

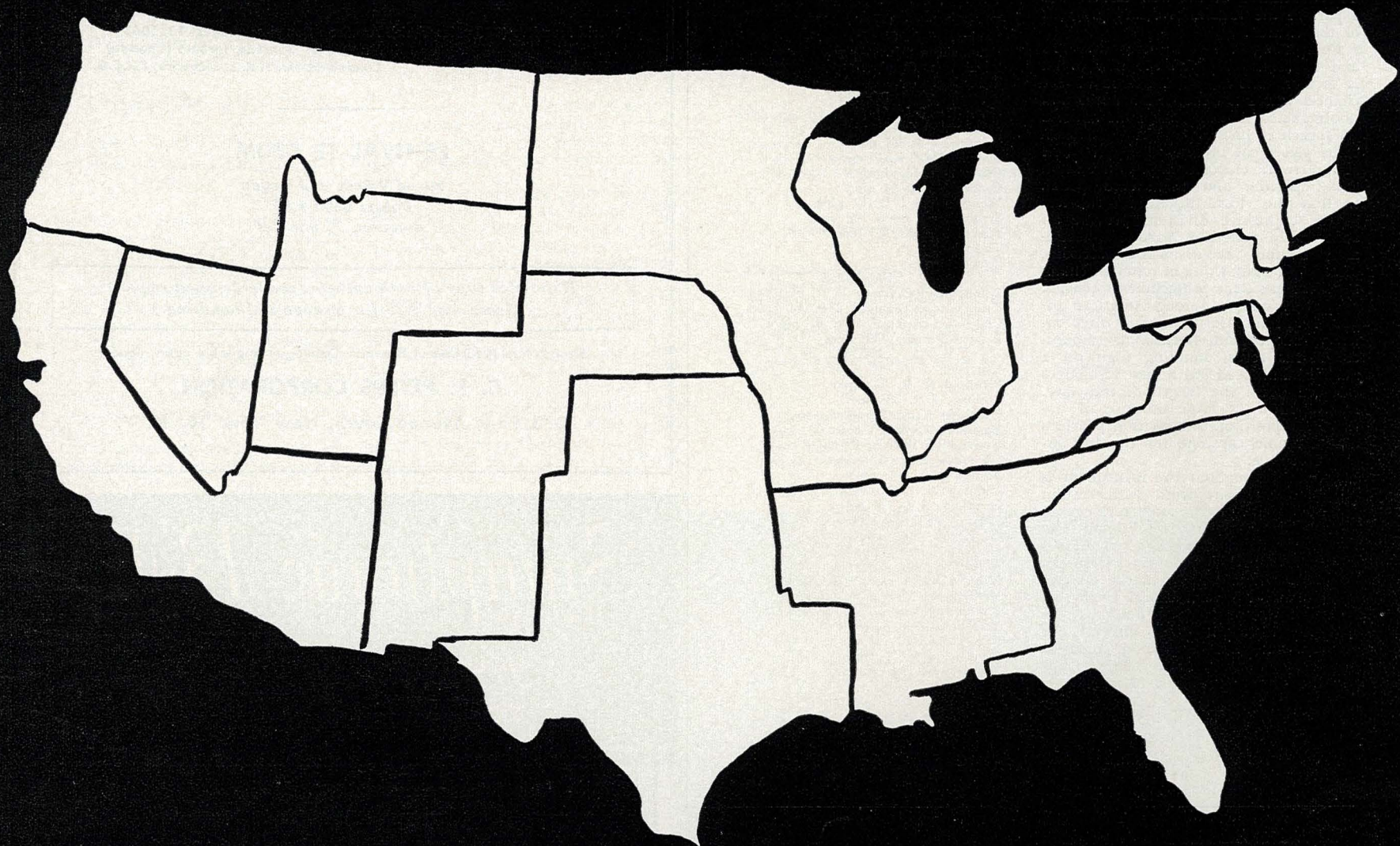
THE DIAPASON

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. 9—Whole No. 645

AUGUST, 1963

Subscription \$3.00 a year, 30 cents a copy



**15 Regional A G O
Conventions in 1963**

**REUTER IN WORCESTER
COMPLETES YEAR'S SERVICE**

INSTRUMENT OF SIX DIVISIONS

**Barclay Wood Is Organist-Choir-
master of First Baptist Church —
Fanfare Division Featured**

An important new four-manual instrument by the Reuter Organ Company has completed nearly a year of service in the First Baptist Church, Worcester, Mass., where Barclay Wood is organist and choirmaster. Within this time the organ has been heard extensively in recital, ensemble, oratorio, accompaniment, and service work.

First Baptist Church, one of the largest congregations of the American Baptist Convention in New England, marked its 150th anniversary as a parish in 1962, although the present structure, considered to be one of the outstanding examples of modern Georgian architecture in America, was erected in 1939. The dedication of the new Reuter was a part of the 1962 anniversary program of the church.

Comprising six complete divisions and 77 ranks of pipes, the new organ is located entirely on one side of the chancel where it benefits from free and unobstructed tonal access to the church. Its speech is further assisted by a judicious placement of divisions, with swell and zartwerk enclosed high and behind great, positiv, and unenclosed pedal, so that the closed aluminum shutters of the expressive divisions provide an acoustically reflective surface immediately behind the unenclosed sections, effecting a shallow, high, resonant chamber with excellent projection properties.

Possibly unique among American organs is the fanfare division of three entirely independent, horizontally mounted chorus reeds, standing high on a natural bulkhead with its resonators focussed down the length of the nave. Developed by a large mixture of unusual composition, this division provides a remarkable capstone for the full organ ensemble.

Voicing throughout the instrument is on relatively light wind with certain apparent exceptions, and nicking of languids in flue-work is minimal. The large four-manual console is mounted on a movable platform so that it can be located at any point in the chancel for recitals or special choral events.

The instrument was designed by Franklin Mitchell, tonal director for Reuter, and Barclay Wood, organist of the church. Tonal finishing was under the direction of Mr. Mitchell.

GREAT
Quintade 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes

Oktav 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Superoktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Helle Trompete 8 ft. 61 pipes
Chimes

SWELL
Flute à Cheminée 8 ft. 61 pipes
Viola Principale 8 ft. 61 pipes
Voix Céleste 8 ft. 54 pipes
Flute Douce 8 ft. 61 pipes
Flute Céleste 8 ft. 54 pipes
Prestant 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Cymbale 4 ranks 244 pipes
Fagot 16 ft. 73 pipes
Trompette, 8 ft. 61 pipes
Fagot 8 ft. 61 notes
Voix Humaine 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremblant

ZARTWERK
Gemshorn 16 ft. 85 pipes
Spitzgeige 8 ft. 61 pipes
Singengedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 notes
Gemshorn Celeste 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn Celeste 4 ft. 61 notes
Schwiegel 2 ft. 61 pipes
Kleine Mixtur 3 ranks 183 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Tremulant

POSITIV
Nasonflöte 8 ft. 61 pipes
Salizional 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Weitprinzpal 1 ft. 61 pipes
Sesquialter 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Tremulant
Zimbelstern

FANFARE
Bombarde-en-chamade 16 ft. 61 pipes
Trompette-en-chamade 8 ft. 61 pipes
Clairon-en-chamade 4 ft. 61 pipes
Eclat 4-6 ranks 330 pipes

PEDAL
Untersatz 32 ft. 12 pipes
Prinzpal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Quintade 16 ft. 32 notes
Gemshorn 16 ft. 32 notes
Grossquinte 10½ ft. 32 notes
Oktavbass 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Quintade 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Quinte 5½ ft. 32 notes
Choralbass 4 ft. 32 pipes
Gedeckt 4 ft. 12 pipes
Höhlflöte 2 ft. 32 pipes
Rauschpfeife 4 ranks 128 pipes
Hohemixtur 3 ranks 96 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagot 16 ft. 32 notes
Rankett 16 ft. 32 notes
Trompette 8 ft. 12 pipes
Fagot 8 ft. 32 notes
Krummhorn 8 ft. 32 notes
Clairon 4 ft. 12 pipes
Krummhorn 4 ft. 32 notes
Krummhorn 2 ft. 32 notes
Chimes



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World Premiere (800-voice choir): Anglican Congress, August 13, 1963 —
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The 15th class of the Schulmerich School of Campanology, held at the Westminster Choir College, Princeton, N. J., completed its final session June 21, the largest class in the history of the school. Pictured above are: first row, left to right: John Klein, instructor and director of music for Schulmerich; Mrs. John Humpe, Steubenville, Ohio; Mrs. George Corby, Thomasville, N. C.; Mrs. Charles Hatfield, Grand Forks, N. D.; Hulda Berger, Amherst, Ohio; Mrs. Herbert Lind, Jamestown, N. Y.; Melany Masden, Stockton, Cal.; Robert Carwithen, Westminster Choir College, instructor. Second row: John Dougherty, director of the school and vice-president of Schulmerich; Ronald O. Beach, president of Schulmerich; James Wilson, Amherst, Ohio; Lee Dettra, Princeton, N. J.; Charles Schilling, Stockton, Cal.; Roger Lawson, Milledgeville, Ga.; Martin Staub, Meyersdale, Pa.; John Jenkins, Nashville, Tenn.; George West, Franklin, N. J.; Clement Burton, Middletown, Ohio; Stephen Farrow, Greenville, S. C.; Paul Lundquist, Grand Forks, N. D.

LAST INVITATION GOES OUT FOR RCCO MEETING

BIG CONVENTION AUG. 27-31

Baker, Bales, Burchill, McClain Are Recitalists — Varied Program is Offered

Plans are all complete and by now many advance reservations have already been received for the RCCO annual national convention held Aug. 27-29 this year. The Kitchener Centre is the official host. Headquarters is the Waterloo, Ont. Lutheran University whose dormitories will house many of the delegates.

As usual the council will meet for dinner and a meeting on the eve of the official opening; the general meeting will get things going the morning of Aug. 27.

The Tuesday afternoon recital by Charles McClain will be the first event in Kitchener itself after which the dele-

gates will return to Waterloo for tea, the College service and Gerald Bales' recital at St. John's Lutheran Church in Waterloo.

Wednesday's daylight hours will be in Stratford with the highlight perhaps being the visit to the Festival Theatre for a performance of Cyrano de Bergerac.

Wednesday evening's recital by Robert Baker will be at St. Andrew's Presbyterian in Kitchener.

Thursday is something of a work day — and all in Kitchener. John Hodgins' choral workshop will open the morning and James Burchill's recital of the 1964 RCCO examination pieces will feature the afternoon.

The fairly early dinner will allow many delegates to drive home Thursday night.

Chairman Edward Johnstone invites church musicians on both sides of the world's longest unfortified border to register early with Helen Critchison, 104 Brubacher St., Kitchener, Ont.

THE DIAPASON

Established in 1909

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

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

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

AUGUST, 1963

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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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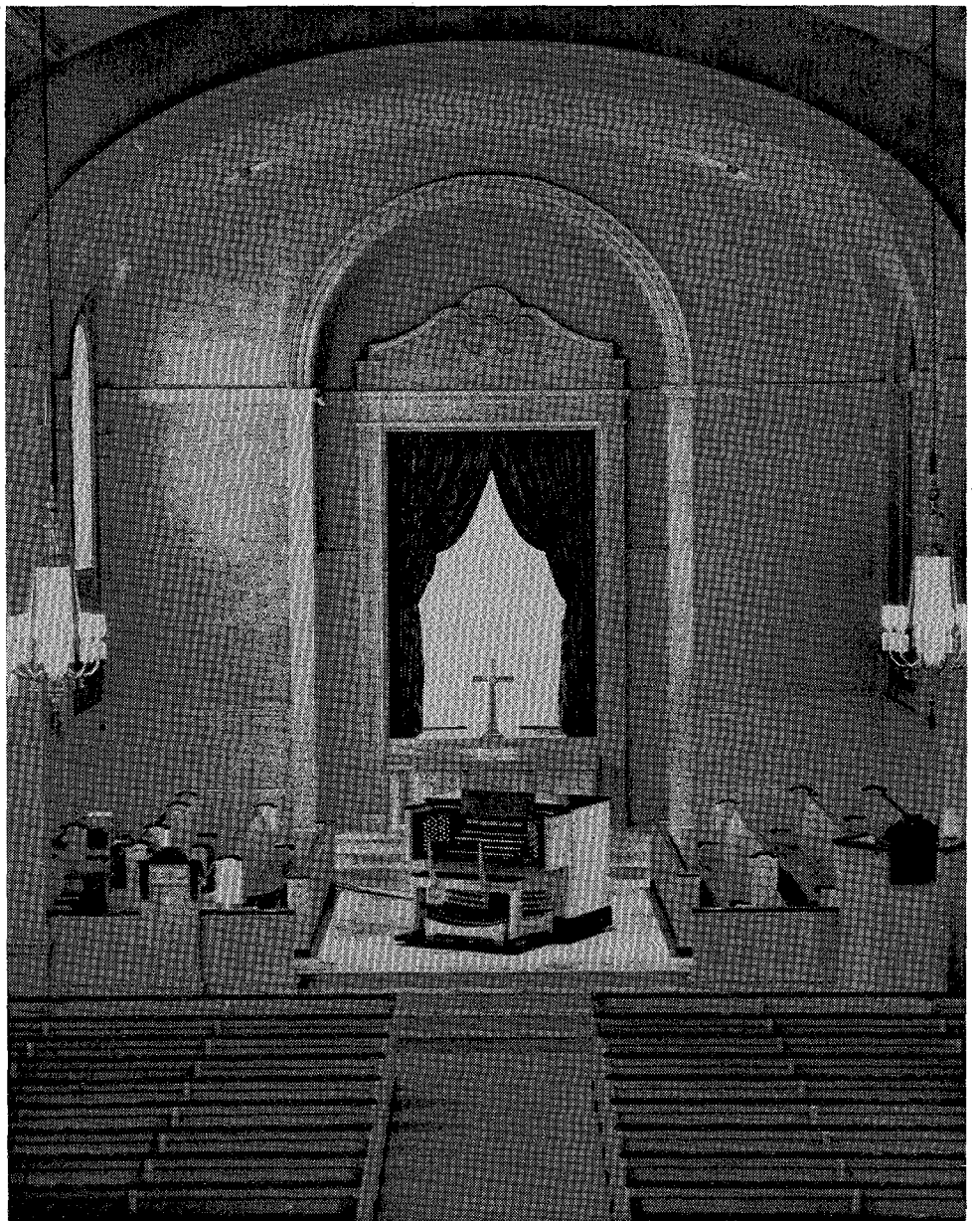
WORCESTER,
MASSACHUSETTS

