

THE DIAPASON

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

Fifty-Fourth Year, No. 7—Whole No. 643

JUNE, 1963

Subscription \$3.00 a year, 30 cents a copy

MORGANTON, N.C. TO HAVE NEW MÖLLER INSTRUMENT

IN FIRST METHODIST CHURCH

Antiphonal Division Included in Design Prepared by William E. Pilcher, Jr.

The First Methodist Church, Morganton, N. C. will have a new three-manual Möller organ installed by February 1964. Specifications and negotiations were prepared and executed by Möller's Southeastern representative, William E. Pilcher, Jr.

GREAT

Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 12 pipes
Prestant 4 ft. 61 pipes
Quint 2½ ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes
Tremulant

SWELL

Bassgedeckt 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft. 12 pipes
Trompette Clarion 4 ft. 12 pipes
Tremulant

CHOIR

Quintflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Schweizerflöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Chimes
Tremulant

ANTIPHONAL

Flauto Dolce 8 ft. 61 pipes
Flauto Dolce Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes
Chimes 21 tubes
Tremulant

PEDAL

Violone 16 ft. 12 pipes
Soubass 16 ft. 32 pipes
Bassgedeckt 16 ft.
Violone 8 ft. 32 pipes
Soubass 8 ft. 12 pipes
Gedeckt 8 ft.
Quint 5½ ft. 32 pipes
Violone 4 ft. 12 pipes
Soubass 4 ft. 12 pipes
Trumpet 16 ft. 12 pipes
Fagot 16 ft.
Trompette 8 ft.
Trompette Clarion 4 ft.

CHURCH MUSIC WORKSHOP HELD IN NORTH RHODESIA

Excerpts from the Missa Luba, an African folk-mass from Katanga, for 20 voices and African drums, formed part of a sacred concert in the big white Church in Mindolo, North Rhodesia. The program, part of which was televised, was one of the highlights of a workshop in church music conducted by Robert Kauffman from Old Umtali Methodist Mission, Southern Rhodesia. He was assisted by his wife, Marjory, a Miss Ingham from Umtali and L. Williamson from the Rhodesian Academy of Music, Bulawayo.

Among achievements of the four-week course were listed the following: the adaption of African folk songs for use in Christian worship; improvement in musical knowledge; learning and surveying new hymns and anthems; and learning some of the principles involved in the translation of hymns from a European language to an African language. An All-Africa Church Music Association was formed at the workshop.



The first organ by Charles McManis to be installed in the New York Metropolitan area is the instrument shown above in the Church of the Resurrection. A description and the stop-list appeared in this journal for July 1960, at the time the plans were drawn. David Hewlett is the organist and choirmaster and played the opening recital early in 1963. Catharine Crozier was heard on the organ April 25.

PEETERS' 60TH BIRTHDAY CENTER OF WIDE ACTIVITY

Flor Peeters' 60th birthday anniversary will be celebrated in Belgium through a variety of musical activities spread over several months. At Easter, the Mechelen Cathedral choir gave the first performance in Europe of his Missa Jubilans, first performed in Boys Town, Neb. in 1960 by Roger Wagner.

The Antwerp Royal Conservatory organized a miscellaneous concert of Peeters chamber music given by professors; his organ students will give a special recital of his organ works.

The Belgian Broadcasting network will honor his actual birthday, July 4 with performances of his piano concerto, his Te Deum and Magnificat. In the Abbey of Tongerlo, Mr. Peeters will play a recital of his compositions in September.

He recently gave a lecture at the University of Cork, Ireland on his Psalm 125, commissioned for the International Choir Festival there May 16-20.

Besides these special activities in connection with his birthday, Mr. Peeters has a busy concert season in the spring and summer with ten recitals in England after Easter and others in Saarbrücken, Geneva, Mechelen, Stuttgart, Rotterdam, Ravenna, Roosendaal and Antwerp.

HOWES TO LEAD STUDY TOUR THROUGH NORTHERN EUROPE

Upon completion of 23 recitals in Holland, Denmark, Sweden and Germany, Arthur Howes will meet a group of 25 American organists in Amsterdam July 9 and lead them on a 30 day travel-study session in Northern Europe. They will examine Baroque and Renaissance organs and outstanding contemporary examples in Holland, Denmark, Sweden and Germany and will attend master classes conducted by Mr. Howes, Piet Kee, Louis Toebosch, Leif Thybo, Heinz Wunderlich, Walther Kraft and Volker Gwinner. They will attend performances at the Holland, Bayreuth, Ansbach and Salzburg Festivals.

JUNE REGIONAL MONTH HAS EVEN DOZEN LISTED

WIDE VARIETY REPRESENTED

Something for Everyone to Be Found in Exceptional Series of Convention Programs

June is the real AGO regional convention month of 1963. Two of the fifteen were held earlier: the Utah, Wyoming and Eastern Idaho one in Salt Lake City was first with dates April 27 and 28. We have already received the report from this meeting but we plan to hold it for the August issue which we hope to devote largely to regional reports. Irene Robertson, Richard Ellsasser and the choir and organ of the famed Mormon Tabernacle started.

Baltimore's meeting will be taking place May 26-29 while this issue is in the bindery. Robert Baker and John Weaver plus a number of regional recitalists are being heard. The program was summarized in the May issue.

The first June convention is the Jacksonville one June 3, 4, and 5. Four-state recitalists, workshops and master classes were listed in May with George Volkel, Walter Hewitt and Richard Peek among featured names.

After nearly a week without a convention the season gets down to business in earnest with one regional pretty much overlapping another until the very end of the month. First in this free-for-all is the Ohio Valley one June 10-12 at Columbus whose stars include Vernon de Tar, Marilyn Mason, Ohioans Henry Fusner, Marjorie Jackson and Brayton Stark and Kentuckian Melvin Dickinson. Beginning the very same day is the Shreveport, La. regional extending an extra day — June 10-13. This is a study regional with a daily choral workshop under Roger Wagner and a daily organ master class by Robert Noehren. Among the recitalists are Frederick Swann, Dorothy Addy, Thomas Matthews, Wilma Jensen, Jerald Hamilton and Robert Anderson.

The Northwestern regional at Boise, Idaho, whose program booklet has already reached us, meets June 11-13. Arthur Poister master classes and recital will highlight this meeting which will make fine use of Mountain and Northwestern talent including Robert Kee, Everett Jay Hilty, George Lynn and Edward Hansen.

Clear across the country the Lehigh Valley Chapter hosts a regional June 16-19 at Bethlehem and Allentown summarized in the May issue with such names as Donald McDonald, Robert Elmore, Marilyn Mason, Berj Zamkochian, Ifor Jones, Ludwig Lenel, Earl Hess and William Whitehead.

Two regionals in the center of the country run June 17-19. The Hastings, Neb. one will feature David Craighead, Wilma Jensen, Julius Herford and David Johnson plus top regional talent. The Rochester, Minn. meet lists Marilyn Mason, Gerald Bales, Orvis Ross, Robert Clark, Earl Barr, Clarence Ledbetter, Philip Hahn and Father Francis Brunner.

Grand Rapids was a comparatively late starter for its June 18-20 regional but its formidable list of stars is far too lengthy to list here; readers should check the chapter's advertising on page 12 of the May issue or its new one, with application blank, in this issue. Equally imposing are the plans for Hartford, Conn. June 23-26, with its array of commissioned works, choral performances, variety and novelty. Among names listed are Richard Westenburg, Edgar Hilliar and Leonard Raver.

ARNESON IS TONAL DIRECTOR IN HILLGREEN-LANE CHANGE

D. Byron Arneson, representative in Minneapolis since 1956, has become general manager and tonal director of Hillgreen, Lane and Company. Mr. Arneson is an organist as well as an organ builder and holds BA (cum laude) and MA degrees from the University of Minnesota. He is a member of the International Society of Organ Builders.

R. L. Hillgreen, Jr. grandson of one of the founders, has been made assistant manager. R. L. Hillgreen, Sr. continues as president.

The reorganization comes on the 65th anniversary of the founding of the firm in June 1898.

JOINT COMMISSION PLANS RECORDS; TO SEND QUERIES

The Joint Commission on Church Music of the Protestant Episcopal Church plans a series of records to set standards and examples for church musicians throughout the United States. The committee on recordings is sending a questionnaire to musicians and clergy all over the country. These will be evaluated in July regarding what is needed and where to find it.

Any interested clergy and musicians who would like a questionnaire should write Jack Noble White, All Saints' Episcopal Church, 5110 Crestline Road, Fort Worth 7, Tex. Though the bulk of the mailing is Episcopalian, leading musicians from other churches are being polled.

CHAPEL IS NAMED IN HONOR OF ORGANIST DEANE SHURE

The Mount Vernon Place Methodist Church, Washington, D. C. formally dedicated its chapel May 5 to the honor of R. Deane Shure, its distinguished organist and choirmaster since 1921. A plaque was unveiled in appreciation of his outstanding contributions to the church.

A quick jet flight of the imagination takes us to the far Southwest, where the San Jose, Cal. regional June 24-28 features Pierre Cochereau of Notre Dame Cathedral, Paris, in recital and master classes; other lectures and recitals are listed including William Teague and Heinrich Fleischer.

We boomerang back to New England for the northern area centering about Keene, N.H. whose detailed advance reports, especially in the April issue we commend to our readers. Miss Mason and Charles Peaker share the time with a fine roster of regional talent.

The final June regional is the exceptional one June 26-30 at Nashville, Tenn. which features Donald McDonald in recital and master class and Elaine Brown working with convention delegates themselves as her chorus. Additionally, the series of state recitals add up to a full and engrossing week.

The only regional extending into July is that at Ithaca where the planners feel justifiably smug about being the only regional to feature Luigi Tagliavini on the schedule. This extraordinary musician's successful appearances at last year's national provide a special feather in the cap of a regional also offering Clarence Ledbetter, Donald Grout, Rudolph Kremer and others.

As usual, we have probably omitted some important names and facts. That's what results from such an embarrassment of riches as this year's fifteen regional conventions coast-to-coast. You pay your nickel and you take your choice.

BACH FESTIVAL PERFORMED AT THE NATIONAL CAPITAL

The first Washington Bach Festival between April 21 and 28 was sponsored by the National Oratorio Society and the chancel choir of the National Presbyterian Church, host to three of the four events.

The schedule included the Easter Oratorio April 21, a cantata program April 25 (at St. Paul's Lutheran Church), a recital of Bach organ works April 27 by Vernon DeTar, New York City, and a chamber program April 28.



Jerold Hamilton will join the faculty of the school of music of the University of Illinois Sept. 1 and will be associated with Paul S. Pettinga in teaching courses in organ and church music. Russell Hancock Miles, long time member of the Illinois faculty and Bach scholar, will attain retirement age and become professor emeritus in the summer.

Mr. Hamilton is a native of Kansas and a graduate of the University of Kansas with bachelor and master degrees earned with Laurel E. Anderson. He had further study with Catharine Crozier and Gustav Leonhardt and as a Fulbright scholar with Andre Marchal.

Before joining the faculty of the University of Texas in 1960 he taught at Washburn University, Topeka and at Ohio University, Athens. He was for 10 years organist and choirmaster at Grace Cathedral, Topeka. As a recitalist he is under the management of Lilian Murtagh.

CHRISTOPHER ROBINSON has been appointed organist and master of the choristers of England's Worcester Cathedral, succeeding Douglas Guest who moves to the post at Westminster Abbey.



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Vol. 5: The Wesleys (Charles, Samuel, S.S.): 3 Pieces (H1757A)	2.00
Vol. 6: Locke: 7 Pieces from Melothesia (H1630A)	1.50
Vol. 7: Samuel Wesley: 12 Short Pieces (H1766A)	2.00
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Vol. 20: Walond: 3 Cornet Voluntaries (H1770A)	2.00
Vol. 21: Blow and his pupils Reading and Barrett: 3 Voluntaries (H1015)	1.50
Vol. 22: Preludes and Fugues by Dupuis, Keeble and Travers (H1016)	1.50
Vol. 23: Alcock: 4 Voluntaries (H1017)	2.00
Vol. 24: The Wesleys (Charles, Samuel, S. S.): 3 Pieces, Set 2 (H1757b)	2.00
Vol. 32: Walond: 3 Voluntaries, Second Set (H1770b)	2.00
Vol. 33: Handel: Cuckoo and the Nightingale (Concerto No. 13) (H1685C)	1.50

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The three-manual Casavant organ in the Central Methodist Church, Pontiac, Mich. was opened April 28 with a dedication recital by Warren L. Berryman, SMD, Baldwin-Wallace College. His program appears in the recital section.

Installation is in the chancel area. George H. Putnam is the minister of music and Nelda Sink the organist.



Dr. Leo Sowerby, director of the College of Church Musicians, Washington Cathedral, has been elected a Fellow of the Royal School of Church Music, Addington Palace, Surrey, England. He traveled to England to receive the honorary diploma May 20 at the Royal School. Queen Elizabeth II, patron of the school, was to visit Addington Palace that day.

Sixteen Honorary Fellows, elected from the top rank of English church musicians, will accept positions as Fellows, along with the six newly elected Fellows. Dr. Sowerby has the double distinction of being among the six Fellows elected directly and of being the only American in this select group.

**MACGOWAN TO BERKSHIRE
FACULTY AT TANGLEWOOD**

William MacGowan, All Saints Church, Pasadena, Cal. has been appointed to the faculty of the Berkshire Music Center, Tanglewood, Mass. for 1963. He will assist Seymour Lipkin at the harpsichord in a Bach Cantata course and assist in another department. He will play July 31 at the Methuen Memorial Music Hall.

GREAT
Quintade (prepared)
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL
Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 61 pipes
Aeoline 8 ft. 61 pipes
Nachthorn 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois (prepared)
Tremulant

CHOIR
Gedackt 8 ft. 61 pipes
Spitzflöte (prepared)
Spitzflöte Celeste 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremulant

PEDAL
Contre-basse 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade (prepared)
Octave 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Choralbass 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Posaune 4 ft. 12 pipes

THE DIAPASON

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Editor

DOROTHY ROSER
Business Manager

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Advertising rates on application.

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

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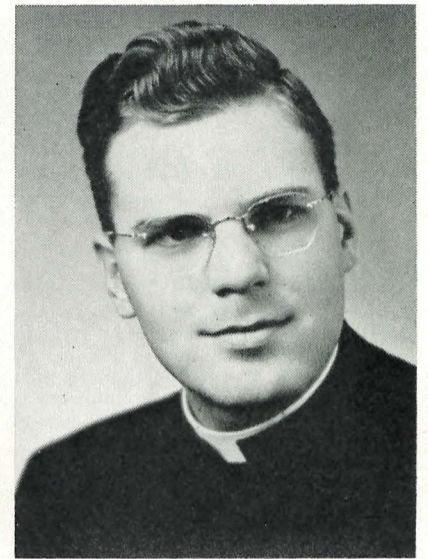
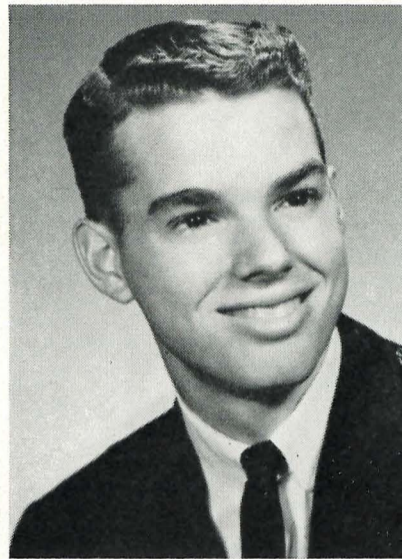
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Two University of Redlands organ students, John Thomas Strout and the Rev. Harold Pavelis, have been awarded Fulbright grants for study in Europe this coming year. Mr. Strout will study with Flor Peeters at the Royal Flemish Conservatory, Antwerp, Belgium, and Father Pavelis with Jean Langlais at the Paris Conservatory.

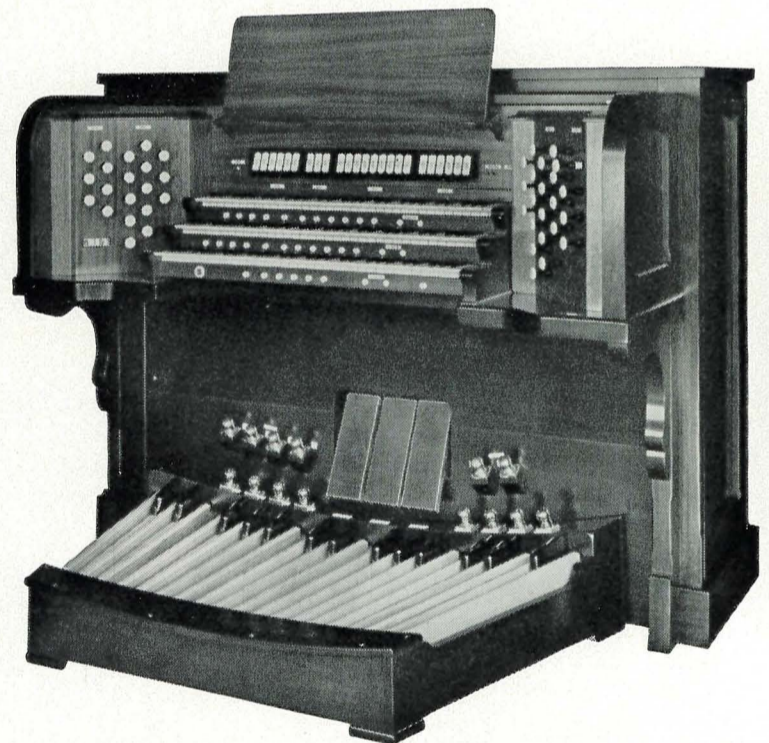
Mr. Strout, a senior from Pomona, Cal., is organist of the First Methodist Church, Redlands. His organ instructors have been Raymond C. Boese, Margaret Whitney Dow and William Blanchard. His work with Flor Peeters will stress Bach, Franck and Old Netherlands masters.

Father Pavelis, a graduate student from the diocese of St. Cloud, Minn., has his AB degree from St. Paul Seminary and will receive his MM from the University of Redlands in June. As well as his pastoral duties, he has been instructor of sacred music at St. John's Seminary, Collegeville, and at the Cathedral High School, Newman Center and Poor Clare Monastery, St. Cloud. He has also been organist for the National Liturgical Conference. His organ work has been with Raymond Boese and Innocent Gertken, OSB. His project under Langlais will be organ music in the Mass.

Another University of Redlands organ graduate, Mary Esther Orth, received a Fulbright grant to Belgium last year.

THE MORAVIAN Music Foundation has purchased a site for its future permanent headquarters in Winston-Salem, N. C., with space for offices, research facilities and library expansion. Dr. Donald M. McCorkle is director.

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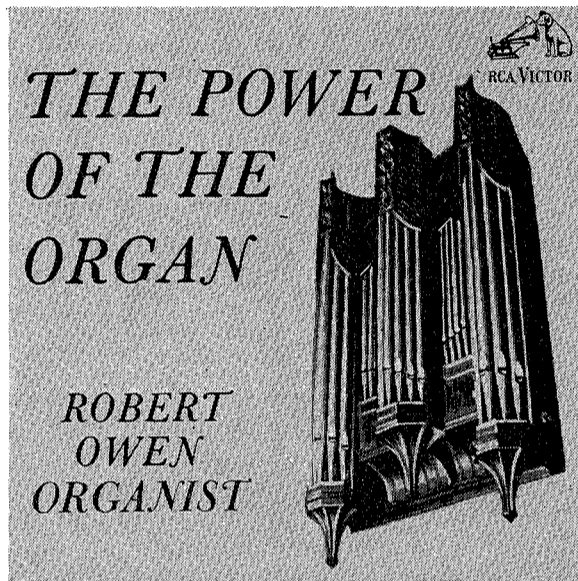
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Turn Back, O Man (S.A., with descant)	Eric H. Thiman
Create in Me a Clean Heart	Richard Yardumian
Two Motets	Jack Ossewaarde
1. O Pray for the Peace of Jerusalem	
2. Preserve Me, O God	
Can You Count the Stars (S.A.B.)	German, arr. Leo Sowerby
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ORGAN MUSIC

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New Hindemith Concerto Given Auspicious Debut

By RODNEY HANSEN

Paul Hindemith's new Concerto for Organ and Orchestra had its world premiere at a concert April 25 by the New York Philharmonic. The occasion was a very exciting one, for not only were we hearing a major addition to this rather neglected segment of the organ literature by a leading contemporary composer, but the composer himself was conducting, Anton Heiller was the soloist, and the concert was held in the orchestra's new permanent home — Philharmonic Hall, at Lincoln Center for the Performing Arts in New York.

Hindemith is one of several composers who were awarded commissions for new works to be performed throughout this season by the orchestra in celebration of its first year in Philharmonic Hall. It is of great interest to note that it was Hindemith's choice to fulfill his commission by writing a concerto for the organ.

The concerto is in four movements and takes approximately 30 minutes to perform. The first movement, Crescendo: Moderato maestoso, consists of the contrapuntal development of a theme which is first stated very softly by the cellos, over a pedal point in the organ. It builds gradually to a climax of full organ and orchestra and enters the second movement Allegro assai, without pause. The third movement, Canzonetta in triads, and two Ritornelli, is a series of dialogues between the canzonetta for organ solo and the orchestral ritornelli. This use of contrasting sections between organ and orchestra is prominent throughout the concerto, and is reminiscent of concertos of the 17th and 18th centuries where orchestra and solo instrument play contrasting parts of equal importance.

The fourth movement is a set of seven variations, called Phantasia super

Veni Creator Spiritus. Some of the concerto's most beautiful and unusual orchestration occurs here, as small sections of the orchestra play the theme in Hindemith's several rhythmic variants of it, accompanying or accompanied by the organ. In the third variation, Hindemith unexpectedly and undoubtedly with a twinkle in his eye includes the French folk song "L'Homme armé" played by glockenspiel and tuba against a canon of the chant theme. The final variation is a brilliant statement of the theme by full orchestra and organ, ending very abruptly with little development.

Anton Heiller's playing was beautifully precise and controlled, and he used the sections of the large new Aeolian-Skinner with a very delicate and discriminating sense of color and contrast. Hindemith's conducting was very simple and clear, with a minimum of gesture to achieve the desired effect, and there can be little doubt that the concerto was played according to the composer's intent. Let us hope that it will be programmed by some of the other major orchestras who have fine organs available in their halls, and that other contemporary composers may become interested in this exciting medium.

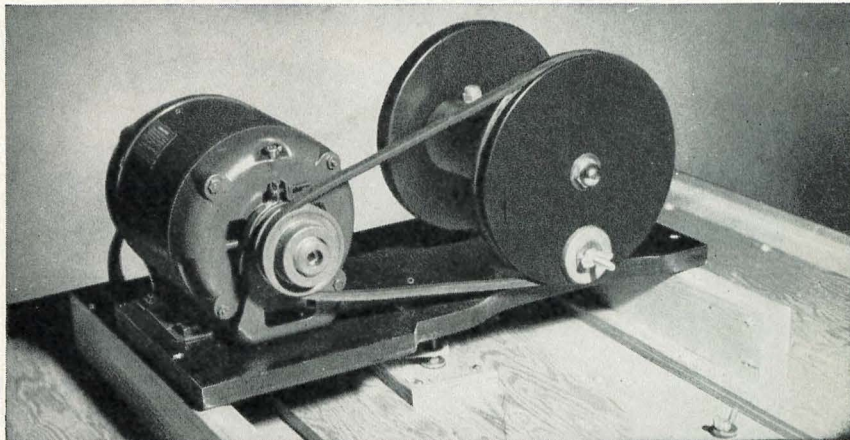
The concerto was played between two other works: Weber's Overture to Euryanthe and Max Reger's Variations and Fugue on a Merry Theme of Johann Adolph Hiller, Opus 100.

SING CONTEMPORARY CHORAL WORKS AT FESTIVAL AT LSU

The third program April 9 in the six-program 20th Festival of Contemporary Music at Louisiana State U, Baton Rouge, was devoted to choral music. It included: Six Motets, Willan; Persichetti's Hymns and Responses for the Church Year, opus 68, and the Sessions Mass for Unison Voices and Organ.

Choral resources were the Istouma High School choir and the chorus and a cappella choir of the university. Conductors were Gayle Brueck and Dallas Draper. Michael Rudd was at the organ.

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Versatility Sought in Design — Mary McLaughlin Is Organist, Norman Blake Will Open

The three-manual Ernest M. Skinner organ in the South Congregational Church, Concord, N. H. has been thoroughly rebuilt by the Noack Organ Company, Lawrence, Mass. The new pipework was treated in such a way that it can be revoiced easily to speak on lower wind pressure once the present wind chests are replaced. The tonal finishing was in charge of Dudley Terrill of the Noack company. The stoplist was drawn up with the intention of achieving the utmost versatility on the present windchests. Fritz Noack cooperated with Mary McLaughlin, organist of the church. The opening recital will be played by Norman Blake, St. Paul's School, Concord.



Richard Connelly will be music director for the eighth annual choir boy camp sponsored by the music commission of the Episcopal dioceses of Western New York June 30-July 6. Mr. Connelly, organist and choirmaster of St. Paul's Church, Westfield, N.J., has built an enviable reputation for his work with boy choirs. The boys from St. Paul's Church have been heard with the New York Opera Company and with the New York Philharmonic under Leonard Bernstein.

The choir camp is held each year at Camp Carleton in the Alleghany State Park. The fourth commissioned anthem for treble voices, this year written by Alec Wyton, will receive its first performance at the camp service at St. Stephen's Church, Olean.

PEDAL

Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Open Flute 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Octave 4 ft. 32 pipes

ABRAHAM ELLSTEIN'S oratorio, Ode to the King of Kings, was sung May 17 by the Kenneth Jewell Chorale and the choir of Temple Beth El at that Detroit Temple's annual Hebrew Music Festival.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spießflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 4 — 6 ranks 320 pipes

SWELL

Bourdon 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Cornett 2 ranks 98 pipes
Fourniture 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

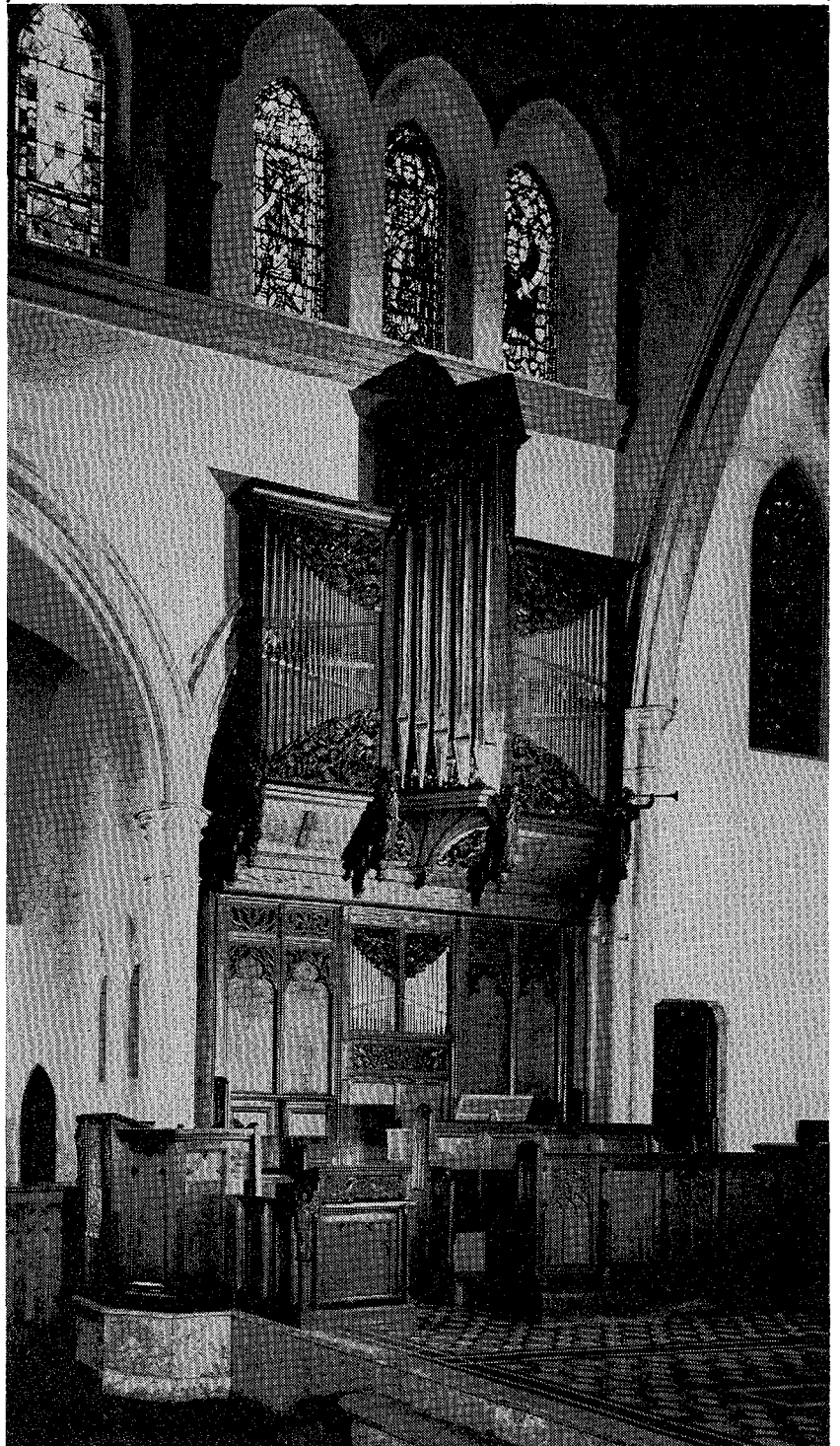
CHOIR

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute d'amour 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Clarinett 8 ft. 49 pipes

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

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

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Boys Town, Nebraska



Marilyn Mason at Auditorio Nacional, Mexico City

THE WINNIPEG TRIBUNE

DR. MARILYN MASON

Recital An Evening To Be Remembered

By S. Roy Maley

There has been nothing to suggest a resurgence of interest in organ music for several years, but the recital presented by Dr. Marilyn Mason Thursday night in Westminster United church should pave the way for such a renaissance.

This was the most memorable organ recital given here since the middle 1940's when Marcel Dupré was heard in the same edifice.

Developed Technique

Dr. Mason commands a highly developed technique, at the service of no less developed musicianship. Her mastery of the organ's immensely complex vocabulary was evident from the start in Handel's Concerto No. 5. Her sure-handed handling of large volumes of tone was linked with a keen sense of musical architecture in the Bach Prelude and Fugue in D Major, so that music seemed a growing organism. Her colors were clear and unclouded, her melodic line sharply contoured, her accents both subtle and incisive.

Handel's Concerto is a work of strongly contrasted moods, and rhythms, and Dr. Mason made one thoroughly aware of the quick-paced joys that bubbled through the Allergo and final Presto sections.

The high point of the recital came with the performance of Bach's most dazzling virtuoso work, the Prelude-Fugue in D major. The interpretation was one of taste and imagination, joined with a hand-and-foot dexterity which serves the bidding of a discerning musicianship.

That the massive organ can also serve as a medium for communication of emotion was evident in the touching beauty of Bach's Sinfonia in F, from Cantata No. 156. This was a hauntingly lovely interlude — the third and final encore, with a transporting effect and effortless achievement and a sense of serenity and peace.

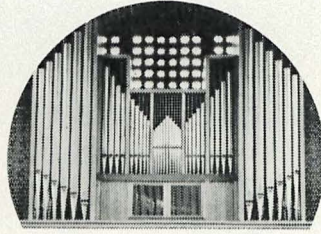
Startingly Realistic

In the opening sequence of the Pastorale, by Roger-Ducasse, Dr. Mason made the organ sing in tender and eloquent strain. In the developing "storm" section, with broadening and deepening of rich tonal sonorities, Dr. Mason's playing was startingly realistic with final sequence reviving the reflective character of serenity and peace.

The most awe-inspiring moment came during the playing of Epilogue, for pedal solo, by the famed blind French organist, Jean Langlais. This is a frank display piece for the virtuosity of the performer, which was brilliantly effective.

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Ann Arbor

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New for Organ

Heinrich Fleischer's excellent four-volume *The Parish Organist* issued some ten years ago by Concordia Publishing House has appeared in a sturdy single volume with a bright red cover. Both the old and the new music are well-edited and the multiple indexes are admirably useful. For teaching or service playing this book should be familiar to everyone.

The first issue of *The California Organist* is a set of three small choral preludes by Donald Johns which are well within the abilities of most organists and which could serve as a good bridge into contemporary listening and thinking for even the more timid.

