too much that such a plan, worked out in detail in measured drawings, should precede the construction and installation of any organ. It is important, also, that the layout should provide proper distribution and emission of tone from the organ in such a way that every part thereof can be heard distinctly and in proportion. Equally important are the practical requirements that all parts of the organ be so arranged as to be readily accessible for tuning and maintenance and that the organ be so installed that all sections or divisions remain in tune with each other. If these simple but important requirements are unobtainable because of lack of space and unsuitable shape of the organ chamber, the organ is at once on its way to failure. The specification should be drawn up afresh and a smaller instrument should be planned. Some organs are so installed that one section

stands in warmer air than the rest of the instrument and so cannot be kept in tune with the other portions. Some forethought and experience will indicate these conditions and will suggest how they can be avoided. To illustrate this latter problem more specifically, in terms of a two-manual organ (disregarding, for the moment, the greater complications that a three-manual organ would involve) there are three possible arrangements which may be followed. First: Swell and Great may be placed side by side. This usually is the best, when conditions in the building make it possible. Second: the Swell may be placed in back and the Great in front. This arrangement is indicated when space for the organ is not very wide but has some depth. Third: one division may be placed over the other. This may be necessary if the available space is both narrow and shallow but has a reasonable amount of height. In such cases, the older builders almost always placed the Swell on the top with the Great below it. Such a layout, although not so good as either of the foregoing (which make possible keeping both manual divisions at the same level), does at least provide tolerable conditions. In cold weather, if artificial heating is in use, the air at the ceiling becomes much warmer than the air below, and hence the Swell gradually becomes sharp to the Great. In recent years, some builders have experimented with a reversal of the traditional arrangement by placing the Great at the top and the Swell below the Great. In theory, this placement might seem to have some advantage, since the Great when at the top would have a chance to speak out more freely than it would if placed in the reverse position, under the Swell. However, in practice it had been found that the effect of the Great, when placed in the lower position, is little if any impaired. There is an even more compelling reason for following the traditional arrangement. The Great, when at the top, goes out of tune with variations in temperature much more quickly than it does when placed under the Swell.

To be continued

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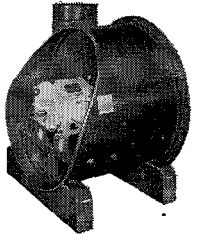
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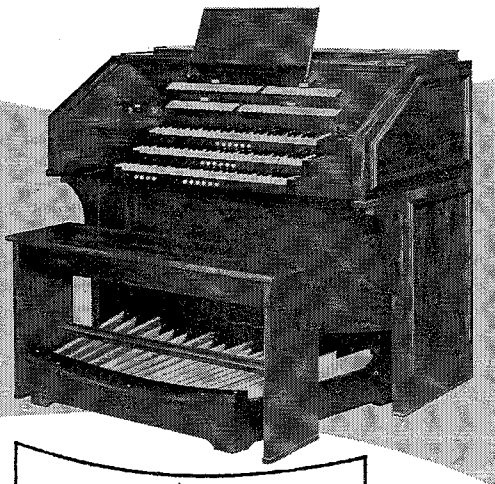
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Robert S. Lord, University of Pittsburgh, played the re-dedication recital March 10. The program is in the recital section.

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Gemshorn 8 ft. 61 pipes
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Quintaten 4 ft. 61 pipes
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Fourniture 3 ranks 183 pipes

SWELL

Rohrgedeckt 16 ft. 12 pipes
Diapason 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Viole Sourdine 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Oboe Clarion 4 ft. 61 pipes

CHOIR

Viola 8 ft. 61 pipes
Concert Flute 8 ft. 61 pipes
Unda Maris 2 ranks 110 pipes
Flute 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Piccolo 2 ft.
Clarinet 8 ft. 61 pipes

PEDAL

Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Trumpet 16 ft. (prepared)



Virgil Thomson, eminent American composer, is shown with John Hofmann as they prepare the performance of his setting of the 23rd Psalm for the Three Choirs Festival Feb. 24 at the Holy Trinity Lutheran Church, Buffalo, N. Y. Mr. Hofmann played Mr. Thomson's new Pange Lingua and Allen Sapp's Prelude on Christe Sanctorum as preludes. Other new works on the program were a hymn-anthem on Divinum Mysterium by Mr. Hofmann and a Hans Vigeland arrangement of Christ Is the World's Salvation. The balance of the program was congregational hymn-singing and a previously-commissioned Love Divine by Normand Lockwood. The festival draws full attendance each year.