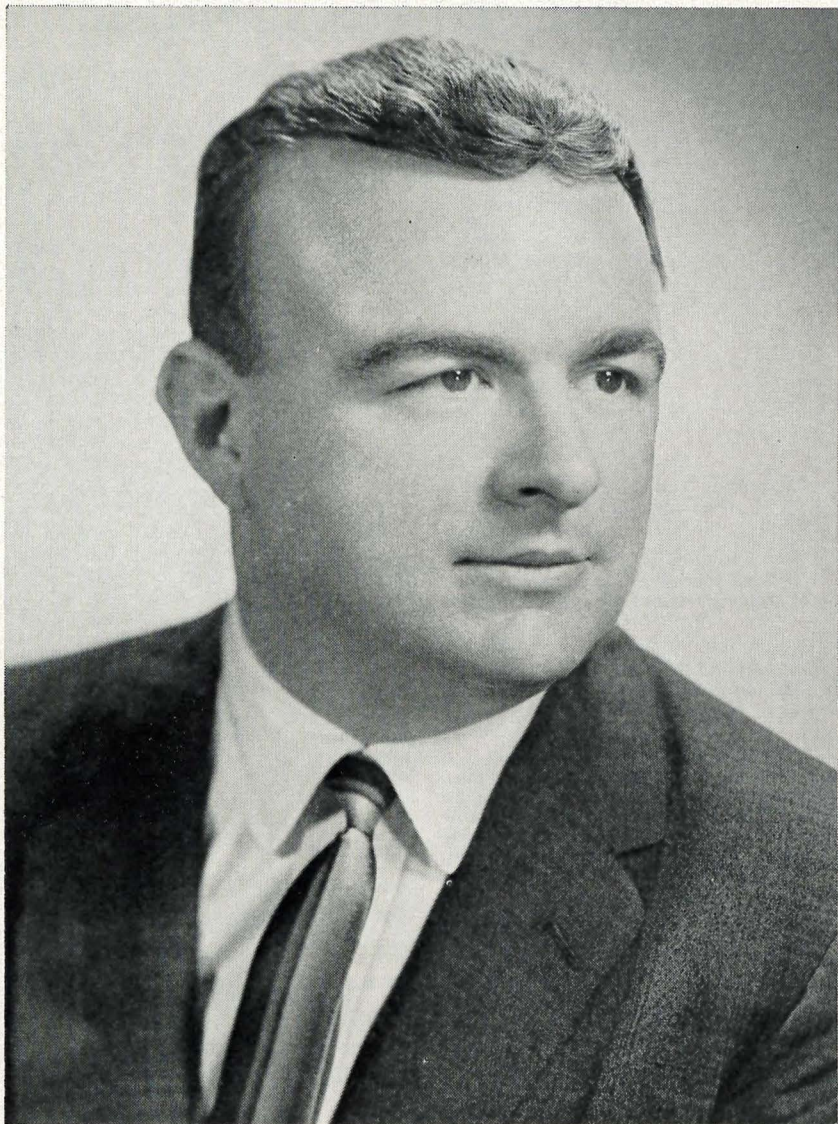
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Irving Lowens, *The Evening Star*, 9/5/60

DETROIT: "Suffice it to say this was one of the most thrilling performances (Bach *Passacaglia*) this writer has heard . . ."

Roberta Bitgood, *T.A.O.*, 12/61

ANN ARBOR: "Mr. Ryan is a musician who understands thoroughly the literature and the instrument, and makes real music. We should hear a lot more from this organist."

John Holtz, *T.A.O.*, 5/62

METHUEN: "Conclusive deployment of musical and technical mastery."

R. Janson-LaPalme, *Lawrence Eagle-Tribune*, 7/20/62

DALLAS: "It seems superfluous to comment on the technic of any artist these days — all of them have facility and to spare. But not all of them evince the degree of musicianship exhibited by Mr. Ryan."

Henry Sanderson, *T.A.O.*, 3/63

Faculty — Music Department

WESTERN MICHIGAN UNIVERSITY

Kalamazoo

LARGE MÖLLER WILL GO INTO OKLAHOMA CITY

WILMA JENSEN IS ORGANIST

First Presbyterian To Have 4-Manual
with Trumpet-en-Chamade —
John Kemp Directs

The First Presbyterian Church of Oklahoma City, Okla., recently negotiated with M. P. Moller, Inc. for a new four-manual instrument. Installation is to be completed by April 1964.

Ground breaking ceremonies took place in April of this year for the large new Gothic sanctuary, which, together with the present units, will occupy a city block. The nave will be 85 ft. high and 190 ft. long, with a spire which will rise 180 ft. above the street. The minister of music is John Kemp; Wilma Jensen is organist. The organ committee's studies and investigations consumed almost ten years.

There are eight active choirs in the church, with a total membership of 300 persons. The choir will be placed in the center rear of the chancel behind the altar screen, with the console and director placed behind the reredos. The entire altar screen will slide away to expose both choir and console for concerts. The console will also be on a movable platform to allow for placement of an orchestra between the choir and the console.

The main organ will be situated in the chancel complex along with the choir. A trumpet-en-chamade will be installed on the west wall. Specifications were prepared by the tonal staff of M. P. Möller, Inc., in consultation with their area representative, W. A. Brummer, and the Organ Investigation Committee of the church.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Quintade 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Weitocav 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Regal 16 ft. 61 pipes
Trompette Heroique (Bombarde) 8 ft.
Chimes (prepared)

SWELL

Rohrbass 16 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Flauto Dolce Celeste 8 ft. 110 pipes
Praestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Acuta 3 ranks 183 pipes
Contra Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft. 12 pipes
Schalmey 4 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR

Erzähler 16 ft. 61 pipes
Geigenprincipal 8 ft. 61 pipes
Nasongedackt 8 ft. 61 pipes
Erzähler 8 ft. 12 pipes
Erzähler Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Lochgedackt 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialter 2 ranks 110 pipes
Zimbel 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

BOMBARDE

Bombarde 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Cor Anglais 8 ft. 61 pipes
Harmonics 4 ranks 244 pipes
Tremulant
Trompette Heroique 8 ft. 61 pipes

PEDAL

Contre Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Rohrbass 16 ft.
Erzähler 8 ft.
Oktav 8 ft. 32 pipes
Rohrpommer 8 ft. 32 pipes
Quintade 8 ft.
Rohrflöte 8 ft.
Erzähler 8 ft.
Choralbass 4 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Cornet 3 ranks 96 pipes
Rauschbass 3 ranks 96 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Fagot 16 ft.
Fagot 8 ft.
Schalmey 4 ft.

NEW

KING DAVID'S DELIVERANCE by THERON KIRK for MIXED CHORUS

with accompaniment for Two Pianos or Orchestra

This impressive new work is dramatic without being extremely difficult. It tells the colorful story of the Psalmist and his struggle for deliverance from misery and sorrow.

The choral writing is lyric and impassioned in turn; there are stunning climaxes, fascinating alternations of meter and effective changes of pace. First performed by the Baylor University Oratorio Chorus and Symphony Orchestra, Dr. David Sternberg directing, this is an ideal number for college and university use.

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New Records

In our choral column we list and recommend some Broadman Press learning records for two new issues from the publisher. A third record issued by the same source, a small one, is the perennial Mendelssohn favorite, *Hear My Prayer*; it is listed here as a cantata, is more often listed as a motet and was by the composer himself, we believe, called a hymn. The soprano solo by Beverly Terrell is beautifully sung but the much too large chorus is unwieldy and opaque and in uncertain balance with the soloist and organ.

E. Power Biggs' Columbia recording of the Handel concertos some seven years ago, on the organ Handel himself knew and may have designed, was highly praised and was also the center of a considerable extra-musical controversy. Columbia has just issued four of the most popular of the concertos (2, 5, 13 and 16) excerpted from the complete set and available in the very latest stereo. Certainly organists not owning the full set will not want to miss out on this partial one.

The undertaking involved in making the stereo, Tom Grierson plays *Palace Favorites*, was a formidable one: restoration of the Mighty Wurlitzer, bringing Tom Grierson back from Florida to hold forth in his old Rochester balivick, etc. The result is, as the jacket notes proclaim, a collectors' item, at least for the numerous theatre organ buffs. Mr. G. sounds like himself in his heyday; the recording is good; the variety of selection is wide; the playing, as was always true of this player, too much alike on all the different pieces for our taste. Write Box 53, Fishers, N.Y.

Artisan Organs, 2476 North Lake



Robert Rayfield, AAGO, joins the organ faculty of the University of Indiana with the fall term. He was awarded his doctorate at the June commencement at Northwestern University, Evanston. He leaves the faculty of the Moody Bible Institute, Chicago, where he has served since 1957, and St. Paul's Episcopal Church where he has been organist and choirmaster since 1948.

Born in Selma, Ala. he received his bachelor's and master's degrees from the American Conservatory. He studied on a Fulbright grant in France in 1954-55 under Jean Langlais and Rolande Falcinelli. He has played many recitals, having appeared before a Canadian national convention and at AGO regionals and a midwinter conclave.

At Bloomington Dr. Rayfield's staff colleagues will be Dr. George Y. Wilson and Dr. Oswald Ragatz.

Avenue, Altadena, Cal. has issued a demonstration record, fourth in the series *Artists at the Artisan*, entitled *The Artisan Classic Organ*. It will no doubt serve its purpose well. We doubt if many organists will find its sound even close to pipe organ sound. The player, George McMillan, is adequate but undistinguished on much-played repertory available both on better organ sound and in better performances — FC

FLORIDA EPISCOPAL SIGNS FOR LARGE NEW AUSTIN

ST. PETER'S IN ST. PETERSBURG

Installation Largely in Chancel — Robert D. Setzer Is Organist-Choirmaster Since 1951

St. Peter's Episcopal Church, St. Petersburg, Fla., has signed a contract with Austin Organs, Inc., Hartford, Conn., for installation of a three-manual, 52-rank instrument to be arranged in the large building in six divisions. Installation is scheduled for late summer of 1965.

The contract was completed after considerable reconstruction and renovation to the building under the guidance of Bolt, Berenek, and Newman. The final phase of construction was completed last summer when the entire chancel area was extended further forward into the 175 foot nave. This included bringing forward the high altar, leaving sufficient space for the installation of the great and pedal divisions where the altar formerly was placed. The swell and choir divisions will be placed on either side of the high altar in chambers now occupied by the present instrument, a 1915 Austin. The positiv division will be placed over the baptismal font over the epistle ramp leading to the chancel, while the antiphonal will retain its present position at the west end of the nave.

Robert D. Setzer, organist and choirmaster of St. Peter's since 1951, drew the final specifications in consultation with the Austin Company and with several leading organists, including Dr. Robert Baker.

GREAT

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Chimes

SWELL

- Rohrgedeckt 16 ft. 12 pipes
- Rohrflöte 8 ft. 68 pipes
- Viola 8 ft. 68 pipes
- Viola Celeste 8 ft. 61 pipes
- Flauto Dolce 8 ft. 68 pipes
- Prestant 4 ft. 68 pipes
- Waldflöte 4 ft. 68 pipes
- Blockflöte 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Hautbois 16 ft. 68 pipes
- Trompette 8 ft. 68 pipes
- Clairon 4 ft. 68 pipes
- Tremulant

CHOIR

- Geigen Principal 8 ft. 61 pipes
- Spitzflöte 8 ft. 61 pipes
- Spitz Celeste 8 ft. 49 pipes
- Fugara 4 ft. 61 pipes
- Nazard 2 1/4 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Spillflöte 2 ft. 61 pipes
- Krummhorn 8 ft. 49 pipes
- Tremulant

POSITIV

- Nason Flute 8 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Quint 1 1/2 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes

ANTIPHONAL

- Principal 8 ft. 61 pipes
- Concert Flute 8 ft. 61 pipes
- Gamba 8 ft. 61 pipes
- Viole Aetheria 8 ft. 61 pipes
- Principal 14 ft. 61 pipes
- Flute d'Amour 4 ft. 61 pipes
- Grave Mixture 2 ranks 122 pipes
- Trompette Harmonique 8 ft. 61 pipes

PEDAL

- Principal 16 ft. 32 pipes
- Quintaten 16 ft.
- Gedeckt 16 ft.
- Octave 8 ft. 32 pipes
- Gemshorn 8 ft.
- Rohrflöte 8 ft.
- Choral Bass 4 ft. 12 pipes
- Nachthorn 4 ft.
- Mixture 3 ranks 96 pipes
- Bombarde 16 ft. 32 pipes
- Basson 16 ft.
- Trompette 8 ft.
- Krummhorn 4 ft.

THE NEW ENGLAND MUSIC CAMP opened its series of Sunday afternoon programs at Oakdale, Maine, with a full program of organ, symphony orchestra, chorus and band music, opening with a half-hour organ recital by Mary Cheney Nelson.

THE YALE Glee Club made its eighth European concert tour beginning June 12, for the first time going into Yugoslavia; Fenno Heath led the group in 25 concerts in seven countries.



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ANTHEMS

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Go Ye Therefore	Alec Wyton
Psalm 96	Leo Sowerby
Be Ye Followers of God	Leo Sowerby
My Son, If Thou Wilt Receive	Leo Sowerby
Will God Indeed Dwell	Leo Sowerby
Turn Back, O Man	Eric H. Thiman
Turn Back, O Man (S.A., with descant)	Eric H. Thiman
Create in Me a Clean Heart	Richard Yardumian
Two Motets	Jack Ossewaarde
1. O Pray for the Peace of Jerusalem	
2. Preserve Me, O God	
Can You Count the Stars (S.A.B.)	German, arr. Leo Sowerby
Can You Count the Stars (Unison w/descant)	German, arr. Leo Sowerby
Honor to Thee	Emma Lou Diemer
Let Us With a Gladsome Mind	Ronald Arnatt

SERVICE MUSIC

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

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On An Ancient Alleluia	Roberta Bitgood
Eclogue	A. Walter Kramer
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New Choral Music

As we remarked last month, summer is a period of great activity among the choral publishers and our duties in listing their products are unusually heavier in these midsummer months than at any other season of the year. We trust that many directors are using the more frequent holes in their schedules to spend more time in air-conditioned music shops taking a careful look at this wide variety of new choral music.

It is Independence Day as we do our final writing of this column. We wish we could report some giant firecrackers or at least some brilliant sparklers among our findings. Instead we must confess merely a satisfactory if generous picnic meal with at least the usual quantity of the same old peanut butter sandwiches.

Several of the more active publishers sent considerable stacks this time. While there is a fairly good representation of the Christmas season, the category by no means dominates our stacks for the August issue.