Alvin Etler's Prelude and Toccata (Associated) are well contrasted: the prelude has widely ranging tonality in a quiet mood; the toccata is brilliant, with a pedal cadenza at the end. The pair have service uses for more advanced players and program possibilities as well.

Gordon Young's Soliloquy (Galaxy) is a quiet undemanding piece well suited for service playing.

Dom Gregory Brusey's Christmas Prelude on Three Carols (Galliard, available from Galaxy) is the sort of piece one could readily add to one's big Christmas library. The tunes are familiar, the style pleasant.

Hinrichsen (available from C. F. Peters) has a new book of Organ Tests for the ARCO Examinations by Francis Sutton. This should be helpful material for study for Western Hemisphere exams, too, especially with the suggestions provided by Gordon Phillips.

Augsburg Publishing House has a wide variety of new materials in the

chorale and hymn prelude category. There are collections and single issues. The former are on the easy to fairly easy side: Ronald Nelson's short, careful Hymntune Sketches for Beginning Organists; an interesting Chorales of Our Heritage by Jean Pasquet, and Volume 4 of G. Winston Cassler's Hymntune Preludes which carries on in the vein of freshness and good workmanship the earlier volumes set. The emphasis in this one is on communion hymns.

Singles in the hymn-tune category from Augsburg are for service use and are not overly demanding. The largest in scope is a set of seven variations by Richard Gore on O Saviour, Throw the Heavens Wide. Clair Johannsen's The Only Son from Heaven is based on a bit from a Bach cantata. Carl W. Landahl has three small, quiet hymn-preludes: If Thou but Suffer God to Guide Thee, O Darkest Woe and Blessed Jesus at Thy Word, the latter two each a single page in length and issued in one cover.

From Augsburg but not hymntune-based are a Chorale by Robert Wetzler which develops to a good crescendo and then dissolves quietly; and a Trumpet Tune in E major by David N. Johnson which every possessor of en-chamade, state, regal and what-have-you reeds will want to try out.

Volume 31 of Novello's Organ Music Club is a Prelude, Air and Fugue by Derek Holman, a set of well-contrasted movements is a fairly conservative style. The manual demands are considerable. Also from Novello are a Prelude and Fugue by Bryan Kelly in a somewhat more daring idiom. The fugue has a big ending.

H. W. Gray sends a valuable new edition from Editions Bornemann, Paris: Norbert Dufourcq's realization of the First Organ Book of Guillaume Nivers, organist at Saint-Sulpice a generation before the birth of Bach. Nivers' Second and Third Organ Books have been published previously and this new issue confirms its composer's place in the French musical genealogy. The strong current interest in the period makes this volume a must for organ department libraries. — FC

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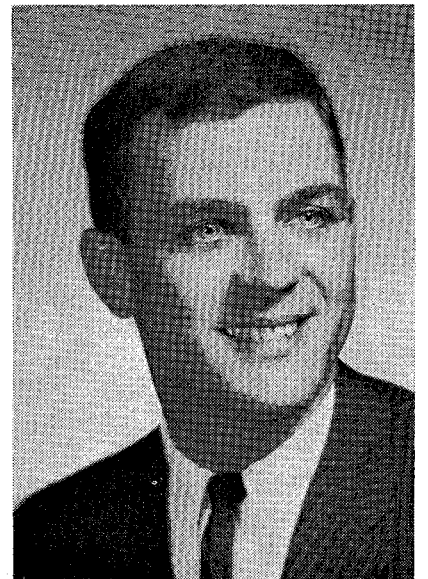
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General Manager & Tonal Director

WE PROUDLY ANNOUNCE

a reorganization and expansion of our management staff. Mr. D. Byron Arneson of Minneapolis has been appointed General Manager and Tonal Director. Mr. Robert L. Hillgreen, Jr., grandson of one of the founders of the firm, has been made Assistant Manager. Mr. R. L. Hillgreen, Sr., remains with the company as President.



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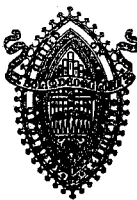
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Lois Canzoneri, La Mesa, Cal.
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Mrs. Philip H. Dirks, Walnut Creek, Cal.
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Mrs. Jack Hawn, Tulsa, Okla.
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Kathryn Wick, Pittsburgh, Pa.
Elizabeth J. Wightman, Pittsburgh, Pa.
E. Marie F. Zadarnowski, San Diego, Cal.

Monadnock

The Monadnock Chapter met April 26 at St. James Episcopal Church, Keene, N. H.; Dean James Ingerson presided. National ballots were distributed. Discussion of details of regional convention plans and of the May meeting was held and a slate of officers for next season offered. The program was a discussion of junior choir methods and procedures; suitable music was displayed and sung. Refreshments completed the evening.

YVONNE BONNEAU

Canadian Wins AGO Anthem Contest

The winner of the 1963 AGO Anthem Competition is Barrie Cabena, London, Ont. for his anthem, Praise to the Lord.

Isthmian

The Isthmian Chapter met March 11 at the home of Mrs. G. E. Cooper, dean. Continuing the successful format of the January meeting a number of members participated in the presentation of works by Lübeck, Pachelbel, Anona Kirkland and Mildred McGuinness. The discussion period was led by Earl Kenney. Refreshments were served by Dean Cooper.

The April 15 meeting was held at the Redeemer Lutheran Church in the Canal Zone. Bob Beukema played Suite Gothique, Boëllmann, on the Hammond.

BOB BEUKEMA

New York City

The New York City Chapter and the Madison Avenue Presbyterian Church, New York City, were co-sponsors for an organ recital given by Michael Schneider at that church May 5. A large and enthusiastic audience was present to hear Dr. Schneider's brilliant playing. His program is identical with the one which appears in the recital section.

LILIAN CARPENTER

Monmouth

The Monmouth, N.J. Chapter sponsored a concert of sacred music May 5 in the great hall of Monmouth College. Choral works heard were by Bach, Hilton, Howells, Wright, Brahms, Holst, Thiman, Berlioz, Ireland and Vaughan Williams. William Wood played two organ groups. Singers from 11 churches in Monmouth County were directed by Herbert Burtis who co-operated with Dean Charles Hill and Olga Lewis in arranging the program.

Southern New Jersey

The April 29 meeting of the Southern New Jersey Chapter was in the Trinity Protestant Church, Glassboro, N. J. Preceding the main program a recital was played by Lynn Ware, secretary of the chapter. Newell Robinson, FAGO, lectured on preparation for Guild examinations. Refreshments and a business meeting followed.

LYNN P. WARE

New London County

The New London County Conn. Chapter and Connecticut College sponsored a student recital on the organ at Harkness Chapel on April 21.

Members of the chapter and singers from their choirs sang a performance May 5 of Mendelssohn's Elijah at St. James' Episcopal Church in New London. Philip Treggor was director and Beatrice Hatton Fisk organist.

RICHARD W. HYDE

Brooklyn

The Brooklyn Chapter attended a concert April 21 by the Westport Madrigal Singers, under Jeanne Kimball, at the Lafayette Avenue Presbyterian Church. At the intermission the Rev. George L. Knight gave a small word of acclaim to Dr. Clarence Dickinson, in whose honor the meeting was arranged. Dr. Dickinson responded with his usual aplomb. The program, refreshing after Easter, included Des Pres, Lassus, Arcadelt, Mauduit, Monteverdi, Costeley, Purcell, Youll, Morley, Weelkes and Poulenc.

KATHARINE B. SHOCK

Bridgeport

The Bridgeport, Conn. Chapter sponsored a recital by John Weaver April 22 at the United Congregational Church. His program is included in the recital pages. An informal reception followed the recital.

CAROLE FANSLAW

Worcester

The Worcester Chapter met April 22 at Machlan Auditorium, Atlantic Union College, South Lancaster, Mass. and balloted for national officers and councilors. The new slate of chapter officers was given its first reading. The program for the evening was a discussion on Conducting from the Console, with Richard Westenberg the guest speaker.

OLIVE THOMPSON

Waterbury

The Waterbury, Conn. Chapter held its annual dinner meeting May 6 at St. Johns Parish House with election and installation of new officers. At the business meeting coming events were discussed after which the group retired to the church proper for an organ recital by Robert L. Rudesill. The program is in the recital section.

ELIZABETH L. WHITESIDE

Harrisburg

The Harrisburg, Pa. Chapter sponsored a recital April 21 by Robert S. Clippinger, organist and Sally Miller Long, soprano. The purpose of the program at Grace Methodist Church was to raise funds for a scholarship program. Mr. Clippinger played: O Filii, Farnam; Toccata and Adagio in C and In Death's String Grasp, Bach; Whatever God Ordains, Pachelbel; My Heart Is Filled with Longing, Brahms; Chorale in B minor, Franck; Cortège et Litanie, Dupré; May Night, Palmgren; Psalm for Organ, Glen E. Morgan; Variations de Concert, Bonnet. Mrs. Long's numbers were Bach and Handel arias and Louis White's solo Cantata, This Son So Young.

IRENE BRESSLER

Westchester

The Westchester Chapter sponsored Carl Weinrich in recital April 23 on the new Gress-Miles organ at the Huguenot Memorial Church, Pelham, N. Y. His program appears in the recital section. A reception followed for meeting Mr. Weinrich, and members were permitted an inside view of the organ chambers.

New Hampshire

An audience of 200 attended a recital April 28 at the Laconia Congregational Church. Irving D. Bartley, FAGO, was sponsored by the New Hampshire Chapter and was assisted by Carl Goodwin, tenor. The program appears in the recital section. Elwin A. Sherman, AAGO, of the host church, was in charge of arrangements. Refreshments were served by Mrs. Sherman and Mrs. Edward Hale. Dean Milton M. Johnson announced the annual meeting and dinner for May 27 at Scott's in Manchester; speaker was to be Alan B. Shepard, East Derry, Guild member and father of the astronaut.

DOROTHY J. FRENCH

Brockton

The Brockton, Mass. Chapter met April 22 at the Universalist-Unitarian Church as guest of the organist Carl Grabau. Dean William Moss presided over election of local and national officers. Mr. Grabau gave a description of the organ and he and Richard W. Hill demonstrated various registrations. A social hour followed.

HELENA J. MOONEY

Philadelphia

The Philadelphia Chapter met April 20 at the Llanerch Presbyterian Church for dinner and an evening of art and music. Charles B. Allison, AAGO, CHM, dean of the chapter, was host director of music. An explanation and introduction of the development of fine art was made by the minister of the church, the Rev. John Howard who stressed the art forms as a means of communication and as a handmaiden of religion. Catherine Robinson traced the progress of art from the late Renaissance to the present and illustrated her lecture with color slides of masterpieces. A compliment of musical selections, composed of the same period as the art works, was provided by the senior choir of the host church and a string quartet. Selections by these composers were heard: Palestrina, Tye, Vivaldi, Handel, Purcell, Haydn, Billings, Mendelssohn and Ravel.

JANET DUNDORE

Chautauqua

May 18 found many of the Chautauqua Chapter members joining with the Buffalo members at Houghton College to hear a demonstration-recital by Dr. Charles Finney of the Houghton music faculty, followed by dinner on the campus.

The annual dinner June 4 will be held at the St. Elmo Hotel. Mabel Cale is in charge of dinner arrangements.

ANNA A. KNOWLTON

Niagara Falls

The Niagara Falls Chapter sponsored Roy L. Wixson May 5 in an organ program at the Pierce Avenue Presbyterian Church. His program is listed with the organ recitals of the month.

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News of the American Guild of Organists—Continued

Auburn

The Auburn, N. Y. Chapter met April 8 in the Redeemer Lutheran Church. Dates were discussed for the Germani recital in October in the First Presbyterian Church. The speaker of the evening was the Rev. Paul L. Bosch, Lutheran campus pastor at Syracuse U who spoke on The Arts and Worship. Touching many facets, he expressed a wish for more simplicity and less ostentation in present-day worship-art, more fitting to modern life.

HARRIET V. BRYANT

Lancaster

The Lancaster, Pa. Chapter met April 7 at the Highland Park Presbyterian Church. After a brief business session in charge of Dean Frank A. McConnell, Harold G. Sawyer, Jr., organist and choirmaster of the host church, gave a review of Erick Routley's *Church Music and Theology*. A hearty discussion followed the review.

At the meeting May 6 in St. Peter's United Church of Christ a panel discussion was led by Rev. Frederick H. Bachman on the subject Music in Christian Education.

FRANCES M. MCCUE

Pittsburgh

The Pittsburgh Chapter met April 29 at the Brentwood Presbyterian Church. William E. Lindberg was host. Following dinner served by choir members of Brentwood Presbyterian, a short business meeting was conducted by Dean Joseph E. O'Brien. The organ recital that followed was played by Dr. Robert Sutherland Lord, University of Pittsburgh. His program appears on the recital pages.

BERTA FRANK

St. Lawrence River

Members of the St. Lawrence River Chapter met April 15 at the First Universalist Church, Canton, N. Y. Hosts Thomas Finch and Richard Gaines demonstrated the century-old tracker in the church and a harpsichord built by Mr. Gaines. Refreshments were served at a social hour.

ALTHEA MORSE GRANDALL

Piedmont

A guest artist recital by Arthur Howes, organist, was sponsored jointly by the Greensboro College Chapter and the Greensboro College Student Group on April 22 in Odell Memorial Auditorium, Greensboro College school of music. Mr. Howes conducted a master class the following day. He discussed Interpretation, Registration and Ornamentation in the Chorale Preludes of J. S. Bach. Special attention was given to the Orgelbüchlein and Schübler chorale preludes. The program appears in the recital pages.

Mrs. H. K. COPLEY, JR.

Montgomery County

The Montgomery County Chapter met March 12 at the Woodside Methodist Church, Silver Spring, Md. J. Edward Moyer led girls choirs in four numbers and gave an informative talk on selecting hymn tunes from the new Methodist hymnal, demonstrating at the Möller organ. A short business meeting followed. The choir festival, combining adult choirs and the Montgomery County symphony orchestra was to be given May 19 at the Walt Whitman High School, Bethesda. Members were appraised of the services of the Drinker library.

The joint meeting April 1 at the National City Christian Church, Washington, D. C. is described elsewhere.

LORRAINE HAACK

Danville

The Danville, Va. Chapter met April 22 at the Main Street Methodist Church. Speaker for the evening was Everett Amos, sub-dean and minister of music at the host church, who spoke on Wedding and Funeral Music. He emphasized the sacred character of these services and suggested appropriate compositions, playing most of them on the organ. A brief business meeting was conducted by Dean Robert Shaver.

CHRISTINE HICKS



Elizabeth McLean Howard, Arlington, Va., a junior music major at Longwood College, Farmville, Va., was the winning contestant in the first organ competition sponsored by the Richmond AGO Chapter. Open to all organists between the ages of 18 and 30 who could claim residence in Virginia, North Carolina or the District of Columbia, entrants were required to submit a tape of a major composition of Bach and a work from either the Romantic or contemporary period. Finalists for the April 27 competition were selected from the tapes.

Miss Howard has three years of organ training with Josephine Bailey and Joanne Curnutt. She serves as accompanist for the Longwood College choir and as organist for the Farmville Methodist Church. She received a cash award and a contract to play the opening recital Oct. 22 in the Richmond Chapter's repertory series.

Peggy Kelley Reinburg, 2013 Hanover Ave., Richmond 20, Va. will be chairman for the 1964 competition.

Huntington

The Huntington, W. Va. Chapter met at the Emmanuel Methodist Church March 25 to hear a recital on an Allen by Paul Saylor, Charleston. He played: From God I Ne'er Will Turn Me, Bach, Buxtehude; Our Father, Bach; Aria, Concerto 10, Handel; Legende, Peeters; Forest Green and Liebster Jesu, Purvis; Festival Toccata, Fletcher. Hostesses were Elinor Copenhaver and Muriel Keller.

The chapter met April 15 at the Twentieth Street Baptist Church to hear tapes of music sung in Holy Week and on Easter by some local choirs. Composers represented were: Bach, Dubois, Fauré, Gounod and Mozart. Mrs. Luther Hix and Mrs. Harry Goheen were hostesses.

ALMA N. NOBLE

Upper Pinellas

The April ?? meeting of the Upper Pinellas Chapter was held at St. Andrew's Presbyterian Church, Dunedin, Fla. After the business meeting, Thomas Briscetti, Ford Foundation composer now in Pinellas County, gave a talk. He played recordings of his own music and other contemporary composers and spoke of the place that contemporary music should play in the education of young people.

Mrs. FRANK HRUBY

TRI-CHAPTERS AT CAPITAL

The April 1 joint meeting of the District of Columbia, Alexandria and Montgomery County Chapters began at the National City Christian Church with a choral workshop conducted by Dr. Leo Sowerby; several of his anthems were examined.

Following the program, each chapter met in a separate portion of the social hall. Announcement was made that the executive committee had voted to send a contribution of \$50 to the sustaining fund of the National Symphony.

The death of Gerald Hillis was announced. Mr. Hillis was in charge of the organ department of Kitts' Music Store.

W. LASH GWYNN

Miami

The Miami, Fla. Chapter's Composer's Night May 7 at St. Peter's Lutheran Church was a program under the direction of Charles Richard and featured compositions by chapter members. The program included excerpts from Here Is Your King by Don Moody sung by the Key Biscayne Church chancel choir; Psalm 23 by Hilda Lester, sung by Delores Fink; Psalm 67 by Dale Willoughby, sung by the Palmetto High School concert chorus with Mrs. Fink as soloist and Elizabeth Gearhart at the organ; Louise Titcomb's Christ's Healing Power sung by Evelyn Shearston. The concluding work was Charles Richard's Stabat Mater sung by the choir of St. Peter's Lutheran Church. Following the musical program the chapter met in regular business meeting at which time the new officers were elected. Those to be installed at the June meeting are: Dean, Charles Richard, AAGO; sub-dean, Gertrude Prosser; secretary, Alice Paul; registrar, Neteth Melson; treasurer, Dr. Ralph Harris, FAGO; financial secretary, Louise Heck; historian-librarian, Alva R. Grafflin; parliamentary, Margaret Grubb; auditor, David Smith. Elected to serve for a three-year term on the executive committee were retiring Dean Mary Ellison, Josephine Hansen and Martin Neff.

GERTRUDE PROSSER

Columbia

The Columbia, S.C. Chapter met April 1 in College Place Methodist Church for the regular business session and to hear four members play service music.

The chapter met May 6 in St. Timothy's Episcopal Church. Anne Renshaw Watson was host. A social evening was enjoyed, a covered dish supper was served and election of officers was the main item of business. Officers for the coming year are dean, James F. Ellsworth; sub-dean, Mrs. J. Sam Taylor; secretary, Neva Mitchell and treasurer, Gregory Pearce.

Mrs. E. ARTHUR TARKER

Charlotte

The Charlotte, N.C. Chapter met April 22 at the Dilworth Methodist Church. Oliver Cook was host at a social period prior to the dinner. Dean Walter Ball presided at a brief business session. The chapter has been invited to participate in a music festival week in Charlotte April 6 - 13, 1964. Mr. and Mrs. T. D. Stowe extended an invitation to the group to have a picnic at their new home in Belmont, N.C. for the May meeting. The meeting continued across the street at the Holy Trinity Greek Orthodox Cathedral for a program on the Greek Orthodox Liturgy prepared by the Rev. Theotokis Pappas. Father Pappas pointed out the beautiful icons in the church and explained that they were visual aids which along with music, readings and prayers depict the life of Christ. A sextet sang music of the Divine Liturgies used in the Holy Week Services. The evening was further highlighted by a tour of the new home of Dr. and Mrs. Richard M. Peck.

FRANCES K. HOLLAND

St. Petersburg

The St. Petersburg, Fla. Chapter enjoyed a pot luck luncheon at Mirror Lake Christian Church April 29. After the luncheon a program was played on the two-manual Pilcher organ. It was arranged by Helen Bowman Henderson, organist at the church since 1953. All participants were former organists or directors at the church. Fred W. Martin played Berceuse, Summation, Dean Ruth Hultquist, host director, sang With Verdure Clad, Haydn, with Mrs. Henderson accompanist. Emma Corey Ware played Largo, Veracini and Andante, Symphony 5, Mozart. Dorothy Williams directed a ladies trio with Mrs. Nelson Boyce as accompanist. Helen Mangam played the slow movement, Piano Concerto, Raff. Dean Hultquist sang Sheep May Safely Graze, Bach, accompanied by Mrs. Henderson. The program closed with Mrs. Henderson playing the Cathedral Prelude, Clokey.

MAX MIRANDA

Central Florida

The Central Fla. Chapter sponsored a youth choir festival May 5 in the Park Lake Presbyterian Church, Orlando. Some 200 members of eight central Florida churches took part in the presentation of 13 anthems from the Concordia Morning Star choir book. Walter N. Hewitt conducted and Gene Webb, organist of the host church, accompanied. Dr. Helen Allinger played the prelude, Mrs. George Touhy played the offertory and Howard Fleming concluded the program with the postlude. A brief meeting of the members was held after the program.

BEATRICE F. WHITE

Spartanburg

The Spartanburg, S. C. Chapter held its April 29 meeting jointly with the Western North Carolina Chapter in Tryon, N. C. Despite heavy rain an excellent turnout from both chapters met for dinner at the Oak Hall Hotel followed by a fine program of organ and violin music at the Episcopal Church of the Holy Cross. May Jo Ford, violinist and organist at Trinity Church, Asheville, and Clair Hardenstein, organist at All Souls', Biltmore, played the following program: Sonata 3, Corelli; Kirchenorgel, Haas; Five Pieces for violin and organ, Schroeder. Dean William Bradley presided over the program and explained the interesting improvements in the organ, a 1947 Möller, newly conditioned and voiced by Ernest White. After the program, refreshments were served in the parish house.

JOHN M. BULLARD

Charleston

The April 1 meeting of the Charleston, S.C. Chapter was held at St. Joseph's Catholic Church. Mrs. H. Tracy Sturcken, organist and choir director of the host church, directed her choir in a program of music for the Lenten and Easter seasons: Asperges Me, Gregorian; O Bene Jesu and Adoremus Te, Palestrina; comprised the Lenten section. The Holy Week selections were Casciolini's Panis Angelicus, Montani's O Come and Mourning and Reproaches from the Good Friday liturgy. The Easter music heard consisted of Victimae Paschali, Gregorian; Gounod's Sanctus, and Gioza's Regini Coeli. At the conclusion of the program Mrs. Sturcken was hostess at a social hour.

SUSANNE L. TAYLOR

Meridian Branch

The April 22 meeting of the Meridian, Miss. Branch Chapter was held at the First Baptist Church. Four new members were welcomed. Kay Wall, Carol Freeman and Vin Harwell each played a number and Mrs. M. C. Crumpton, regent, and Mrs. Valerye Bosarge held an open discussion on the life and works of Francis Poulenc. A bit of humor was added to the meeting by Regent Crumpton's reading of Rules For An American Organist.

The May 27 meeting was a recital by Robert Powell at the First Baptist church with the public invited.

It was decided to have the first meeting in the fall a dinner party with ministers as guests.

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News of the American Guild of Organists—Continued

Mobile

Members of the Mobile, Ala. Chapter discussed and demonstrated chants, plainsong and hymns at the March 12 meeting at Trinity Episcopal Church. Dean Wallace McClanahan was host.

At the April 16 meeting Alfred E. Lunsford, Knoxville, Tenn. lecturer on Organ Design and Placement. Representing the Schantz Company, Mr. Lunsford furnished valuable information about organ construction, installation and tonal design of interest to ministers and music committees as well as to organists. The meeting was held at the Trinity Episcopal Church. A question period provided individual participation at the close of the program.

C. JIMMIE BRIGANCE

Lexington

The Lexington, Ky. Chapter was given the pleasure and opportunity to hear and see an interesting and unusual boychoir demonstration April 7 at Christ Church. The program was presented by host organist and choirmaster Robert Quade with the Christ Church choristers. The choristers were guests of the chapter at a social hour.

VIRGINIA GOVINGTON

Knoxville

The last of the monthly meetings of the Knoxville, Tenn. Chapter took place May 6 at the Lake Forest Presbyterian Church, Knoxville. The evening began with dinner, followed by election of officers and a program of choral music sung by the chancel choir of the Second Presbyterian Church.

GRACE MARNEY

Houston

In a recital jointly sponsored by the Houston Chapter and the Wicks Company, Alec Wyton brought the music and spirit of St. John the Divine in New York to St. John the Divine in Houston. His program is in the recital section. A reception served as a postlude to the recital and a prelude to the master class Mr. Wyton conducted April 16, entitled A Practical Workshop in Service Playing and Choir Training. It proved very valuable.

HELEN FREDERIKING

Fort Worth

The Fort Worth, Tex. Chapter held its annual student recital April 8 at Southwestern Baptist Seminary. Mr. and Mrs. Charles Sego were hosts for the dinner which preceded the recital. The program included Toccata in F major, Bach, George McSpadden, student of Gladys Day; Pièce Héroïque, Franck, Sonya Sandifer, student of Emmet Smith; Cantabile, Jongen and Rumba, Elmore, John Loetterle, student of Dale Peters.

FRANCES SCHUSSLER



Kenneth R. Osborne, University of Arkansas, is shown at a workshop he conducted April 21 for the South Arkansas Chapter at the First Presbyterian Church, El Dorado. The recital he played the following evening is in the recital section.

MRS. ORIN LLOYD

Fort Smith

Kenneth R. Osborne, University of Arkansas, climaxed the year's activities of the Fort Smith Chapter with a lecture-recital May 6 in the Midland Heights Methodist Church. The organ literature demonstrated the versatility of both organ and organist. The playing of each selection was prefaced by comments as to type of composition, background and facts concerning the composer. The program appears in the recital section. Mr. Osborne furnished listings of collections of organ music and of recommended organ compositions for church service as well as for wedding and funeral service. Following the recital Mrs. William H. Wood, dean, called a brief business session for the purpose of voting on national and local officers for the coming year. Local officers elected are Mrs. William H. Wood, dean; Alice Louise Davies, sub-dean; Dr. Nora Lindquist, registrar; Ollie Thompson, secretary and Kathlene Keck, treasurer.

ALICE LOUISE DAVIES

Corpus Christi

The Corpus Christi Chapter met March 12 at the Church of Jesus Christ of Latter Day Saints for a study of the music of that faith. Hymns were sung and slides shown depicting the work and program of the church. Two young members sang. Dr. Clarence Gottom gave a comprehensive history of the Mormon Church. Following the program members held a business meeting presided over by Dean Clarissa Wiseman and adjourned to the recreation room for a social hour with refreshments served by ladies of the church.

The chapter sponsored E. Power Biggs in recital March 31 at the First Methodist Church on the new Reuter organ. Following his program, listed in the recital section, a reception was held with these hostesses: Mrs. Raymond Rhea, Mrs. James K. Howard, Estelle Jones, Mrs. Jack Powers and Mrs. W. P. Schumpert. Mr. Biggs held an interesting and inspiring workshop March 30.

GERALDINE RUSSELL

Central Arkansas

The Central Arkansas Chapter met April 16 at the First Methodist Church, Little Rock. Hosts for the evening were Mr. and Mrs. John Summers and Mrs. Curtis Stout. The program for the evening was a recital by college organ students. The program is in the recital section.

HERMAN HESS

Central Louisiana

The newly formed Central Louisiana Chapter held its second meeting April 22 with 19 present at the home of Mrs. Hugh Coughlin. Dean Mason Campbell showed a film on organ construction by the Wicks Company followed by an illustrated record of organ stops. Refreshments followed.

BEATRICE BUCK

Sabine

The Sabine Chapter sponsored Thomas L. Oliphant in a demonstration lecture and recital on the new Aeolian-Skinner organ in St. Mark's Episcopal Church, Beaumont, Tex. described in THE DIAPASON for July 1960.

Alec Wyton closed the chapter fine arts series April 17 with a recital at the same church. His program was almost identical with one on a recital page.

HUGH E. THOMPSON

Winfield

The Winfield, Kans. Chapter sponsored a Festival of Music April 27 and 28. The first evening included organ, oboe, viola and the brass ensemble of Southwestern College in the chapel of St. John's College, the new Schlicker organ being played by James Straus.

The second half of the festival was performed April 28 in the Trinity Lutheran Church. A choir of Winfield music lovers sang several Bach cantatas and a Bach motet. The orchestra comprising Winfield musicians played background. Paul Foelber was conductor.

ALMA NOMMENSEN

St. Louis

The regular monthly meeting of the St. Louis Chapter was held April 22 at the First Baptist Church, Alton, Ill. The program featured the adult choir of the church under the direction of Mrs. C. Dale Fjerstad assisted by the Southern Illinois University brass choir directed by Mr. Fjerstad. The program consisted of music by baroque and contemporary composers written for choir, organ and brass instruments. After the concert a reception was held at the church for the members by the Midwest Organ Company, Granite City, Ill.

GROVER C. FARRIS

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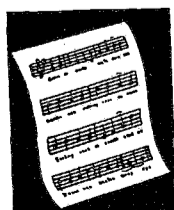
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News of the American Guild of Organists—Continued

WEDDING MUSIC CONCERT

A concert of wedding music formed the April 28 meeting of the Red River Valley Chapter in Trinity Lutheran Church, Moorhead, Minn. The program illustrated pre-service music, processions, service music and recessions for the wedding ceremony. Participating were the cathedral choir and girls chorus of the host church under the direction of Gaylord Fagerland. Roy Stahl and Ruth Berge played solo numbers and accompanied the choirs.

A brass ensemble of Concordia College students played Two Royal Fanfares, written for the wedding of Princess Margaret. Brass and flute ensembles accompanied several numbers.

Composers included: Bach, Walther, Purcell, Handel, Franck, Karg-Elert, Dvorak, Peeters, Rowley, Vaughan Williams, Bliss, Wetzler, Davis, Walton and Armsdorff.

A meeting followed in the church parlors. A display of wedding music was available for examination.

Clinton

The April 7 meeting of the Clinton, Iowa Chapter was held at Mount St. Clare College. A demonstration and rehearsal of Gregorian chant was given in the Little Theater by Sisters Mary Kathleen and Mary Martin directing the novitiate choir. Dean Betty Nelson presided at the business meeting which was combined with the coffee hour in the lounge of the new dormitory.

MRS. PAUL BURGENDORF

St. Joseph

The St. Joseph, Mo. Chapter sponsored Keith Shawgo in recital April 21 at the First Christian Church. His program appears in the recital section.

A business meeting was held May 6 at the Francis Street Methodist Church. These officers were elected: Dean, Violet Block; sub-dean, Colin Campbell; secretary, Dorothy Powell; treasurer, Hulda Nicholas; new board members Marian Jennings and John Chronister. Carroll Proctor reported on plans for the junior choir clinic, a city-wide project under the direction of Mabel Boyter the week of June 10 at the First Presbyterian Church.

COLIN A. CAMPBELL

Kansas City

About 60 members of the Kansas City Chapter met for a dinner meeting April 22 at the Countryside Christian Church. The following officers were elected: Dean, Edward Crum, AAGO; sub-dean, Luther Crocker; secretary, Alice Durdee; treasurer, Ben Shanklin; registrar, Violette H. Williams; publicity, Pauline Wolfe; librarian-historian, Loretta Teter; auditors, Ronald L. Dawson and Putnam Porter. A recital by two members on the Kilgen organ followed dinner. Host organist Dean Crum played three hymn preludes by Bingham, hymn improvisations, Hokanson, and Easter Morning, Lindeman. William Graham played: Rigaudon, Campra; Sonatina, God's Time is Best, Come Saviour of the Gentiles and Christ Lay in the Bonds of Death, Bach; Chorale Preludes on St. Anne, Walther, Young; and Now Let All Loudly Sing, Willan.

VIOLETTE HEMBLING WILLIAMS

Ozark

Members of the Ozark Chapter entertained their pastors at a dinner meeting April 23 in the First Methodist Church, Carl Junction, Mo. Dean Jerry Byrd introduced the guests and talked briefly on the purposes of the Guild. Entertainment was a "wedding" as the organists thought it should be performed. Participating in the zany skit were Mr. and Mrs. Johnny Kemm, Karl Meyer, Raymond Payne and Dr. William Roehling, Joplin; Mrs. Lloyd Clinton, Carthage; Ruth Thomas, Baxter Springs, Kan.; and Jerry Byrd, Galena, Kan. Included also was a "solo" by Miss Thomas written for the occasion, using two themes in different keys, with commentary. Approximately 40 attended.

The May 3 meeting was in conjunction with an organ recital by Dr. John de Laczovich, Cottey College, who played the dedicatory program for the new Allen at Grace Episcopal Church, Carthage. The program appears in the recital pages.

RUTH THOMAS

Arrowhead

The Arrowhead Chapter met April 22 at the Lakeside Presbyterian Church, Duluth, Minn. Preceding the meeting, the carol choir of the church sang several numbers, directed by Carol Kunkel, who gave an interesting outline and talk on children's choirs. At the business meeting it was decided to sponsor an organ recital in the fall and a choral concert with combined junior and adult choirs and a choral workshop next spring.