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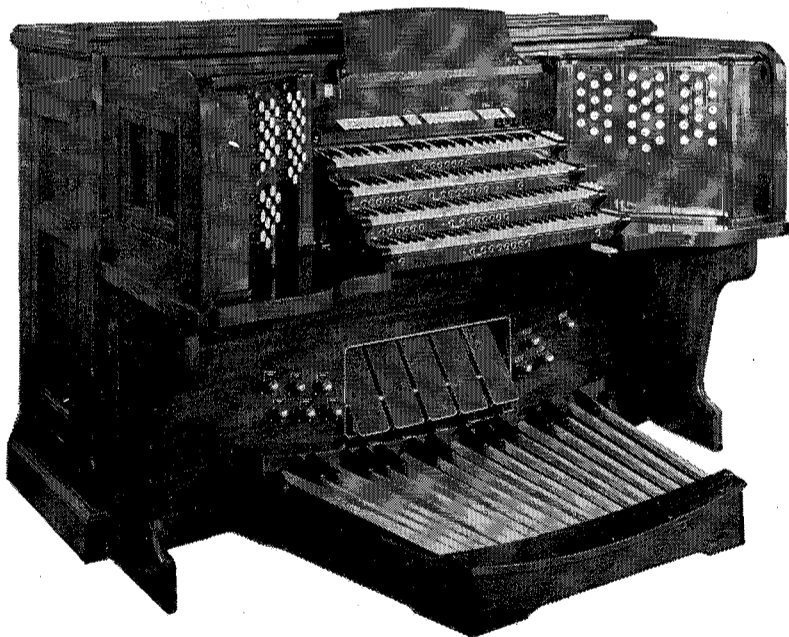
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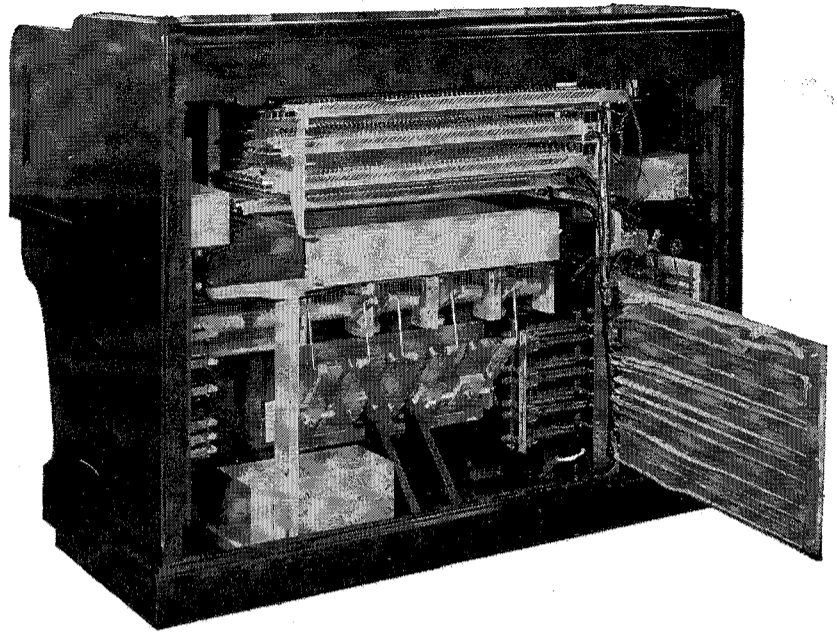
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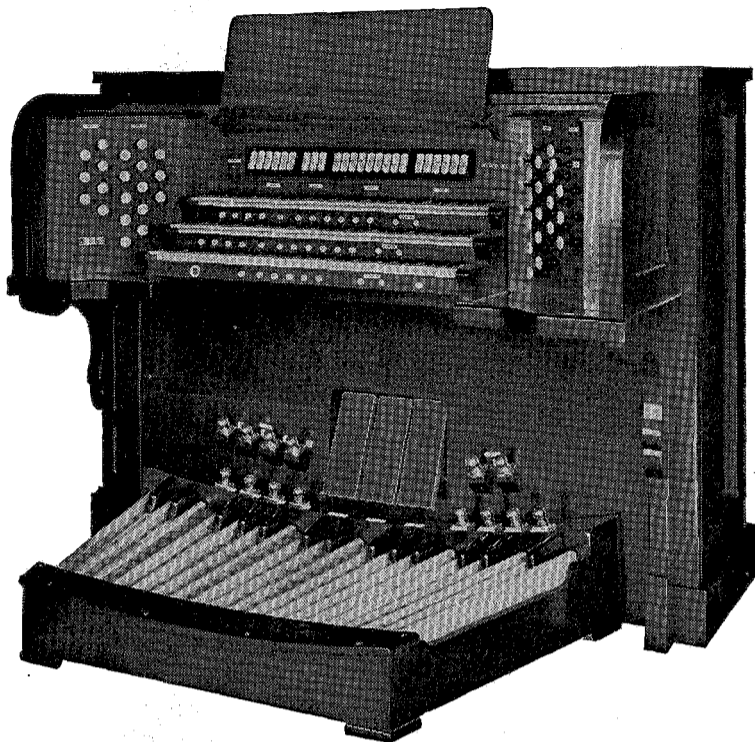
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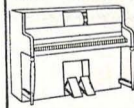
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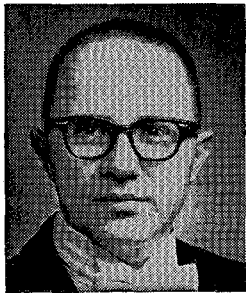
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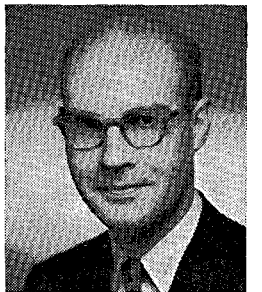
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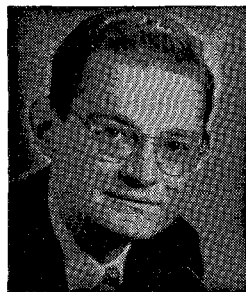
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