Concordia's list is headed by two small cantatas, one for Christmas, the other more suitable for Easter. Robert J. Powell's short Of the Father's Love Begotten uses two flutes and soprano and baritone solos. Based entirely on Divinum Mysterium, it does some rather ingenious thematic alteration while staying simple. Jan Bender's Salvation unto Us Has Come uses two violins and a cello as its obbligato instruments playing an extended *intra* before the chorale comes in simply, to be treated in Baroque fashion with instrumental ornamentation in later stanzas. Concordia's shorter offerings for the

Christmas season include an early Jesus setting of Wake, Awake, an even older Clemens non Papa In Bethlehem This Christmas Morn, John Boda's Babe of Beauty and some attractive carols arranged in various voicings within the same covers by Carl Halter: Sleep My Baby, Lovely Child; When Jesus Christ, Our Lord and King, and In the Dark of the Night.

Two more in Concordia's series of Gospel motets by Richard Hillert appear this month; Rise, Take the Child and His Mother (second Sunday after Christmas) and You Shall Love the Lord Your God (Trinity 13). Robert Powell has two not difficult unaccompanied anthems: God Be Merciful unto Us and Eternal Ruler of the Ceaseless Round. Two hymn anthems by S. Drummond Wolff are a rouser, O Splendor of God's Glory Bright, and a little SS God, My Father, Loving Me. Paul Bouman's unison Magnificat is designed for children's voices. Carl Schalk's St. Flavian hymn arrangement, In Adam We Have All Been One includes various performance suggestions; his SS Canonic Litanies for Children seem to us useful and attractive. Jan Bender's SA Gospel motet, Tell Those Who Are Invited also makes use of direct imitation; perhaps the ultimate in this is Richard Wienhorst's editing of Four 18th Century English Rounds. Mr. Wienhorst is also responsible for what he calls a prelude for unison men's voices and organ, O Trinity, Most Blessed Light; it might stand on its own as an organ piece. Also for male voices are TTBB arrangements by Fred L. Precht of two short bits from Schütz issued together: How Lovely Is Thy Dwelling and Praise God, Ye Lands. James Wood has a hymn anthem on Iste Confessor, Only-Begotten Word of God Eternal.

G. Schirmer's list contains some Christmas material, SATB a cappella offerings include a Jerry Harris setting of a Herick poem, A Carroll; Barney Childs' Three Carols on Old Texts, busy settings of quaint words; and a Deck the Halls arrangement by Gregg Smith brimming with dozens of extra fa-la-las. With organ accompaniment and with parts for strings and horns available on rental is

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a pleasant Michael Haydn Sleep in Peace, O Heavenly Child, edited by Reinhard G. Pauly. Two old Spanish works for Christmas are an SSATB Vamos al Portal (To the Stable Gate) by Guerrero and a Morales O Magnum Mysterium for SSA. There is a new Stickle's SSA with two solos of Richard Kountz's Carol of the Questioning Child.

G. Schirmer sends some new arrangements of existing works: an Ivan Trusler editing of a Mozart Kyrie Eleison; a Robert Shaw-Alice Parker, with baritone solo, of the spiritual My God Is a Rock; a C. Buell Agey of a fairly demanding A. Scarlatti Exultate Deo; a Blanche Byles for combined choir of a Handel-based The Lord My Shepherd Is; and two Elliot Forbes editings for unaccompanied men's voices: TBB Mater Parris et Filia by Antoine Brumel and TTBB Gloria by Josquin Des Prez.

Originals from Schirmer are: O Lord, Seek Us by Florence Jolley with some untrite harmony and some division of voices; a John Leo Lewis setting of There Is a Land with perhaps a try at an Appalachian flavor; an extensive and not at all easy setting by Jean Berger of the apocryphal Prayer of Manasseh, called to the attention of experienced a cappella groups. Royal Stanton's SAB I Will Lift Up Mine Eyes is designed for youth groups; Herbert Grieb's SA Morning Grace is a naive setting of a naive text.

Perhaps the most immediately interesting work from Oxford University Press this month is the cantata, Pilgrim's Journey, made from Ralph Vaughan Williams' Pilgrim's Progress (large stage work) on which Ursula Vaughan Williams, Christopher Morris, Eric Gritton and Roy Douglas collaborated. The result is a 40-minute work for chorus, orchestra (parts on hire) or organ, and soloists. It will have chief interest, we think, for festival programs. Also sizable is an edition by Peter Pears and Imogen Holst of the Schütz Passion according to St. John for unaccompanied chorus and seven soloists. The issue sent us was just the chorus part; interested directors should study the full score, of course.

A considerable portion of Oxford's stack was for the Christmas season. There are pleasant unison Three Moravian Carols arranged by Phyllis Tate and a fourth, Harken, Brethren issued separately; This Little Babe based by Lionel Lethbridge on a charming William Byrd tune might become very well-liked; we question whether the Sebastian Brown arrangement of the spiritual Go Tell It on the Mountains will do nearly so well. The tune of Christopher Morris' original Born in a Manger seems to us much more ingenious than his setting of it; Bryan Kelly's Rose of Jericho, like most quaint old English texts, is likely to affect American directors as entirely too precious.

Oxford carol arrangements, all with good tunes and all but two unison (an SSA of Peter Warlock's Adam Lay Ybounden and David Willcocks' Of the Father's Love Begotten, which is SATB) include these: Two Noels, Thomas B. Pitfield; The Linden Tree Carol, Past Three A Clock, I Saw Three Ships, In dulci júbilo and Up! Good Christen Folk and Listen, all by J. Alban Hinton.

In Oxford's general list are three interesting and curious two-part canons by C. S. Lang: O Let My Wish Be Crowned; The King of Love, and Jesu, the Very Thought of Thee. There is an edition by Maurice Bevan of an Adrian Batten O Sing Joyfully; a not very distinguished a cappella version by Malcolm Sargent of an already overworked Beethoven song, this time entitled Creation's Hymn. Harrison Oxley's Be Strong and of a Good Courage, partly chanted, is perhaps for a special kind of Anglican environment.

Service music from Oxford includes a Communion Service in F for treble voices and organ by Sydney Watson, a Collect for the Sixth Sunday after Trinity by Denys Darlow and three good editings of older music: Watkins Shaw's of a Nathaniel Patrick Magnificat and Nunc Dimittis; Francis Jackson's of a treble Te Deum and Jubilate in E by Thomas Attwood Walmisley, and Peter le Huray's of Edmund Hooper's SAATB and SSAABB Evening Service for Verses.

Both of the works from Shawnee

Press this month are for Christmas. The larger, The Christmas Tribute, a short cantata by Antony Garlick, has available film strips for use with its performance. It is easy enough for the most limited resources. Maxcine Posegate's The Gift of Love is a pleasantly melodic original carol for combined choirs.

Robert Graham's Christmas fantasy for children, What Gift Have I (Broadman Press) is unison and SA writing well within the limits of children. Its idea may well lend itself to staging of a pageant for Church School Christmas programs. Mr. Graham writes well within the limits he has set himself. Sing Noel by Jeanne Shaffer is constructed of some 14 carols, mostly familiar, woven about the central idea of the middle phrases of Luke 2: 10. There are undemanding solo passages for each voice division and conventional, simple choral writing. Some of the accompaniment would be more effective on the piano than on the organ.

Mr. Graham comes off even better, we think, in an Easter cantata, The Sower and the Seed, adaptable for various youth groups. Both of these works have good learning records available which we suggest that directors of multiple choir systems hear at once. What Gift is sung by the junior choir of the University Baptist Church, Fort Worth, Tex. and The Sower by the chapel choir of the First Baptist Church, Tulsa, Okla. Broadman has also issued a series of six new SATB anthems by Mr. Graham: Praise to God, O Jesus, Thou of Loving Grace, In This Quiet, Holy Place, Dearest Lord, Be Near Me, Christ the Lord Is Risen Today, and Behold, The Lord Shall Come. These indicate that the publisher is beginning to allow this composer more freedom to use his imagination and his individuality — an encouraging development, we feel.

From Carl Fischer we note a strongly patriotic anthem, Great God of Nations by Carl F. Mueller, marked a cappella but probably equally effective with doubling accompaniment and two more by the same composer: a more meditative Treasure in Heaven, with an alto solo, and Jesus Makes My Heart Rejoice, a kind of hymn anthem on a

lively old tune. Jane Marshall's festival We Come unto Our Father's God might come off especially well with massed choirs.

The C. F. Peters Christmas contribution this month are an Everett Titcomb hymn anthem on Adeste Fideles with available brass quartet parts and text in English and Latin, and an Alan Hovhaness setting with bass solo of Watchman, Tell Us of the Night, with simple choral parts and many of this composer's individual touches, especially in the interludes. Healey Willan's O Praise the Lord will have its premiere Aug. 8 at the 1963 Anglican congress in Toronto. The old master has not forgotten his craft in this big festival anthem.

A little SSA Czech carol, Rocking, arranged by Richard Feliciano is the E. B. Marks addition to the Christmas list. Also from Marks are Justin Morgan's short a cappella Sounding Joy, a substantial Latin-text Antiphon by Anton Bruckner, and Alfred Reed's SSATBB Seek Ye First the Kingdom of God, an extended and generally opaque setting of the familiar text.

Abingdon Press' single entry this month is a small unaccompanied O Most Loving Father by Samuel Walter; largely block harmony in consonant triads, it offers no problems.

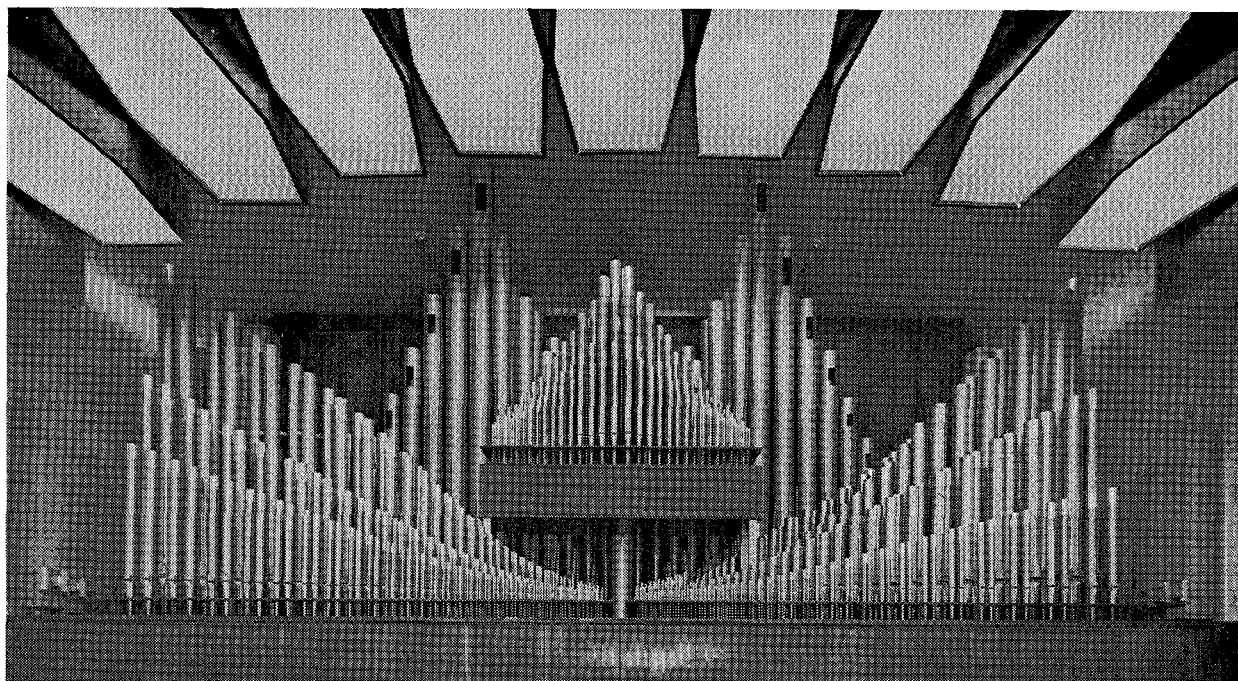
Southern Music sends Edward G. Mead's big I Will Extol Thee, in a festive mood.

A large stack of anthems from Edition Le Grand Orgue (473 Marion St., Brooklyn 33) seems to be entirely reprints of music now out of copyright or out of print in its original editions. Much of it is dated in character; all of it seems to be reproduced by some photo-engraving process from old editions and is thus usually difficult to read; the indicated prices are high. Unedited reprints are not the province of this column; we suggest that interested readers write the publisher direct for a list of his material.

Handbell music is not, we suppose, choral music, but Ringing in the Sanctuary by Robert and Irene Stuart is published by Belwin. — FC

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- From Heaven High I Come to Earth** — Jan Bender
For two-part choir, male or treble, soloists, oboe, violin, and organ.
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- Midnight Mass for Christmas-Messe de Minuit** — Marc-Antoine Charpentier
For mixed chorus, solo voices, flutes, strings, and organ.
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- Song of the Birth of Our Lord Jesus Christ** — Marc-Antoine Charpentier
For mixed chorus, solo voices, two violins, and continuo.
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- Magnificat in G** — Marc-Antoine Charpentier
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- O Beloved Shepherds** — Andreas Hammerschmidt
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No. 97-6332 \$.85
- All My Heart This Night Rejoices** — Hermann Erdlen
For mixed chorus, soprano, bass, and organ.
No. 97-6276 \$1.50
- A Little Christmas Cantata According to St. Luke** — Fritz Dietrich
For treble or male voices, two flutes, two violins, cello, and organ.
No. 97-6277 \$.60
- The Three Kings** — Fritz Dietrich
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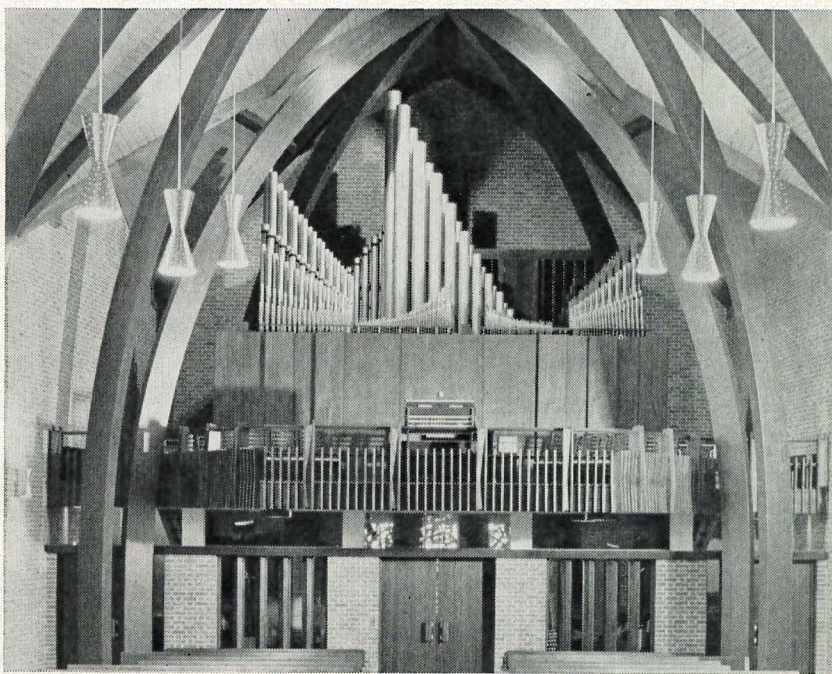
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AUGUST, 1963

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11	12	13	14	15	16	17
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- Aug. 11
Kenneth Thompson, Bruton Parish Church, Williams, Va.
- 15
Richard Westenburg, Portland, Maine, City Hall
- 16
John Weaver, Portland, Maine, City Hall
- 18
Don Small, Pasadena, Cal. Presbyterian Church
- 20
Frederick Swann, Portland, Maine, City Hall
- 25
David Pizarro, Evangelische Kirche, Amorbach, West Germany
- 27
RCCO National Convention begins, Kitchener, Ont.
- 28
Robert Baker, RCCO convention, Kitchener, Ont.
- Sept. 1
Alexander Boggs Ryan, Washington Cathedral
- 8
Fauré Requiem, St. James Methodist, Chicago.