ISABELLE B. JOHNSON

Buena Vista

The Buena Vista Chapter met at St. Paul's Lutheran Church, Ida Grove, Iowa, the evening of April 27 with Virginia Boggs as hostess. Mrs. Boggs played as a prelude music suitable for Good Shepherd Sunday. The topics Hymns and Hymn Preludes and Music Suitable for Two-Manual Organs were in charge of Hilvie Johnson and Virginia Boggs. Discussions and demonstrations followed. Mrs. Strackbein presented the setting of Handel's times and problems of composing at this period. She then played a number from one of his organ suites to illustrate her remarks.

The Methodist Church of Peterson, Iowa, was the location for the May 5 meeting. Mrs. Nelson was the hostess. The program consisted of a panel discussion on Selection of Choir Anthems by Mrs. Nelson, Mrs. Ekstam and Howard Johnson. Some of the conclusions were to select music appropriate for worship and for the ability of the choir; music need not be difficult to be good; worship deserves our best; music should express and not impress; good music should be repeated often and will improve the choir and listener with repetition. Choir anthems were exhibited to show desirable and less desirable qualities.

HOWARD C. JOHNSON

Lincoln

The Lincoln, Neb. Chapter met at Bishop's Cafeteria for a cafeteria supper. The business meeting was held in the choir room at the Westminster Presbyterian Church. The following officers were elected: Dean, Rosanna Wheaton; sub-dean, Ernest Bedell; secretary, Mrs. Dale Underwood; treasurer, Rena Olson; members to the executive board for three years, Marilyn Witt and Verle Morris. For the program of the evening the chapter heard a recital by the guild student groups. There was a reception for the students following the recital.

MRS. DALE UNDERWOOD

Dubuque

The Dubuque, Iowa Chapter met April 23 in St. John's Episcopal Church for a program of organ music. The rector, the Rev. Paul E. Traumer, welcomed members and friends. Doris McCaffrey was program chairman and the first of five recitalists. Other players were Lillian Staiger, Carol Rusch, Carolyn Sanders and William N. Collings. Bach, Scarlatti, Walther, Böllmann, Titcomb and Mendelssohn were represented.

Black Hills

The recently activated Black Hills Chapter met April 22 at the First Congregational Church, Rapid City, S.D. High school seniors Linda Olsen and Jerry Asheim, students of Mrs. Walter White of the host church, performed on the new 19-rank Austin. Miss Olsen played The Bells of St. Anne de Beaupre, Russell, and Litanies, Alain; Mr. Asheim played Toccata, Adagio and Fugue in C, Bach. Both will continue their studies in colleges of their choice next year. Marilyn Larson gave a talk on her experiences as a student, earning her MSM degree at the Union Theological Seminary. She discussed the various requirements for achieving the degree and gave an insight into the work and study involved. The program and executive committees were chosen and future plans for the chapter were discussed.

PETER S. BROWNE

Twin Cities

The Twin Cities Chapter held a dinner meeting April 22 at St. Clement's Episcopal Church, St. Paul. Larry King, host organist, gave an interesting and informative talk on English church music. Concentrating on music of the 16th and 17th centuries, he discussed cathedral music versus parish church music, Anglican chant, organ and choral literature, practical editions, accompaniments and stylistic performance of choral works. Repertory lists were distributed. Following the talk a chamber group from St. Clement's sang anthems by Byrd, Gibbons, Philips and Weelkes.

The chapter co-sponsored Michael Schneider April 29 in Northrup auditorium, University of Minnesota. His program appears in the recital section.

VERNA B. STERN

Milwaukee

The annual supper meeting of the Milwaukee, Wis. Chapter was coupled with a student recital played by the three winners of the 1963 chapter organ playing competition. The event was held May 5 at the Ascension Lutheran Church, Milwaukee. Edward A. Kappeler, first place winner, and Janicelle Hildebrandt and Karol Nelson who tied for second place honors, were heard in a recital of organ music. The program appears on the recital page. Judges for the competition were Viola Filter, Cyril Owen and Dr. O.M.J. Wehrley. Following the recital annual cash awards were presented to the winners.

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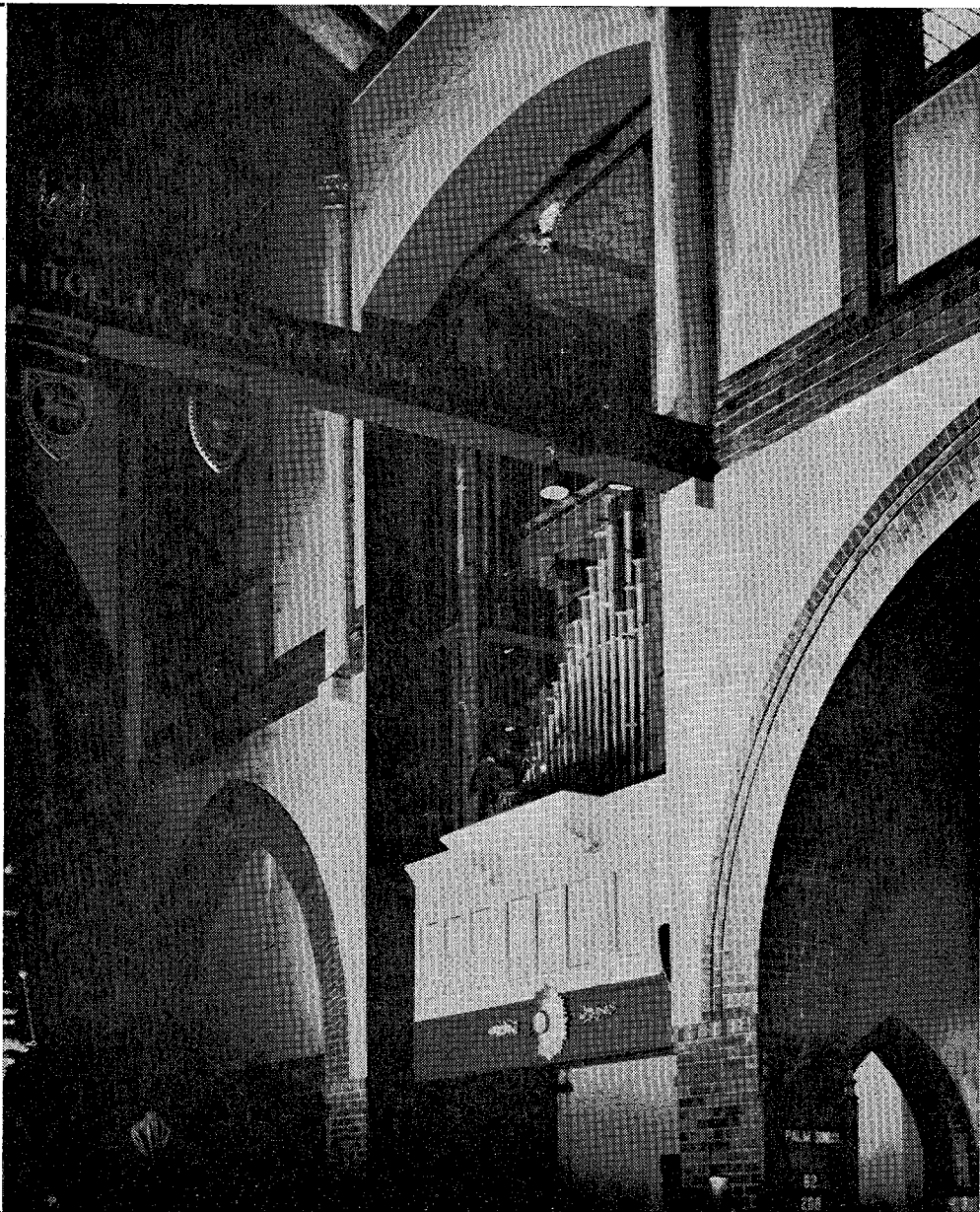
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News of the American Guild of Organists—Continued

Golden Anniversary at Cincinnati

The Cincinnati Chapter held its annual banquet and election of officers May 7 at the Westwood Methodist Church. The event marked the 50th anniversary of the founding of the chapter and a golden anniversary celebration was included.

New officers are: Albert Meyer, dean; Robert Schaffer, sub-dean; Roger Heather, secretary; Kay Haeefe, treasurer; Louise Matchette, registrar; Robert Alter and Betty Hoensch, auditors; Hilda C. Doerr, Gerre Hancock and Parvin Titus, executive committee.

Following the banquet Mr. Hancock played a brilliant recital on the new three-manual Schantz organ in the Westwood Church. His program appears in the recital section. For a final number he was given the first line of Ton-Y-Botel for improvisation.

M. LOUISE MATCHETTE

St. Joseph Valley

Margaret McElwain was featured in a recital sponsored April 22 by the St. Joseph Valley Chapter and the chancel choir of the First Presbyterian Church, South Bend, Ind. Her program is in the recital section. Following the recital a reception was held for Miss McElwain in the church social rooms, with the co-sponsors of the program as hosts.

LUCILLE I. BEAL

Muncie

The March 25 meeting of the Muncie, Ind. Chapter was held at the High Street Methodist Church. Dorothy Booth, chairman, led the group through some useful anthems. Ada Clare Warner, host organist, was in charge of an interesting program using books 2 and 3 of The Parish Organist by Heinrich Fleischer.

The April 22 meeting of the chapter was held at the First Presbyterian Church, Marion, Ind. Ken Fowler gave a lecture demonstration on service music, explaining registration on the 33-rank Estey organ. He then played a program listed in the recital section. A business meeting and election of officers was conducted by Dean Elizabeth Meloy.

MRS. JAMES W. MADLOW

Madison

The April 22 meeting of the Madison, Wis. Chapter was held at the First Baptist Church. The Rev. Patrick O'Donnell of Glenmary Home of Missioners, Fayetteville, Ohio, spoke of his experiences in designing two churches. He stressed the importance of using natural materials and the talents of the parishioners. In his case this was necessary because of lack of funds and the results were gratifying.

RUTH PILGER ANDREWS

Fort Wayne

The April 29 meeting of the Fort Wayne Chapter met at the Emmaus Lutheran Church. Members assembled in a parking lot across the street from the church to listen to a recital played on the chimes by Percival Price, University of Michigan. Dinner was served by the ladies of the church in the cafeteria, followed by a short business meeting. Dean Darwin Leitz announced the coming musical events in Fort Wayne. An enjoyable program was given by Mr. Price who lectured on The Use of Bells in Churches. His talk included the history of bells and tape recordings of bells and chimes from all over the world, made in his travels over the past few years.

FLORENCE H. FIFE

Lafayette

The April 17 meeting of the Lafayette, Ind. Chapter was held in the home of Mr. and Mrs. Bryant Bachman, West Lafayette, with Dean Ellen Young presiding. Mrs. Herbert Brunsma, committee chairman, offered the slate of officers for the year 1963-64. Following the business meeting the program was turned over to our hostess, Mrs. Bryant, for a piano recital of Schumann, Brahms and Debussy. Following the program the group enjoyed a social hour and refreshments.

PHYLLIS VANDERWIELEN

Danville

The April 23 meeting of the Danville, Ill. Chapter was held at Lincoln Methodist Church. A student recital preceded the meeting. Relatives and friends of the performers were special guests. Those participating were Jim Geades, Gail Smith, Ruth Cox, Linda Best, Bonnie Mauck, Jim Hebermehl and Rochelle Nelms. Report of the nominating committee was received and election of officers for 1963-64 was held May 28 at the Second Church of Christ. Hostesses for the meeting at Lincoln Church were Mrs. Edna Brand and Mary Moore.

CLEO ICE

Rockford

The last meeting and election of the Rockford, Ill. Chapter was held May 20, the annual banquet in the Temple Baptist Church. Mrs. Dan Olson was chairman and Bertil Eklund co-chairman. Richard Litterst was master of ceremonies. Mrs. John Seaworth sang accompanied by Mrs. Peter Westin. Mrs. Litterst played violin numbers. The speaker was Dr. Harold McElvaney who spoke on the theme We Give Ourselves with Reverence and Humility. Mrs. Arthur William Johnson, dean, presided.

The chapter cosponsored a handbell festival April 21 at the Emmanuel Lutheran Church. Mrs. Robert Bradbury was program chairman and Richard Meves co-chairman. Seven bell groups from three churches participated. Directors were Janetta Grady, Clarence Helsing and Richard Litterst.

Handbells were the subject of the meeting April 22 in the same church when Mr. Litterst conducted a session on Handbells and How to Ring Them.

LINNEA CARLSON

Dayton

The Dayton, Ohio Chapter held a joint meeting March 11 with the Dayton Choirmasters Club at the Lutheran Church of Our Saviour, Oakwood. Preceding the program, a business meeting was conducted by Dean A. Edward Kerr; the nominating committee submitted its slate of officers for 1963-64. The program was a panel discussion on Wedding Music. Jim Francis, chairman, and panel members Oma Frees, Beatrice Iams, Frank Michael and Don Edwards made many interesting suggestions. Some of the organ and vocal music for weddings was demonstrated. Mimeographed lists of desirable music were distributed. After the program the social hour was held in the style of a wedding reception with wedding cake and punch for refreshments and with Dean Kerr and Choirmaster President Frieda Stein officiating as bride and groom in the cutting of the cake.

DOROTHY McDOUGALL

Peoria

The Peoria, Ill. Chapter sponsored Edward Mondello, University of Chicago, in recital April 28 at the Cathedral Church of St. Paul. His program appears in the recital section. Mary Hartman was chairman for the reception which followed in the Friendship hall of the church.

ANNA LUCY SMILEY

Canton

Paul Reynolds was host to the Canton, Ohio Chapter April 29 at the Christ United Presbyterian Church. Robert Peterson, Malone College, discussed contemporary organ music suitable for church use and his pupils and members of the chapter played examples on the four-manual Schantz organ. The business meeting was conducted by John Lothrop who read the resignation of Dean James Stanforth. Plans for a May 27 seminar on choral diction by Madeline Marshall were discussed. Refreshments were served in the church lounge by Mrs. A. H. Senior, Mrs. B. W. Sebring and Mrs. M. F. Gruber.

NORMAN CHIDESTER

Akron

Fifty-three members of the Akron Chapter met May 7 at Themely's Restaurant for the final 1962-63 meeting. Following dinner the meeting was adjourned to St. Sebastian Roman Catholic Church for a program and business meeting. Don Bordon, representative of the Wicks Co., showed a film after which the large organ was demonstrated by Thomas Schaettle and David Harris. Their numbers are listed in the recital section. At the business meeting the following officers were elected: Dean, Thomas Schaettle; sub-dean, Lois Gerstenmaier; secretary, Joyce Fisher; treasurer, Genevieve Taylor; auditor, Robert Klippert; registrar, Louise Inskeep; executive committee, Richard Warner and Joanne Hart.

LOUISE INSKEEP

Cleveland

The Cleveland Chapter sponsored an organ scholarship competition April 19 at the Rocky River Methodist Church. Contestants were from the Northern Ohio area, ages 18-28. The winner was David Ralph, student of Dr. Henry Fusner, Cleveland Institute of Music. A cash prize of \$200 was awarded Mr. Ralph and he played a recital May 13 for the chapter at St. Paul's Episcopal Church, Cleveland Heights. Kenneth Gearhart, Baldwin-Wallace Conservatory, and Barbara Jeanne Jones, University of Akron, placed second and third.

WARREN L. BERRYMAN

Youngstown

The April 21 meeting of the Youngstown, Ohio Chapter was a motor trip to Pittsburgh, Pa. to see and hear the new Beckerath organ at St. Paul's Cathedral. The Cathedral organist, Paul Koch, explained the workings of a large tracker organ and demonstrated the various tonal qualities.

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News of the American Guild of Organists—Continued

Toledo

The Toledo, Ohio Chapter met April 23 for a dinner meeting and recital at the First Baptist Church. Kathryn Eskey's recital appears in the recital section.

MARY CHEYNEY NELSON

Saginaw Valley

Members and guests of the Saginaw Valley Chapter met at St. John's Lutheran Church, Midland, Mich. April 23 with Hilbert Wieden-keller as host. After a short business meeting, Mr. Wieden-keller, host minister of music, reviewed the history and development of Passion Music, using as specific examples the St. Matthew Passions of J.S. Bach and Heinrich Schütz. Following this talk he directed a quartet and soloists from the church choir in a major portion of the St. Matthew Passion by Schütz. Refreshments were served by the host and members of the choir.

MARTEA GOLDSWORTHY ARNOLD

Lorain County

The Lorain County, Ohio, Chapter held an anthem reading night on April 15. David Boe, Oberlin Conservatory of Music, was in charge of the program. Selections by Bach, Brahms, Pachelbel, Walton and Baird were chosen for demonstrations. Following the anthems Helen Taylor, AAGO, presented the third in a series of talks designed to acquaint members with the AGO examinations.

LORRAINE BURCH

Detroit

The Detroit, Mich. Chapter met April 29 at the Grosse Pointe Memorial Church for a joint program with the Guild of Church Musicians. A tour of the new educational building was climaxed by a climb to the tower carillon which was played by Dennis Jones. Following this the members became a choir under the direction of Malcolm Jones, who demonstrated rehearsal techniques and introduced several unusual choir numbers.

WILLIAM W. BUSHIE

Fort Collins

The Fort Collins Chapter met March 18 at the home of Francis J. Mayerle, Loveland, Colo. Election of officers was held. After the business meeting members went to the carriage house behind Mr. Mayerle's home where he has installed a seven-rank Reuter organ from a Topeka, Kans. Baptist church. Paul Chinnberg played part of Bach's Concerto 2 and other members tried out the organ afterward.

MRS. R. A. RYDER

Port Huron Branch

The Port Huron, Mich. Branch Chapter sponsored a joint choir festival May 5 at the First Congregational Church. Dr. Roberta Bitgood was guest conductor of the combined choirs and gave the address. The Whitechapel Bell Ringers played several numbers as the prelude and for the offertory.

Walla Walla Valley

The Walla Walla Valley, Wash. Chapter met at the Whitman College Memorial Chapel April 9. Stanley Plummer described the ways in which certain changes in the organ placement, removal of restricting grill-work and re-wiring had resulted in greatly improved sound and fuller appreciation of the instrument. A program by three Whitman students followed. Bach's D major Prelude and Fugue was played by Kary Hyre, sub-dean; Toccata and Adagio in C, Bach, played by Roger Hull and three Preludes by Bloch were played by Mary Ann Highberg.

LOIS H. JACOBSEN

Portland

The regular monthly meeting of the Portland, Ore. Chapter was held April 20 at the Zion Lutheran Church. Wilbert Grimm, host organist, played a half hour program of works of Bach, Willan, Pachelbel, Krebs, Manz and Young. After a short business meeting refreshments were served in the church parlors. It was voted to give \$50 to Kathleen Healy, chapter representative in the student competition at the regional convention in Boise, Idaho, in June.

Salem

The final meeting and recital of the 1962-63 season of the Salem, Ore. Chapter was held at Our Saviors Lutheran Church May 7 with Hazel Glazier, host organist. Assisting her was Mary Reese, soprano, and Marshall McGinnis, bass. Following the recital Florence Kinney, Linfield College, gave a lecture on appropriate church music pertaining mostly to weddings and funerals. Election of officers for the new 1963-64 season took place during the business meeting. They are: Dean, Dr. David Copeland; sub-dean, William Fawk; secretary, Margaret Black; treasurer, Gerry Benedict; publicity, Hazel Glazier; program chairman, Garry Kibble. A reception in the church parlors concluded the evening's program.

HAZEL GLAZIER

Wyoming

The Wyoming Chapter met April 1 at the Trinity Lutheran Church, Casper. The group enjoyed viewing the film, The Singing Pipes. Mrs. Alfred Mass served refreshments.

MRS. ALFRED MASS

Los Angeles

The Los Angeles Chapter met for a dinner April 1 at the Wilshire Methodist Church. After a brief business meeting Elfrieda Dolch played a recital which included numbers by Gabrieli, Pasquini, Zipoli, Brahms, Bach, Male-ingreau, Mader, Distler and Langlais.

The chapter met May 6 at the Wilshire Presbyterian Church. After dinner Dean Brown read the report of the nominating committee for officers for the coming year. The following were duly elected: Dean, William Connell, Jr.; sub-dean, Elfrieda Dolch; secretary, Barbara Hesse; treasurer, Robert Bruce; registrar, Carole Wilcox. The concert for the evening included two numbers by Rayner Brown: Sonata for oboe and organ and Benedictus and Pange Lingua by Kodaly. Other numbers were two songs by Petrassi sung by Larry Wool-ever, tenor and Toccata, Capriccio and Fugue, Muffat, played by Dean Brown.

IRENE B. PIERSON

Sacramento

The Sacramento, Cal. Chapter heard three of its members, Hattie Scott, Esther De Young and Anne Meyers, in a recital April 9 at the First Christian Church; the program is in the recital section. Preceding the program, Dean Joy Waugh conducted a short business meeting. Officers for next year are: Dean, Dr. Ralph Tippin; sub-dean, Lois Granseth; secretary, Letha Smith; treasurer, Ernest Giles. The evening concluded with refreshments.

The chapter's March 14 meeting was at the Greek Orthodox Church. Sub-dean Ralph Tippin conducted the business meeting. Father Mark Vinas explained the meaning of the Greek liturgy. Paul Maritsas directed the choir in examples of the liturgy as well as several Greek folksongs.

The chapter sponsored Ludwig Altman in recital March 25 at St. John's Lutheran Church.

LOIS GRANSETH

Central Arizona

The Central Arizona Chapter met April 23 at the Trinity Cathedral, Phoenix, to hear Page Long, FAGO, present an abstract of his thesis for a doctorate at the University of Arizona. His subject was the symphonies of Vieme. He played Symphony 1 in its entirety. A social hour in the church parlors followed.

THOMAS A. DONAHUE

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter sponsored E. Power Biggs in recital April 2 for a large, appreciative audience at the University of Redlands. Mr. Biggs was honored at a private reception with a buffet supper at the Raymond Boese home in Redlands.

The Chapter met April 22 at the Edward Dean Museum of Decorative Arts, Cherry Valley, Cal. Dean Lucille Keeler welcomed the members and introduced A. Thomas Talbert, sub-dean and program chairman who introduced Mr. Boese, University of Redlands faculty, who played selection on his clavichord brought from England and also the Riverside recorder ensemble. Alta Rutherford and Ellen Tustin were co-chairmen of the reception following the program; they were assisted by Cherry Valley members of the chapter. Members were invited to browse through the museum's art treasures from all over the world.

LUCILLE KEELER

San Joaquin Valley

The San Joaquin Valley Chapter held a meeting April 30 in the home of Mrs. Dale C. Burtner, Fresno. The business meeting was presided over by Dean Richard Galloway after which Arthur C. Luckin, organist at St. James Cathedral for 38 years, was honored upon his retirement this year. Dean Galloway presented Mr. Luckin with a gift, explaining that Mr. Luckin had been affiliated with "pipes" of one kind or another for 58 years. The gift was a lovely pipe, after which he was presented with a "mixture" for his pipe, and then he was told that he would have to provide his own console and wind pressure. The evening was concluded with refreshments, a decorated cake and ice cream.

JO DULL

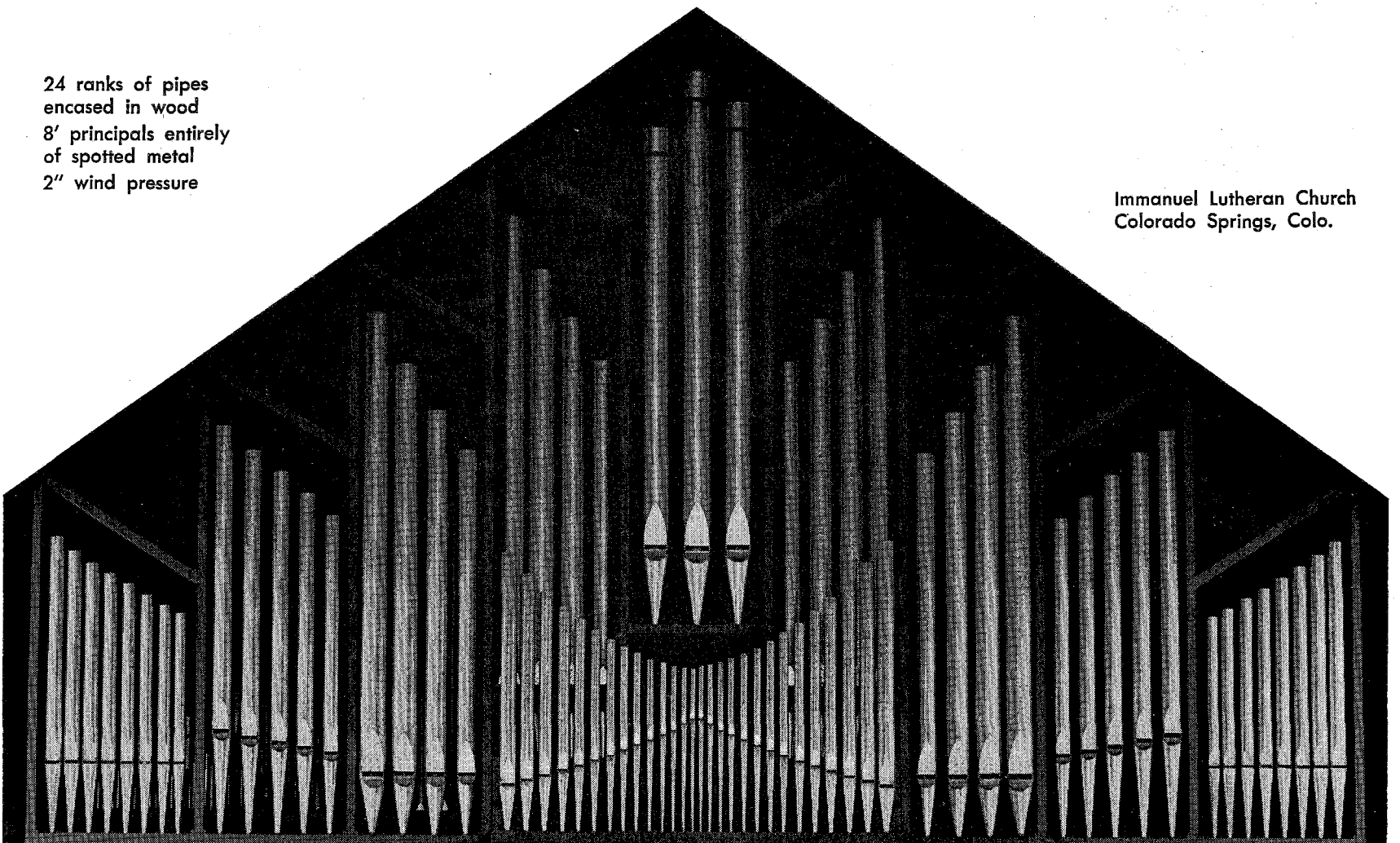
Long Beach

The Long Beach, Cal. Chapter met April 19 at the Los Altos Methodist Church. Chicken dinner was served. Jim Weeks, sub-dean, introduced Esther Scott, chairman of a panel discussion on Problems in Church Music. The Rev. Herbert Stocker talked on relations of the minister and choir director. Mrs. Robert Anderson talked on appropriate music for weddings and funerals and suggested two booklets. Agnes Spies talked on the problems and assets of electronic instruments in an amusing manner. Mindelle Lobbett talked about establishing a multiple choir system. Discussion followed.

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News of the American Guild of Organists—Continued

Unpublished Organ Music Program a Revealing Event

The New Haven AGO Chapter, sponsored a concert of unpublished organ compositions April 12 at the Church of the Redeemer. The concert was followed by a composers' forum and a reception in the Parish Hall. Program: Russell Hayton, Suite on Lauda Anima; Alinda B. Couper, Two Chorale Preludes; Paul Hamill, Aria da Chiesa; Robert Middleton, Four Preludes; Allen Brings, Interlude and Passacaglia (from Passacaglia, Interlude, and Fugue); John Selleck, Two excerpts from Three Exhortations; Thomas Johnson, Two Chorale Preludes; Philip Treggor, Aria; and Kalman Antors, Phantasy of an Old Hungarian Church Melody. The organists were Russell Hayton, H. Leroy Baumgartner, Janet Kiehle Minor, Charles Krigbaum, Egbert Ennulat, Allen Wolbrink, June Miller and H. Frank Bozyan.

The program, selected by Luther Noss, H. Frank Bozyan and Charles Krigbaum, from manuscripts submitted in response to the chapter's invitation printed in THE DIAPASON last fall, carried out the announced policy of choosing pieces making a diversified and interesting recital. Composers ranged in age from 24 to 62 years. The individual pieces varied in length from about two to twelve minutes, in performance requirements from easy music playable on a small organ to complex music requiring a versatile organ and an accomplished performer; and in idiom from a simple, traditional style to various styles employing 20th-century techniques. It may or may not be significant that no entry employing pure serial techniques was received, but it is noteworthy that almost all of the younger composers submitted pieces employing, in lesser or greater degree, many of the harmonic combinations and melodic characteristics current in atonal and polytonal

music. Several of the scores revealed a high degree of compositional skill and musical effectiveness.

In the spirited forum following the recital the question most thoroughly discussed was one asking why so little important organ music is being written or published at this time in the United States. The following points of view were expressed: (1) Able composers, other than organists writing music for their own use, cannot be expected to produce much organ music, or any organ music of major stature, unless and until concert organists and the best-trained church organists show more interest than most do now in the kinds of music creative composers want to write. A striking instance of this situation is the fact that the composer of one of the most advanced and musically satisfying pieces heard in this program had vainly tried for about seven years to find an organist able and willing to give it a first performance. Without responsible cooperation on the part of our most competent performers, it should be clear that composers will find little incentive to write anything important for the organ. (2) Composers, like all other mortals, have to eat and can not be expected to spend much time producing important organ music that no American publisher will publish because American organists generally buy nothing important by Americans. Commenting on the virtual non-existence of commissions for organ solo music, one speaker pointed out that a firm offer of \$150, inadequate as it would be for the time involved in creating a major work, might well spur an ambitious young composer to work on something substantial for the organ. To the charge that some "lousy" music has been written on commission — the reference was obviously to no known organ music! — one composer responded that commissions are too often offered to the wrong people and for the wrong reasons, the tendency being to seek out an estab-

lished big name rather than a growing young composer with a demonstrated interest in solving challenging problems.

(3) The organ, as an instrument, is not really suitable for the performance of the highly fragmented and esoteric post-Webern type of music which now intrigues many of the bright young men. (4) The fact that organs are found principally in churches tends to inhibit the composition of concert music in the styles most attractive to brilliant young composers. A further inhibiting factor is that the vast majority of church organists have neither the instruments nor the technique required for the performance of significant contemporary music. In opposition to some of the foregoing allegations, some panelists contended that conscientious composers would continue to write what interested them regardless of the profit motive or the acceptance or neglect of their music by others. It was conceded that this might be the attitude of some career church musicians, especially among those who consider it a worthwhile effort to produce good "functional" music for service use, but it seemed clear enough that this would not be the attitude of most ambitious, secular-minded, non-organ-playing composers of the younger generation.

Among the other questions touched on in the forum was one concerning the future of the chorale-prelude type of organ composition. Here again opinions differed, depending on the attitude of the speaker toward functional service music. One composer, viewing the chorale prelude mainly as a problem in composition, declared that, in view of what had already been done in that category, there was virtually nothing new or vital to be done. Another composer pointed out that almost any attempt to treat diatonic chorale melodies in any contemporary idiom would only result in incongruity of style. Stating that he admired the Bach chorale preludes and had been greatly influenced

by them with respect to texture and rhythm, he went on to say that he purposely avoided the use of traditional melodies in his own work because he felt they were incompatible with twentieth-century concepts of harmony and *antis* were more articulate than the *pros*.

H. LEROY BAUMGARTNER

San Francisco

The San Francisco Chapter sponsored two events this month. Ray Ferguson played a recital at St. Luke's Episcopal Church April 23. The program is in the recital section. Gustav Leonhardt gave two lectures in Hertz Hall, University of California, Berkeley, April 27 on French and Italian Style as Principal Trends in 18th Century Music and Dynamic Articulation in Early Music. The chapter enjoyed a luncheon between the lectures.

JO ANN OTT MCKAY

Southern Arizona

The Southern Arizona Chapter met March 12 at the First Baptist Church for a program of music suitable for electronic instruments. Performers were: Roy Duran, DeRuth Wright, Bunnie Davis and Host Organist Louise J. Meyers. Composers were: Handel, Corelli-Clokey, Haydn-Biggs, Hawke, Rowley, Elmore, Vaughan Williams, Van Hulse, Bach and Vierne. A business meeting followed and nominations for new officers were announced.