A month and a half of special events opened the new edifice and the 35-rank Holtkamp organ in the Westminster Presbyterian Church, Greenville, S. C. The instrument was described in the issue of January 1962.

The first service of dedication occurred March 24 and on March 31 the new organ and the three choirs of the church, with wind players, were used in a choral service. The organ was dedicated April 7 as Stephen Farrow, organist-choirmaster, gave a lecture-demonstration to acquaint members with the instrument. He played the dedicatory recital April 28. The final program was a recital May 6 by Garth Peacock, Oberlin Conservatory, an event co-sponsored by the Greenville AGO chapter. Mr. Farrow's and Mr. Peacock's programs appear in the recital section of the July issue.

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The music of the church is under the direction of Richard D. Been who has an active musical program in which five volunteer choirs participate. The choirs altogether total 160 singers and provide music for every Sunday in the year and do frequent oratorios.

Replacing a used organ installed by the church in 1950, the new Austin will be installed on each side of the chancel. Great and positiv divisions will be located on opposite sides with the pipe-work in a functional array.

GREAT

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Quintaten 4 ft. 24 pipes
- Doublette 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes

SWELL

- Gemshorn 8 ft. 68 pipes
- Gemshorn Celeste 8 ft. 56 pipes
- Rohrgedeckt 8 ft. 68 pipes
- Koppelflöte 4 ft. 68 pipes
- Prestant 4 ft. 68 pipes
- Sesquialtera 2 ranks 122 pipes
- Octavin 2 ft. 61 pipes
- Trompette 8 ft. 68 pipes
- Rohrschalmei 4 ft. 68 pipes

POSITIV

- Nasongedeckt 8 ft. 61 pipes
- Flauto Dolce 8 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Prinzipal 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Sifflöte 1 ft. 61 pipes
- Zimbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes



Robert Lloyd Town, Syracuse, N.Y., is the winner of the young artists competition sponsored by the Boston AGO Chapter in co-operation with the Boston Symphony Orchestra. The competition in Symphony Hall took place before a panel of judges including John Ferris, George Markey and Daniel Pinkham.

Mr. Town received his bachelor of music degree in 1960 from the Eastman School of Music, Rochester, N.Y. where he studied organ with David Craighead. He received his master of music in 1962 from Syracuse University where he studied with Arthur Poister. He is on the faculty at Syracuse and is organist and choirmaster of St. Paul's Lutheran Church.

His program for the competition included Bach's Toccata, Adagio and Fugue in C and Triptyque, Dupré. He will play in the Symphony Hall series next year.

PEDAL

- Principal 16 ft. 32 pipes
- Quintaten 16 ft.
- Rohrgedeckt 16 ft. 12 pipes
- Spitzprincipal 8 ft. 32 pipes
- Rohrgedeckt 8 ft.
- Principal 4 ft. 32 pipes
- Koppelflöte 4 ft.
- Mixture 2 ranks 64 pipes
- Trompette 16 ft. 12 pipes
- Trompette 8 ft.
- Rohrschalmei 4 ft.

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Bender — Awake, Thou Spirit (with brass)	No. 98-1699	\$.22
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Schalk — In Adam We Have All Been One	No. 98-1666	.25
Wood — Only Begotten Word (brass ad. lib.)	No. 98-1673	.25
Wolff — O Splendor of God's Glory Bright	No. 98-1680	.30
Hillert — You Shall Love the Lord Your God	No. 98-1677	.30
Powell — God Be Merciful unto Us	No. 98-1670	.25
Schalk — Canonic Litanies (treble voices)	No. 98-1696	.25
Weinhorst (ed.) Four 18th-Century English Rounds	No. 98-1668	.20
Wolff — God, My Father, Loving Me	No. 98-1679	.25
Bender — Tell Those Who Are Invited (SA)	No. 98-1687	.20
Schuetz-Precht — How Lovely Is Thy Dwelling and Praise God Ye Lands (TTBB)	No. 98-1681	.22
Wienhorst — O Trinity, Most Blessed Light (Male)	No. 98-1665	.20

CHRISTMAS

Clemens non Papa — In Bethlehem This Christmas	No. 98-1664	.25
Halter — In the Dark of Night (SA)	No. 98-1661	.25
Hillert — Rise, Take the Child and His Mother	No. 98-1674	.20
Halter — Sleep, My Baby, Lovely Child	No. 98-1662	.25
Halter — When Jesus Christ Our Lord	No. 98-1663	.25
Halter — In the Dark of Night	No. 98-1704	.25
Boda — Babe of Beauty (SA)	No. 98-1656	.22
Bouman — The Magnificat (Unison)	No. 98-1689	.25



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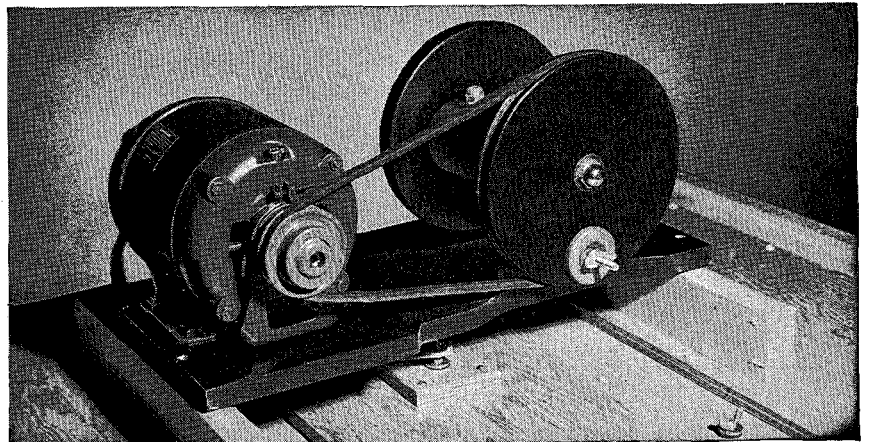
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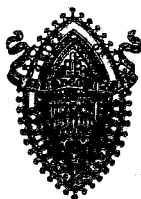
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(REGIONAL CHAIRMEN & DEANS, EX OFFICIO)

Extemporization Will Highlight Philadelphia National

What should prove an exciting event for the convention audience may also be the beginning of a renewed interest in improvising. The national convention in Philadelphia next June is setting up a competition aimed at reviving this neglected facet of the organist's arsenal of skills and inducing many who have never worked at it to begin preparing for the competition. A first prize of \$500 is an indication of the importance the convention committee attaches to the need for better improvisors. Applicants for the competition must enter before Feb. 15; all entries and inquiries should be sent to Newell Robinson, 7319 Oak Lane Road, Philadelphia 26, Pa.

The famed International Improvisation Competition at Haarlem formed the core of the January 1962 issue of *The Diapason*. In its 12th year, it has performed a major service in re-awakening interest in a nearly lost art. The Philadelphians hope this convention event may start a similar trend in North America and succeed in pointing up the difference between mere "noodling" and real improvisation in the sense of the great improvisations from Bach through Messiaen.

So — the first big first of the Philadelphia convention next June 22-26: a national improvisation contest.

ENOS E. SHUPP, JR.

Niagara Falls

The annual dinner and election of officers of the Niagara Falls chapter was held June 11 at Bethany Lutheran Church. The Rev. S. Kenneth Arntsen, pastor, spoke on "Music as it relates to the Church Service." The organist of the host church, Thomas Weisflog, played a program on their new Möller organ, consisting of compositions by Bach, Clérambault, Walther, Tallis and Pachelbel. Dean Earl Brownell conducted a short business meeting. New officers are: dean, Philip Crawford; sub-dean, Flohn Offenbauer; secretary, Elsa Vorwerk; treasurer, Millie Oxenham; Earl Brownell, director.

MARY CAROLYN M. NEFF

Bridgeport

The Bridgeport, Conn. chapter will sponsor Elaine Brown in an all-day choral workshop Oct. 12 at the United Congregational Church.

CAROLE FANSLAW

Hartford

The Hartford Chapter took an organ tour to Providence April 27 arranged by William Dineen, Brown University. The day was spent seeing the instruments and churches of that area.

The annual junior choir festival was held May 5 at Central Baptist Church with Kenneth B. Licht, director and Ray Lindstrom, organist. The youth choir festival was held May 19 at Immanuel Congregational Church with Philip Treggor, director and Mrs. Treggor, organist.

At the annual meeting May 22 held at Central Baptist Church, reports were given on the forthcoming Regional Convention. The following officers for the next year were elected: Dean, John F. Bullough; sub-dean, John Doney; secretary, Mrs. Marian Rich; treasurer, Barbara Preston; assistant treasurer, Clifford Carlson; registrar, David Harper; new member at large, Esther N. Ellison.

JOHN DONEY

Hudson-Catskill

The annual banquet of the Hudson-Catskill Chapter was held May 13 at Friendly Tavern, Bells Pond, N.Y. The following slate of officers was elected for the coming year: dean, Loton Springstead; sub-dean, Mrs. Robert Belknap; secretary, Mrs. Adolf Allers; treasurer, Melvin Hoffsteter; executive committee, Alyce Duntz, Mrs. J. Scott Moore, Mrs. August F. Ihlenburg, Sr. Mr. and Mrs. Elias Lynk showed slides of their travels through England and France. A plaque of the AGO motto was presented to Alyce Duntz, retiring secretary. Final plans were made for the workshop May 18.

A successful Spring Workshop was conducted by the chapter May 18 at Christ Episcopal Church, Hudson, N.Y. The highlights ably presented by H. Wells Near, Ridgefield, N. J. were: The Children's Choir, The Organist as a Craftsman, Choral Techniques and Organ Repertoire for Worship. A fine display of organ and choral music from many publishers was on display for inspection. Many of the selections were studied and discussed.

MRS. AUGUST F. IHLENBURG, SR.

New Haven

The annual dinner meeting of the New Haven chapter was held May 21 at the Dunbar United Church, Hamden. A genuine smörgasbord dinner was served. The new slate of officers for 1963-64 is: dean, Charles Krigbaum; sub-dean, H. Leroy Baumgartner; secretary, Raoul Forest, Jr.; treasurer, Edgar Aiken; registrar, Lawrence Landino; members at large, Wilhelmina Strandberg, past-dean, Mrs. Anthony Mauri, H. Frank Bozyan, Donald Parsons, Allen Wolbrink, Philip Prince, Theodore Shapiro. The business meeting followed with an illustration lecture given by King Covell, Newport, R.I. His subject was organ cases of various periods and styles.

LAWRENCE J. LANDINO

Information on 1964 AGO Examinations Is Available Now

The information sheets with full, detailed information on registration, application, fees and preparatory material for the FAGO, AAGO and both ChM examinations for 1964 are now available from deans of chapters. Ask your dean for them or write directly to national headquarters.

The examinations for the ChM are scheduled for June 10 and the FAGO and AAGO for June 11 and 12, these latter with paper work in the mornings and work at the organ either afternoon.

The list of music for the organ playing sections or the tests:

FELLOWSHIP

Prelude in E flat (St. Anne) Bach (any standard edition)

Moderato, Gothic Symphony, Widor (Associated Music Publishers, Inc.)

Toccata, Sowerby (H. W. Gray)

ASSOCIATESHIP

Slow movement, Trio Sonata 5, Bach (any standard edition)

Celtic Melody, O'Connor-Morris (Novello-H. W. Gray)

Movement 3, Sonata 3, Hindemith (Schott-Associated)

Candidates will note that for these examinations for 1964 no choice is permitted but that the whole or any portion of the three in each list may be heard.

Waterbury

The Waterbury, Conn. Chapter held its annual picnic June 22 at the Charles Billings home, Bantam Lake. Members, some with their families and guests, enjoyed a picnic lunch. Mr. Billings and Robert Birt supervised the cook-out. An informal meeting followed with new Dean Amelia Carosella presiding. She expressed her gratitude for the fine job done by members and by retiring Dean George Sunderland. She also announced tentative plans for the coming year.

ELIZABETH L. WHITESIDE

Reading

The Reading chapter had a smörgasbord June 8 at the E. Fred McGowan home. At a business meeting following outgoing Dean Mildred Schnable was awarded a past-dean's pin. Newly elected officers are: dean, J. Richard Wagner; sub-dean, John Frederick; secretary, Christine Mohr; treasurer, Earl Bickel; registrar, Ruth C. Barr.

RUTH C. BARR

Eastern N.Y.

The annual dinner meeting of the Eastern N.Y. Chapter was held May 25 at the Helderberg Reformed Church, Gunderland Center; Raleigh Moffat was the chairman of arrangements. The scholarship students played for the members prior to the dinner. The following officers for the ensuing year were elected: dean, W. Judson Rand; sub-dean, Lloyd Cast; secretary, Mrs. A. James Seeley, Jr.; treasurer, Grace Van Demark; auditor, Walter Marland; registrar, David Tate; directors, Mrs. DeForest Galer, Allen Mills, Jeannette Rafter, Robert Sheehan. The Blue Belles bell choir, First Presbyterian Church, Albany, directed by Helen Henshaw, played a program.

MARION MONROE MERRICK

Lancaster

The Lancaster, Pa. Chapter concluded its current season with a picnic supper June 24 in Williamson Park. Mr. and Mrs. Carl H. Westermann and Mr. and Mrs. John J. Choplosky were the committee in charge. Dean Frank A. McConnell announced an executive committee meeting for July 12 in St. James Episcopal choir room to plan the chapter program for fall and winter.

FRANCES M. MCCUE

Philadelphia

The Philadelphia Chapter toured the Main Line section of suburban Philadelphia June 8 to hear several interesting organs and the 58 cast bell carillon at Valley Forge. The following persons demonstrated organs in the churches named: Claribel Thompson at the Noehren organ in the chapel of the Ardmore Presbyterian Church; Dr. William Reese at the Schlicker organ in Roberts Hall, Haverford College; Myrton Frye at the Austin organ at St. George's Episcopal Church; Herbert Siegel at the Schantz organ at St. Paul's Lutheran Church, Ardmore; Robert Erb at the Möller organ at the Valley Forge Memorial Chapel. The group toured the carillon tower visiting both the practice studio and the playing cabin where an explanation and demonstration were given by Frank P. Law and Janet Dundore. A carillon recital was followed by dinner at St. Luke's Methodist Church, Ardmore, Albert Kay, host.

JANET DUNDORE

Montgomery County

The Montgomery County, Md. Chapter met June 19 at Christ Congregational Church, Silver Spring, Maryland. Alfred Neumann was host. The business meeting was conducted by Dean James Smiley. Programs for the coming year were discussed. Alfred Neumann played a tape recording of his An Opera for Christmas written for soloists, choir, brasses, timpani, celesta and organ; and An Opera for Easter written for soloists, choir, organ, brass and percussion. Mr. Neumann explained about costuming, production and presenting these for a church service and for NBC television.

LORRAINE HAACK

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News of the American Guild of Organists—Continued

Harrisburg

The Harrisburg, Pa. chapter held its annual banquet June 2 in the Colonial Park United Church of Christ. Following the banquet, Laura E. Garman and Jean Gray Allen led the group in a short social hour after which the chaplain, the Venerable Kermit L. Lloyd, presided in the installation of the newly elected officers: dean, Mrs. Robert K. Jones; sub-dean, Verle Witmer; secretary, Sara E. Stauffer; registrar, Irene Bressler. Members and guests then proceeded to the nave of the church to hear a recital by members. Michael Korn: Fugue in G minor, Bach; Scherzo in E major, Gigout; Prelude, Improvisation, Acclamation, Suite Medievale, Langlais; Anna S. Urban: How Beautiful the Morning Star!, Buxtehude; Toccata, Gothic Suite, Böellmann; Michael Shoemaker: Communion, Snow; Katherine Fisher: Temple Bells, Peele; Prelude Improvisation, Cheveau; Magnificat, Pachelbel; Charles W. Forlines; Evening Harmonies, Karg-Elert; Thou Art the Rock, Mulet.

IRENE BRESSLER



Winners of the Northern New Jersey Chapter's student competition are shown with retiring dean, Mrs. Robert Wright. Receiving the first place award is Fred Weber; Tom Mowbray, second place winner is on the right. Edna Kuiken and Ruth Ann Massaro received honorable mention. Awards were made at the chapter dinner June 4.

Wilkes-Barre

The Wilkes-Barre, Pa. Chapter held its final meeting of the season June 10 with supper in the Pickering room of the Boston Store. David Hughes was master of ceremonies. The dean, Mrs. Peter H. Broadt, presided over the business session. Following supper Clifford E. Balshaw, FAGO, demonstrated the possibilities of a five-rank "straight" organ on his 56-rank Aeolian-Skinner, proving the advantage of wise choosing, proper voicing and placement. Using the five ranks, he played a short recital of Buxtehude, Bach, Franck and Widor. A musical reading of The Unsinkable Molly Brown was given by Evelyn Swank Jones, Sally David Bennett and Dorothy Turner.

Nine members of the chapter attended the regional convention at Bethlehem, Pa. June 16-19. A picnic meeting was held July 7 at the Walter Richert summer home, Indian Lake.

Alexandria

The June 10 meeting of the Alexandria, Va. Chapter was held at the Cherrydale Methodist Church in Arlington. This was the annual banquet and installation of these officers: dean, Dana Brown; sub-dean, Nancy Phillips; secretary, Margaretta Smith; treasurer, Edward Van Sant; registrar, Sally Shealy; librarian-historian, Phyllis Lind; auditors, Marjorie Melnick and Peggy Hall; members at large, Frances Harrell, Helen Hardy and Beverly Feld. Past-dean Margaret Carthoff was the installing officer. Retiring Dean Dr. Dean Thomas was appointed state chairman for Virginia at the meeting of the national council May 13.

BARBARA HANSON

Suffolk

The June 7 meeting of the Suffolk Chapter was held at the Methodist Church, Smithtown, N.Y. Various members played music suitable to various seasons of the liturgical year, a many-faceted recital, with fine selection of materials and an interesting sequence of presentation. Non-rushed interpretation of each selection, technical facility and clarity and full use of the typical two-manual resources were in evidence. The consensus was that this type of meeting should be repeated in the coming year.

CHARLES DREXLER

Monmouth

The Monmouth Chapter held its annual bar-b-que June 3 at the home of Arthur Reines. Barbara Mount, AAGO, and her student, Lunda Senter, entertained with "Fantaisie", Demarest, for organ and piano. The evening closed with members and guests enjoying a sing-along.

J. H. VANMATER

Muskegon-Lake Shore

The annual meeting of the Muskegon-Lake Shore Chapter was held June 1 at the White Lake Villa. Following dinner, reports reviewed the programs of the year and the dean outlined tentative plans for next year. The evening's entertainment was in charge of Irene Kolkema and Dorothy Sheets, who led the group in folksongs, rounds and a reading of Bach's Peasant Cantata with Frieda Stegink at the piano. Esther Bourziel brought the equipment for a lively game of Zingo. Officers for the coming season are: dean, John L. Wheeler; sub-dean, George Shirley; treasurer, Bertha Leenstra; recording secretary, William Butler; corresponding secretary, Dorothy Sheets.

DOROTHY SHEETS

Dayton

The Dayton, Ohio Chapter held its meeting May 27 at the Fairview EUB Church. The business meeting was conducted by Dean A. E. Kerr. Edythe Livingston is in charge of a program entitled "What's New with You?". Several members played selections of new church music on the newly rebuilt 17-rank Möller organ. The following numbers were included in the program: Actus Tragicus, Weinberger and Improvisation on Miles Lane, Whitney, Edythe Livingston; Amazing Grace, Porter, Benediction, Sowerby and He Leadeth Me, Van Denman Thomapson, James Porter; Of the Father's Love Begotten, Cassler and Look Upon Us, Blessed Lord, Leopold, Constance Klarer; Pastorale, Titcomb and Fanfare, Young, Madonna Goss; Thou Wondrous King, Karg-Elert and My Spirit Be Joyful, Bach, Evelyn Battenberg, assisted by Tom Battenberg and Dick Thomas, trumpeters. Following the program a social hour was held in the choir room.

DOROTHY McDUGALL

Muncie

The June 24 meeting of the Muncie chapter was a picnic supper at the Edwin Warner home. Gerald Crawford, director of music at the First Presbyterian church, was honored at the meeting as he leaves to study for a year in Vienna with Anton Heiler. Mr. Crawford was one of the organizers of the Muncie Chapter and served as its first dean. At the business meeting Dean Elizabeth Meloy and Mrs. Serge Payne reported on the regional convention in Grand Rapids. The next meeting will be Sept. 23.

MRS. JAMES W. MAIDLOW

Detroit

The Detroit Chapter met June 25 in a joint meeting with the Detroit Catholic Guild of Organists and Choirmasters at St. Raymond's Church with John Andrews as host. The program began with a recital by Anthony Newman, 19-year-old New York organist. Following this an "ecumenical dinner" was served by the St. Raymond Choir Auxiliary.

WILLIAM BUSHIE

Peoria

The Peoria Chapter held its annual banquet June 11 at the University club. Following an installation of officers, Jerry Klein, music critic for the Peoria Journal Star, gave a speech about his musical experiences. A social hour followed. The next chapter event will be a recital by John Weaver Oct. 20.

Madison

The last spring meeting of the Madison, Wis. Chapter was held May 24 at the John Wright Harvey home. Following the potluck supper, to which husbands and wives were invited, Mrs. Dale Bruhn led the meeting. Rabbi Manfred Swarsensky, chaplain, conducted the installation of officers and gave a talk on the function of music in religion. The following are the new officers: dean, the Rev. Louis Novak; sub-dean, John Wright Harvey; corresponding secretaries, the Rev. Rudolf Inselman and Marland Gervais; recording secretary, Mrs. Harold Frey; historian, Mrs. Richard Andrews; members at large, Mrs. George Schultz, Mrs. Willard Warzun, Mrs. Russell Mittelstadt.

RUTH PILGER ANDREWS

Ozark

New officers of the Ozark Chapter were elected and installed June 9 in the First Presbyterian Church, Baxter Springs, Kans. Officers elected are: dean, Johnny Kemm; sub-dean, Raymond Payne; secretary, James Quade; treasurer, Mrs. Johnny Kemm; registrar, Mrs. Fred Corn; librarian, Ruth Thomas; auditors, Dr. William Roehling, Mrs. Alton Willard. Officers were installed by Jerry Byrd, retiring dean. Ruth Thomas played O Holy City Seen of John, Bingham; Brother James' Air, Wright; Toccata on How Firm a Foundation, Murphree. Meetings were discontinued for the summer and will be resumed in September.

RUTH THOMAS

MABEL BOYTER AT ST. JOE

Under the joint sponsorship of the First Presbyterian Church and the St. Joseph, Mo. chapter, the first city-wide children's choir festival-workshop was held the week of June 10. More than 250 children attended the daily workshop sessions and performed 14 anthems and three hymns from memory in the Festival Service, June 14, all under the direction of Mabel Stewart Boyter, guest conductor. 18 St. Joseph churches cooperated in the highly successful venture, under the guidance of the festival co-ordinator, Carrol Proctor. Assisting in the festival service and throughout the week at the workshop sessions were Mrs. John Lefler, organist, and Mrs. Nate Block, pianist. The children received instruction in both choral technique and hymnology and in hand-bell ringing under Mr. Proctor's direction. A capacity crowd was on hand for the festival service which was the culmination of the week's study. In addition to the daily workshops with the children, a late afternoon demonstration rehearsal was conducted illustrating children's choir techniques for the benefit of adult directors and workers. Evening meetings were held with director's groups and with ministers of the city.

The Guild chapter met for dinner June 13, in the festival week with Mrs. Boyter as guest speaker for the evening.

COLIN A. CAMPBELL

Waterloo

The annual banquet meeting of the Waterloo, Iowa Chapter was held May 7 at the Convoir Room. Mrs. Cecil Sieglaff was in charge of decorations for the dinner. Margaret Dravis, program chairman, introduced the Rev. Glenn Utterbach, of the Little Brown Church, Nashua, Iowa, guest speaker of the evening. He gave a talk on the history of the Little Brown Church. Election of officers was held with the following elected to office: dean, Margaret Dravis; sub-dean, Genevieve Anderson; secretary, Mrs. Roger Hellenschmidt; librarian, Mrs. Karl Holvik; auditor, registrar, Mrs. Harold Zell; executive board, Horace Daggett, Father John Stark.

MRS. CHARLES MUELLER

Jacksonville

Robert L. Hutchinson, Jr. became new dean of the Jacksonville, Fla. Chapter July 1. He has served as sub-dean, responsible for the chapter's programs and was a member of the planning committee for the Southeastern regional convention, just past. Other officers are: sub-dean, Clyde Cautchen; treasurer, Jack Lowder; corresponding secretary, Roselyn M. Langdale; recording secretary, Mary Sorenson; auditors, Marshall Pierson and Grace Marcellus; executive committee member, Gertrude Wesch.

LORENA DINNING

Western North Carolina

The Western North Carolina Chapter met May 27 at the First Congregational Church, Asheville for a banquet and installation of officers. All of the officers were re-elected to serve an additional term. The officers include: dean, Mrs. Richard B. Ford; sub-dean, Mrs. Paul H. Bates; secretary, Mrs. Frank Ratzell; treasurer, Mrs. Russell B. Wooden; chaplain, the Rev. Mr. J. Finley Cooper. Following the banquet the Rev. Mr. Cooper spoke on the Relationship Between the Minister and the Organist-Choir Director.

SUSAN BAUMANN

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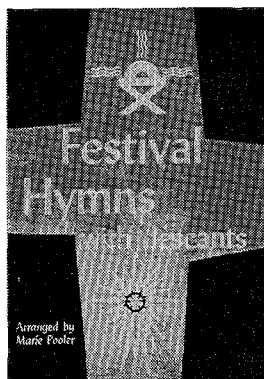
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News of the American Guild of Organists—Continued

Sarasota

The Sarasota, Fla. Chapter held a meeting May 7 at which time the following officers were elected: dean, Mrs. Jo Bagley; sub-dean, Mrs. Everett Whitman; secretary, Mrs. William Wierts; treasurer, Carl Werner; registrar, Mrs. Robert Garner; librarian, Mrs. Stacy Simpson; devotional, Mrs. Walter Wooten. A workshop was in charge of representatives of the Allen Organ Company and the Cannon Music Company, St. Petersburg. The recitalist was Dr. Magin, Clearwater. The program was played by Malvern Coker and Harry Liszt at St. Wilfred's Church, Sarasota.

JANET GARNER

Tampa

The Tampa, Fla. Chapter sponsored a workshop April 22 followed by a recital April 23 by Thomas Brown, Florida State University, at the Seminole Methodist Church with Julia Hayman, hostess. Following the recital a reception was held for Mr. Brown in the church parlors.

At the May 2 meeting at the Lutheran Church of St. Paul, the program consisted of the works of Healy Willan. The sight-reading of anthems was conducted by Norma Dobson. Organ compositions were played by Ralph Cripe and Billy Head. Refreshments were served following the program.

NORMA DOBSON

Hawaii

The Hawaii Chapter staged a Bach festival in July, working in conjunction with the Honolulu Council of Churches and the Church Musicians Guild. Guest artists were Jan Bender and W. E. Ladd Thomas. Mr. Bender performed with the combined Lutheran choir July 26 under the direction of Dana Lundquist at Kawaihoo Church. The Youth Choir and Youth Symphony played a concert July 27 at the Central Union church with Hideo Hotoke and Peter Mesrobian conducting and Yvonne Brown at the organ. A recital at St. Andrews Cathedral July 28 by Mr. Thomas climaxed the festival. Mr. Thomas held a master class July 29. Mr. Bender also held an organ and choir master class.

CICELY ADAMS BROWN

Upper Pinellas

The May 7 meeting of the Upper Pinellas chapter was held at Trinity Presbyterian Church, Clearwater. A short business meeting preceded the installation of officers by the Rev. McCollough. Mrs. George Gross showed slides of organs and churches taken on a trip through Europe.