SALLY WEBB REHFELDT

San Diego

The San Diego Chapter met April 1 at St. Luke's Lutheran Church, Las Mesa, Cal. After the business meeting 10 students of chapter members played a varied program.

The chapter and St. Paul's Episcopal Church jointly sponsored a recital April 26 by Donald Ingram. His program is identical with the one in the recital section.

LOUISE BLAKE

Hawaii

The Hawaii Chapter met May 6 at Gloria Dei Lutheran Church, Pearl City, Cal. The chancel choir directed by the Rev. Lester W. Hoffman sang two groups of anthems. Elaine Hill, host organist, accompanied the choir and played three works of Bach and Widor. A business meeting preceded the program. Plans were discussed for the Bach Festival to be sponsored by the chapter July 26, 27 and 28.

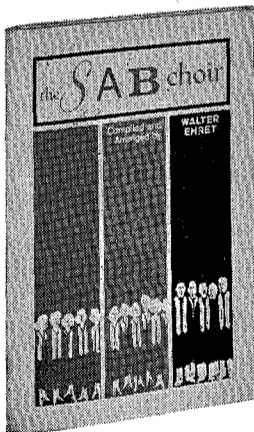
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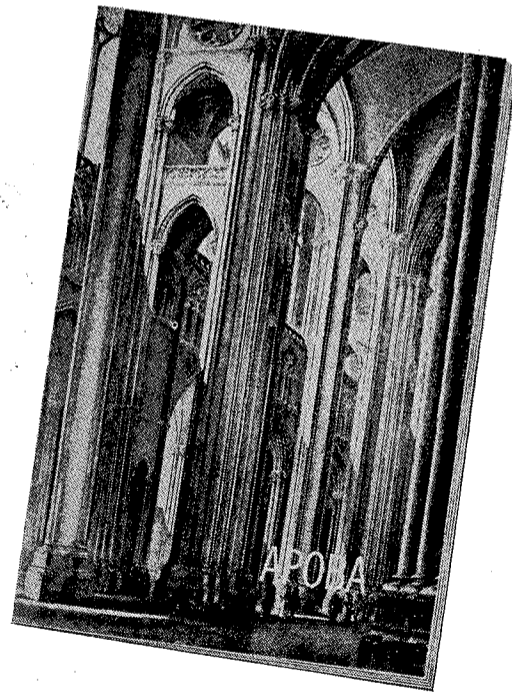
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All correspondence should be directed to the general secretary

President's Column

If you have not already made plans to attend our annual convention in Kitchener, Ontario, August 27, 28 and 29, please give it consideration and make your reservations immediately. There is much to be said for Kitchener and its location, where we can have very reasonable accommodation at the Lutheran University, Waterloo. There is also hotel and motel accommodation if one does not wish to stay in the hallowed halls of learning. An added attraction this year will be the visit to the Stratford Festival Theatre to see *Cyrano De Bergerac*, and we appreciate the co-operation of the Stratford Centre in arranging the luncheon preceding this performance. The Punch Bowl at the end of each day's programme gives added opportunity for social time and friendship.

This being a strong Lutheran Community, the first day's activities will be divided between two Lutheran Churches, one having a new Wicks organ. The St. Andrew's Presbyterian Church has just had its Casavant organ completed by the addition of a positive division and a few other tonal changes. Recitalists will be Charles McClain, Gerald Bales, Robert Baker and James Burchill. Among others taking part will be Douglas Campbell and John Hodgins. Surely this will inspire us to prepare for the next season's work, which follows all too soon. Everyone will be made most welcome, members and families and friends, and there is also a special welcome for our colleagues from the USA. Make your reservations early while the registration fee is at a discount.

HENRY ROSEVEAR

Hamilton

A festival of hymns was sponsored by the Hamilton Centre March 18 in St. Giles United Church. Lloyd Bradshaw conducted 14 choirs from the surrounding district which led the singing of a good sized congregation. Nine hymns were discussed and rehearsed; Mr. Bradshaw achieved some inspired and beautiful singing. The Rev. Frank Brisbin offered the invocation and benediction; Jessie Gray played the opening voluntaries; Howard W. Jerome, ACCO, was organist for the hymns and postlude; Keith L. Hopkins, FCCO, chairman, welcomed those in attendance and made the introductions. A collection was taken for the Building Fund.

The April 20 meeting was held in the parish hall of St. John's Anglican Church. Clifford C. McAree, FCCO, Toronto, spoke on the choice of material and the best approach to preparation of College and Conservatory examinations. He pointed out the importance of exams in stimulating organists to become well-rounded in all phases of service and recital work. Throughout the talk were amusing anecdotes Mr. McAree has gleaned from his years of experience on the RCCO examining board, most of which illustrated what not to do when sitting or preparing others for examination. The evening concluded with refreshments prepared by Dorothy Pettigrew and Alice Woollett.

HOWARD W. JEROME

Toronto

A recital by RCCO National President Henry Rosevear on the newly-installed organ in the Glenview Presbyterian Church March 25 attracted a large number of members of the Toronto Centre. The organ was described in the March 1963 issue. Mr. Rosevear's program appears in the recital section. An offering for the Building Fund was received and a social hour closed the meeting.

JOHN DEDRICK



The group in charge of planning and steering the RCCO national convention in the Waterloo-Stratford-Kitchener area Aug. 27-29 is shown above. Edward C. Johnstone, general chairman is shown in the organist-choirmaster spot. The officers and committee chairmen who form his expert choral ensemble are, left to right: Leonard Grieg, registrations; Gwilym Bevan, program; Glenn Kruspe, MusDoc, publicity; Robert St. Marie, secretary; Pauline Hymmen, social convener; Edgar Merkel, treasurer; and Charles McClain, program.

Edmonton

The Edmonton Centre joined with the Lutheran Choral Society of Edmonton and District in sponsoring a recital by Paul O. Manz in All Saints Cathedral April 26. His program appears in the recital page. He was invited to participate in a three-day sacred music festival marking the 10th anniversary of the Lutheran society. In the recital he demonstrated fully the resources of the fine Casavant organ.

A tribute was paid to the memory of Vernon Barford, dean of Edmonton organists for many years, who died April 22. Before his retirement in 1956 he had been organist and choir director of All Saints Cathedral for 56 years.

Members gathered April 29 in the First Presbyterian Church to meet Mr. Manz for an informal discussion of organ literature. The speaker chose works of Franck, Bach and Peeters to demonstrate registrations, style and interpretations and closed by playing three of his own improvisations on Hymn Tunes.

NAOMI SKINNER

Sarnia

The Sarnia Centre met March 12 at the home of Jim Watson. The program consisted of a discussion of problems of the church organist and choirmaster, led by Haydn Weston. A wide variety of artistic and administrative problems was considered and a lively discussion ensued. The meeting concluded with refreshments served by Mrs. Watson.

The centre met April 9 at Devine Street United Church. Mrs. Russell Bond, recently returned from a year's study in England, spoke of her travels and showed pictures of places visited. Of particular interest was her detailed account of the first service at Coventry Cathedral, which she attended. In addition to color slides, booklets describing the cathedral interior and the organ specifications were displayed. Haydn Weston was host organist.

DAVID YOUNG

Montreal

The Montreal Centre met April 6 in Mary Queen of the World Cathedral. After a business meeting in the organ loft rehearsal room, Georges Lindsay demonstrated the organ which had been rebuilt. Members retired to the nave as Mr. Lindsay played the program listed in the recital section.

DAVID HUDDLESON



Pictured at the reception for Paul Manz following his recital April 26 are members of the co-sponsoring organizations, the Lutheran Choral Society and the Edmonton Centre. Left to right: The Rev. John Flagler, centre chairman; Mrs. V. J. Fraser, secretary of the choral society; Dr. A. H. Schwermann, past-conductor of the society; Mr. Manz; Carlene Helmkamp, centre secretary and accompanist for the society; Ervin Ulmer, arrangements chairman; Naomi Skinner, Diapason correspondent, and Marvelyn Schwermann, conductor of the society.

Mr. Manz conducted a sacred music clinic the following day at St. Peter's Lutheran Church at which he dealt with many phases of choir work. Every point in his presentation evoked lively discussion.

A sacred concert April 28 at Concordia College auditorium by 100 voices representing area Lutheran choirs attracted a large audience. Mr. Manz served as guest conductor and played another short recital as well.

Calgary

The members of the Calgary Centre enjoyed a tracker organ tour April 6 under the guidance of Robert Hooper. Three organs were inspected and demonstrated. A new Walcker at Grace Presbyterian Chapel (John Searchfield), a re-specified residence organ at the A. Gessel home and an 1895 Barckhof newly rebuilt by Robert Hooper and Robert Brookwell at St. Matthew's Lutheran Church.

Stuart Kennedy introduced Donald Gorman, dean of the Spokane, Wash. AGO Chapter who spoke on *The Sound and Behavior of Organ Pipes* at the April 20 meeting. Various pipes, including antique reeds, were described and their sound waves made visible through special equipment.

The centre sponsored a recital April 22 by Gerald Bales, Minneapolis, in Grace Presbyterian Church; the program appears in the recital section.

PHYLLIS FORD

Winnipeg

The April 22 meeting of the Winnipeg Centre took the form of a visit to three churches for a demonstration of small two-manual organs. Beginning at the Home Street United Church, Barry Anderson demonstrated and played several numbers on the Woodstock organ. Next to St. Thomas Anglican Church with R. Gardner at the Karn organ and finally to the Sparling United Church with Mrs. W. Sim at the Kilgren. Dorothy Matheson moved a hearty vote of thanks to those taking part. A social hour followed in the lower hall.

F. A. ANDERSON

Bay of Quinte

Members of the Bay of Quinte Centre met Feb. 9 at the Bob Barber home. The highlight of the evening was an informal address by the Rev. D. W. Sinclair on *Church Music and Its Role from the Priest's View*.

S. Alec Gordon was host March 9 to members. Gerald Boyce, Hastings County Historical Society, gave an illustrated talk on *Belleville of a century ago*. Many of his slides were of former and present churches in the area.

Some members went to Peterborough May 25 to hear the recital by H. Barrie Cabena.

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London
 Robinson United Church was the setting for the April 20 meeting of the London Centre at which a demonstration rehearsal was given by the Optimist Boys Choir directed by Lansing MacDowell with Robert Miller as accompanist. A discussion on the changing boy voice followed and refreshments convened by Eileen Gordon concluded the evening.

GORDON ATKINSON



New Choral Music

This month's choral issues find many publishers represented. There are few large works and there is more of an emphasis on general use than in recent months.

From Associated Music Publishers come, along with secular material not in the province of this column: an a cappella setting of Psalm 131 by Robin Escovado with a well-realized mood and no problems; Robert Beadell's *So Great the Light*, an unaccompanied Christmas anthem, and Charles Ives unison *Serenity*, which might have special interest as a song.

Summy-Birchard offers a five-stanza hymn-anthem setting of the Scottish version of Psalm 23 by Ernest Lubin; the tune, apparently original, sounds strangely familiar. Knut Nystedt's Psalm 138 requires a double chorus often singing in dialogue and is good material for a college-type group. A segment of a Bach motet has been edited by John F. Ohl as *Safe in Thy Hands*; its demands are fairly reasonable. When *Christmas Morning Is Dawning* is a combined choir carol arrangement by Park S. Bernard. A curious unison Heinrich Schütz cantata excerpt, *Give to Jehovah*, is edited by John F. Ohl. Knut Nystedt's *Cry Out and Shout* is for a good, well-disciplined male chorus. A Chilean carol, *In Holy Light*, is arranged simply for SA by Jeannette Carter.

Daniel Pinkham's big Festival *Magnificat* (C. F. Peters) has brass parts available; it would make a good piece for a good choir for a special occasion. Robert Lombardo's *As the Hart Panteth* employs some rather literal means, we

think, but might be useful to a skilful choir; Knut Nystedt's *Psalmus 93* has a Latin text; we think it is college choir material.

H. W. Gray has just issued a half-dozen new anthems by Leo Sowerby. They all have his usual careful, effective organ accompaniments but they differ widely in length and purpose. The largest is a big festival setting of Psalm 96. *Will God Indeed Dwell on the Earth?* written for the 125th anniversary of Christ Church, Indianapolis, begins with an extensive and demanding baritone solo; the whole anthem is on the difficult side. *My Son, if Thou Wilt Receive* is less extensive but is for experienced choirs and organists. Sowerby's unison *Te Deum Laudamus* in B flat has no problems for a liturgically minded choir; it may have, though, for the suggested congregational participation. But not even the congregation should have difficulties with the Sowerby monotone setting of the Nicene Creed. Dr. Sowerby's anthem for *Wali-Ro 1963, Be Ye Followers of God*, completes this list.

Also from Gray comes a sizable setting by Richard Yardumian of *Create in Me a Clean Heart*; a good mezzo or baritone soloist is needed and there is some division in all parts. Emma Lou Diemer's *Honor to Thee* has an extensive organ part and needs a large, experienced choir; in such hands it might be very impressive. A pair of motets by Jack Ossewaarde both have flowing lines and are convenient length for service use (*O Pray for the Peace of Jerusalem and Preserve Me, O God*). Alec Wyton's *Go Ye Therefore* is a sound, strong service anthem suggested for Whitsunday, ordinations and consecrations.

Augsburg has new material for next mid-season: editions of Bach chorale harmonizations of *Wake, Awake and All Praise to Thee*; a Jean Pasquet arrangement of the German *What Star Is This?*; Jan Bender's arrangement of the Bohemian *Be Ye Joyful Earth and Sky*, and his setting of *All the Earth Today Rejoices*. Mr. Bender has also arranged a German *As Candles Glow* for unison; also for unison is Frank Summerside's

Christmas Caravan. Carolyn Bliss has edited a Praetorius *In dulci jubilo* setting as *Now Sing We, Now Rejoice*. Dale Warland's *Be Joyful, O Earth* uses some less familiar resonances in its a cappella style.

Augsburg sends a number of anthems for general use too. A set of three unaccompanied works by G. Winston Casler could be sung as a unit on a program or used separately; they are: *Drop Down, Ye Heavens, from Above*; *My Soul Waiteth for the Lord and The Earth Is Full of Goodness*. Leland Sateren's *I Love the Church* has much unison against a flowing organ part and Robert Powell's small, quiet *Lord, Sanctify Me Wholly* is without accompaniment. Jean Berger's a cappella *Preserve Me, O God* is long but moves easily. Harald Rohlig's sprightly *O Clap Your Hands* will be popular with young choirs. Carolyn Bliss has arranged a 16th century Easter carol, *Love Is Come Again*.

One of the larger works received this month is a *Te Deum Laudamus* by Adrian Cruft which adds strings and percussion to chorus and organ. Much divisi and some high tessitura indicate its festival intentions; where resources are available this should be investigated. (Elkin edition available from Galaxy).

Galaxy sends an interesting set of eight a cappella anthems by Sven Lekberg which collectively are called *A Litany of Psalms*. The numbers contrast and program so well that a director should look at the whole group even if he intends to use them only separately; the psalms represented are 113, 1, 119, 23, 55, 121, 13 and 150. Gordon Young's *Alleluia! All Glory Be to God* gets considerable effect from limited means and has a big ending.

In Stainer and Bell edition, available from Galaxy, is an Edward Thompson editing of a 17th century Robert Ramsey *Magnificat* and *Nunc Dimittis* which has historical and practical interest; in the same edition are *Two Intros with Latin text* by Philip Radcliffe; *O Bone Jesu and Fecisti Nos*, both sensitive and well-made.

For next year's Christmas season, Gal-

axy sends several works: there are two good-sized choir works by Katherine K. Davis, *To Shepherds Fast Asleep and Glory in the Highest*. There is a treble transcription by Valley Lasker of the Holst setting of *Let All Mortal Flesh Keep Silence*. Two Richard Kountz carol arrangements appear in special voicings, *SSA Carol of the Heavenly Hosts* (Slovak) and *TTBB All Ye Good People* (also Slovak). Katherine K. Davis has a largely unison male arrangement of *Come Ye to Bethlehem* (English). — FC

MARY MOORE GRENIER GOES TO SHAKER HEIGHTS POST

Mary Moore Grenier has been appointed organist of the Heights Christian Church, Shaker Heights, Ohio. Plans for the year include regular recitals, beginning in the fall.

Mrs. Grenier formerly held positions in Texas, Michigan and Connecticut. She earned degrees in organ and piano at Southern Methodist University and has her master's in organ from the University of Michigan. Further study was done at the Amsterdam Conservatory and at the Netherlands Carillon School. Her teachers have been Paul Van Katwijk, Dora Poteet Barclay, Robert Noehren, Anthon Van der Horst and Leen t'Hart.

LIST ERNEST BLOCH WINNER; NEXT CONTEST ANNOUNCED

The Rev. Russell Woollen, Baltimore, Md. has been awarded the 1962-63 Ernest Bloch Award of \$350 for his work, *Psalm 148*.

The 14th competition, also for a work for mixed chorus, on either a secular theme or one based on or related to the Old Testament, will have Nov. 15 for its deadline. Write United Temple Chorus, Box 73, Cedarhurst, N.Y.

DAVID S. BOE, Oberlin Conservatory instructor in organ, was awarded a grant-in-aid for 12 weeks of summer study in Frankfurt-am-Main and elsewhere involving organs and organ literature.



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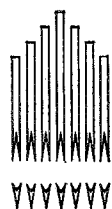
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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

June 11
Marilyn Mason, Mershon Auditorium,
Columbus, Ohio
Frederick Swann, Southwest Regional,
Shreveport, La.

13
Robert Anderson, Southwest Regional,
Shreveport, La.
Jerald Hamilton, Southwest Regional,
Shreveport, La.
Wilma Jensen, Southwest Regional,
Shreveport, La.

16
Karen Laycock, St. Anne's, Lowell,
Mass.
Robert Cavarra, University of Colo-
rado, Boulder
Catharine Crozier, St. Clothilde, Paris,
France

17
Marilyn Mason, Lehigh Valley Re-
gional, Allentown, Pa.
David Craighead, Midwest Regional,
Hastings, Neb.

18
Marilyn Mason, Regional, Rochester,
Minn.

19
Bruce Prince-Joseph, St. Paul's Cathed-
ral, Pittsburgh, Pa.

Marilyn Mason workshop, Regional,
Rochester, Minn.

Wilma Jensen, Regional, Hastings,
Neb.

Donald McDonald, Lehigh Regional,
Bethlehem, Pa.

23
Te Deum, Dvorak, Cherubic Hymn,
Hanson, St. Luke's, San Francisco

John Weaver, S. New England Re-
gional, New Britain, Conn.

Marilyn Mason, St. Paul's Church,
Toledo, Ohio

24
Heinrich Fleischer, Regional, San

Jose, Cal.
26
William Teague, Regional, San Jose,
Cal.

27
Donald McDonald, Regional, Nash-
ville, Tenn.

28
Donald McDonald workshop, Region-
al, Nashville, Ten.

Marilyn Mason, N. New England Re-
gional, Greenfield, Mass.

Pierre Cochereau, Regional, San Jose,
Cal.

29
Pierre Cochereau, Sacramento, Cal.

30
Steve Empson, Queen of Angels
Church, Chicago

Everett Jay Hilty, U of Colorado,
Boulder

Pierre Cochereau, Sacramento, Cal.

July 1
William Teague, Fort Hays, Kans.
State College

Pierre Cochereau, Claremont, Cal.
Organ Week

Organ Institute, U of Minnesota,
Heinrich Fleischer

2
William Teague workshop, Ft. Hays,
Kans.

3
Pierre Cochereau, Claremont, Cal.
Organ Week

7
Kenneth Mansfield, St. Stephen's,
Orinda, Cal.

Corliss R. Arnold, Peoples Church,
E. Lansing, Mich.

John Ferris master classes begin,
Michigan State U, E. Lansing

9
Marilyn Mason, Riverside Church,
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THE NEW YORK TIMES
Sunday, March 14, 1954

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THE AMERICAN ORGANIST
February, 1954

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THE DIAPASON
March, 1954

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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.

Canada Bereft Again!

The much-admired younger sister of the American Guild of Organists, the Royal Canadian College of Organists, has suffered another set of serious losses in the inner circle of her family, making the year just ending one of the most grievous in her whole existence.

Last July we reported the passing of Thomas Sargent and George Coutts. A few months later we had to register the death of Quentin MacLean. This issue we join in lamenting the passing of Eric Rollinson and Leonard Wilson, both invaluable and irreplaceable contributors to the musical culture and to the special art of church music in the far-flung country along our northern border.

One of the great satisfactions of attending RCCO conventions is the opportunity to get to know personally the extraordinary people of whom these tragic losses were typical representatives. But another satisfaction is the high ratio of eager, intelligent, talented young people whose presence gives us welcome assurance that the high standards and the special flavors of Canadian church music are here to stay even if "The old order changeth, yielding place to the new; And God fulfils himself in many ways."

Getting Out the Vote

National and most local Guild chapter elections have taken place since our May issue reached its readers. We have not at this writing heard the results of the nation-wide poll and even our local chapter's new board members are still to be decided. We suspect that there was a broader as well as a more thoughtful national vote this year than ever before, because this time, for the first time in our memory, there was at least an embryo of an issue.

But it seems more and more difficult to get people out for elections and all other events — a complaint we hear from many quarters. People who are said to have more free time than any employed people in the history of the world still can rarely be inveigled into spending a little of that time sampling such new, to them, activities as professional concerts and recitals.

We had the embarrassing experience

the other night of hearing one of our most talented young players in a big program on perhaps our area's most exciting organ installed in a fine and easily accessible church. It was embarrassing because we and our immediate party made up such a large part of the three dozen people present.

There must be a way out of this. Surely the lure of television and the pleasures (?) of bumper-to-bumper tollways were not totally responsible. In this case we feel we must place some of the blame on the sponsoring group, which incidentally lost heavily on the event. Hardly a dozen of its at least 100 members were present and the publicity and even the mere mechanics of the management would have been laughable if their results had not been so tragic.

When we decide to sponsor a touring artist in recital let's don't leave things to chance. It isn't enough for a recitalist just to collect his fee; he has something to give for that fee and he deserves a chance to give it. Let's stir our stumps and get out the vote!

To the Ladies

To toast a lovely lady on her birthday is but the gentlemanly thing to do. To reveal her age, even as one toasts, is at the very least caddish and perhaps even churlish. But cad or churl we are as we toast the Chicago Club of Women Organists on its (or should we say *her*?) 35th birthday.

Though this club has had many counterparts in the past and has even at present at least a couple (one in Boston comes to mind!), so far as we know none has the uninterrupted tenure nor quite the wide membership of this Chicago sisterhood.

When the club came into existence it had as one of its objects the recognition of the woman organist on the same level as her masculine confrere. Though, mere man that we are, we feel an inclination to question the very existence of this feminist thesis of discrimination, we feel also that some of the club's actual accomplishments are beyond our question. For many years the club has sponsored annual Chicago recitals by leading American and foreign women — Catharine Crozier, Claire Coci, Marilyn Mason, Jeanne Demessieux, to mention but an attractive foursome.

Of recent years a playing competition for young women organists — a project that had dragged its feet for some years in a desultory fashion — has suddenly caught fire and has actually produced wider interest and more exciting results than national Guild-sponsored ones.

For years the CCWO has sponsored an annual concert of American music, a project which has won the club a brace of blue ribbons from the Federation of Music Clubs. An orchid for that, too!

Ladies being ladies, one cannot deny their club the luxury of its silver teas and flower-decked receptions — activities at which some of its members excel and to which some even (alas!) devote their only smidgin of club interest. But if *that* persuades those few to support the club's important (to us!) activities, who are we to gainsay it?

35 isn't even middle-age these days, ladies; it's just the very beginning of the prime of life.

Automation

Most readers of THE DIAPASON's editorial page are aware that we dearly love to speculate unknowingly on things at which we are least expert. The arrival of the year's finest season (yes, we know the poet Lowell anticipated us with his "what is so rare, etc.") does not, we blush to confess, lessen by more than an iota and a quarter our regrettable weakness along these lines.

We just finished reading a learned article in one of the more thoughtful magazines, on the impact of automation.

How, then, can we possibly resist a little reverie on The Automated Church Service?

The data processing machine has just had fed into it automatically the long-ago-punched cards (or would it be tape, in the color of red?) containing the history, tradition and general practices of the church as a whole, the denomination, the community and the specific congregation. After labouring like Aesop's mountain, the electronic brain brings forth the service for the day, delivered by television tape, carefully edited without a single choir, organ, pastoral or even congregational flub — indeed the perfect service, perfectly adapted to every detail of its surroundings.

By dropping his punch card into the device at the entrance, the member establishes his attendance, is greeted by a friendly taped welcome (in the dial-a-prayer idiom), stoops to avoid the electric eye which might cancel his attendance and escapes to his car, carefully guided electronically down the freeway to his golf club where his automated game begins. From this point the reader may thread his own gruesome way.

From the looks of some churches on summer Sunday mornings, we wonder if this electronic millenium has not already arrived.



Books

Two books, both rather strange for paperback categories, have reached us within the month. We don't recall a paperback hymnal before and wonder as to its endurance in the sort of wear hymnals get either in church or in the home. *Christian Hymns*, edited by Luther Noss, contains a sound selection; almost every hymn is at home in many denominations. This Meridian book is issued by the World Publishing Company.

A reference book with a paper cover also seems to us to offer liabilities; we think of such works as going in and out of shelves often; they might profit from a substantial binding. *Music A to Z*, edited by Jack Sacher and based on the work of Rudolf Sutphan is a book any reasonably serious music amateur would find useful. It has possibilities too as a text or reference book for an appreciation course. Most real professionals might prefer to turn to more basic sources. The book, by the way, does also come with hard covers.

Three other useful little paperbacks come from Augsburg. Two are by Leland B. Sateren: *Criteria for Judging Choral Music* is very practical; bound with it is Mr. Sateren's article on *Those Straight-Tone Choirs*. The Good Choir combines a bit of philosophy with a certain pragmatism; it is something which one could read to one's choirs or to one's music committee. Betsy Warren's *Make a Joyful Noise* is a good little summary for young people of the music mentioned in the Bible; the illustrations are naive but useful. — FC

BACH, HAYDN MASTERPIECES ON MIT SPRING FESTIVAL

MIT's Spring Festival of Music between May 4 and 12 spanned two consecutive weekends of choral and orchestral music performed by the MIT Choral Society, Glee Club, Symphony Orchestra, Concert Band and Brass Choir in Kresge Auditorium, Cambridge. In the field of interest of this journal, the choral society and the Cambridge Festival Orchestra were heard May 5 in the Bach Mass in B minor. The festival closed May 12 with a performance of Haydn's *The Seasons* with the glee club and the Douglass College choir and the festival orchestra. Klaus Liepmann was the conductor of both events.

Those Were the Days

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

The steeple of the Knox Presbyterian Church, Stratford, Ont. was struck by lightning May 12. The collapsing steeple killed two firemen and a policeman and only the walls of the church remained after the disastrous fire. The new Casavant organ, not yet dedicated and not insured, was totally destroyed as was Organist Ernest Pridham's valuable collection of organ music.

The body of Dudley Jardine, famed organ builder, who had been living as a hermit in New York's Bowery under the name of William Smith, was about to be buried in the potter's field when he was identified and his body claimed by his nephew, Frederick Jardine. The remains were interred in the Jardine family plot in Trinity cemetery.

The 12th annual commencement of the Guilmett Organ School was held June 2. The annual alumni dinner was held June 3 at the Hotel Gerard. Dr. William C. Carl, its director, was to sail July 1 to visit the family of the late Alexandre Guilmett.

Ernest Skinner violently protested the approval of the "dead combination" system by the AGO committee on standardization of the console.

Militant British suffragettes set fire to the organs in several churches, presumably to draw attention to their cause of "votes for women". The organ of St. Anne's Church at Lastborne was burned May 15 and that at the parish church of Penn, Buckinghamshire on May 14.

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

Regional conventions in Chicago, Boston, Portland, Ore., Dallas and Tallahassee were reported; still to come were those at Los Angeles, Oberlin and Wilkes-Barre, Pa.

The body of Dr. Herbert Sanders, a foremost Canadian organist and composer and CCO president in 1931-32, was found in the Lachine Canal in Montreal May 23; the verdict was "probably an accident".

Dr. Channing Lefebvre played his 1,000th recital May 4 at Old Trinity Church, New York City.

Seth Bingham was honored on his 25th anniversary as organist and choir-master at New York's Madison Avenue Presbyterian Church.

Arthur Poister was appointed professor of organ at Oberlin Conservatory.

E. William Doty, assistant to Palmer Christian at the University of Michigan, was appointed dean of the new college of fine arts of the University of Texas; Claire Coci was announced as his successor at Ann Arbor.

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

Dr. T. Tertius Noble, noted British-born organist and composer, died at his home in Rockport, Mass. May 4 at the age of 86.

A choral festival May 5 in the Riverside Church, New York City, celebrated the 25th anniversary of the founding of the School of Music at the Union Theological Seminary.

Eric DeLamarter, leading Chicago organist and conductor, died May 17 at the age of 72.

Regional conventions at Boston and Tacoma were described.

THE UNIVERSITY OF WATERLOO, ONT. third annual church music workshop Aug. 16 and 17 will star Austin G. Lovelace as the first American on its faculty, Charles Peaker, Toronto and Clive Jacklin, Niagara Falls; Paul Bert is director; music of all Canadian publishers will be featured.

WINIFRED BAKER was guest conductor and Wilbur Russell the organist in the Spring concert April 21 by the Marin Pro Musica of San Francisco Theological Seminary, San Anselmo, Cal.; Mr. Russell played the Graun Concerto in F and the Bach Concerto in D minor.

DAVID PIZARRO conducted a North Carolina College Faculty chamber concert April 29 at Duke auditorium, Durham; Stamitz, Handel, Bach, Scheffelhut, Boulanger, Elgar, Koepke and Purcell were programmed.

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Praise God, from whom all bless-ings flow; Praise him, all crea-tures.

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TROISIEME PARTIE.
17. Cantique.

DR
17

Allegro. $\text{♩} = 120$

2 Bassons. *sempre f*

4 Cors en fa. *sempre f*

2 Trompettes en ut. *sempre f* *molto marc.* *I. Solo.*

3 Trombones. *sempre f*

Tuba. *sempre f*

Timbales en ré, la. *sempre f*

Grosse Caisse.

Choeur unisson. *f*

1. De mon
2. Toi, le
3. Tes fils
1. Horch, meir
2. Hehr-ster
3. Dei-nen

Orgue. *sempre f*

Alto. *sempre f*

Violoncelle et Contre-Basse. *sempre f*

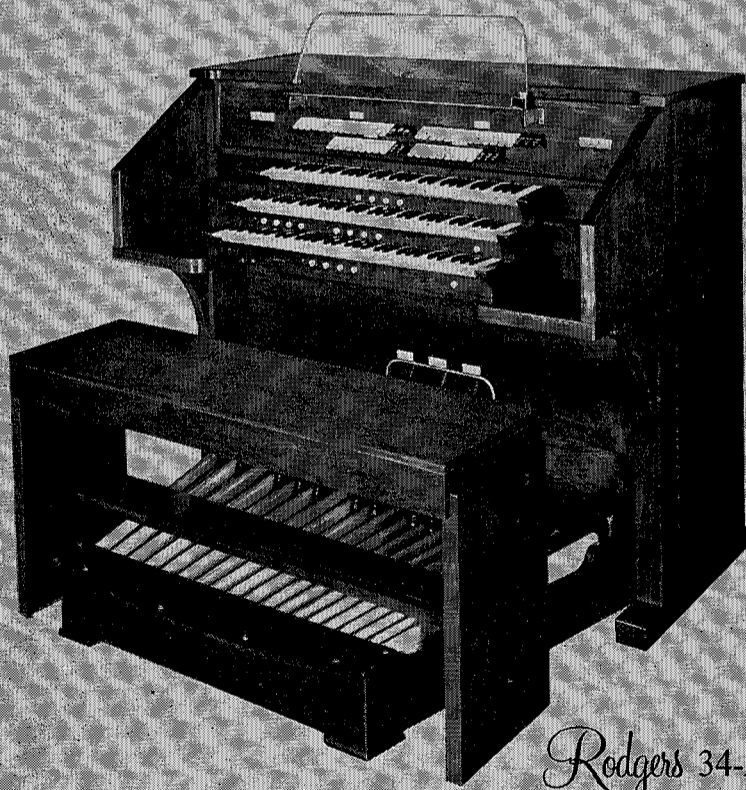
Allegro. $\text{♩} = 120$

TWO KINDS OF GOODNESS?