MRS. FRANK HRUBY



Richard D. Hoffland, Milliken U, Decatur, Ill. is shown with Mrs. Hoffland at the piano with (left to right) Dean Vesta V. Dobson, Mrs. Lyle Guyer and Mrs. E. M. Anderson at the seminar on multiple choirs June 4 at St. Paul's Methodist church sponsored by the Omaha, Neb. Chapter.

Using a demonstration choir of boys and girls from the host church, Mr. Hoffland demonstrated a typical rehearsal period. With Mrs. Hoffland he showed techniques for developing children's and youth choirs, and gave a detailed sketch of groupings by age. Ladies of the church served a delectable dinner after the first portion of the workshop. Dean Dobson introduced the newly elected officers and awarded the past-dean's pin to Mrs. Walter Rush. In the evening the Hofflands discussed suitable music for all age groups.

Vesta V. Dobson

Chattanooga

The Chattanooga Chapter met at the home of W. R. Bradberry on Signal Mountain for a buffet supper and social hour. Officers for the coming year were elected: dean, Mrs. Robert Curtis; sub-dean, Del Case; secretary, Evelyn Gibbs; treasurer, Earl B. Miller; chaplain, the Rev. J. Ralph McIntyre; new executive board members, Cornelia Swain, Carl Scheibe, Tom Alexander and Glenn Starkey.

EVELYN GIBBS

La Jolla

The La Jolla, Cal. chapter met at the La Jolla Presbyterian Church June 10 for the installation of the following officers: dean, Jerry Witt; sub-dean, LaVonne C. Burvold. Preceding the installation, Don Small, organist-choirmaster of the La Jolla Presbyterian Church, played a recital for the members on the three-manual Möller. His program appears in the recital pages of this issue.

Wyoming

New officers for the coming year were elected at the meeting of the Wyoming chapter June 10. Those elected were: dean, Harry Swink; sub-dean, Mrs. Albert Mass; secretary-treasurer, Mrs. John Lambert. The group met at the Leland Lay Music Center. Plans are under way to bring another prominent organist to Casper next spring, perhaps Francis Jackson. Mrs. Harold Link of Casper represented the chapter at the regional convention at Hastings, Neb. Leland Lay played several musical numbers for the group demonstrating the Thomas and Conn electronics. He was joined by Mrs. George Haskell for some duets. Mrs. Lay and Mrs. John Erickson served refreshments to those present.

Southern Arizona

The annual banquet meeting of the Southern Arizona chapter was held May 20 at Mountain View Presbyterian Church, Tucson. Co-hosts were Harold Turney and Bunny Davis. The program was highlighted by the performance by the Mountain View Celtic Choir, directed by Harold Turney, of "Lord God, Creator Almighty" by Camil Van Hulse. Other performers were Richard Kaysen, Sylvia Howell, Buany Davis, Earlene Carey, Rosemary Henderson and Rendall Dahms. Following the program, Camil Van Hulse installed the officers for the coming year.

SALLY REHFELDT

Gulf Coast

The Gulf Coast chapter held its annual meeting May 20 at the Sea n' Sirloin Room in Biloxi. Mrs. Christy Taylor gave a resume of the works of the Guild for the past year and also acted as installing officer. Officers installed were: dean, Raymond Barnes; sub-dean, Margaret Shaw; treasurer, Marjorie Yund; secretary, Flora Wilson; executive board, Joyce Hackman, Mrs. Bobbye Dillard, Allen Cox. After installation of officers, a dinner and social hour was enjoyed by attending members and their guests.

FLORA WILSON

Palm Springs

The Palm Springs-Coachella Valley Chapter held a dinner meeting May 20 at the Chi Chi Restaurant attended by members and guests. Following the dinner, a recording of E. Power Biggs was played at St. Paul's Episcopal Church. Dean Harry Tomlinson gave a brief narrative explaining the recording.

BETTY LUDWICH

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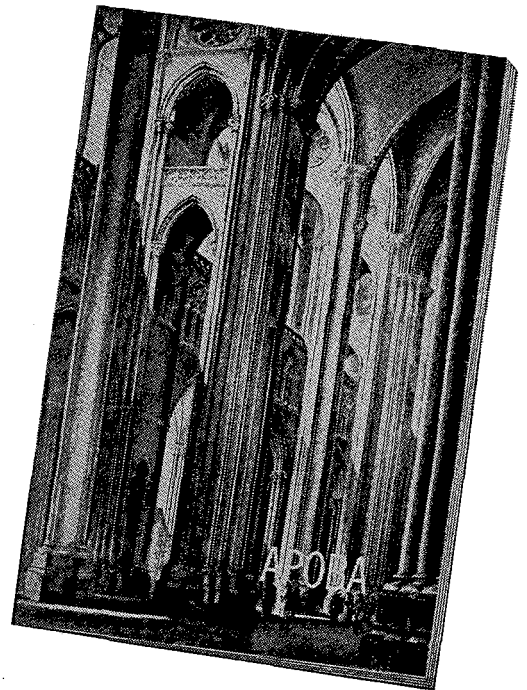
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All correspondence should be directed to the general secretary

Toronto

The Toronto Centre's season closed with two significant events in June. The Ladies' Auxiliary sponsored a highly successful desert musicale at the Glenview Presbyterian Church June 10; the proceeds made a substantial contribution to the Building Fund. Artists were Elizabeth Elliott, soprano; David and Marilyn Rosevear, piano duo and Lorna Glover, violinist. A student recital was played June 18 at St. Luke's United Church. Ronald Wollard introduced the three players. Charles Woodrow, pupil of Henry Rosevear, played Prelude and Fugue in A, Bach; Sonata 3, Mendelssohn, and Hyfrydol, Willan. Walter Peddle, pupil of Catherine Palmer, played Petite Suite, Milhaud and Partita on Jesu, meine Freude, Walther. Ashley Tidy, pupil of John Sidgwick completed the program with Prelude in E minor (Wedge), Bach; Le Verbe, Nativity Suite, Messiaen, and Urbs Hierusalem Beata, Willan. Refreshments in the church hall closed the meeting.

Evidence of member interest in centre affairs was offered by the substantial number who turned out for the annual dinner and business meeting May 28 at the Yorkminster-Park Baptist Church. A turkey dinner started things off, after which Robert Bastendorff played a brief recital on the four-manual Casavant: Suite Brève, Langlais; Fugue, Hon-

egger; Litanies, Alain. Chairman Kenneth Davis presided over the business meeting at which various reports were heard. The following executive was approved for next season: past chairman, Kenneth Davis; chairman, William Findlay; vice-chairman, Victor Graham; secretary, Mary Deak; treasurer, C. H. Devey. James Chalmers and Paul Murray replace Dr. Charles Peaker and Dwight Munger on the committee. New Chairman Findlay addressed the gathering briefly; an impromptu expression of appreciation to Mr. Davis by Harold Williams was heartily endorsed by all present. The feature of the evening was a film tracing the growth of Coventry Cathedral for which Muriel Stafford served as commentator.

JOHN DEDRICK

Montreal

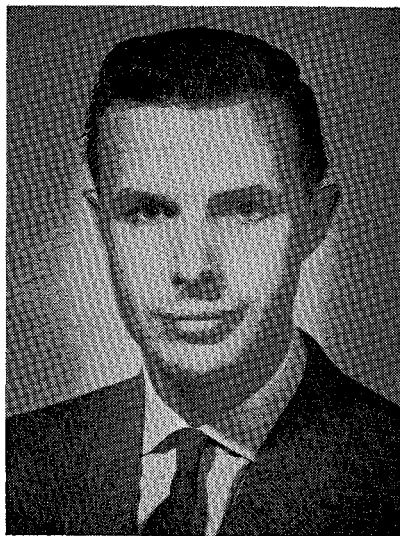
The annual meeting and dinner of the Montreal Centre was held June 1 in St. George's Anglican Church. Some 65 members, guests and friends were present. After dinner, winners of the organ playing contest were awarded prizes. In the senior class, first prize, awarded by Les Amis de L'Arts, was won by Monique Gendron. Second prize, awarded by the centre, went to Yvon Godbout. In the junior class, first prize, awarded by Casavant Frères, was won by Francine Rivard and second prize, awarded by the centre, was won by Lucien Poirier. Phillips Motley, chairman of the contest committee, remarked on the high standard of playing by all 10 entrants. Guest speaker was Harry Norris who gave an enjoyable and enlightening talk on Gilbert and Sullivan. It was obvious that Mr. Norris is an authority on the subject and members showed deep appreciation with a standing ovation at the conclusion of his talk. At the business meeting, Chairman Sidney Wood thanked fellow officers and executive committee for their active support throughout the season. The following slate was elected: chairman, Phillips Motley; vice-chairman, Neil Beauchamp; secretary, David Huddleston; treasurer, Jack Williamson; committee members, Edna Hawkin, Vera Reid, Rod McIver, Louis Guillemette, Jarvis Stoddart, the Rev. Sidney Wood.

DAVID HUDDLESON

Victoria

The annual meeting of the Victoria Centre was held June 1 at the organ workshop of Hugo Spilker. Following the business meeting Ray Buckett provided a program of tape recordings of organ and choral works, some compositions of members, performed by Eric Edwards with St. Luke's Anglican Church choir, by Catherine Shore with St. Phillip's Anglican Church choir, and by David Palmer. Refreshments were served at the conclusion of the program.

FAITH WEBSTER



Rodger D. J. Swinton has been appointed organist and choirmaster of St. Andrew's United Church, Moose Jaw, Sask., Canada. He will assume his new duties in September, having a five-manual organ and a large mixed choir as his musical resources. Mr. Swinton has served for 13 years in the United Church of Delhi, Ont. Twice a silver medallist in organ examinations, he holds the ARCM diplomas from Toronto in both organ-playing and vocal pedagogy. His professional studies have been with George A. Smale, Markwell Perry and William Findlay. He will also serve on the music staff of the Moose Jaw secondary school system.

Pembroke

The Pembroke Centre's closing meeting of the season was held June 18 at the Albert Stephen home in Renfrew. Member Donald Walmsley, an electronics technician, gave an interesting demonstration of pipe and electronic tone waves on an oscilloscope and other electronic equipment, plus a demonstration of various types of organs recorded locally. It was proved that there are many differences between pipe and electronic instruments, many easily distinguishable to the listener; pipes are not necessarily always better. Mrs. Stephen served lunch.

FRED C. CHADWICK

Two Win FRCCOs, Three ARCCOs in 1963

Successful candidates in the 1963 RCCO examinations are:

FELLOWSHIP

Jan Overduin, London, Ont. (awarded Healey Willan scholarship)

Charles D. Cameron, Weston, Ont.

ASSOCIATESHIP

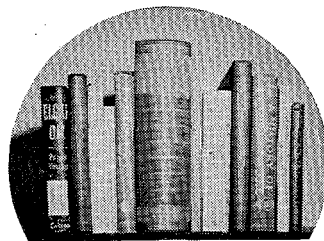
Alan Driedger, Ottawa, Ont.

Jan Overduin, London, Ont.

Maxine Olfrey, Winnipeg, Man. (awarded Healey Willan scholarship)

F. C. SILVESTER

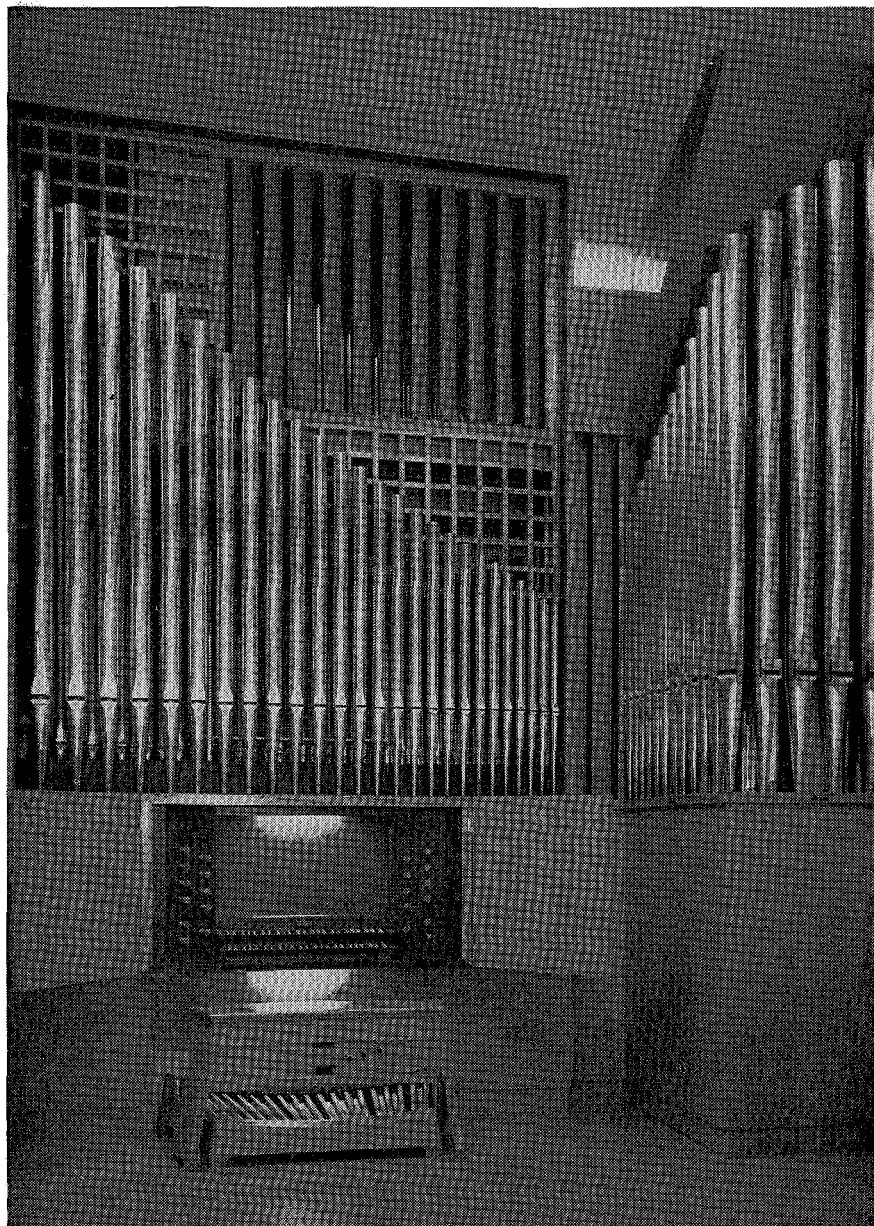
Registrar for Examinations



New Books

Few books reached us this month. Abingdon Press sent two useful paperbacks in its Basic Music series; James R. Sydnor's *The Training of Church Choirs*, a useful addition to the literature most directors will want to read, and Robert O. Hoffel's *How to Lead Informal Singing*, which offers some solutions for that usually unwelcome situation many directors must periodically face.

Songs of Joy through the Church Year by Norman and Marilyn Thalman (Fortress Press) is a children's hymnal selected from the *Service Book and Hymnal* of the Lutheran Church in America. Unharmonized tunes and words are given with a page of notes, scriptural and informational, for each hymn. The tone of this writing may impress some children as patronizing but the musical selection is far above that of the average children's hymnal. — FC



Séminaire de Saint-Jean

SAINT-JEAN, QUÉ.



MECHANICAL ACTION ORGAN



GRAND ORGUE			RÉCIT		
1 Principal	8	56	9 Bourdon	8	56
2 Flûte à Cheminée	8	56	10 Principal	4	56
3 Octave	4	56	11 Flûte à Cheminée	4	56
4 Flûte Conique	4	56	12 Octavin	2	56
5 Nasard	2 2/3	56	13 Larigot	1 1/3	56
6 Doublette	2	56	14 Cymbale II	1/4	112
7 Tierce	1 3/5	56	15 Cromorne	8	56
8 Fourniture IV	1	244	Tremolo		
PÉDALE			ACCOUPEMENTS		
16 Soubasse	16	32	Grand Orgue à la Pédale		
17 Principal	8	32	Récit à la Pédale		
18 Basse Chorale	4	32	Récit au Grand Orgue		
19 Mixture II	2	64			
20 Fagotto	16	32			



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C. H. PERRAULT
President and General Manager

L. I. PHELPS
Tonal Director

**DALLAS FIRM TO BUILD
FOR COLLEGE IN DENTON**

TEXAS WOMAN'S UNIVERSITY

Four-Manual Instrument by Sipe-Yarbrough to be Completed for Fall Installation

The Sipe-Yarbrough Organ Company, Dallas, Tex., has been awarded the contract to build a new four-manual concert organ for the main auditorium of Texas Woman's University, Denton. Dr. J. Wilgus Eberly is director of music. The instrument has been designed for the widest possible variety of use and is due for completion for the fall season.

MANUAL 1

Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

MANUAL 2

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Mixture 5-6 ranks 362 pipes
Cymbel 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Trompete 8 ft. 61 pipes

MANUAL 3

Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Regal 8 ft. 61 pipes
Tremulant

MANUAL 4

Contre Gambe 16 ft. 61 pipes
Principal 8 ft. 73 pipes
Bourdon 8 ft. 73 pipes
Viole de Gambe 8 ft. 73 pipes
Viole Celeste 8 ft. 73 pipes
Flauto Dolce 8 ft. 73 pipes
Flute Celeste 8 ft. 61 pipes
Octave 4 ft. 73 pipes
Flute Harmonique 4 ft. 73 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes



Karl Dickson Wienand, Gray Summit, Mo. will study organ on a Fulbright grant at the Music Academy, Frankfurt, Germany.

While a student at the Central Methodist College, Fayette, Mo. Mr. Wienand has been a leader in all areas of music. He is a student of Luther T. Spayde, dean of the Swinney conservatory.

Plein Jeu 2-4 ranks 195 pipes
Basson 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Hautbois 4 ft. 73 pipes
Tremulant

PEDAL

Resultant Bass 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Contra Gambe 16 ft.
Octave 8 ft. 32 pipes
Gedecktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rohrgedeckt 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Contre Basson 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Dulzian 16 ft.
Trompette 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

**BALTIMORE CATHOLIC
CHURCH GETS MÖLLER**

3-MANUAL FOR ST. ALPHONSUS

Rear Gallery Installation in Good Acoustics—Charles J. Chappelle Is Organist

St. Alphonsus Catholic Church, Baltimore, Md., has selected M. P. Möller, Inc. to build a new three-manual organ to be completed in the spring of 1964. The church, of Gothic architecture, is one of the most beautiful in the area and its acoustical properties are unusually fine.

The organ will be installed on the rear gallery with the great and pedal divisions exposed. Specifications of the organ were prepared by the tonal staff of M. P. Möller, Inc. in consultation with the organist of the church, Charles J. Chappelle, and Möller's area representative, L. B. Buterbaugh.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintflöte 4 ft. 24 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL

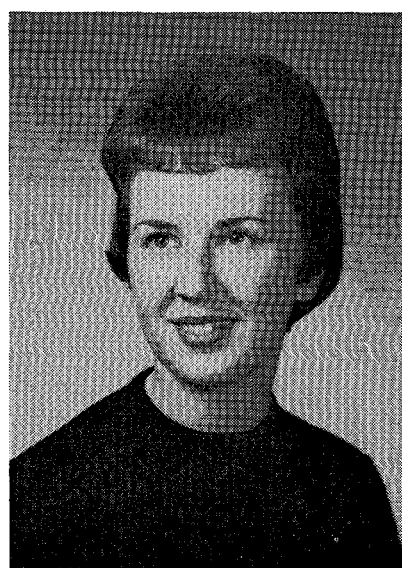
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Prestant 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV

Nasongedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Kleinquinte 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Kleinquinte 1 1/2 ft. 61 pipes
Tremulant

PEDAL

Violone 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Geigen 8 ft. 32 pipes
Subbass 8 ft. 12 pipes
Quintadena 8 ft.



Carolyn Day, senior organ major at Hastings, Neb. College has been awarded a Fulbright grant for the academic year 1963-64. She will study organ at the Academy of Music in Vienna with Anton Heiller. At Hastings College she is dean of the GSG, member of the touring choir, of Pi Alpha Lambda sorority and Alpha Chi honorary scholastic fraternity. She has been accompanist of the Hastings Choral for three years. She is a student of James H. Tallis who will also study next season on a Fulbright grant.

Choral Bass 4 ft. 32 pipes
Quintflöte 4 ft.
Quintflöte 2 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Fagot 4 ft.

MUSIC STUDENTS and liturgists from Puerto Rico, Canada, South America, the Philippines and Japan are among students for the summer session of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, N.Y. Ralph Hunter is in charge of classes in polyphony and choral conducting.



Edward Mondello

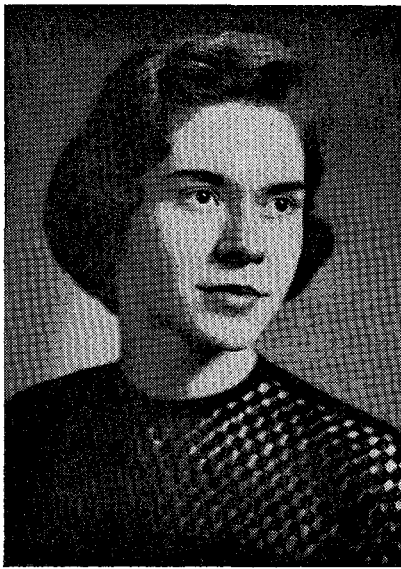
Organist at Rockefeller Memorial Chapel of the University of Chicago

Mr. Mondello plays four major recitals at the Chapel each year and is responsible for the figured bass parts in the oratorios of Bach and Handel performed by the Rockefeller Chapel Choir and members of the Chicago Symphony Orchestra.

"... Bravura manual technique, and a pedal display of thundering effect..."

—PAUL HUME, *The Washington Post*

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Audrey Jeanne Bartlett has been awarded a Fulbright grant for study at the St. Cecilia Conservatory, Rome with Fernando Germani. She is a graduate of Wilkes College and of the University of Michigan where she studied with Robert Noehren and Marilyn Mason.

Since graduating from the University of Michigan, Miss Bartlett has been studying certain periods of organ music with European organists. She has studied in Switzerland, Italy and France with Hans Vollenweider, Luigi Tagliavini, Fernando Germani, Gaston Litaize, Jean Langlais and Nadia Boulanger. In Paris she has been organist and choir director at the British Embassy Church. She will study this summer with Germani at the Academy Musicali Chigiana, Siena, Italy.

LEWIS HENRY HORTON, composer-in-residence at Transylvania College, Lexington, Ky., led the Lima, Ohio, choral society May 18 in a program of his compositions and arrangements at the South Side Church of Christ; included were his Appalachian Resurrection and *Lus White Pugrim*.

RICHARD ELLSASSER heads the organ department of the National Music Camp, Interlocken, Mich. for the fourth consecutive year.

HISTORIC KENTUCKY CHURCH GETS SCHANTZ IN CAMPBELLSVILLE BAPTIST

New Edifice Replaces One Destroyed by Fire in 1962 — J. P. Jardine Is Minister of Music

The Schantz Organ Company, Orrville, Ohio, is building a three-manual organ for the historic Baptist Church of Campbellsville, Ky.

The instrument will be installed in a new edifice which replaces one destroyed by fire in February 1962. The congregation dates from 1791 and its first meeting house is about one and a half miles from its present site. The church occupied two rural locations before moving into town.

J. P. Jardine is the minister of music of the church.

GREAT

Gedackt 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft.
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

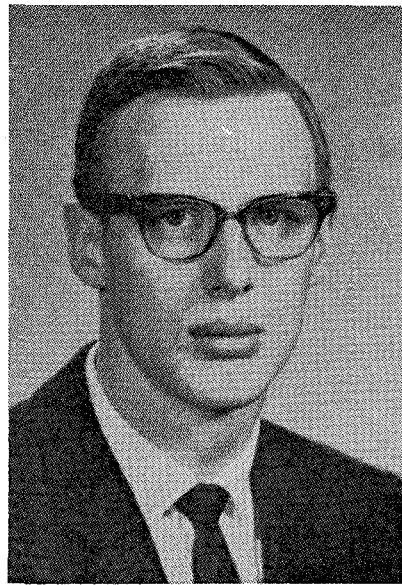
Spitzflöte 16 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viola da Gamba 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft.
Mixture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Hautbois Clairon 4 ft. 68 pipes
Tremolo

CHOIR

Bourdon 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Gemshorn 4 ft. 68 pipes
Nasat 2 2/3 ft. 61 pipes
Gemshorn 2 ft. 12 pipes
Terz 1 1/2 ft. 61 pipes
Schalmey 8 ft. 68 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 56 pipes
Gedackt 16 ft.
Spitzflöte 16 ft.
Octave 8 ft. 44 pipes



James Leland has been awarded a Fulbright grant and will spend next year at the Hochschule für Musik in Berlin. His organ study will be with Michael Schneider.

Mr. Leland received his bachelor degree from Oberlin Conservatory and completed his master's at Northwestern University this spring. He has studied organ with Lois Jordan, Fenner Douglass and Grigg Fountain and in his junior year in Salzburg, Austria with Josef Friedrich Doppelbauer. In that year he studied harpsichord with Isolde Ahlgrimm.

While at Northwestern, Mr. Leland has been director of music at the Albany Park Methodist Church, Chicago.

Flute 8 ft.
Gedackt 8 ft.
Spitzflöte 8 ft.
Choralbass 4 ft.
Mixture 2 ranks 64 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

A FESTIVAL of art and worship began July 28 and ends Aug. 4 at Norwich, Vt. with emphasis on music painting, films, poetry and the dance.

CHURCH IN ALTON, ILL. TO HAVE NEW MÖLLER

NEW ORGAN SPACE SUPPLIED

First Presbyterian Provides for Several Future Additions — Brummer Negotiates

The First Presbyterian Church, Alton, Ill., has contracted for a new three-manual instrument to be built by M. P. Möller, Inc. The church is undergoing a complete renovation which will change the axis of the nave and provide a new organ space.

The instrument will provide for several future additions, as noted in the specifications. Möller's area representative, W. A. Brummer, was responsible for negotiations.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes

SWELL

Gedacktbass 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Gedackt 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Plein Jeu 3 ranks
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Lochgedackt 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Oboe Schalmey 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedacktbass 16 ft.
Oktav 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedackt 8 ft.
Choralbass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Rauschbass 3 ranks
Contre Trompette 16 ft. 12 pipes
Clairon 4 ft.

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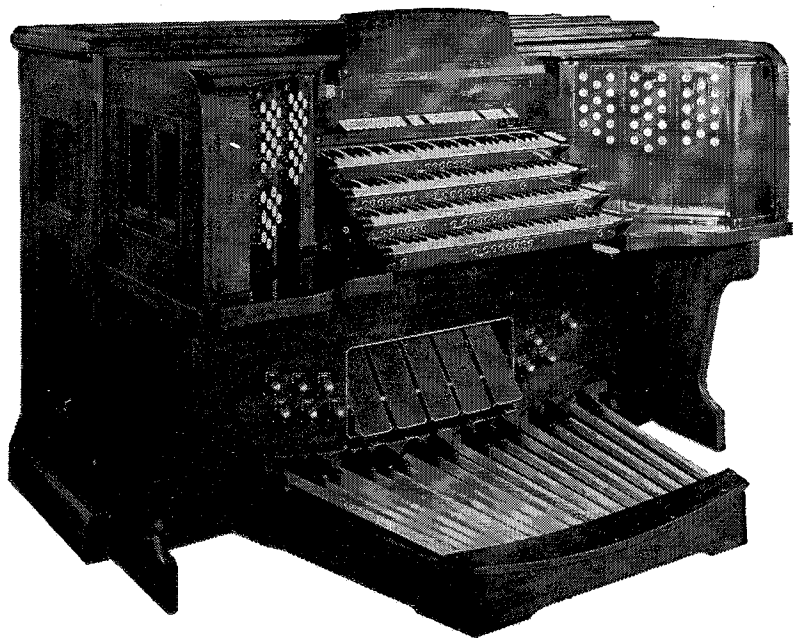
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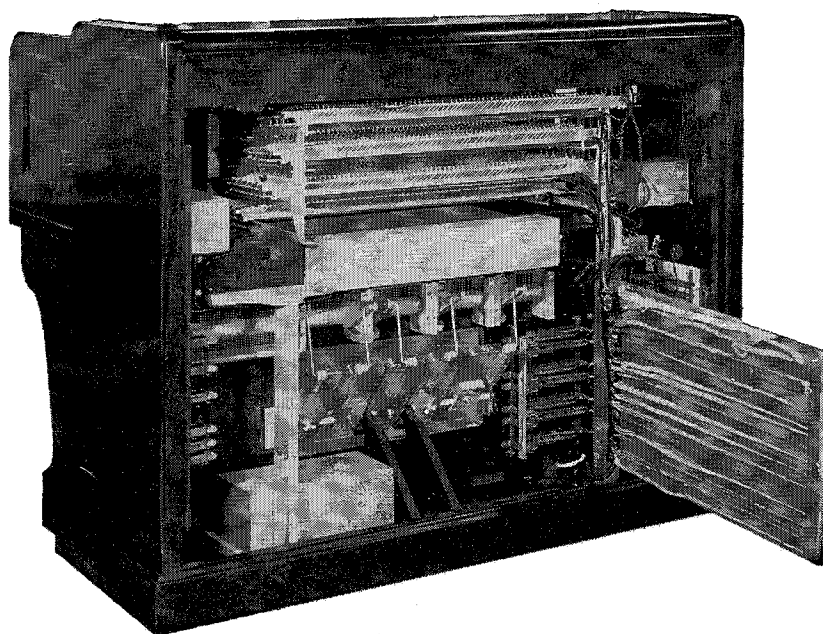
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CHARLES SHAFFER
 Organist
 First Presbyterian Church of Hollywood
 Hollywood, California

Orrin Clayton Suthern, II
 Professor of Music
 Organist-Conductor
 Lincoln University, Pa.