John Ruskin wrote:

*"We require from buildings, as from men,
two kinds of goodness;
first, doing their practical duty well;
then that they be graceful and pleasing in doing it."*
(*The Stones Of Venice*)

We submit that when it comes to church organs, Ruskin's *two kinds* of goodness are *inseparable*. A church organ cannot do its practical duty well without being graceful and pleasing in doing it. . . . one very good reason for selecting a Rodgers.



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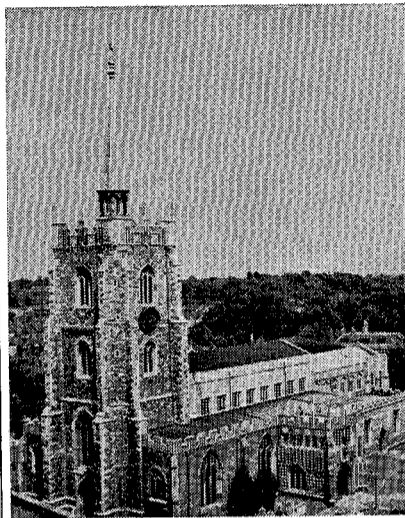
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ENGLISH CATHEDRALS

CHELMSFORD



The sturdy tower of Chelmsford is the only portion of the Cathedral left untouched.

The ceiling over the choir, recently decorated, shows up vividly in the view below.



About twenty-five miles northeast of London, in the county of Essex lies the busy little town of Chelmsford. It is definitely off the beaten track as far as tourists are concerned; nevertheless the town and the cathedral have much charm. We even had difficulty in finding lodging for the night. The town is situated on an ancient Roman road that continues on to Colchester, the county capital.

The ancient parish church of St. Mary the Virgin, St. Peter and St. Cedd was advanced in 1914 to the rank of Cathedral for the new diocese of Chelmsford. It stands in its quiet churchyard hemmed in by buildings, in the middle of the town. It was built in 1424 on the site of an earlier Saxon church of which there is now no trace. Flint stone is the chief material used in its construction. A list of rectors as far back as 1292 is in existence.

The church has been largely rebuilt and restored, the only portion completely untouched being the sturdy tower. This tower contains twelve bells, eight of which have been sounding out over the town for centuries. Easily the most attractive part of the exterior, the tower is capped by a delightful needle spire erected in 1749. As with most churches during the period of the Reformation, Cromwell's men destroyed much around the building including the ancient tombs, tablets and windows. In 1800 the south arcade, the clerestory and roof collapsed and the entire nave had to be rebuilt. The ceiling over the choir has recently been decorated, which, with the beautiful marble floor, is now a most effective unit.

The organ, which is placed in the north transept, is of four manuals and was built in the 1920's by Hill, Norman and Beard. In charge of music here is Philip Ledger. There is no choir school at Chelmsford and Evensong can be heard each Thursday at 5:15, Saturday at 4:00 and on Sundays at 6:30. We came upon a most enthusiastic verger here who insisted that I try out the organ, which I did and enjoyed.

The church is small in size, totally inadequate for the needs of a diocese containing 500 churches. Plans are contemplated for the building of a great nave on the north side of and parallel to the present nave and choir, finished by a tower to match the one now standing. The scheme is also to include new vestries and a chapter house, and I hope consideration will be given to the inclusion of a Song School.

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ST. ALBANS

Since I had an appointment to play a recital at St. Alban's Cathedral in a couple of days we now made this delightful town our next objective. Going directly west from Chelmsford for about thirty-five miles we soon were in sight of this famous cathedral. Distances in England are nowhere near as great as they are in the United States. Most English people were amazed at the amount of travelling we did, although, to us, we seemed to be taking it comfortably.

The Cathedral and Abbey Church of St. Alban stands on a hill overlooking the site of the once famous Roman city of Verulamium. It marks the place where the first man in England was martyred for his belief in the Christian faith. He was a Roman soldier, whose name was Alban and who was stationed at Verulamium. This happened in the year 303 in the last years of the reign of Emperor Diocletian.

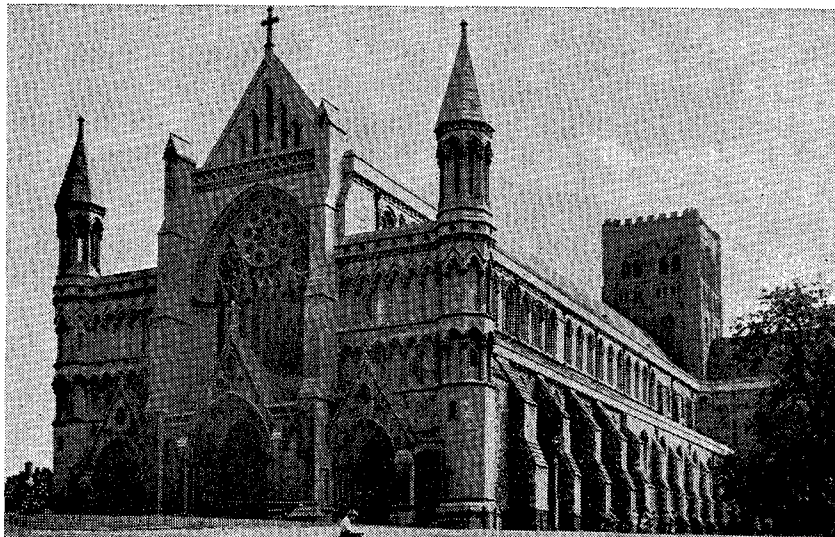
The official founding of the abbey is accredited to Offa II of Mercia in the eighth century. He saw to it that a more splendid and appropriate burial place for the bones of St. Alban was provided. He also built a new church and placed monks in charge of it.

Most of the church as the visitor sees it today was built by the first Norman Abbot, Paul of Caen. He worked with such industry and speed that within eleven years of becoming abbot in 1077 he had rebuilt the whole church. Since there is no available building stone in the St. Albans area with the exception of flint, bricks collected from the ruins of pagan Verulamium were used both by the Saxons and the Normans. The tower is made of bricks nearly twice as old as itself.

A major rebuilding was undertaken in the thirteenth century which brought with it the usual extension of the eastern limb, with the addition of a Lady Chapel which was then the fashion.

The cathedral, 550 feet in length, is the second longest in Europe, the honor of being the longest going to Winchester. The outside of the building is quite unpretentious. The west front and the transept ends, a rebuild of the nineteenth century, created by Lord Grimthorpe, have been variously described as being incongruous, imitative, and other uncomplimentary adjectives. Yet, to my unpracticed eye, I found them both attractive and dignified.

Inside, the nave incorporates three distinct designs which are readily noticeable. Most important, perhaps, is the work of the Norman builders, heavy



The location on a hill gives St. Alban's a commanding position in its surroundings. The church remains much as it was when completed nearly nine centuries ago. The cathedral is the second longest in all Europe.

and archaic in character, with immense solid walls and three series of plain arched openings. Next come the 13th century addition in the Early English style. Finally, after a collapse, the rebuilding in the 14th century in the same style but with greater decoration. On some of the Norman piers are unique mediaeval paintings. These have recently been restored and are among the few examples of this art remaining in England.

The screen, or pulpitum, one of the greatest in area in England, is indeed a stately and sturdy structure. It is a 14th century creation. Perhaps the most beautiful part of the presbytery is the extremely fine reredos which was built in 1484. Flanking the presbytery are two chantries. In the chantry on the south side we find an excellent collection of memorial brasses, a type of monument in which St. Alban's is richer than any other English cathedral.

In the chapel immediately behind the reredos stands St. Alban's shrine. It is a 14th century canopied work which suffered much damage during the Reformation. Fragments of the marble twisted columns, found in 1872, were patiently pieced together in an effort to recreate this famous shrine. Facing it to the north is the early 15th century watching gallery where it was the duty of the monks to watch the procession of pilgrims to the shrine.

East of the shrine is the retro-choir and the Lady Chapel. This chapel, of a single storey design of three bays completed in the fourteenth century, is very beautiful and is a fitting extremity to this great dignified cathedral. For about 300 years this chapel was walled off from the rest of the building and was used as a schoolroom by the Grammar School.

Records show that as early as 1380 there has been an organ in the abbey. To come down to later times, there

was an organ by Father Smith and John Byfield erected in 1820. In 1861 William Hill was commissioned to build an organ which was placed in the north transept. In 1885, 13 years after the abbey became a cathedral, the organ was enlarged. Abbot and Smith rebuilt the organ and placed it in divided form on the screen in 1908, and in 1929 Henry Willis remodelled the instrument. In 1959 it was decided, since more repair work was necessary, the organ needed to be entirely rebuilt. Harrison and Harrison of Durham was commissioned to do the work. The new instrument was completed and dedicated in November 1962. The organ is again on the screen as is the console. The handsome case of the three units is most attractive and is typical of an English cathedral setting. After examining the specification, which follows renaissance principles of design, I am sure that the sound in this building is most exciting.

It was on the small temporary Harrison organ that was placed on the screen from 1959 to 1962 that I played a recital during my visit. A delightful experience. The event occurred on a Saturday night, an unheard of time in an American church. This would bring loud howls of protest from the sexton staff. I was surprised to see an audience of about 150 present. While the instrument had only 13 ranks of pipes it could be heard very well in this building.

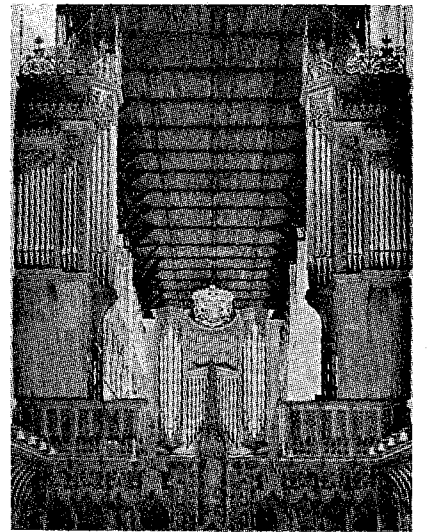
The music at St. Albans is in the capable hands of Peter Hurford, one of England's foremost organists. We heard several services here. While there is no choir school as such, there was a good choir of twenty boys and twelve men. On several occasions we heard a hymn sung before the Magnificat, the canticle after the First Lesson at Evensong. This was the practice at St. Albans. Another interesting custom was the singing by the choir of a kind of Introit, from the

retro choir, just before the procession. This, too, was done in some of the other cathedrals. The effect of hearing the voices of the marvelous choirs of boys and men float around these buildings is, to say the least, sublime and ethereal; a wonderful way to set the mood for a service of worship and praise. This effect would be difficult to duplicate in an American church.

Evensong can be heard at St. Albans at 5:15 each Monday, Tuesday and Thursday, at 4:00 on Saturdays, and at 6:30 on Sundays. During the year there are also festivals of great music.

There is much of unusual interest here for the tourist. Being only about 20 miles north of London, it is easily accessible.

Our next visit will take us south again when we will call in at the cathedrals of Chichester and Salisbury.



Above: The organ case is typical of the best of English Cathedral settings

Below: Peter Hurford (left) poses with Frank K. Owen, author of this series.



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HEART ATTACK FELS RCCO LEADER, ERIC ROLLINSON

Eric T. Rollinson suffered a heart attack April 17 while teaching in his studio at the Royal Conservatory of Music, Toronto, and died suddenly.

Born in Plumstead, near London, England he became in 1931 the youngest ever to receive the FRCO up to that time. His only formal training was two years of organ lessons with Philip Dore, Portsmouth, England, and six months of composition with Dr. Healey Willan after his arrival in Canada in 1932. He served as organist of St. John's Church (Stone Church) in New Brunswick and All Saints Anglican Church, Hamilton. In 1939 he became a member of the board of examiners of the Royal Conservatory of Music and in 1942 joined the faculty as a teacher of organ and theory, remaining there the remainder of his life.

Mr. Rollinson gained a reputation as an outstanding organist and theorist and has played recitals in most provinces of Canada. Since 1945 he made annual trips to Western Canada as an examiner and was greatly respected for his musical judgement. He lectured frequently and adjudicated at many music festivals; in both these fields his services were widely sought.

He was a former president and honorary life member of the RCCO and was editor of the College year book from 1939 to 1955. He was the author of three text-books on the curriculum of the Royal Conservatory. For many years he was president of the Conservatory faculty association.

In the last three years, in addition to a full teaching schedule, he found time to be organist and choirmaster at Victoria College, University of Toronto.

He is survived by his widow and two daughters.

LEONARD WILSON, LEADING VANCOUVER MUSICIAN, DIES

Leonard Wilson, 51, Vancouver, B.C. musician and music critic died April 22 after a short illness. He was organist and choirmaster of St. James Anglican Church and had been actively engaged in church music since 1935.

Born near Manchester, England, he came to Canada with his parents as a boy and returned there for study at the Royal School of Church Music and the Trinity College of Music. At this time he was awarded the annual prize of the Worshipful Company of Musicians of London.

Mr. Wilson was widely known throughout British Columbia as a teacher and adjudicator. He was past-president of the Vancouver Music Teachers Association and a vice-president of the RCCO. He was the composer of numerous musical works both for the services of his church and for secular purposes including a number of CBC television films.

As a free-lance writer and commentator on musical subjects, Mr. Wilson was a frequent contributor to broadcasts and journals and was at one time music critic of *The Province*. He joined *The Sun* in 1961 as full-time music critic.

Mr. Wilson played a very active role in the RCCO convention at Vancouver and Victoria in August 1960.

His widow and two sons survive him.

FORMER ORGANIST OF HOOD COLLEGE PASSES AT 85

Henry Thomas Wade, AAGO, retired professor of Hood College, Frederick, Md., died March 31 at the age of 85. A graduate of the New England Conservatory, he studied with Widor at the Paris Conservatoire. He served Lake Erie College, Painesville, Ohio before his appointment to Hood College in 1924. He organized and directed the Wade Male Chorus and served as organist and choir director of the Evangelical Church. He was a frequent recitalist until his retirement in 1947.

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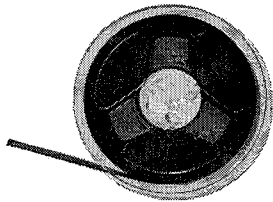
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BERJ ZAMKOCHIAN'S

Program

SIDE I

HANDEL

Larghetto
Allegro
Alla Siciliana
Presto

SEARLE WRIGHT

Greensleeves

BACH

O Sacred Head
Rejoice ye Christian Men
In Dulci Jubilo

SIDE II

ARNE

Gigue

BYRD

Galiardo

WRIGHT

Brother James Air

VIERNE

Impromptu

BACH

Toccata & Fugue in D Minor

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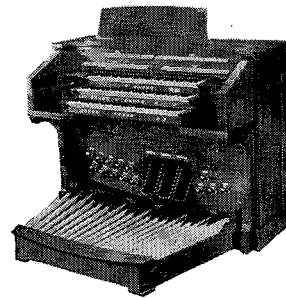
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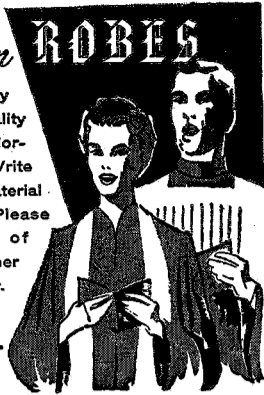


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Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes

Doublette 2 ft. 61 pipes

Mixture 3 ranks 183 pipes

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SWELL

Chimney Flute 8 ft. 61 pipes

Gambe 8 ft. 61 pipes

Dulciana 8 ft. 61 pipes

Gemshorn 4 ft. 61 pipes

Flautino 2 ft. 61 pipes

Trompette 8 ft. 61 pipes

Tremulant

POSITIV

Quintflöte 8 ft. 61 pipes

Rohrflöte 4 ft. 61 pipes

Principal 2 ft. 61 pipes

Sesquialtera 2 ranks 122 pipes

Fourniture 3 ranks 183 pipes

Schalmey 8 ft. 61 pipes

Tremulant

PEDAL

Subbass 16 ft. 32 pipes

Quintadena 16 ft.

Principal 8 ft. 32 pipes

Subbass 8 ft. 12 pipes

Quintadena 8 ft.

Octave 4 ft. 12 pipes

Mixture 2 ranks 64 pipes

Fagott 16 ft. 32 pipes

TWO GRADUATE ASSISTANTS
APPOINTED AT WASHINGTON U

Clarence Ledbetter has been appointed to a graduate teaching assistantship in organ at Washington University, St. Louis. A PhD candidate, he has been working under the direction of Howard Kelsey and was the recipient of a Givens Fellowship in the spring semester.

After extensive study with Dr. Irene Robertson at the University of Southern California, Mr. Ledbetter studied under Fritz Heitmann at the Hochschule für Musik, Berlin and with German in Rome. He has appeared in Germany, Austria, Switzerland, Italy and Norway in six recital tours for the U.S. Information Agency. He has played in Boston, New York, Washington, Baltimore, Los Angeles, San Francisco, Honolulu and St. Louis. He was a recitalist at the 1962 AGO national convention and will appear at regionals in Rochester, Minn. and Ithaca, N.Y.

He has served as organist-choirmaster at St. Paul's Episcopal, Rome and at the National Presbyterian Church, Washington, D.C. and is presently directing an active program at the Trinity Presbyterian Church, St. Louis.

Paul Andersen, Cherokee, Iowa, has been awarded an assistantship in organ and theory. He graduated from Drake University in 1960 after work with Russell Saunders and earned his master's at Syracuse University studying two years with Arthur Poister. He is studying toward the PhD in performance practices under the direction of Howard Kelsey. He is organist and choirmaster at Christ Evangelical and Reformed Church, Maplewood, Mo.

MABEL BOYTER led a week-end of rehearsals and workshops on junior choirs April 26, 27 and 28 concluding with a festival service at the First Presbyterian Church, Durham, N.C.; 11 churches of four denominations participated with E. Franklin Bentel as organist.

RICHARD ROSS' memory was honored as the Brown Memorial choir and choral society, Baltimore was heard in a program of his music.

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CCWO observes 35th Anniversary with Burst of Activity

The Chicago Club of Women Organists is celebrating the 35th anniversary of its founding by participating in a Spring series of activities intimately related to the club's purposes.

The history of the founding of the club was summarized in detail on the occasion of its silver anniversary and again five years ago when it attained the age of 30. Its month-to-month and year-to-year activities have been reported regularly in these columns.

The social activities of the club have always been important but of greater general interest to most of our readers are three of its professional projects. Two, for this year, have already been reported — Claire Coci's recital representing the club's annual sponsorship of a leading woman recitalist, and the Torrey-Gray concert representing its traditional American music project.

The club's Gruenstein memorial competition for young women has by now reached maturity and importance. Sue Henderson Seid, Des Moines, Iowa, last year's winner, more than justified the whole motivation of the project in an enjoyable and stimulating award recital April 28 at the First Methodist Church, Oak Park, before a larger audience than winners have previously attracted. Mrs. Seid has the ingredients of a top-flight recitalist and more will surely be heard from her. Her program was listed in the recital section in May.

The following Sunday, May 5, the 1963 competition was staged on the new Schlicker at St. Luke's Lutheran pictured on the front page of the March issue. Seventeen finalists were heard; for the second year the competition was so keen and the performance standard so high that judges Richard Enright and Edith Karnes must have done some soul-searching to come up with a winner and runner-up. No such genuine competition has graced the National AGO Student Competition for much too long.

The 1963 winner was Louise Anderson, University of Oklahoma graduate student of Mildred Andrews, whose home is Akron, Ohio. Mary Ann Thompson of Milwaukee placed second and honorable mention was given to Judith Toennes, also of Milwaukee, Barbara Mattes, Winthrop Harbor, Ill., and Sally Wilson, Des Moines, Iowa.

Edna Bauerle was chairman of the contest committee which also numbered Marga Link and Evelyn Wettersten.

The club's 35th anniversary banquet is being held June 3 at the Continental Club. Entertainment planned includes portions of Hansel and Gretel by students of the opera workshop of North Park College under the direction of Eva Coleman.

Loretta Berry continues as club president for another year.

EDNA BAUERLE APPOINTED TO SOUTH CHICAGO CHURCH

Edna M. Bauerle has been appointed organist of the Tenth Church of Christ, Scientist, Chicago. The organ is a 40-stop, three-manual E. M. Skinner. Miss Bauerle served as organist-director for 18 years at St. Luke's Lutheran Church in the Logan Square area. She has served the Chicago AGO Chapter in many capacities, just having been elected secretary. She is chairman of the Gruenstein Memorial contest committee for the Chicago Club of Women Organists.

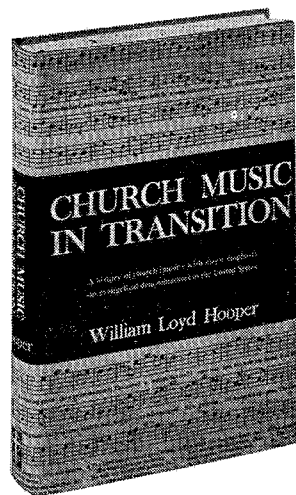


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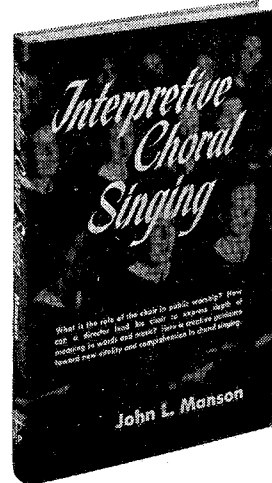
This comprehensive history of church music is written from the perspective of nonliturgical denominations in the United States. It traces the social, theological, and musical forces which have helped shape evangelical church music. Beginning with the Bible, it surveys the use of music in worship throughout Christian history. Unlike other books in the field, however, this one presents European materials as background to American developments rather than as the major expression of music. It contains practical information about current work in the major evangelical denominations. **\$4.00**



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Program of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — For Corpus Christi AGO Chapter, First Methodist Church March 31: Westminster Suite, Purcell; Grand Duke's Ballet, Sweelinck; La Folia partita, Pasquini; La Romanesca, Valente; Concert 3 in G, Soler; Fantasie and Fugue in G minor, Bach; Adagio and Rondo K 617, Mozart; Pange Lingua, Thomas; Variations on America, Ives.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist March 24: Suite from Parish Mass, F. Couperin; Three Stations of the Cross, Dupré. The choir sang the Fauré Requiem. April 8: Liebster Jesu variations, Walther; By the Waters of Babylon, Karg-Elert; Auf meinen lieben Gott and Fugue in A minor, Bach. April 9: Arioso, Sowerby; Trio, Couperin; Litany, Roberts. April 10: Laudate Dominum, Hurford; Thou Man of Grief, Read; Olivet, Matthews; Liebster Jesu, Purvis. April 11: Le Banquet Celeste, Messiaen; O Lamm Gottes, Telemann; Da Jesus an des Kreuzes, Van Hulse; Schönster Herr Jesu, Schroeder.

David Bucher and David Dasch, Baltimore, Md. — Richard Ross series, Brown Memorial Church May 5: Chorale in E major, Franck — Mr. Dasch; Thou Man of Grief and On Jordan's Storm Banks, Read; Prelude and Fugue in D major, Bach — Mr. Bucher; Prelude and Fugue in G minor, Buxtehude; Invocation, Ross; Veni Creator Spiritus, Peeters — Mr. Dasch; Scherzo, Symphony 1, Vienne; Cantilena and Dialogue for Mixtures, Langlais — Mr. Bucher.

Herbert L. White, Jr. MusD, Chicago — For Chicago AGO Chapter First Church of Christ, Scientist, Oak Park April 22: Prelude in C minor, Bach; My Heart Is Filled with Longing, Strungk; Toccata in C minor, Muffat; Flute Solo, Arne; Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Scherzo, Litaize; My Heart Is Filled with Longing, Langlais; Prelude and Fugue in B major, Dupré.

Ruth Barrett Phelps, AAGO, Boston, Mass. — Women's Organist Club, Arlington Street Church April 8: Grand Jeu, DuMage; Variations on Meinen Jesum lass ich, Walther; Herr Christ, der ein'ge Gottes Sohn, Christum wir sollen loben schon, Das alte Jahr and In dir ist Freude, Bach; Mit Freude, Bach; Mit Freuden zart, Auf diesen Tag and Komm, Gott Schopfer, Pepping.

Lucy Friend Westley, Kansas City, Mo. — Dedicatory, Westport Presbyterian April 21: Rigaudon, Campra; Prelude and Fugue in F minor, Handel; Gavotte, Martini; Mein Jesu, der du mich, Brahms; Pièce Héroïque, Franck; Flute Solo, Arne; Chorale 1, Andriessen; Carillon, Saint-Saëns; Marche Nocturne, Mac-Master-Biggs; Finale, Symphony 2, Widor. The choir assisted.

Kathryn Eskey, Ann Arbor, Mich. — For Toledo, Ohio AGO Chapter, First Baptist Church April 23: Messe, Deuxième Livre d'Orgue, Nivers; Variations on a Dowland Gagliard, Scheidt; Wenn wir in höchsten Noten sein, Bach; Fantasie in F minor K 608, Mozart; Elegie, Peeters; Thou Art the Rock, Mulet.

David C. Johnson, DMA, AAGO, Cambridge, Mass. — Dedicatory, All Saints Church, Chelmsford, Mass.: Chaconne in F minor, Couperin; Prelude and Fugue in D major, Wachtel auf und Nun danket alle Gott, Bach; Fugue in D, Buxtehude; Larghetto, Allegro, Concerto 13 in F, Handel; Wondrous Love variations, Barber; Cortège et Litanie, Dupré.

Robert Scoggin, Dallas, Tex. — For organ class of Dr. Nita Akin, Midwestern University Falls, Tex. April 26: Fanfare, Jackson Partitas on Our Father, Sweelinck, Post; Prelude and Fugue in D major, Buxtehude; Prelude in A major, Bruckner; Te Deum, Langlais; Dwight Judy, youthful organ scholarship winner, played Toccata, Van Den Hooven.

Phyllis J. Stringham, Waukesha, Wis. — Carroll College faculty recital, First Presbyterian Church April 28: Four Liturgical Pieces, Burnham; Suite Française, Langlais; Toccata, Copley; Partita, Doppelbauer; Variations on Wondrous Love, Barber; Dieu Parmi Nous, Messiaen.

Phillip Steinhaus, MusD., Bloomfield Hills, Mich. — Kirk in the Hills March 31: Gaudemus, Campbell; Variations on Wondrous Love, Barber; Vivace, Sonata 6 and Toccata in F, Bach; Variations and Fugue on an Original Theme, Reger.

John Bainbridge, New York City — Trinity Church April 24: Toccata and Fugue in D minor, Bach; Air and Berceuse, Sumsion; Te Deum, Langlais.

David Craighead, Rochester, N.Y. — For Rochester AGO Chapter Lutheran Church of the Reformation April 23: Concerto in G major, Ernst-Bach; Grand Pièce Symphonique, Franck; Partita on Psalm 8, Van der Horst; Concerto 3 in G, Soler; Passacaglia in C minor, Bach.

Grady Wilson, Sherman, Tex. — Tift College, Forsyth, Ga. March 26: Chaconne in G minor, L. Couperin; Now Comes the Redeemer of our Race, Kyrie, Thou Spirit Divine and Comest Thou, Jesu, from Heaven to Earth, Bach; Fantasie in F minor K 608, Mozart; Scherzo, Symphony 2, Vienne; Requiésat in Pace, Sowerby; Prelude and Fugue in G minor, Dupré. For Augusta, Ga. AGO Chapter, Lutheran Church of the Resurrection, March 29: Prelude and Fugue in E minor, Bruhns; Noël Etranger, Daquin; Nun komm, der Heiden Heiland, Kommt du Nun and Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vienne; Prelude and Toccata, Suite, Dupré.

Milwaukee AGO Chapter winners — Ascension Lutheran Church May 5: Edward A. Kappeler, first place winner — Canzona and Fugue in G minor, Bach; Scherzo, Gigout; Prelude, Pastoral Song and Pasticcio, Langlais. Karol J. Nelson, tie for second place — Prelude Fugue and Chaconne in C major, Buxtehude; Prelude, Siciliano and Ricercare, Milner. Janielle Hildebrandt, tie for second — Toccata in E minor, Pachelbel; Scherzo, Willan; Canon in F major, Salome; Introduction and Toccata in G, Walond.

Charles Woodward, Wilmington, N. C. — St. Paul's Lutheran Church March 31: Toccata and Fugue in F major and We Pray Now to the Holy Spirit, Buxtehude; When Adam Fell, Homilius; Trumpet Voluntary, Purcell; Trio Sonata in E flat major, Bach; Three Intradas and Chorales for Organ and Trumpet, Rohlig; My Heart Is Longing, Brahms; Introduction and Toccata in G, Walond. Jerry Caldwell, trumpeter, assisted in the Purcell and Rohlig.

Kenneth Thompson, Minneapolis, Minn. — Weaver chapel, Wittenberg U, Springfield, Ohio April 28 and Christ Church Cathedral, St. Louis April 22: Voluntary in G major, Purcell; Verses from Te Deum, anonymous; Herzlich tut mich verlangen and Herzliebster Jesu, Brahms; All Menschen müssen sterben, Bach; Schönster Herr Jesu, Schroeder; Prelude for Rosh Hashana, Berlinski; Symphonie Gothique, Widor.

Robert Ellis, Fairmont, W. Va. — West Virginia U graduate recital Wesley Methodist Church, Morgantown May 5: Toccata on O Filii, Farnam; Allegro, Trio Sonata in E flat, and Passacaglia and Fugue in C minor, Bach; Cortège and Litany, Dupré; La Nativité and Les Rameaux, Langlais; Le Banquet Céleste, Messiaen; Carillon de Westminster, Vienne.

Richard S. Miller, New York City — St. Paul's Episcopal, Rahway, N. J. March 7: Toccata in E minor, Pachelbel; Nun bitten wir, Buxtehude; Prelude and Fugue in E flat, Bach; Chant de Joie, Langlais. April 4: Agincourt Hymn, Dumstable; Nun komm, der Heiden Heiland, Bach; Sonata 2, Mendelssohn; Chorale in B minor, Franck.

Richard N. Palmquist, New Brunswick, N. J. — First Presbyterian March 24: Ricercar, Pachelbel; Voluntary 4, Handel; Fugue in E flat, Bach; Chorale in B minor, Franck; Herzliebster Jesu, Brahms; Rondo in G, Bull-Ellsasser; Very Slowly, Sonata, Sowerby; Finale Symphony 1, Vienne.

Carole Wilson, Tucson, Ariz. — University of Arizona faculty recital, Catalina Methodist Church March 25: Offertoire sur les Grands Jeux, Benedictus and Elevation, F. Couperin; Prelude and Fugue in E minor (Wedge), Bach; Sonata 1, Hindemith; Grand Choeur Dialogue, Gigout.

Joanne Curnutt, Farmville, Va. — Bruton Parish Church, Williamsburg, April 27: My Jesus I'll Not Leave Thee, Walther; Allegro Trio Sonata in C major, Bach; O Trinity Most Blessed Light, Sweelinck; Noël 1, Daquin; Chorale in E major, Franck.

Gwen Gould, Millbrook, N. Y. — Christ Church Cathedral, Indianapolis May 17: Come Let Us All with Fervor, Lord Jesus Christ Be Present Now and The Blessed Christ Is Risen Today, Bach; Tumult in the Praetorium, Ma-leingreau; Movement 1, Sonata 2, Hindemith.

Page Long, Tucson, Ariz. — University of Arizona doctoral recital, Catalina Methodist Church, April 29: Fantasie Chromatica, Sweelinck; Passacaglia and Fugue in C minor, Bach; Symphony 1, Vienne.

Carol Ann Johnson, Seattle, Wash. — Student of Walter A. Eichinger, University of Washington, University Presbyterian Church April 21: Prelude, Fugue and One True God, Buxtehude; We All Believe in the True God, Whither Shall I Flee and Prelude and Fugue in G, Bach; Sonata for solo trumpet and organ, Purcell and Sonata da Chiesa, Gagnabin (both with William D. Cole, trumpet); Cantabile, Franck; Scherzo, Symphony 2, Vienne; Concerto 3 in G minor, Handel; Rhythmic Trumpet, Bingham; Andante Sostenuto, Gothic Symphony, Widor; A Mighty Fortress, Reger.

Irving D. Bartley, FAGO, Durham, N. H. — For New Hampshire AGO Chapter, Laconia Congregational Church April 28: Movement 1, Toccate 2, Vivaldi-Bach; Nun bitten wir, Buxtehude; Fugue in E flat (St. Anne), Bach; Joy of the Redeemed, Dickinson; Rhosymedre, Vaughan Williams; Allegro, Symphony 1, Maquare; Easter Morning on Mount Rubidoux, Gaul; The Cuckoo, Weaver; Litanies, Alain; Fantasies on St. Clement and Amsterdam, McKinley. Carl Goodwin, tenor, assisted.

Robert Arnold, New York City — Trinity Church April 10: Prelude au Kyrie, Langlais; Vor deinen Tron, Herzlich tut mich verlangen, Erbarm dich mein and O Mensch, bewein, Bach. April 19: Christ lag in Todesbanden and Passacaglia and Fugue in C minor, Bach. April 26: Voluntary for Double Organ, Purcell; Durch Adams Fall, Magnificat and Prelude and Fugue in G, Bach.

Nelle Marie Teele, Greensboro, N. C. — Senior student Harold G. Andrews, Greensboro College May 7: Prelude and Fugue in C major, Böhm; Jesus Christus, unser Heiland (two settings) and Toccata and Fugue in F major, Bach; Organ Concerto, opus 34, McNeilson; Ballade in the Phrygien Mode, Alain; Fugue on B-A-C-H, Schumann.

Mary Moore Grenier, Cleveland, Ohio — Interchurch Center Chapel, New York April 26: Variations on the Sinfonia to Bach cantata, Christ Lag in Todesbanden, van der Horst; Prelude and Fugue in B minor, Bach.

David Farr, Eugene, Ore. — University of Oregon April 23: Prelude and Fugue in E flat and Ten Chorale Preludes, Clavierübung part 3, Bach.

Edward Mondello, Chicago — For Madison, Wis. AGO Chapter, Trinity Lutheran Church March 26: Magnificat on Tone 5, Scheidt; Chaconne in G minor, L. Couperin. Voluntary in A major, Stanley; Lamento, Vienne; Song of Peace, Langlais; Partita in C minor, Bach; Schmücke dich, O liebe Seele and Toccata in C major, Bach.

Alexander Boggs Ryan, Kalamazoo, Mich. — Interchurch Center, New York April 19; Trinity Church, New York April 17; First Baptist, Toledo April 14 and for Central Ohio AGO Chapter First Community Church, Columbus April 23 Composite: Chaconne in G minor, Couperin; Basse de Trompette, Marchand; Offertoire sur les Grands Jeux, F. Couperin; Jesus Tombe sur le Poids, Dupré; Chorales in A minor, Franck; Naiades, Vienne; Variations on a Noël, Dupré; Solemn Prelude, Noble; Variations, Symphonie Gothique, Widor.

Gordon Wilson, Winter Park, Fla. — Rollins College series May 3: Prelude and Fugue in E minor, Bruhns; Dialogue for the Trompette, Clérambault; Introduction and Toccata in G major, Walond; Come, Redeemer of Our Race, To Jordan Came the Saviour and Fugue in E flat, Bach; Pastorale, Roger-Ducasse; Children of God and The Angels, Messiaen; Passacaglia, Symphony in G, Sowerby.

Kathleen Armstrong Thomerson, FAGO, ChM, Lubbock, Tex. — First Baptist Church April 5: A Mighty Fortress and Canzona, Peeters; Trio, Dies Pres; Erdot uns durch dein' Fute, Bach-Peters; Toccata, Adagio and Fugue in C, Bach; O Sacred Head, Reger; Hyfrydol and Tallis' Canon Improvisations, Manz; Fête, Langlais.

Wilbur F. Russell, San Anselmo, Cal. — Eastbay Interchurch Center, Oakland May 5: Prelude and Fugue in E minor, Bruhns; Suite for a Mechanical Organ, Beethoven; Chorale 1, Sessions; Sonata 3, Hindemith; Prayer and Toccata, Creston; Nun freut euch and Prelude and Fugue in E minor (Wedge), Bach.

David Koehring, Washington, D. C. — Christ Church Cathedral, Indianapolis May 3: Prelude and Fugue in D minor, Lübeck; Prelude and Fugue in C major, Bach; Adagio, Symphony 6, Widor; Finale in B flat, Franck.

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RECITALS AND LECTURES IN THE WEST		

Edward D. Berryman, SMD	Warren L. Berryman, SMD
BERRYMAN	
Organist-Choirmaster Westminster Presbyterian Church Minneapolis	Head, Organ-Church Music Dept. Baldwin-Wallace College Berea, Ohio

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Mus. D.
Northwestern University
First Presbyterian Church
EVANSTON, ILLINOIS

Program of Organ Recitals of the Month

Jack Ossewaarde, New York City — St. Bartholomew's April 24: Sonata for trumpet and strings, Purcell; Fantasia in A, Franck; Communion, Purvis; Improvisation on Neander, Ossewaarde.

May 15: Toccata and Fugue in D minor, Bach; Chorale and Fugue, Honegger; Song of May, Jongen; Scherzetto, Vierne; March on a Theme by Handel, Guilman.

Akron AGO Chapter members — St. Sebastian's RC Church May 7: Prelude and Air for Trumpet Stop, Purcell; Risen Is the Holy Christ, Jesus Christ Our Saviour and On Earth Has Dawned this Brightest Day, Bach; Ecce panis angelorum, Quignard — Thomas Schaettle. Allegro, Concerto in A minor, Vivaldi-Bach; Praise to the Lord, Bach; Why Does Azure Deck the Sky?, Stanford — David Harris. Ye Watchers and Ye Holy Ones, Slater — Mr. Schaettle.

Robert Sutherland Lord, PhD, Pittsburgh, Pa. — For Pittsburgh AGO Chapter, Brentwood Presbyterian Church April 29: Christ ist erstanden (three settings), Paumann School; Versets on Ave maris stella, Titelouze; Prelude and Fugue in E minor, Lübeck; Prelude and Fugue in E minor (Wedge), Bach; Chorale in B minor, Franck; Three Modal Pieces, Langlais; Prelude and Fugue in G minor, Dupré.

Warren L. Berryman, Berea, Ohio — Faculty recital, Baldwin-Wallace Conservatory April 21: Modal Trumpet, Karam; Est-ce Mars Variations, Sweelinck; Wenn wir in höchsten Nöthen sein and Passacaglia and Fugue in C minor, Bach; Fantasia in F minor, K608, Mozart; Sonata, Persichetti; Adagio for Strings, Barber; Variations on America, Ives.

John de Laczovich, Nevada, Mo. — Dedication of Allen in Grace Episcopal Church, Carthage, Mo. May 3: Preludi, Elias; Pavane, Byrd; Toccata and Fugue in D minor, Bach; Consolation, Liszt; Pièce Héroïque, Franck; Chapel in the Woods, Wenneis; Fiat Lux, Dubois; Communion, Purvis; Toccata, Ahrens.

David Ramsey, New Brunswick, N. J. — St. Paul's Episcopal, Rahway March 14: Rigaudon, Campa; Prelude, Fugue and Variation, Franck; Sonata 6, Mendelssohn.

Berj Zamkochian, Boston, Mass. — For Louisville, Ky. AGO Chapter, Broadway Baptist Church April 26: Concerto 2 in A minor, Vivaldi-Bach; Partita, Christ der du bist der helle Tag, Herlich tut mich verlangen, and Fantasia and Fugue in G minor, Bach; O wie selig and Mein Jesu, der du mich, Brahms; Introduction and Allegro, Sonata on Phalm 94, Reubke; Impromptu, Vierne; Brother James and Greensleeves, Wright; Toccata, Faxon.

Reginald Lunt, Lancaster, Pa. — General Theological Seminary, New York City April 24; Obra de ton 6, Puxol; La Folia partita, Pasquini; Fantasia in G minor, Telemann; Benedictus, F. Couperin; Prelude and Fugue in G, Bach; What God Ordains, Kellner; My Heart Is Filled with Longing, Lunt; Upon This Day We Ponder, Pepping; Fantasia in F, Mozart; Musical Clocks, Haydn; Prelude and Fugue 3, Badings; Incantation, Langlais; Les Oiseaux, Messiaen; Invocation, Ross; Ad nos, Liszt.

Clyde Holloway, New York City — St. Bartholomew's April 17: Voluntary on Old 100th, Purcell; Christ Lay in the Bonds of Death, Jesus Christ, Our Savior and The Blessed Christ Is Risen, Bach; Death and Resurrection, Langlais; Aria, Peeters; O Filii, Farnam.

May 6: Ricercare, Frescobaldi; Dialogue for reeds and flutes, Parish Mass, F. Couperin; Sonata on Psalm 94, Reubke. May 22: Passacaglia in D minor, Buxtehude; Fantasia in G major, Bach; Arioso and Pageant, Sowerby.

Antone Godding, El Dorado, Kans. — For Wichita AGO Chapter, St. Paul's Lutheran, Wichita, May 21: Prelude in E flat, Bach; Cantio Sacra, Warum Betrübst du dich, mein Herz, Scheidt; Trio Sonata 6 in G, Bach; Prelude and Fugue in E major, Lübeck; Allein Gott in der Hoh' sei Ehr, two settings, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Fugue in E flat, Bach.

Margaret McElwain, Evanston, Ill. — First Presbyterian Church, South Bend, Ind. April 22: Prelude and Fugue in G minor, Buxtehude; Récit de Tierce en Taille, Grigny; I Bid Thee Farewell and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Carillon, Sowerby; The Shepherds, Nativity Suite, Messiaen; Acclamations, Suite Mediaevale, Langlais.

Catharine Crozier, Winter Park, Fla. — Rutgers U Kirkpatrick Chapel April 28: Chaconne in E minor, From God I Ne'er Will Turn and Fugue in C major, Buxtehude; Noël en Trio et en Dialogue, Daquin; Noël de Saintonge, Dandrieu; Noël Grand Jeu et Duo, Daquin; Toccata, Adagio and Fugue in C, Bach; Hymns and Fuguing Tunes 14, Cowell; Even Song, La Montaine; Litanies, Alain; Serene Alleluias, Messiaen; Variations on a Noel, Dupré.

Reginald Geen group, Oshawa, Ont. — Simcoe United Church, Feb. 20: Sonata 2, Mendelssohn; Scherzo in D flat, Schumann; Fugue in G, Bach — Fred K. Graham. Benedictus, Rowley; Prelude and Fugue in C minor, Bach — Mrs. Ronald Scott, ARCT. Sonata 5, Mendelssohn; In dir ist Freude, Bach — Ruth Skinner, ARCT. The Holy Boy, Ireland — Fred Graham, Andante, Fugue and Variation, Franck; Toccata and Fugue in D minor, Bach — Mrs. W. Taylor, ARCT. Chorale and Variations, Sonata 6, Mendelssohn; Minuet in A, Boccherini; Gigue Fugue, Bach — Henry Vandergaast. Ross Metcalfe, Mrs. J. Drygala and Ross Cotton sang.

Students of Myrtle Regier, South Hadley, Mass. — Mount Holyoke College, Abbey Memorial Chapel, March 22: Toccata, Muffat; Sonata 2, Hindemith; Fugue in G minor, Bach — Sheila Long. Fantasia and Fugue in G minor, Bach — Helen Wyzga. Adagio, Allegro, Concerto 10, Handel — Joan Mead. O Mensch, bewein' dein' Sünde gross, Bach — Toni Wulff. Concerto 4 in C major, Ernst-Bach — Lois Young.

Donald Ingram, Buffalo, N. Y. — All Saints Church, Pasadena, Cal. April 28: From Mass for Parishes, F. Couperin; Flute Solo, Arne; Fantasia in F minor, K 608, Mozart; Canon in B minor, Schumann; Fantasia in A, Franck; A Babe is Born and All My Heart This Night Rejoices, Walcha; Greensleeves, Vaughan Williams; Beautiful Saviour, Schroeder; Finale, Symphonie 1, Vierne.

F. C. J. Swanton, FRCO, Dublin, Ireland — Church of the Holy Sepulchre, London, England April 1: By Adams Fall, O Man Bemoan Thy Grievous Sin and We Bless Thee, Bach; Prelude in form of a Chaconne, Stanford; Four Stations of the Cross, Dupré; Prelude on St. Columbia, Swanton; Prelude and Fugue on B-A-C-H, Liszt.

Jane Burroughs, Tucson, Ariz. — University of Arizona masters recital, First Congregational Church April 21: Introduction and Toccata in G, Walond; Nun bitten wir, Buxtehude; Prelude and Fugue in C minor, Bach; My soul longeth to depart in peace, Chant de Paix and Pasticcio, Langlais; Rhythmic Trumpet, Bingham; Magnificat 4, Dupre; Carillon, Vierne.

Thomas Foster, Danvers, Mass. — MIT Chapel, Cambridge May 12: Chaconne in E major, Buxtehude; Voluntary, Selby; Fugues in C major and B minor, Pachelbel; Lobe den Herren partita, Ahrens; Auf, Auf, mein Herz, Wir wollen all fröhlich sein; Mit freuden zart and Gelobt sei Gott in höchsten Thron, Pepping; Sei gegrüßet variations, Bach.

Alexander C. Post, San Francisco, Cal. — East Bay Interstake Center, Oakland April 7: Symphony in B flat, LeBegue; Variations on Herzlich tut mich verlangen, Pachelbel; O Mensch bewein' and Fugue in E flat, Bach; Variations, Sonata 6, Mendelssohn. John Toms, tenor and John Carl Tegnell, baritone, shared the program.

Elmer A. Tidmarsh, Schenectady, N. Y. — St. James Church, Albany April 21: Fantasia in F minor, Mozart; Fugue in C, Buxtehude; Adagio for Strings, Barber; Carillon, Sowerby; Twilight at Fiesole and March of the Medici, Bingham; Evensong, Schumann; Sposalizio and St. Francis Walking on the Waves, Liszt.

Mrs. Richard Scott, Portsmouth, Va. — Bruton Parish Church, Williamsburg, April 20: Prelude and Fugue in F sharp minor, Buxtehude; My Young Life Hath an End, Sweelinck; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Ricercar, deKlerk.

Carol Ann Ray, Tucson, Ariz. — University of Arizona Senior Recital, Catalina Methodist Church May 6: Voluntary in G minor, Stanley; Fugue in E flat (St. Anne), Bach; Sonata, Opus 88, Rheinberger; Variations sur un Noël, Dupré.

Kenneth T. Zink, Trenton, N. J. — St. Paul's Episcopal, Rahway March 21: Toccata in D minor (Dorian), Bach; O World, I Now Must Leave Thee, Brahms; Pastorale Dance, On Christmas Night, Milford; Chorale in A minor, Franck.

Virgil Fox, New York City — Lane Memorial Methodist Church, Altavista, Va. April 27: Fantasia and Fugue in C minor, Trio Sonata 6 and Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Dieu Parmi Nous, Messiaen; Giga, Bossi; Londonderry Air, Traditional; Finale, Symphony 6, Vierne. April 29: Franck, Bossi, Traditional as above plus Allegro Moderato Concerto 4, Handel; Fugue a la Gigue, Bach; Prelude and Fugue in G minor, Dupré.

Otterbein College GSG, Westerville, Ohio — Methodist Church May 21: O God Be Merciful, Bach — Janice Wells; Prelude on Seelenbräutigem, Young, and Open the Gates, Knapp — Curtis Pierce; Ave Verum, Mozart — Philip Pearson; Out of the Depths and Glory be to God on High, Bach-Dupré, Hollingside, Rowley — James Gilts; Canzona in D minor, Bach — Martha Deever; Allegro, Wesley — Herbert Seto; Vision, Rheinberger — Katheleen Stanley; Cantabile, Franck — Joel Mathias; Prelude in Olden Style, Greenfield — Carol Studebaker; Thanksgiving, Purvis — Carol Sheaffer; Prelude in B minor, Bach — John Ackerman.

Frank Herand, Honolulu, Hawaii — St. Andrew's Cathedral April 21: Prelude and Fugue in E minor, Bruhns; Musical Clocks, Haydn; Prelude and Fugue in B minor, Bach; Echo Voluntary in D, James; Toccata for Flutes, Stanley; Toccata and Fugue in D major, Reger; Eight Pieces, Mass for Convents, Couperin; Adagissimo, Magnificat and Two Stations of the Cross, Dupré; Te Deum, Langlais.

Kenneth R. Osborne, Fayetteville, Ark. — For Fort Smith AGO Chapter, Midland Heights Methodist Church May 6: Trumpet Voluntary, Purcell; Variations on a Noël, Dandrieu; Prelude, Corelli; Fugue on Jesus Christ Our Saviour, Duets 2 and 4, Fugue in E flat, Clavierübung part 3, Bach; Rhosymedre, Vaughan Williams; Prelude and Fugue in D minor, Mendelssohn.

Kirstin Synnestvedt, New York City — Student of Vernon De'Ar, graduate recital, Juilliard School of Music, May 14: Jesu, meine Freude, Bach; Adagio, Allegro and Adagio, K594, Mozart; Trio Sonata 4 and Toccata and Fugue in F major, Bach; Sonata 1, Hindemith; Prière du Christ montant vers son Pere, Messiaen; Prelude and Fugue in G minor, Dupré.

Alice Bancroft, Columbia, Mo. — Senior pupil of Heinz Arnold, Stephens College Chapel April 22: Prelude and Fugue in G, Bach; Da Jesus an dem Kreuze stund, Scheidt; Noël Suisse, Daquin; Herzliebster Jesu, O Gott, du frommer Gott and Herzlich tut mich erfreuen, Brahms; Maestoso, Andante and Passacaglia, Bender; Final, Symphony 1, Vierne.

Corinne Marcy, Chicago — Senior student of Lillian Robinson, Moody Bible Institute, Torrey-Gray Auditorium May 23: Allegro Pomposo, Roseingrave; Flute Solo, Arne; Prelude in D minor (Dorian), Bach; Jesus, I Am Resting, Mountain; Carillon, Sowerby; Sketch in D flat, Schumann; Laud Sion, Karg-Elert; Allegro, Symphony 2, Vierne.

Barclay Wood, Worcester, Mass. — Memorial chapel, Wesleyan U, Middletown, Conn. April 10: Fanfare Fugue in C, Bach; Passion Chorale and Prelude and Fugue in F, Buxtehude; Canon Theme with Variations, Wood; Passion Chorale and Toccata and Fugue in F, Bach; Passion Chorale and Finale, Symphony 1, Langlais.

James S. Darling, Williamsburg, Va. — Bruton Parish Church April 13 and 16: Toccata in D minor, Pachelbel; Toccata with Dissonances and Tied Notes and Toccata for the Elevation, Frescobaldi; Toccata and Fugue in E minor (Dorian), Bach; Toccata, Langlais; Toccata in B minor, Gigout.

G. Daniel Marshall, Tucson, Ariz. — For Southern Arizona AGO Chapter, Catalina Methodist April 1: Suite 2, Clérambault; Jesus Christus, unser Heiland and O Lamm Gottes, unschuldig, Bach; Sonata 3, Mendelssohn; Passion Chorale (three settings) and O Mensch, Pepping; Six Stations of the Cross, Dupré.

Pupils of Herbert L. White, Chicago — Sherwood Music School May 1: James Crumback — Prelude, Fugue and Chaconne in C, Buxtehude; Marilyn Schweizer — Fugue in G minor, Bach; Thomas Stapleton — Toccata in D minor, Reger; Donald Rolander — Finale, Symphony 1, Vierne.

Mary Nott, New York City — Interchurch Center Chapel April 22: Caballero's Song Variations, Cabezon; Psalm Prelude, Howells; In Paradisum, Daniel-Lesur; Fugue in E flat (St. Anne), Bach.

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Program of Organ Recitals of the Month

Carl Weinrich, Princeton, N. J. — For Westchester AGO Chapter, Huguenot Memorial Church, Pelham, N. Y. April 23: Concerto 5 in F major, Handel; Sonata, Persichetti; Fantasie in F minor, Mozart; Chorale in B minor, Franck; Fantasie in Echo Style, Sweelinck; Noël, Daquin; Prelude and Fugue in A minor, Bach.

St. John's College Students, Winfield, Kans. — Students of Alma Nommensen, chapel April 18: Judith Peetz, Prelude in C, Handel; Carol Stroede, Prelude in G, Handel; Donna Finningsmier, Prelude in C minor, Pachelbel; Sharon Otto, O Sacred Head, Peeters; Janet Sporhase, Joan Christensen and Carol Seehausen, Sonatina 1, Clementi; Mary Ann Oeding, Aria in F major, Handel; Jerilyn Pullman, Trumpet Tune, Purcell and Prelude and Fugue in G, Bach; Carol Friebus, Vom Himmel hoch, Pachelbel; Janelle Buvinghausen, Prelude and Fugue in F major and Jesu, Joy of Man's Desiring, Bach; Marilyn Kusel, Now Thank We All Our God, Perry and Agincourt Hymn, Dunstable.

Julia Clendenin, Laurinburg, N. C. — Pupil of John E. Williams senior recital St. Andrew's College, First Baptist Church April 21: Agincourt Hymn, Dunstable; Basse et Dessus de Trompette, Clérumbault; Auf meinen lieben Gott, Hanff; Fantasie and Fugue in G minor, Bach; Fantasie in F minor K 608, Mozart; Prelude and Fugue on B-A-C-H, Liszt; Zu Bethlehem geboren, Weicht ihr Berge and Wer nur den lieben Gott, Walcha; Prelude and Fugue in G minor, Dupré.

Georges Lindsay, Montreal, Que. — For Montreal RCOO Centre, Mary Queen of the World Cathedral April 6: Trumpet Voluntary, Purcell; Pavane, Byrd; Benedictus, Couperin; Basse de Chromorne, Clérumbault; Aria, 15th Century; Toccata and Fugue in D minor, O Mensch, bewein' and In dir ist Freude, Bach; Pièce Héroïque, Franck; Aria, Peeters; Maria Mater, Lindsay; Ariel, Bonnet; Finale, Symphony 1, Vierne.

Karen Rohrbach, Milwaukee, Wis. — Honors graduation recital, student of Esther Jepson, University of Wisconsin, Whitefish Bay Community Methodist Church April 21: Concerto 2 in A minor, Vivaldi-Bach; Fantasie and Fugue in G minor, Bach; Sonata 8, Rheinberger; Litanies, Alain; Pulcinella and Harlequin Serenade, Carnival Suite, Crandell; Le Jardin Suspendu, Alain; Toccata, Sowerby.

Henry Rosevear, Toronto, Ont. — For Toronto RCOO Centre, Glenview Presbyterian Church March 25: Festival Processional, R. Strauss; Passacaglia in C minor, Bach; Chorale Preludes, Bach, Langlois and Demessieux; Variations de Concert, Bonnet; Chorale in E, Franck; Scherzo and Finale, Symphonie 2, Vierne.

Barbara Ann Garner, Forsyth, Ga. — Senior student of Charles L. Dirr, Tift College April 7: Chaconne in G minor, Couperin; Noël with Variations, Balbastre; Fantasie in G major, Bach; Harlequin's Serenade, Carnival Suite, Crandell; Behold a Rose Breaks into Bloom and Blessed Ye Who Live in Faith Unswerving, Brahms; Suite Gothique, Böllmann.

David W. Cramp, Sr., Orlando, Fla. — Holden Heights Methodist, April 21: Grand Choeur, Joshua and Air, Concerto 10, Handel; Meinen Jesum lass ich nicht, Walther; Air, Suite in D and Unto Us Is Brought Salvation, Bach; Chant Héroïque, Young; Largo, Xerxes, Handel; Cantilene du Soir, Kinder.

Ethel Sleeper Brett, Sacramento, Cal. — First Methodist Church April 14: Prelude and Fugue in E minor, Bach; Aria, Handel; Chorale in E major, Franck; Lord Jesus Christ, Be Present Now, Karg-Elert; Communion, Torres; Toccata, Peeters; Morning Song, Barnby-Saxton; O Fili, Farnam.

Keith Shawgo, Des Moines, Iowa — For St. Joseph, Mo. AGO Chapter April 21: Gavotte and Air, Wesley; Toccata and Fugue in F major, Buxtehude; In dir ist Freude, Herzlich that mich verlangen and Fantasie and Fugue in C minor, Bach; Fantasie in C, Franck; Prelude and Trumpetings, Roberts.

Klaus Speer, Houston, Tex. — Rice U Chapel April 28: All-Bach — Prelude and Fugue in C minor; Wo soll ich fliehen hin; Canzona in D minor; Sei gegrüßet variations; Pastorale; Herr Jesu Christ, dich zu uns wend'; Wir Christenleut'; Prelude and Fugue in G major.

Ann Farmer, Spartanburg, S. C. — Converse College senior recital, student of Rachel Pierce, FAGO, Twichell auditorium April 12: Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck. Emily Kerr, pianist, shared the program.

Clarence Mader, Glendale, Cal. — Dedicatory recital, First Presbyterian Church, El Montecito, April 28: Suite in F major, Corelli; Offertoire for Easter Day, Dandrieu; Largo, Trio Sonata in C and Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Wedding March and October Interlude, Mader; Adagio for a Glass Harmonica, Mozart; Toccata in F, Widor.

Will O. Headlee, Syracuse, N. Y. — First Presbyterian Church, Winston, Salem, N. C. for AGO March 25, for Mars Hills, N. C. College and Western N. C. AGO Chapter March 30; St. Mary's Cathedral, Memphis, Tenn. for AGO Chapter April 1; Covenant-Central Presbyterian, Williamsport, Pa. for AGO April 26: Voluntary 1 in D, Boyce; An Wasserflüssen Babylon and Toccata in F major, Bach; Pastorale, Franck; Grand Choeur Dialogue, Gigout; Gottes Sohn ist kommen, Gelobet sei du, Jesu Christ, Mit Freuden zart, Gelobt sei Gott, Pepping; Le Banquet Céleste and Dieu parmi Nous, Messiaen. Without Le Banquet Céleste, Maple Street Congregational, Danvers; Mass. March 10.

John Hamersma, Grand Rapids, Mich. — Calvin College faculty recital, seminary chapel April 30: Prelude in E minor, Bruhns; Von Himmel hoch, Pachelbel; Allein Gott in der Hoh', Telemann; Noël, Grand Jeu et Duo, Daquin; O Mensch bewein, Pachelbel; Herzliebster Jesu, Walcha; Partita on Psalm 119, Van Noordt; Schmücke dich, Brahms; Ach Herr, mich armen Sünder, Kuhnau; Prelude and Fugue in G minor, Bach.

Hanns-Bertold Dietz, Notre Dame, Ind. — All Saints' Chapel, Howe Military School April 28: Intrada, Concerto 1, Pepping; Jesu, meine Freude and Ich ruf zu Dir, Bach; Prelude in E major, Lübeck; Wachtet auf, Tunder; Wir danken dir, Bornefeld; Sonata 2, Hindemith; Lobe den Herren and Meinen Jesum lass ich nicht, Reger; Wessobrunner Gebet, Dietz; Prelude and Fugue in G major, Bach.

Students of Walter A. Eichinger, Seattle, Wash. — University Methodist Temple May 5: Michael Young — Prelude and Fugue in G major, Bach; I Am Black but Comely, Dupré. Pièce Héroïque, Franck; David P. Dahl — The Nativity, Messiaen; Carol Ann Johnson — Prelude, Fugue and Chaconne, Buxtehude; Andante Sostenuto, Gothic Symphony, Widor; A Mighty Fortress, Reger.

Arthur Howes, Baltimore, Md. — Greensboro, N. C. College April 22: Prelude, Fugue and Chaconne, Pachelbel; Variations on Puer Nobis Nascitur, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Sonata 1, Wir glauben All', Von Gott will ich nicht lassen, Nun freut euch and Prelude and Fugue in A minor, Bach.

George Vincent, Salisbury, Conn. — St. James Church, Winsted April 21: Trumpet Voluntary in D, Purcell; How Brightly Shines the Morning Star, Arnsdorf; Toccata and Fugue in D minor and If Thou but Suffer God to Guide Thee, Bach; Sonata 2 in C minor, Mendelssohn; Rhosymedre, Vaughan Williams; Toccata, Symphony 5, Widor.

Mrs. Reginald Hamlin, AAGO, San Francisco, Cal. — Trinity Presbyterian April 21: Fugue in D minor (Giant), Bach; Concerto 2, Handel-Best; Prayer for Peace, Purvis; La Banquet Céleste, Messiaen; Adagio, Clarinet Concerto, Mozart-Marchant; The Bells of Aberdovy, Williams; Finale, Sonata Pascale, Lemmens.

Wesley K. Morgan, Carbondale, Ill. — First Presbyterian, Kirkwood, Mo. April 28: An Wasserflüssen Babylon, Es ist gewisslich and Prelude and Fugue in A minor, Bach; Sonata 1, Hindemith; Scherzo, Symphony 2, Vierne; Cantilena, Binkerd; Fast and sinister, Symphony, Sowerby.

John C. Holz, Hartford, Conn. — Bruton Parish Church, Williamsburg, Va. April 23: Rigaudon, Campra; Voluntary 8 in D minor, Stanley; In Death's Strong Grasp the Savior Lay, All Glory Be to God on High and Toccata and Fugue in D minor, Bach; Divertissement, Vierne; Toccata, Symphony 5, Widor.

Roswell, N.M. AGO Students — First Presbyterian Church May 5: Fanfare in C major, Purcell; Wachtet Auf, Bach; Look, Ye Saints, Van Hulse — Vicki Harris. Finale, Franck; The Rippling Brook, Gillette — Jan Crider. Toccata and Fugue in D minor, Bach; Hymn of Glory, Yon — Don Lewsader.

David Pizarro, Durham, N. C. — Queens College, Charlotte April 26: Voluntary 5, opus 6, Stanley; Ricercar on Tone 4, Palestrina; Sonata 1, Hindemith; Blessed Jesu, We Are Here and Wake, O Wake, Krebs (with voices); Prelude, Largo and Fugue in C, Bach.

Ray Ferguson, Detroit, Mich. — For San Francisco AGO Chapter, St. Luke's Episcopal Church April 23: Prelude and Fugue in E minor, Bruhns; Before Thy Throne I Now Appear, We All Believe in One True God and Toccata and Fugue in F major, Bach; Prelude and Fugue in G minor, Dupré; Elegie, Peeters; Ad nos, Liszt.

Carl Lerner Parks, Lansing, Mich. — Central Methodist Church May 19: Grand Jeu, DuMage; Ach Herr, mich armen Sünder, Kuhnau; Cantilena Anglica Fortunae, Scheidt; Te Deum Laudamus and Praise God, Ye Christians, Buxtehude; Vom Himmel hoch, Pachelbel; Credo, O Man Bemoan Thy Sin, He Who Will Suffer God to Guide Him, I Call to Thee, In Death's Strong Grasp and Sleepers, Wake!, Bach; Le Banquet Celeste and Apparition de l'Eglise Eternelle, Messiaen; Chant de Paix and Chant Héroïque, Langlais; Litanies, Alain.

Jan Geert Kwant, Tucson, Ariz. — University of Arizona Master's Recital, St. Philip's in the Hills Church, April 19: Fantasie op de Manier van Een Echo, Sweelinck; Komm, Gott, Schöpfer, Wir glauben all' an einen Gott, Liebster Jesu, wir sind hier and Prelude and Fugue in A major, Bach; Wenn wir in höchsten Noten sein and Herzlich tut mich verlangen, Van Hulse; Wir wollen alle frohlich sein and Heut singt die liebe Christenheit, Pepping; Apparition de l'Eglise Eternelle, Messiaen; Sonata da Chiesa, Andriessen.

Gerald Bales, Minneapolis, Minn. — For Vancouver RCOO Centre, St. Philip's Anglican Church April 26 and for Calgary RCOO Centre, Grace Presbyterian April 22: Concerto 5 in F, Handel; Voluntary 6, Stanley; Sinfonia: Wailing, Crying, Mourning, Sighing and Prelude and Fugue in D, Bach; Chorale in A minor, Franck; Berceuse and Carillon, Vierne; Apparition de l'Eglise Eternelle, Messiaen; Litanies, Alain.

Paul O. Manz, Minneapolis, Minn. — All Saints Cathedral, Edmonton, Alta. April 26: Mein junges Leben hat ein End, Sweelinck; Wie schön leuchtet der Morgenstern, Pachelbel; Adagio-Andante, Concerto 1, Handel; Prelude and Fugue in E flat, Bach; Finale in B flat, Franck; Improvisation on St. Anne, Manz; Prelude and Fugue in F, Peeters; Benedictus, Reger; Ave Maris Stella, Peeters.

Richard Westenburg, New York City — Interchurch Center April 15: Allegro, Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in C sharp minor, WTC, Vivace, Trio Sonata 6 in G, Sarabande, Cello Suite in D and Passacaglia and Fugue in C minor, Bach.

St. Bartholomew's, New York City May 1: Toccata, Dubois; Prelude and Fugue in G minor, Dupré; Moonlight and Water Sprites, Vierne; Apparition of the Eternal Church and Outbursts of Joy, Messiaen.

Students of Esther Jepson, Milwaukee, Wis. — University of Wisconsin, April 29: Prelude and Fugue in C minor, Bach, Carolyn Dettmann — Au Soir de l'Ascension du Seigneur, Benoit, Charles Sullivan — Allegro, Trio Sonata in D minor, Bach; Lamento, Dupré, Barbara Hannon — Præcludium, Fugue and Ciacona, Buxtehude; Prelude, Siciliano and Fugue, Milner, Karol Nelson — Toccata, Nieland, Charles Sullivan — Sonata in E minor, Rheinberger, Karen Rohrbach — Danse Macabre, Saint-Saens-Dickinson, Karol Nelson and Charles Sullivan.

Charles Shaffer, Santa Ana, Cal. — Southern California College, Costa Mesa, May 6: Concerto in C with two trumpets, Vivaldi; My Spirit be Joyful, Sheep May Safely Graze, Arioso and Prelude and Fugue in G major, Bach; Allegro moderato e serioso and Adagio, Sonata 1 in F minor, Mendelssohn; Paignton, Donovan; Poème Héroïque (with brass choir), Dupré. Edwin Elliott conducted the brass choir.

Mrs. Spencer A. Gard, Iola, Kans. — First Methodist Church April 7: On freudt verzer, Hafhaymer; Gavotte, Martini; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in C minor, Bach; Passion Chorale, Buxtehude, Kuhnau, Bach, Brahms, Reger; Jesus and the Children, Lovelace; Suite for a Musical Clock, Handel; Prelude and Trumpetings, Roberts.

Roy L. Wixson, Niagara Falls, N.Y. — For AGO Chapter, Pierce Avenue Presbyterian Church, May 5: Fantasie and Fugue in C minor, Nun komm, der Heiden Heiland, O Lamm Gottes, unschuldig and Prelude and Fugue in A minor, Bach; Schmücke dich, O liebe Seele, Herzliebster Jesu and O Gott, du frommer Gott, Brahms; Joie et clarté des Corps glorieux, Messiaen.

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Program of Organ Recitals of the Month

Alec Wyton, New York City — Cathedral of St. John the Divine April 7: Seven Chorale Preludes for Passion-tide, Bach; Ah Holy Jesus, Wyton; Fugue in A flat minor, Brahms. April 14: Fanfare, The Strife Is O'er, Wyton; Five Chorale Preludes for Easter, Bach; Carillon-Sortie, Mulet. For Houston, Tex. AGO Chapter Church of St. John the Divine April 15: Concerto 13 in F, Movement 1, Handel; Prelude and Fugue in B minor, Bach; Largo in F sharp minor, Wesley; Pièce Héroïque, Franck; Chorale and Variations, Sonata 6, Mendelssohn; Suite, In Praise of Merbecke, Wyton; Carol, Whitlock; Variations on Veni Creator, Duruflé.

Lilian Carpenter, New York City — Lafayette Avenue Presbyterian, Brooklyn April 29: all Bach: Toccata and Adagio in C; Es ist das Heil, Heut' triumphiret and Christ lag in Todesbanden; Prelude and Fugue in A minor. Interchurch Center May 20: First number plus Komm Gott, Schöpfer, Allein Gott in de Hoh' and Fantasie and Fugue in G minor.

John B. Haney, Richmond, Va. — For Hopewell-Petersburg AGO Chapter, First Baptist Church March 18: Toccata in D (Dorian) and Dearest Jesus, We Are Here, Bach; Voluntary for diapasons and trumpets, Boyce; Concerto 5, Handel; Fantasie K 594, Mozart; Siciliano and Benedictus, Reger; Sketch in F minor, Schumann.

Gerre Hancock, FAGO, Cincinnati, Ohio — For Cincinnati AGO Chapter, Westwood Methodist Church, May 7: Prelude and Fugue in E minor, Bruhns; Trio Sonata in C, Bach; Prelude and Fugue in B-A-C-H, Liszt; Fantasy for Flute Stops and Pageant, Sowerby.

Nancy Davis, Richmond, Ky. — Eastern Kentucky State College faculty recital, First Christian Church April 30: Fantasie and Fugue in G minor, Bach; Sonata 1, Hindemith; Litanies, Alain; Song of Peace, Langlais; Prelude and Fugue in B major, Dupré.

Johnny Kemm, Joplin, Mo. — First Christian Church April 30: Toccata and Fugue in D minor, Bach; Andante Tranquillo, Sonata in A, Mendelssohn; Bell Benedictus, Weaver; Toccata, Gigout. Elizabeth Kemm, pianist, shared the program.

Richard Bouchett, New York City — Community Church, Garden City March 1: Trumpet Voluntary, Stanley; Hark! A Voice Saith All Are Mortal, Jesu Joy of Man's Desiring and Prelude and Fugue in A minor, Bach; Fantaisie in A major, Franck; Roulade, Bingham; Deck Thyself, My Soul, with Gladness and My Heart Is Filled with Longing, Brahms; God Among Us, Messiaen. Fifth Avenue Presbyterian April 14: Trumpet Voluntary, Stanley; Three Easter Chorales, Bach; Chorale in B minor, Franck; O Filii et Filiae, Farnam.

Elizabeth Reinboth, Seward, Neb. — Concordia Teachers College faculty recital, May 12: Passacaglia in D minor, Buxtehude; O Christ, Who Art the Light and Day, Böhm; Toccata, Adagio and Fugue in C major, Bach; Come, Holy Ghost, God and Lord, Beck; Praise to the Lord, the Almighty, the King of Creation, Bender.

Kary Hyre, Walla Walla, Wash. — Student of Stanley Plummer, Whitman College April 21: Prelude and Fugue in D major, Whither Shall I Flee and All Flesh Must Pass, Bach; Concerto in A minor, Vivaldi-Bach. Maestoso in C sharp minor, Vierne; Le Jardin Suspendu and Litanies, Alain.

Margaret Mitchell, Denton, Tex. — Junior recital North Texas State U April 5: Echo Fantasie, Sweelinck; Agnus Dei, Couperin; Capriccio, Clérambault; Sei gegrüßet partita, Bach; Fantasie in F minor, K 608, Mozart; Sketch in F minor, Schumann; God Among Us, Messiaen.

Gary McFadden, Minneapolis, Minn. — Student of Gerald Bales, MacPhail Institute, St. Mark's Cathedral May 6: From Heaven Above I Come to Earth, Pachelbel; We All Believe in One True Father and Prelude and Fugue in D, Bach; Sonata 7, Rheinberger; Sonata 1, Hindemith.

Alfred Hoose, Newtonville, Mass. — Immanuel Methodist Church, Waltham April 11: O Filii, Dandrieu; O Traurigkeit, Willan; Prelude and Fugue in E minor, Bach; Dedication, Van Hulse; Cibavit Eos, Titcomb; Elevation 11, Benoit; Chorale in A minor, Franck.

Marion Engle, New York City — Trinity Church April 4: Fantasie in G, Bach; Jesus lead onward, Karg-Elert; Introduction and Passacaglia, Reger.

Richard Ellsasser, Hollywood, Cal. — Medinah Auditorium, Chicago May 5: Fantasie, Böellmann; The Fifer, Dandrieu; Toccata, Symphony 5, Widor; Toccata in F and Come Now, Saviour of the Gentiles, Bach; Rondo in G, Bull; Rhumba, Elmore; Aria, Peeters; Icarus, Ellsasser; Concert Study in D minor, Yon.

Students of Arkansas Colleges — For Central Arkansas AGO Chapter, First Methodist Church, Little Rock April 16: Little Rock University, Frankie Warden Holstad — Lord, Open Thou The Heavens Wide and Now Rejoice Beloved Christians, Bach. Arkansas A and M College, Monticello, Linda Warren — Toccata and Fugue in D minor, Bach. Ouachita Baptist College, Arkadelphia, Mary Miller — Apparition de Peglise eternelle, Messiaen. Hendrix College, Conway, R. Anthony Carroll — Toccata in C major, Bach. University of Arkansas, Fayetteville, Jerry Davidson — Concerto in D minor, Vivaldi-Bach. Henderson State Teachers College, Arkadelphia, David G. Sparks — Toccata in B minor, Duruflé.

Homer Whitford, MusD, Watertown, Mass. — First Baptist Church April 24: Psalm 19, Marcello; Sicilienne, Paradis; Awake, Thou Wintry Earth, J. S. Bach; Minuet, C. P. E. Bach; The Rejoicing, Handel; Pastorale, Guilmant; Carillon, Vierne; Romance, Debussy; French Rondo, Böellmann; Finale, Symphony 2, Widor; Chanson des Alpes, Candlyn; Song of Triumph, Talmadge; By Waters Still, Lovelace; In Springtime and Ein feste Burg, Whitford.

Philip Malpas, Louisville, Ky. — Southern Baptist Seminary faculty recital April 19: Prelude and Fugue in D, Buxtehude; Toccata for the Elevation, Frescobaldi; Fugue sur les Jeux, Elevation and Offertoire sur les Grands Jeux, F. Couperin; Rejoice Christians, Have Mercy, Lord, and Sonata 4, Bach; Fugue in A flat minor and Prelude and Fugue in G minor, Brahms; Fugue 5 on B-A-C-H, Schumann; Carillon-Sortie, Mulet.

Esther Greenfield, San Pedro, Cal. — First Methodist April 10: Solemn Prelude, Gloria Domini, Noble; The Walk to Jerusalem and O Sacred Head, Bach; From a Deep Need I Cry to Thee and Christ, the Lamb of God, Karg-Elert; Improvisation on St. John and Hail the Day that Sees Him Rise, Van Hulse; The Bells of St. Anne de Beaupre, Russell; All Glory Laud and Honor, Dressler; Olivet, Bingham; O Filii, Farnam.

Henry R. Mann, Richmond, Va. — For AGO Chapter St. Stephen's Episcopal March 26: Contrapunctus 6, Art of Fugue, Bach; Psalm Prelude 2, set 1, Howells; Kleine Präludien und Intermezzi, Schroeder; O God, Thou Faithful God, Karg-Elert; Chorale in B minor, Franck; Sketch in D flat, Schumann; O Lamb of God, Bach.

Robert L. Rudesill, Waterbury, Conn. — For AGO Chapter, St. John's Episcopal Church May 6: Prelude and Fugue in C minor and Now Pray We the Holy Ghost Buxtehude; Rejoice, Beloved Christians, Bach Lo, How a Pose, Brahms; Trio Sonata 3, Bach; The Hen, Rameau; Song of Peace and Song of Joy, Langlais.

Myrtle Regier, South Hadley, Mass. — Trinity Episcopal Church, Hartford, Conn. March 26: Nun komm der Heiden Heiland partita, Distler; Mit Freuden zart, Pepping; Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 5 in C and Prelude and Fugue in E minor, Bach; Prelude Modal and Finale, Symphony 1, Langlais.

John Holtz, Hartford, Conn. — Bruton Parish Church, Williamsburg, Va. April 23: Rigaudon, Campa; Voluntary 8, Stanley; In Death's Strong Grasp the Saviour Lay, All Glory Be to God on High, Toccata and Fugue in D minor, Bach; Divertissement, Vierne; Toccata, Symphony 5, Widor.

Michael Schneider, Berlin, Germany — Northrup Auditorium, Minneapolis, Minn. April 29: Fantasie and Fugue in G minor, O Man, Bewail Thy Greivous Sin and In Thee Is Joy, Bach; Fantasie in F minor, Mozart; Sonata in D minor, Reger.

Jean Kumm Watson, Bayonne, N.J. — First Federated Church, May 22: Concerto 2, Vivaldi-Bach; Chant de Paix and Chant Héroïque, Langlais; Toccata, Gigout; Brother James, Wright; Litanies, Alain. Jean Hicks, soprano, assisted.

Fred Tulan, Heidelberg, Germany — Evangelischkirche May 14: Toccata and Fugue in D minor, Bach; Toccata and Fugue in D major, Homilius; Symphony 3 in C minor, Saint-Saëns.

John Weaver, New York City — For North Shore AGO Chapter, St. Paul's United Church, Chicago April 30: Fantasie in F minor K 594, Mozart; Flute Solo, Arne; O God, Be Merciful, Trio Sonata 1 and Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Giga, Bossi; Serene Alleluías, Messiaen; Thou Art the Rock, Mulet.

Fred Haley, Oklahoma City, Okla. — Dedicatory of new Möller, First Baptist Church, Pineville, Ky. April 26: Prelude and Fugue in G, Bach; Prelude, Fugue and Variation, Franck; Toccata on a Hymn, Peeters; Jesus, Bridegroom of Souls, Karg-Elert; Prælium, Schroeder; Variations on Come Thou Fount of Every Blessing, Young; How Firm a Foundation, Baylor; Greensleeves, Wright; Carol Rhapsody, Purvis; Variations on a Noël, Dupré. Emory and Henry College, Emory, Va. April 23: Karg-Elert and Dupré above plus: Concerto in A minor, Vivaldi-Bach; In Dulci Jubilo, O Sacred Head, Praise to the Lord and Prelude and Fugue in D major, Bach; Pasticcio, Langlais; Brother James, Wright.

George Mead, New York City — Trinity Church April 2: Prelude and Fugue in F minor, Handel; O Sacred Head, Buxtehude, Brahms; The Green Bough and Fantasy, Mead. April 3: Prelude and Fugue in E minor, Lord, Have Mercy and All Glory, Laud and Honor, Bach; Mater Dolorosa, Weitz; Solemn Melody, Davies. April 9: Introduction and Intermezzo, Music for the Passion, Haydn; Were You There, Sowerby; Calvary's Hill, Vaughan Williams.

Sacramento AGO Chapter members — First Christ Church April 9: Hattie Scott — Glad God, We All to Thee Give Praise, Walther; O Man Bewail Thy Greivous Sin and Awake Thou Wintry Earth, Bach; Christ Is Arisen, Schroeder. Esther de Young — Jesus by His Bitter Cross, Vogler; My Inmost Heart Now Yearneth, Kellner; Our Father in Heaven and Now the Day Is Over, Pisk. Anne R. Myers — Little Preludes and Fugues in A minor and F major and Canzona in D minor, Bach.

Warren L. Berryman, SMD, Berea, Ohio — Dedicatory of new Casavant, Central Methodist, Pontiac, Mich. April 28: Modal Trumpet, Karam; Variations on Est-ce Mars?, Sweelinck; When in the Hour of Utmost Need, Sleepers Wake! and Passacaglia and Fugue in C minor, Bach; Rondo for Flute Stop, Rinck; Adagio for Strings, Barber; Dialogue on the Mixtures, Suite Breve, Langlais; Roulade, Bingham; Fantasie in F minor K 608, Mozart.

David Kenneth Fowler, Marion, Ind. — For Muncie AGO Chapter, First Presbyterian Church, Marion April 22: How Lovely Shines the Morning Star, Pachelbel; Prelude and Fugue in A major, Selby; Herzliebster Jesu, Brahms; The Trophy, Couperin; The Fifers, Dandrieu; Adagio for Strings, Barber; Fugue in C (Jig), Buxtehude; Variations on an American Hymn Tune, Young.

Sally Rehfeldt, Tucson, Ariz. — University of Arizona Master's recital, First Congregational Church, May 13: Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in B minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Arabesque sur les Flutes, Langlais; Iam sol recedit igneus, Simonds; Passacaglia, Symphony in G, Sowerby.

Thomas Stapleton, Chicago — St. Paul's Church, Homewood, Ill. for South Suburban MTA April 7: Trumpet Tune in D, Purcell; Prelude and Fugue in E minor, Bruhns; Trio Sonata 3, Vivace, Bach; Concerto 5 in F major, Handel; Toccata in D minor, Reger; Brother James, Wright; Passacaglia and Fugue in C minor, Bach.

Donald R. Oakes, Boise, Idaho — First Methodist Church, Caldwell March 31: Toccata and Fugue in F major Komme, her zu mir and Komm, heiliger Geist, Buxtehude; Noël en Duo, Daquin; Chorale in B minor, Franck; Arioso, Sowerby; A Fantasy, Darke; Prelude and Fugue in E flat major, Bach.

Roy Horton, Indianapolis, Ind. — Christ Church Cathedral May 10: Toccata in E minor, Pachelbel; Soeur Monique, Couperin; Prelude and Fugue in C major, Bach; Improvisation on In dulci jubilo, Karg-Elert; Gregorian Rhapsody, Langlais.

Val C. Ritschy, San Mateo, Cal. — Church of St. Matthew March 31: Canzona, Frescobaldi; Whither Shall I Fly, Bach; Regina Coeli, Schroeder; Ascendit Deus and Virii Galilei, Jaeggi; Andante and Allegro, Symphony Gothique, Widor; O Sacred Head, Knab.

James Moeser, Austin, Tex. — St. Francis Episcopal, San Antonio March 6: Clavierübung part 3, Bach.

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Annual Easter Summary Shows No New Trends

This year's summary of Lenten and Easter bulletins proved one of the most time-consuming in our experience, leading us again to some small question as to its comparative value. There was, we felt, less evidence of trends than before. We still felt the same confidence in the rising standards we have remarked before.

Since we include most of the bulletins received from early in Lent until well into May, some of the listings may spill over even into May festivals. We do not feel, however, that this affects even slightly the cross-section aspects of this, for us, tedious project.

The church cantatas of Bach were much in evidence, Cantata 4 especially popping up in programs from coast to coast. Examples: First Presbyterian Church, El Paso, Tex., Gene Kenney and David Hinshaw; Christ Church, Springfield, Mass., Robert Knox Chapman; Trinity Presbyterian, St. Louis, Clarence Ledbetter; St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, Harry Wilkinson; Iowa State U, Ames, Robert McCowen and Carl O. Bleyle. Melvin Dickinson, Church of the Ascension, Frankfort, Ky. listed 1, 5, 9, 22 and 23 and George Little, Erskine and American Church, Montreal, continues his famed series. Cantata 6 appears, among other places, at First Baptist, Wilmington, N.C., Walter D. Ross and Eugene Mauney, and St. Luke's Episcopal, San Francisco, Bob Whitley. We saw 20 on Squire Haskin's program at First Presbyterian, Buffalo, N.Y. Clifford Clark directed 12 and 78 at St. Luke's Chapel, Trinity Parish, New York City; Orpha Ochse chose 118 for First Congregational, Pasadena — just examples, of course.

Both the St. John and St. Matthew Passions appeared in Bach festivals, college concert and church services. A few St. John listings: Concordia Senior College, Fort Wayne, Ind., Herbert Nuechterlein, Kirby Koriath; Church of the Resurrection, New York City, David Hewlett; Independent Presbyterian, Birmingham, Ala., Virgil Hale, Minnie McNeill Carr; St. John's Episcopal, Youngstown, Ohio, Ronald Gould.

St. Matthew's listings — only a few: Rockefeller Chapel choir, Chicago Symphony, Richard Vikstrom, Edward Mondello; St. George's, New York City, Charles N. Henderson, Ernest White; Church of the Covenant, Cleveland, Henry Fusner; St. Peter's Lutheran, Miami (parts), Charles E. Richard; First Baptist, Wilmington, N.C. (excerpts) Walter D. Ross and Eugene Mauney. And of course the Carnegie Hall one conducted by Leopold Stokowski.

A wide variety of requiems was to be found in the programs received. The little Fauré one continues to be a favorite. A few places we noticed it: Grace Church, Oak Park, Ill., William B. Knaus, Francis Aulbach and Ruth Marie Pelz; Brown Memorial, Baltimore, Md., Eugene Belt; First Methodist, Ashland, Ky., Robert Doss, St. Michael and All Angels, Dallas, Paul Lindsley Thomas and May Walker; First Presbyterian, Atlanta, Ga., Edith Howell Clark; University Park Methodist, Dallas, Tex., Robert E. Scoggin and Richard D. Howell; First Presbyterian, Wilmington, N.C., Charles R. Woodward and

Frank K. Honey; St. John the Evangelist Cathedral, Spokane, Wash., C. Harold Einecke.

The Brahms Requiem has many performances too: Christ Church, Cincinnati, Gerre Hancock; Moody Bible Institute, Chicago, Robert Carbaugh; Western Michigan U, Thomas C. Hardie and Alexander Boggs Ryan; Presbyterian Church, New Brunswick, N.J., Richard M. Palmquist; Ladue Chapel, St. Louis, Franklin Perkins; St. Paul's Church, Milwaukee, Wis., John Weissrock; Fifth Avenue Presbyterian, New York City, James C. McKeever and Richard Bouchett; Grace Episcopal, Monroe, La., C. Allison Salley; North Austin Lutheran, Chicago, Bert Carlson.

The Durufé Requiem is appearing more often and promises to become a favorite. A few listings: First Presbyterian, Lancaster, Pa., Reginald Lunt; St. Luke's Episcopal, San Francisco, Bob Whitley; First Presbyterian, Albany, N.Y., Helen R. Henshaw and Eleanor Farnum. The Mozart appeared too as at West Side Presbyterian, Ridgewood, N.J., H. Wells Near and Harriet Dearden.

It would not be Easter without Handel's Messiah. We are aware that we receive only a token showing of Messiah performances at colleges and by civic choruses. A few church performances: Christ Church, Cincinnati, Gerre Hancock; Trinity, Potsdam, N.Y., George L. Jones, Jr., James H. Lazenby; St. John's Episcopal, Youngstown, Ohio, Ronald Gould; First Christian, Houston, Tex., Merrills Lewis and Mrs. Ben G. Hadfield; St. Mark's on-the-Mesa, Albuquerque, N.M., Charles G. Smith, Jr.; Messiah's Lutheran, South Williamsport, Pa., Karl E. Moyer; Grace Episcopal, New Bedford, Mass., John S. Berry; Second Baptist, Lubbock, Tex., Judson Maynard; St. Paul's Evangelical, Louisville, Ky., Gladys Eve Sinclair; Church of the Ascension, New York City, Vernon de Tar.

Handel's early St. John Passion is being sung more too: Laurel Heights Methodist, San Antonio, Tex., Henry Holloway, Almarie Albert; St. Stephen's, Sewickley, Pa., Julian Williams. Various other Handel works we noted: Judas Maccabaeus, Bruton Parish Church, Williamsburg, Va., James Darling; Dettingen Te Deum, National City Christian, Washington, D.C., Lawrence Schreiber; Solomon, Elgin, Ill. Choral Union, William Ballard.

Haydn was represented by Seven Last Words (St. Peter's Episcopal, Ladue, St. Louis, Mr. and Mrs. Armand Kitto, and Covenant Presbyterian, Charlotte, N.C., Richard Peek); by many performances of Creation (Farmingdale, N.Y. Methodist, Wesley James; Grace Methodist, St. Louis, Douglas Breitmayer) and by his Missa Solemnis (St. Matthew Lutheran, New York City, Richard Maren and Diana Baisch).

We noted a good many larger 19th-century works such as Mendelssohn's Elijah (St. James Church, New London, Conn., Philip Treggor, Beatrice Fisk); First Presbyterian and First Methodist, Wausau, Wis., (Sterling Anderson and another First Presbyterian, neither location nor organist-director included on program). Beethoven's Mount of Olives appeared, for example at Old Stone Church, Cleveland, W. William Wagner; Rossini's Messe Solenne at St. Paul's Toronto, Keith Bissell and Charles Peaker; Dream of Gerontius, Elgar, All Saints, Pasadena, William D. Hall, Ronald Huntington; Gounod's Gallia, Madison Square Presbyterian, San Antonio, Harry N. Currier; Schubert Mass in G, Central Metho-

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dist, Kansas City, Mo., Thomas Atkin and Putnam Porter; First Methodist, Boise, Idaho, James Brouman and David H. Wehr; Mendelssohn's Hear My Prayer, St. Mark's-on-the-Mesa, Albuquerque, N.M., Charles G. Smith, Jr. and Charles Wood's (or is that 20th century?) St. Mark's Passion, St. Stephen's, Sewickly, Pa., Julian Williams.

We suppose that the old standbys, Dubois' Seven Last Words and Stainer's Crucifixion had their usual myriad performances. We received quite a number of listings of the latter: First Baptist, Oak Park, Ill., Richard E. Phipps; First Baptist, Wilmington, N.C., Walter D. Ross; First Methodist, Portland, Ore., Loren B. Sykes; Lakewood Methodist, Dallas, Tex., Richard D. Howell and Robert Scoggin. But the Dubois was very sparsely represented. We doubt that this was an accurate measure, for we are told at least two recordings of the work are doing well. We will let Madison Square Presbyterian, San Antonio, Harry N. Currier, represent this work.

Works from earlier times show a greatly increased interest. Schütz, for example, is represented by several Passions: St. John's at Christ Church Cathedral, Houston, Tex., William Barnard and Knox Presbyterian, Burlington, Ont. James Martindale; St. Matthew, for example, Church of the Ascension, New York City, Vernon de Tar; St. Luke's at Covenant Presbyterian, Charlotte, N.C., Richard Peek; one of them at Fourth Presbyterian, Chicago, Wyatt Insko; and Seven Last Words, St. Peter's United, Champaign, Ill., Elisabeth Hamp; First Methodist, Wichita, Kans., Eugene Butler and Dorothy Addy; First Methodist, Westfield, N.J., Philip Dietterich and Robert Triplett; Salem United, New Orleans, La., Elsworth Snyder and Myrtle Swaine Gibbons.

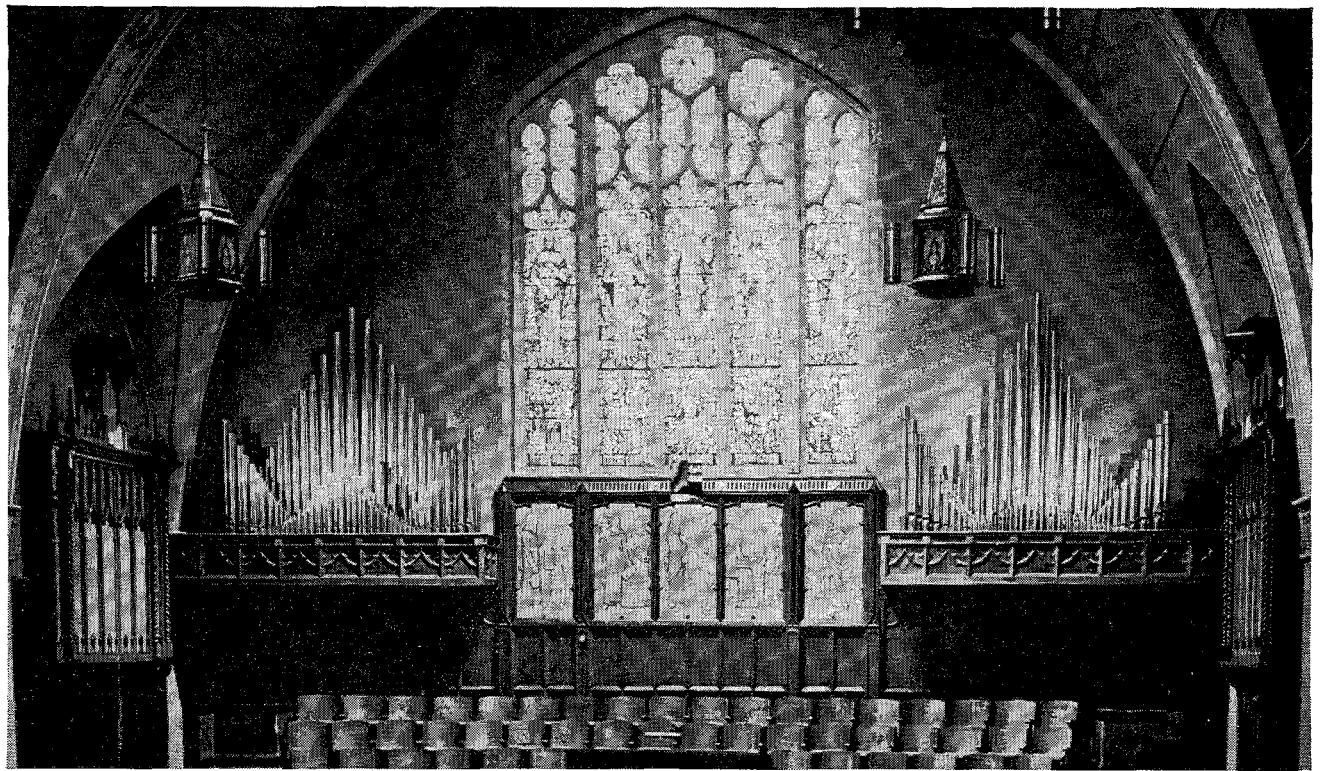
Two Victoria Passions were encountered, St. John at Central Presbyterian, Louisville, Ky., G. Maurice Hinson, and St. Matthew at Peachtree Christian, Atlanta, Ga., Theodore Ripper. Vivaldi was represented by his Gloria at Center Congregational Church, Torrington, Conn., Mrs. William Beach, and his Stabat Mater at St. Matthew's Lutheran, New York City, Richard Maren.

We suspect Buxtehude was much more widely sung than our bulletins indicated. Only one work appeared frequently; Jesus, Joy and Treasure for which we list three representatives: First Congregational, Pasadena, Cal., Orpha Ochse; First Presbyterian, Burlington, N.C., Robert B. King, and St. James Church, West Hartford, John M. Doney. Dr. Ochse also programmed the C. P. E. Bach Holy Is God.

Less familiar older works included: Schaut die Demut, Telemann, Incarnate Word Lutheran, Rochester, N.Y., Larry Palmer; We Need Thee O Lord, Christopher Bach, Sorrow Doth Vex, Kuhnau, Jesus Christ From the Law Hath Freed Us, Scheele, all at First Congregational, Columbus, Ohio, Edward Johe, Max Bunker; How Then Shall We Find Bread and Holy Is the Lord, Hammerschmidt, First Presbyterian, Winnipeg, Conrad Grimes.

The 20th century had a wide representation, especially in shorter and medium length works. Here are a few examples: To Calvary, Titcomb, Augsburg Lutheran, Toledo, William Bliem, and St. Paul's Delray Beach, Fla., Helen C. Garretson; Forsaken of Man, Sowerby, First Presbyterian, Gainesville, Fla., Willis Bodine, and Rayne Memorial Methodist, New Orleans, Richard D. Waggoner; On the Passion of Christ, David H. Williams, St. John's Lutheran, Cumberland, Md., Mrs. Russell Fink, Wayne Linke and Mrs. Ernest Brown, and St. Paul's Episcopal, New Rochelle, N.Y., DeWayne Gramly and Eileen Laurence. Mr. Williams' For Thy Sake appeared, for instance, at First Christian, Houston, Tex., Merrills Lewis and Mrs. Ben G. Hadfield. The Passion of Christ by James C. McRae we noted from the bulletin of Strathearn United Church, Edmonton, Alta., Ron E. Stephens and Walter Darroch; Parker's Hora Novissima is represented by Church of the Covenant, Cleveland, Henry Fusner; the many performances of Martin Shaw's The Redeemer can be represented by the Lakewood, Ohio Presbyterian Church, Warren Berryman. Charles Richard directed his own Stabat Mater at St. Peter's Lutheran, Miami, Fla.

Vaughan Williams appeared infrequently this year; we will let his Festi-



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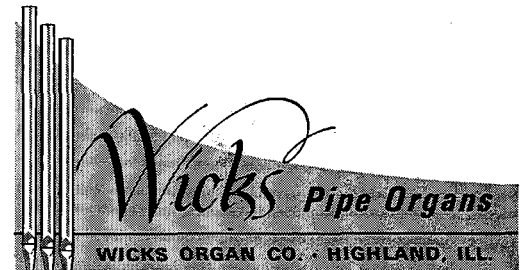
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val De Deum represent him from St. Paul's Church, Milwaukee, John Weissrock. Britten's St. Nicolas on the program of the Elgin, Ill. Choral Union, William Ballard, was not in its usual seasonal spot, but his Festival Te Deum at Trinity Presbyterian, St. Louis, Clarence Ledbetter, and his Rejoice in the Lamb at Incarnate Word Lutheran, Rochester, N.Y., Larry Palmer, were in more usual character. The Walton Te Deum and a Stravinsky Cantata appear together in programs from Tabernacle Presbyterian, Philadelphia, Frances Weakley. Behold the Man, Gibbs, was heard at Calvary Presbyterian, Riverside, Cal., John Schneider; the Kodaly Missa Brevis at Christ Church Cathedral, Houston, Tex., William Barnard; The Saviour, Lloyd Webber at Trinity Episcopal, Toledo, Ohio (director and organist unlisted); Searle Wright's The Green Blade Riseth, St. John's, Stamford, Conn., Rodney Hansen; Easter Canticle, Wyton, Congregational Church, Riverside, Cal., Robert Derick; and Emma Lou Diemer assisting Lawrence Schreiber at National City Christian, Washington, D.C. in her own The Triumphal Entry. Berger's Seek Ye the Lord and the Hovhanness De Profundis were listed at the First Congregational Church, Columbus, Ohio, Edward Johe, Max Bunker.

It is not possible to fit liturgical

services very satisfactorily into this kind of a summary, a weakness which we feel diminishes both its validity and usefulness. We receive a large ratio of bulletins of formal services and we wish we might salute all of them. Instead we can mention only a few, including some of the more frequently encountered service composers. Willan: Trinity Church, Potsdam (organist not on this bulletin), St. Marks on-the-Mesa, Albuquerque, N.M., Charles G. Smith, Jr.; St. Luke's, Kalamazoo, Mich., George Norman Tucker (also a Nicholson service); Grace Chapel, Jacksonville, Fla., Amelia Smith; Trinity Church, Toledo (music staff unlisted but Tours service also listed). Merbecke: St. Mark's, Louisville, Philip Malpas; Trinity, Southport, Conn., James Litton (also Francis Jackson service); St. Philip's, Durham, N.C., David Pizarro. Oldroyd: Church of the Good Shepherd, Nashua, N.H.; St. Paul's, Salinas, Cal., Myron McTavish; St. Luke's, Dixon, Ill., Naomi Woll Howell. Sowerby: St. John's, Youngstown, Ohio, Ronald L. Gould; Titcomb: Trinity, Galveston, Paul Bentley.

Several Roman Catholic bulletins were received but they are even more difficult to classify: Steve Empson did the Casali Mass in G major at Queen of Angels Church, Chicago and we noted an impressive Way of the Cross at St. Dominic's, Shaker Heights, Ohio (Cal

Stepan and William McClenahan.)

More Lutheran services are formalized than formerly and become also more difficult for this summary. We would like to mention, for example the broad musical program indicated by the bulletins from St. Luke's Chicago (Herbert Bruening, Robert Haase, Edgar Krenzke and Kenneth Markworth), Incarnate Word, Rochester, N.Y., Larry Palmer and Bethany, Erie, Pa., Florence Rubner.

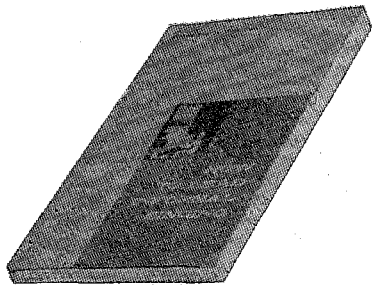
There is not time for any survey of anthems in use. We noticed most of the familiar ones and all the best known composers but cannot estimate nor list the names of new ones. There were certainly no sudden spurts to top popularity indicated.

Nor will we be able to digest the organ music played. Again we can say that its selection follows very much the same lines as the Lenten and Easter recitals listed so numerous in the last few issues.

Again we wish that we might make a low bow to every reader who bothered to send us his programs. We want to keep posted and to keep our readers posted and this certainly has been a project designed for just that.

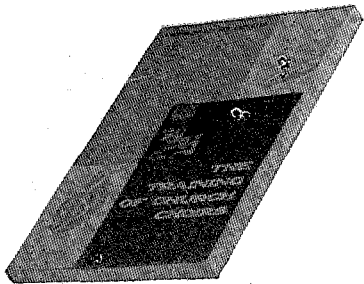
Just as we had no real introduction to this summary, we leave it without a conclusion. We hope our readers will find it useful.

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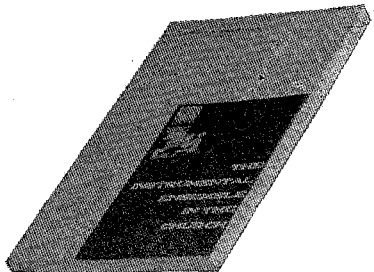
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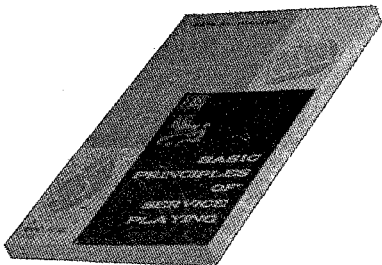
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MAUL GOES TO UNIVERSITY POSITION AT POTSDAM, N.Y.

William Maul has been appointed organist, harpsichordist and assistant professor of music at the Crane department of music, New York State University, Potsdam, N.Y. His duties will begin in September.

He is completing his work on his PhD at Washington University, St. Louis, where he has also taught organ and harpsichord for two years. He has been organist and choir director at the Second Baptist Church for four years.

Mr. Maul has held two Fulbright scholarships for study and travel in Europe from 1956 through 1958. His teachers have included Howard Kelsey, André Marchal, Jean Langlais and Anton Heiller. He has recently concertized intensively. With orchestra he has played the Poulenc Concerto; Barber's Toccata Festiva; Passacaglia, Elis Kohls; Handel Concertos in F major and D minor; Prelude and Allegro, Piston, and Bach concertos for 1, 2, 3 and 4 harpsichords. His solo recitals have included a complete performance of Bach's Art of Fugue.

WARREN L. BERRYMAN, Baldwin-Wallace College, became organist-choir director of the Lakewood Presbyterian Church, Cleveland in midseason, moving from the Parma Lutheran Church; he is dean of the Cleveland AGO Chapter.



Diane Bish, shown above with her teacher, Mildred Andrews, has been awarded first place in the national auditions of the student division of the National Federation of Music Clubs. A senior organ major at the University of Oklahoma, Norman, she won the state auditions March 9, the Lone Star district auditions March 23 and was announced as national winner April 18. She received a national award of \$200 and was invited to appear on the Youth Day program at the Federation's 1963 national convention in Pittsburgh, Pa. Miss Bish is the second University of Oklahoma student who has won these auditions.

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Gedackt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spillpfeife 2 ft. 61 pipes
Mixture 2 — 4 ranks 208 pipes
Trompette 8 ft. 61 pipes

POSITIV
Quintadena 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Tremulant

SWELL
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Tremulant

PEDAL
Bordun 16 ft. 32 pipes
Floten Bass 16 ft. 12 pipes
Geigend Prinzipal 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Rohrflöte 8 ft.
Geigend Oktav 4 ft. 12 pipes
Rohrflöte 4 ft.
Rauschquint 2 ranks 64 pipes
Bassoon 16 ft. 12 pipes
Hautbois 4 ft.

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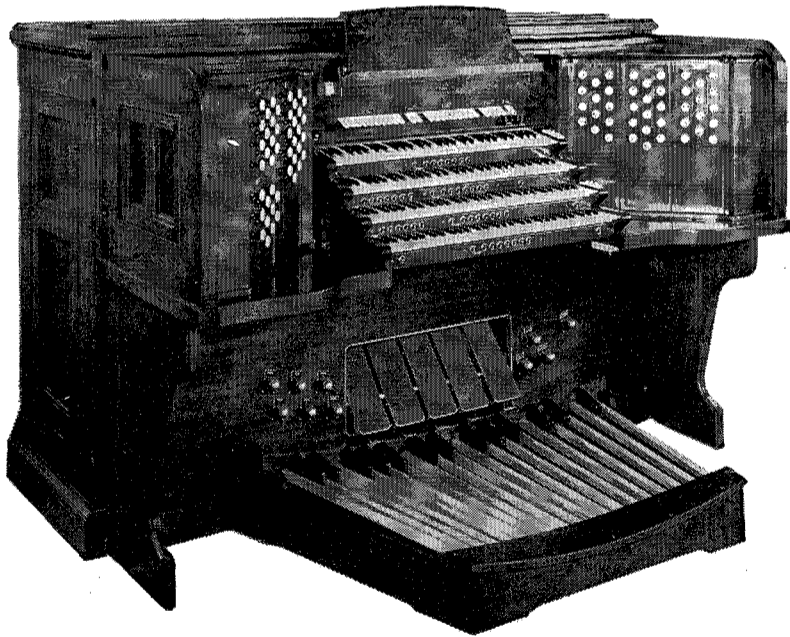
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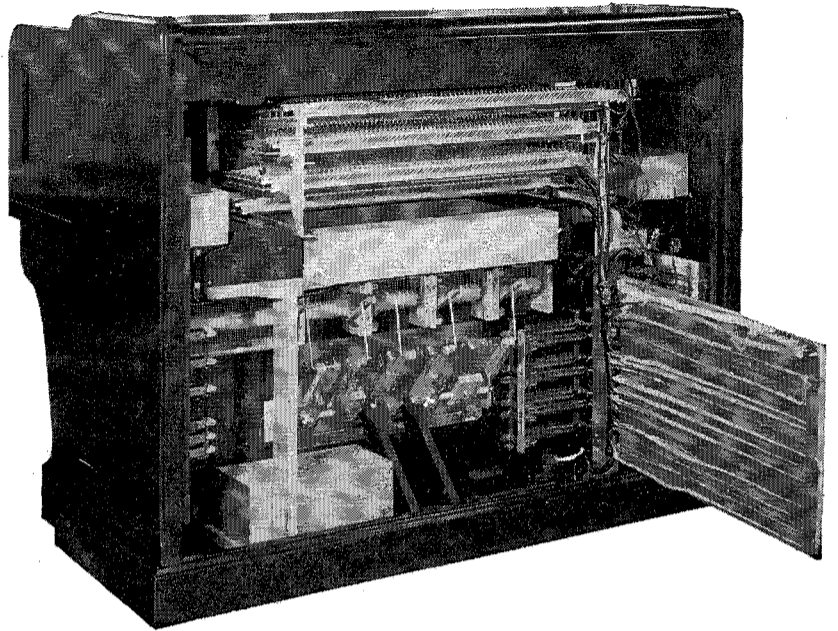
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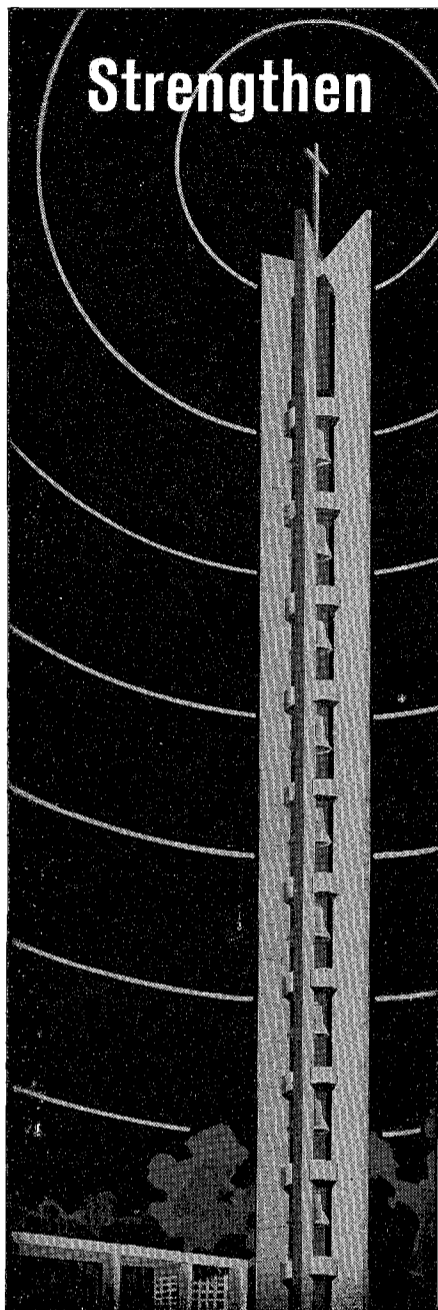
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Fundamentals of Organ Building (conclusion)

by AUBREY THOMPSON ALLEN

I know of two recent organs built according to this plan in this country which may be in tune at about 65° but so much out of tune at 70° as to be almost unplayable. When the Swell, of a two-level organ, is placed above the unenclosed Great, the rising hot air, during the relatively short heating period for the Sunday service, is unable to affect the pipework inside the Swell except gradually. The prevailing temperature inside the Swell box or chamber is, therefore, little if any higher than that of the air surrounding the open Great, just below. In the reverse position, the rising heated air by-passes the Swell box but pervades the air around the elevated, unenclosed, Great organ within a very short time. The tonal result is that one division becomes so out of tune in terms of the other that a vast tonal wave, hardly to be termed a "celeste", dominates the organ if the two departments are coupled. And as the heat increases, the discrepancy also becomes greater. What might be tolerable at the beginning of the service at 11 o'clock becomes utterly unusable before the end of the service at noon. This continuing change in degree of out-of-tuneness renders such an organ almost useless as a musical instrument in the season of artificial heating. This is an organ-building practice that should not be allowed to continue. It is a situation in which a consultant could be of very real service to a client by advising against the more modern arrangement which, in practice, has turned out to be so unsatisfactory.

Let us turn now to one of the essential factors concerning the production of a successful pipe organ. I refer to the actual nature of the pipe wind. It is all very well to say that the Great organ is voiced on 3" wind, the Swell on 4", etc., but just what does this mean? If you were to ask the average organ craftsman whose job it is to set up the organ in the church, he would tell you that "three inch wind" means that if an anemometer or wind-gauge were placed on one of the pallet holes of one of the stops or ranks of pipes on the chest or sound-board and the air were admitted to said pallet hole by drawing the stop and depressing the appropriate key, the water in the U-tube of the gauge would be displaced upward on one side and downward on the other until a difference of three inches between their respective heights could be measured. But would our craftsman go farther than this? Nine times out of ten, the matter would be left at that point. But let us see what actually happens. In my years of experience in the ways and means of obtaining a satisfactory wind supply for the pipes, I have come to classify organ pipe-wind into these categories: 1) firm and steady wind with no apparent pressure variations in the chest with varying demands, 2) steady wind but with pressure drop on demand, 3) unsteady wind but with no apparent pressure drop on demand, and 4) both unsteady wind and pressure drop combined. Every organ has one of these prevailing conditions. At this point, I should say that one should learn not to confuse unsteady wind with pressure drop: the latter being what some people call "wind-sag." Now in the organs of earlier days, up to the middle of the last century, organs had a single large reservoir filled by diagonal feeders and supplying the whole instrument with wind. This res-

ervoir or "bellows" was made with double-rise folds, of normal (inward-folding) and inverted (outward-folding) ribs was introduced in order to counteract the supporting power of the normal ribs, which latter increases as the reservoir top rises. If one makes tests with a wind gauge on an organ equipped with a reservoir of this type, it will be found that the pressure never varies, no matter whether the bellows is full or nearly empty. This does not necessarily mean that by the time the wind has been conducted from the bellows to the soundboard it will react in a steady fashion. Frequently the effect of a "wobble" on a sustained note accompanied by a series of staccato chords will be produced. To overcome this difficulty, Bishop, a mid-19th century British organ-builder, is reputed to have been the inventor of the concussion-bellows (or "winker" as it is known in this country). This is a small auxiliary bellows, screwed to the bottom of the soundboard or to the wooden wind-conductor which supplies said soundboard (or chest). The concussion-bellows has to be balanced by a set of springs adjusted so as to effect a state of equilibrium between the wind-pressure and the springs: thus, the "winker," when at rest, with the wind on, stands at a point half-way between the fully open and the fully closed positions. When the organ is played, the winker follows every depression of the keys and so helps to equalize differences in demands on the wind. If the winker is clumsily designed, as is often the case, it will do more harm than good, and thus it can defeat the very purpose for which it was intended. The great majority of 19th century organs contains these winkers. I hope that I have made it clear that the only purpose of this device is to balance out item number 3 (unsteady wind). With the development of the modern centrifugal fan-blower, the old-time large double-rise reservoir has become no longer necessary and it has, therefore, been discarded. The fan-blower itself acts as a reservoir and hence, instead of having a single large double-rise reservoir, organs have come to be provided with comparatively small reservoirs, usually one of which supplies each manual department and the Pedal division in the organ of average size. This means that whereas heretofore the pipework of each of the manual and Pedal divisions all spoke on the same wind-pressure, now-a-days each manual division, having its own wind supply, from its own reservoir, can be placed on whatever pressure is most satisfactory for it. But this very fact can lead to further problems. For instance, the wind of the Great organ may come under category 1 (firm, steady wind, with no pressure-drop) whereas the Choir, or Positiv, may be classified under 4 (unsteady wind and pressure-drop together), and the Swell under class 2 (steady wind but with pressure-drop). With the old, single large reservoir, these variations would not occur, once the reservoir was properly adjusted. Alas! How many organs have I come across which contain just these deficiencies! All the skillful design and artistry which went into the making of the pipework frequently is nullified because of the deficiencies of the wind supply of the instrument. Problems of unsteady wind usually can be overcome but the problem of pressure-drop or

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wind-sag can be met only through a lifetime of experience. For the benefit of those who are interested, I am happy to proffer a few "Do's" and "Don't's" with respect to the wind-sag problem. See, first, that the organ-builder provides you with horizontal reservoirs and that the pressure he sets up for each manual is obtained through the use of both springs and weights. In my experience, the only successful exception to the use of horizontal reservoirs is the Austin universal wind-chest where the enormous volume of wind never fails to provide a superbly steady wind, under classification 1. But as most organs are built according to different plans, not embodying the universal wind-chest, everything depends upon the design of the reservoir and how the reservoirs are installed. In recent times, when pressures of five and six inches were common practice, an organ-builder could use vertical reservoirs (i.e. depending entirely upon springs) and still obtain acceptable results. But now, with organs being built almost universally on low wind-pressures, the horizontal reservoir, using weights as well as springs, is essential. Although the statement may be difficult to believe, I can vouch for the fact that some organs in this county have been built with reservoirs placed *upside-down!* In such cases, pressure can be obtained only by the use of springs: weights can have only a negative value. All springs, without some mechanical assistance, have the characteristic that the tension decreases in a steady ratio as the spring approaches the position of rest. The result, as applied to the organ, seems too obvious to discuss. Any organ containing reservoirs so placed will suffer violently from wind-sag. In my opinion, wind-sag is about the greatest evil that can beset the mechanical portion of any organ. It may be detected in the following manner. Two stops, such as a diapason and a gedackt, are drawn together, after which a triad is tuned perfectly on individual notes. A single note of the triad is then played: it is in tune. The other two notes then are added. The upper tone, formerly in tune, now will be out of tune. This happens because the slight extra demand on the wind causes the pressure to fall slightly. If wind-sag occurs when so few notes are played, how much greater will be the fault when many notes are played or when quick changes are made from a few notes to many! One can imagine easily how miserable and depressing is the resulting effect when all the stops are played together on an organ in which this defect exists! Such an organ can hardly be considered a musical instrument. When one considers the fact that a large sum of money, perhaps forty to fifty thousand dollars, may well have been spent on such an organ, one can sympathize with the organist who learns, after waiting a long time for his new instrument, that he has an organ that can never be brought into a decent state of tune.

Coming now to other details in the layout of an organ, I would like to mention some very important factors relating to the question as to why the organ builder sometimes chooses to use chromatically arranged chests and at other times chests laid out on the whole-tone plan for the pipework. One of the most unjustifiable reasons for using the chromatic arrangement can sometimes be found in organs planned for installation in a narrow chamber where the two divisions have to be placed one over the other. In such a case, often there is not enough room to allow the reservoir for the upper chest to be placed along side it, at



Gerhard Schroth, founder and director of the Lutheran Choir of Chicago, will become director of the Rochester, Minn. symphony orchestra and chorus. On the occasion of his final appearance as director of the choir May 18 at Luther North high school, Mr. Schroth was honored at a reception which followed the concert.

the side or end of the upper level. The man in the drafting room, seeing the space restrictions but having the specification of the organ at hand and knowing that the contract already has been signed, seems to have no choice but to put the upper-chest reservoir wherever he can find room for it. By using the chromatic layout for the lower chest, he will gain enough space at one end, by placing all the small pipes there, so that he can suspend the upper-chest reservoir over these trebles. But it is the maintenance man who suffers from this arrangement. He can hardly reach the treble pipes for tuning, where they stand under said reservoir, and, much worse, if he has to take down the bottom boards of the upper chest to remedy an action defect, he will probably find the reservoir placed so closely as to make such access to the upper chest almost impossible. To complicate the situation still further, the tuner has nothing he can stand on when attempting to work, since there is nothing below him but pipes, many of which he may have to remove, and later replace and tune, in addition to what work he has to do above.

What, then, is the solution to this problem? Obviously, it is to call in a consultant who, from many years of experience in the design and layout of organs, can see the difficulties which such an installation would cause and can advise against the acceptance of blueprints which involve such an arrangement. Sometimes the claim is made that there is a difference in cost between the chest laid out according to the chromatic plan and one that is whole-tone in the order in which the pipes are placed. In fact, there is little if any difference in production cost. The advantage for the whole-tone plan lies in the better placement of the larger pipes, in the bass and tenor octaves, since these pipes have more space into which to speak and also are more accessible to the tuner. When chests are laid out chromatically and no passage board is provided part way between the bass and middle octaves,

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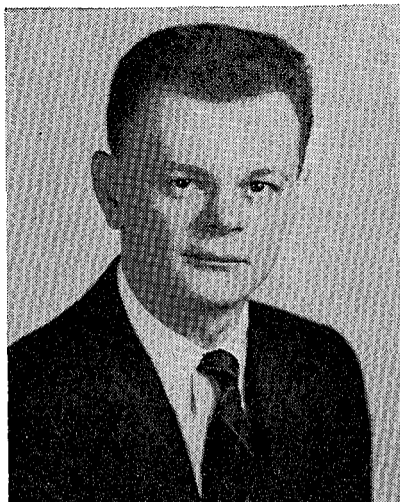
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James G. Francis began his duties May 15 as organist-director at the Collingwood Presbyterian Church, Toledo, Ohio. He left a similar post at the Fairmont Presbyterian Church, Dayton.

A graduate of the College-Conservatory of Music of Cincinnati, where he studied organ with Wayne Fisher, Mr. Francis holds a masters degree from the school of sacred music, Union Theological Seminary, where his organ study was with Dr. Robert Baker. He was this year sub-dean of the Dayton AGO Chapter and is a commissioned worker of the United Presbyterian Church in the USA.

many of the larger pipes are almost impossible to reach for regulation and tuning. I would advocate the provision of such a passage board whenever, for one reason or another, the chromatic arrangement is adopted; but the best solution to the difficulties explained above is to use only the whole-tone plan of pipe placement, with, of course, a passage board in the center, between the two halves of the group of pipework.

There is one other pipe arrangement on the chest which calls for the placing of the largest pipe in the center, with whole-tone progression on both sides to the trebles at each end. This arrangement often is chosen today for unenclosed pipework, since it gives the impression of "functional" design. In front of, or under, Gothic arches in a church, this pipe arrangement appears to blend with the curve of the pointed arch. In earlier days, this arrangement was favored by the English firm of William Hill and Sons, especially during the middle and later part of the 19th century. That firm used it almost universally for the Swell organ. It enable the top of the Swell box to follow, in general, the contour of the rows of pipes, and thus, where it was associated with the architecture of the building, it fitted well within or behind the Gothic arch. Doors were provided at either end of the swell-box for access to both sides of the Swell pipework. So far as the tuner was concerned, however, this plan had serious limitations. It was very difficult to lay a temperament on pipework when direct access to both C and C sharp sides of the scale at the same time was impossible. This was a practical difficulty which neither the whole-tone nor the chromatically arranged chest involved. For that reason, the use of the

largest-pipe-in-center chest is not recommended for today, even though with modern organs without cases which emphasize the display of all pipes of the several ranks, from largest to smallest, this plan of pipe planting is much favored. True functionalism would not tolerate such impractical arrangements. And in most cases, the traditional arrangement of pipes set out on whole-tone lines, entirely inside the organ, with the large basses only displayed on the front, is the most artistic as well as the most truly functional arrangement. Legitimate exceptions to objection to the largest-pipe-in-the-center plan occur in such cases as the single solo reed, mounted in the open on a chest of its own, and in the case of the ranks of higher pitch on the Pedal organ where the temperament rarely is set independently since tuning can be carried out successfully through coupling from the Great organ.

One other topic: the cut-out switch. Where fairly large organs are concerned, often it is necessary to have more than one chest to take the pipes of one division. The majority of competent organ builders sees to it that a proper cut-out switch is provided for each chest when more than one is provided. Each stop of the division, then, is so wired that it will put into action the cut-out switch for the action of the chest on which it stands. Thus, when no stops on the division are drawn, no chest action is functioning; and when one or two soft stops only are in use, the chest actions of such chests as they stand on, only, will operate. A manual with no stops drawn may, in this way, be used as a coupling manual: often a useful registrational arrangement in a large organ. Practically speaking, this means a great saving in needless wear and tear on the chest primary actions in addition to the advantage gained in the silencing of needless action noise in the organ. Some readers, at any rate, will appreciate what is gained by the elimination of this tiresome clicking effect which results, for example, when the Great is played upon with many couplers drawn and yet only a few soft registers in use.

The design and installation of adjustable combination actions is a subject with which I have also had much to do. Some of the largest of such actions, both all-electric and electro-pneumatic, both in England and in this country, have come to my attention either in the designing stage or in terms of maintenance. In my experience, the Austin type "single" system (and in recent years their capture system also) has proved to be very reliable and satisfactory. That is true also of the Aeolian-Skinner, Casavant, and Möller types of electro-pneumatic "capture" systems, where such mechanism is located directly in the console. But remote-control combination actions have given rise to many problems, both mechanical and personal. Unless the action offered by any company has a clear record of reliability over a period of several years, caution should be used in accepting it. In very large organs, the console would become unreasonably bulky if it were built large enough to contain the mechanism needed by the combination ac-

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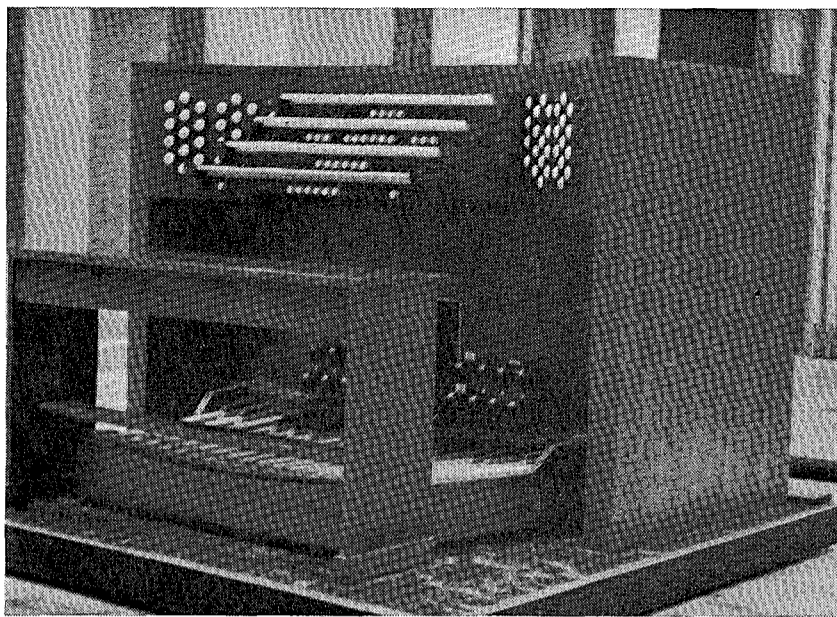
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Unusual console of the new Robert Noehren organ in the music hall of the State College of Iowa, Cedar Falls. Philip Hahn is the organist. The stoplist appeared in the November 1960 issue.

tion. In organs of more moderate size, the console sometimes has to be located where there is very little room. In both instances, console size can be much reduced if the combination control action is placed elsewhere. Additional expense is involved in such an installation, however. The cost of maintenance usually is increased also. If such combination action must be placed in a separate position, the blower-chamber often is chosen. This has the disadvantage of heat, generated from the power of a motor of considerable size operating in a small room with tightly-closed doors. The wood-work of an action so placed often dries out and splits, with the resulting break-down in its effective functioning. A better position is inside the organ itself, perhaps in a space on the floor level of the organ chamber. Wherever possible, the location of the remote-control mechanism should be within speaking distance of the console. The organ maintenance man then can make adjustments when needed with the cooperation of his assistant without endless climbing up and down stairs to make corrections and then to see whether they are effective. On the other hand, when combination action is placed within the console itself, the workman can both see and hear what has to be done and can make adjustments quickly and with certainty. With respect to the remote control installation, the question sometimes is asked whether a telephone would not solve the problems of distance and audibility of voice. Unfortunately, experience shows that when such a telephone is installed it is soon neglected and fails to function, since no one but the maintenance man (and possibly the organist) is aware of its existence or is concerned to keep it in good order. And even with a telephone, it is not easy to move around a remote combination mechanism, ferret out its defects, and maintain communication with the assistant at the console.

The preceding discussion of some of

the various problems relating to the provision and maintenance of a satisfactory organ from the physical point of view represents a mere beginning of the study of the subject, but I trust it will prove helpful to those who are genuinely concerned with the satisfactory building and maintenance of organs. It does explain and comment on some of the more fundamental issues. In order to give a more complete account of the points which should be considered carefully prior to the choice of a builder, a treatise which would require several months of one's time to prepare would be needed. In fact, although a comprehensive book on the subject should be written and published, it would have the practical disadvantage of becoming out-of-date within a few years and hence, to be reliable, would need to be revised and reissued at frequent intervals. However, I venture to say that if readers were seriously to consider the suggestions that I have offered here and to follow them so far as may be practicable, the difference between so doing and not so doing might well mean the difference between obtaining and enjoying the use of a satisfactory organ and the frustration and annoyance which inevitably follow when principles such as these are unknown or ignored.

A. Thompson-Allen served his six years' apprenticeship with the English firm of Henry Willis and Sons, Ltd., as a pupil of Henry Willis III. Subsequently, he worked with the company in the design and production of organs for many years, eventually becoming one of the Directors of the firm. A few years after World War II, he came to the United States to become the assistant to the late G. Donald Harrison, president of the Aeolian-Skinner Organ Company. Later, in 1952, he was appointed Curator of Organs at Yale University, and at the same time he purchased a Connecticut organ-maintenance business. He is an original Fellow of the Incorporated Society of Organ Builders, a Fellow of the Institute of Musical Instrument Technology, and the author of many articles about the organ including one on the tuning of pipe-organs which appears in the recent new edition of Grove's "Dictionary of Music".

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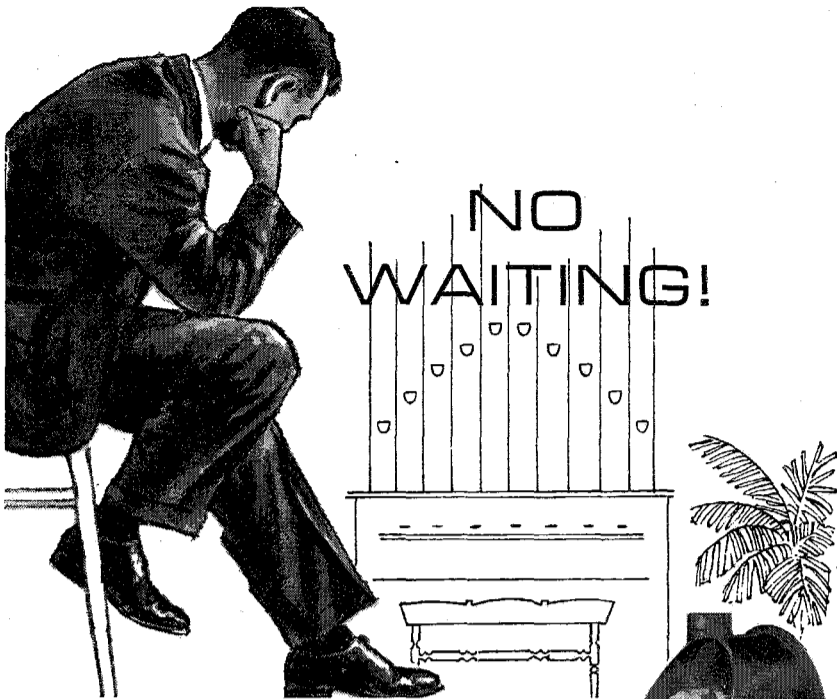
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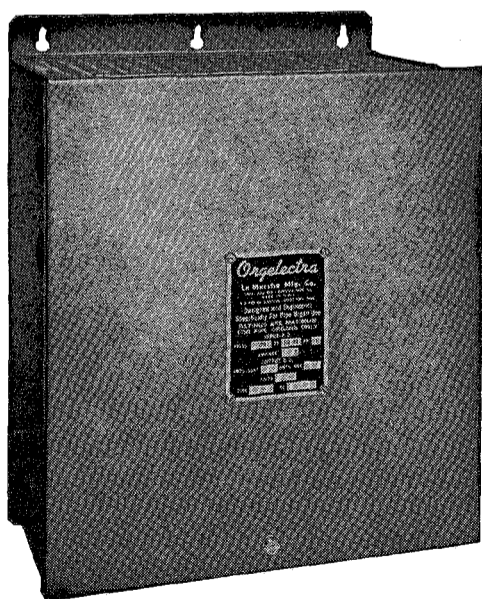
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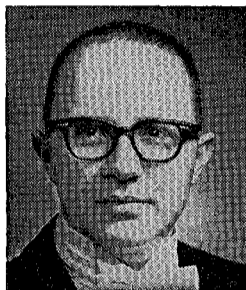
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