The most westerly of England's cathedrals is the Cathedral Church of St. Mary at Truro in Cornwall, just about 20 miles from Land's End. This cathedral has a further distinction in that it is the last great work in imitative Gothic to be built in England.

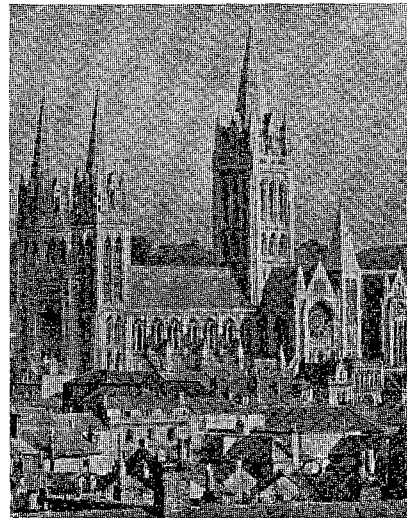
After the repeated moving of the See of Cornwall, it was finally reconstituted and established at Truro in 1876. The episcopal throne had been set up in St. Mary's Church which was built in the early part of the 16th century. In 1880 the corner stone of the new cathedral was laid. Using the site of old St. Mary's the architect has, in a most clever fashion, incorporated the south aisle of the old church as one of the chapels in the new cathedral.

The choir and transepts were consecrated seven years later, in 1903 the nave was dedicated, and in 1910, with the completion of the western towers, the entire building was blessed in an imposing ceremonial in the presence of dignitaries drawn from all parts of the British Isles.

The building is 300 feet long, its breadth at the transepts is 110 feet, the vaulting is 70 feet above the nave floor, and the central tower and spire reach a height of 250 feet.

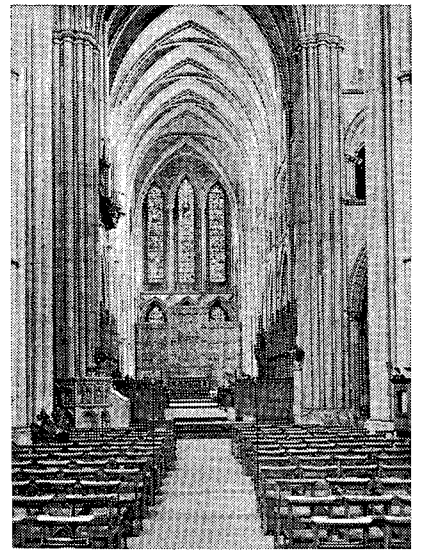
It is difficult, really impossible, to get a full view of the cathedral because of the many other buildings near and around it. As one approaches Truro, that cathedral can be seen towering above the dwellings and stores. The best view is to be had from the southeast looking down the very narrow St. Mary's Street. This was another rainy day for us, and on the way to Truro from Exeter we thought our little car would be blown off the road as we travelled across the moors.

One usually enters the cathedral by the porch to the south transept. Making one's way to the west door to get a full view of the length, simplicity and mastery of proportion seem to be the keynote. Missing, it would seem, is the screen, or pulpitum, which is such a valuable element in Gothic architec-



ENGLISH

TRURO



ture. Such a screen will be erected at the entrance to the choir sometime in the future, according to the original plan.

In the part of the old St. Mary's church, which is now called St. Mary's Aisle, in addition to much 16th century decoration and memorials, we found an interesting small organ by Byfield. It is said to have been built for one of the Chapels Royal, but was found to be not suitable. In the north transept was practicing on this organ during our visit. The main organ in the cathedral, which is placed in the triforium together with the console, was built in 1887 by Henry Willis. Rebuilt and modernized, it is a magnificent instrument.

In charge of musical forces at Truro is F. G. Ormond. The English tradition of sung Evensong is carried out here most efficiently and effectively. In addition to the regular Sunday services Evensong can be heard here at 4:15 each weekday except Thursday and Saturday. There is no choir school at Truro. To keep this kind of a schedule without an organized school certainly takes a great deal of interest and hard work on the part of both the choirmaster and the choristers. Most of us in the U.S. have all we can do to prepare one service each Sunday.

It is understandable that since Truro is comparatively new, memorials are not as numerous as in the older cathedrals. There is no doubt that here we have a cathedral that is well worth a visit, and in time it will make its presence felt in the long history of great English cathedrals.

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EXETER

A truly beautiful sight awaits the traveller as the Cathedral Church of St. Peter at Exeter comes into view, especially if the approach is from the southwest.

Unique among English cathedrals is the use of two towers in place of transepts. Since there is no central tower the ridge-crested roof is a long unbroken line. These towers are a survival of the older Norman building of the 11th century. Unique also is the 15th century west front. Displayed in the many canopied niches in the three tiers of this delicate stone front is an array of kings, popular saints, and angels. Over the years much damage and corrosion has occurred, although recently this image screen has been cleaned and restored.

Left: A long view down the nave at Truro Cathedral, last in the imitative Gothic style

Built of grey stone in a part of the country where there is much red sandstone, the cathedral fabric represents a steady continuous growth from the close of the 13th and throughout the 14th centuries. It is said by many to be the finest surviving work of that period.

The building is 409 feet long, and the width of the transepts is 158 feet. The two towers are 130 feet high, and the height of the vaulting in the nave is 69 feet. Even though the dimensions are considered quite moderate the interior gives an impression of spaciousness. One thing that brings this about is the uninterrupted line of the vaulting through the entire nave and choir, enhanced by the consistent excellence of its proportions and the beauty and effectiveness of its lighting.

The presbytery and choir are perhaps the noblest part of the building. The great beauty of the interior is indeed a photographer's delight. One of the most successful pictures of my entire tour was the one I took of the organ and choir from the east.

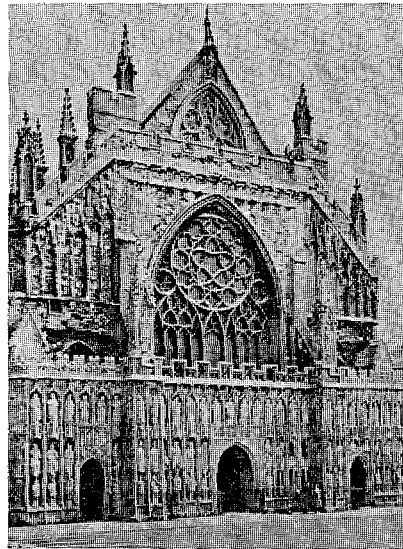
In the face of so much that is beautiful it is difficult indeed to choose items for mention in such a short article. Especially beautiful is the canopied bishop's throne, or chair. Carved of wood in the fourteenth century, it incorporates some of the finest craftsmanship in England. It stands 57 feet high, nearly to the vault. Throughout the cathedral the chapels and chantries form a fascinating series, with their impressive late Gothic screens of wood and stone.

Another unusual feature in the triforium on the north side of the nave is the charming minstrel's gallery. This provides for the accommodation of singers and instrumentalists for the reception of royal personages on their entrance into the cathedral. It is used also for the special music of the Palm Sunday services. The stone facing of this gallery is provided with niches in which are placed figures of angels playing musical instruments.

In 1942 the south choir aisle, and the chapel of St. James adjoining it, received a direct hit by a bomb. The damage has now been completely repaired in a replica of the old work.

From a musical point of view, the services at Exeter have always been conducted with much grandeur.

The present organ was built in 1933, by Harrison and Harrison. It contains 65 ranks and the console, on the screen, has four manuals. The case on the screen is indeed most handsome. I noticed that the 32 ft. metal Open was placed along one of the walls in the



Fifteenth-century west front of Exeter

Below: Fine view of the organ case on the screen at Exeter Cathedral



south transept, at least 50 feet away from the main organ.

Among the well known organists that have been at the helm of Exeter's music are Sir Thomas Armstrong and Sir Ernest Bullock, although the best known was Samuel Sebastian Wesley. There is a memorial tablet to him in the north aisle of the nave. While this was not his last post as organist, he was buried in the old cemetery at Exeter.

The music at present is in the capable hands of Lionel Dakers. The cathedral, under Mr. Daker's leadership, sponsors much musical activity in addition to a full schedule of traditional services. There are musical festivals, orchestra concerts, organ recitals by internationally known artists, string quartet concerts, etc., thus we have here another example where the cathedral is not only the center of the religious life of the diocese, but also the musical center of the community.

We were quite surprised on leaving the cathedral after being present for an impressive service of Evensong to see Dr. Harold Darke, well-known English organist and composer, walking toward us across the lawn. We had met Dr. Darke a couple of weeks earlier when he had played a recital at Westminster Abbey.

For our next visit we shall travel northeast to the cathedrals at Wells and Bristol.

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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.

15 in '65?

This is the first year in which we have been able to include reports from all 15 AGO regional conventions in a single issue. We like this very much, for it allows our readers to view the whole tapestry at once and to judge its color and design as a unit.

We do not have at hand comparative attendance figures for various past seasons of regionals; we do not know if such figures exist. But we have reason to believe that this summer's conventions were at least as popular as those of the best of past seasons. We believe too that the programs reveal an increasing maturity and purposefulness more in keeping with the purported and actual goals of our national organization.

A glance at our cover suggests again the wisdom of a complete restudy of our regional boundaries. As Everett Hilty pointed out last summer, some regions are so extended (have a look at his: Nebraska, Colorado, New Mexico) that a regional chairman can rarely visit all his constituent chapters. (Omaha and Albuquerque, two of Professor Hilty's leading charges, are not very close neighbors, are they?). Has Missouri as close ties with the Dakotas as with Kansas and Arkansas? We don't propose changes but we do believe some thoughtful new studies are in order; there are many facets to the problem and a best solution won't be easy.

We have already said enough in the past about the desirability of earlier decisions on future regional convention hosts and dates and about the need for regional chairmen to take more official and active part in planning their regional meetings. But we can't express too often or too strongly our faith in the present value and future potential of these 15 regional conventions in the life of the Guild and in the professional growth of its members, individually and collectively.

So it will, we trust, be "15 regional conventions in 1965."

Fast Company

We remember a classic statement which a famous teacher in a leading music school made as he trudged wearily out of a whole day of listening to students play "practical music exams." "As always," he said, "they played the fast things too fast, the slow things too

slow and the medium things too medium."

It hasn't been such a long time since a performer in almost any field of music could build a reputation on the ability to play faster than anyone else. Several prestiges were founded upon the ability to play Chopin's "Minute" Waltz in 40 seconds. A certain organ concert study was regularly ballyhood by its composer-performer as "1,476 pedal notes in three minutes." Various violinists and even a trumpeter or two rose to fame on the backs of various "Perpetual Motions."

We believe that the day of speed for speed's sake — or worse, speed designed to deflect the attention from the music to the performer — is just about over. And high time! More and more of our greatest artists these days are spending more and more of their time and effort trying to realize composers' intentions and searching for the best ways of communicating those intentions to listeners. True, the millenium has not arrived and in bravura music (that legitimate segment of all literature nicknamed "acrobatic music" by one of our friends), a player must still be judged by his physical command of his resources.

A few of our better known players still let this characteristic spill over into parts of their performance in which it becomes a liability rather than an asset, but this is happily becoming the exception.

The few young players who have tried to base their reputations on the ability to run the four-minute mile are finding the going tougher and tougher. This, we think, is another good omen.

Down from the Ivory Tower

We grew up in that strange period of music in America when "business music" and art music were assumed to have no point of contact. We remember when a student in a certain major music school would be denied his practice privileges if "Mapesy", the proctor, reported hearing the strains of popular music seeping out from under his practice room door. "Miss Susie" piano teachers warned their charges against the pollution inherent in playing "rag-time."

Small wonder that the greats of early American jazz were all the great untaught (at that time considered the equivalent of "unwashed.")

How times have changed! Many of our best "popular" and "commercial" musicians have music school degrees and many "combos" not only play in Carnegie Hall but go on concert tours.

What got us to thinking in this groove was the *New Yorker* comment on the extraordinarily efficient job Georges Auric is doing as the new director of the Paris Opera. Though many of us remember Auric as one of Les Six, he has been an actual "business composer" for a long time, being responsible for innumerable movie scores including *Rififi* and the *Moulin Rouge* one from which a best selling tune emerged.

Handel was a "business composer," remember. And dancing to one of Leonard Bernstein's hits from *West Side Story* doesn't diminish our respect for his New York Philharmonic concerts one single whiff.

Maybe we're back again to a little musical sanity.

Tit for Tat

This is the time of year when our pages are likely to contain announcements of any number of Fulbright grants for study with the great, the near-great, the reputedly-great and the once-great of Europe. We don't know a single winner of a Fulbright or any other such grant who has ever failed to profit greatly from the experience provided.

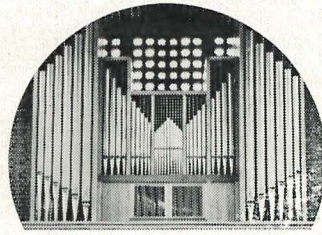
The reason for this apparently universally favorable reaction seems to us pretty obvious: We select our grantees with great care from among our very best. These young people (let's face it!)

are of such a calibre that it would be remarkable if any new experience could fail to produce a positive result; and we are much in sympathy with current trends of thinking which favor giving special opportunities to the specially gifted.

What troubles us is how little reciprocity there is! We send our best young people to share the knowledge of Europe's established masters. And most of those masters come over to play well-publicized tours here which in many cases are extraordinarily useful in promoting sales of their not always immortal music and their sometimes less than first-rate records. How many of our best players are invited to play similar tours in Europe? How many European students even consider coming to our best teachers to file off their rough edges?

As most summer visitors can tell you, Europe's best is rarely better than our best; its average is probably considerably lower.

How about a little more reverse lend-lease?



New Organ Music

The most extensive organ music this month comes to us in C. F. Peters edition or in Hinrichsen available from Peters.

An interesting Hinrichsen project is the one called *Advent to Whitsuntide* in which each of three composers (Holland's Hendrik Andriessen, England's Gordon Phillips and America's Leo Sowerby) was asked to write organ pieces based on the same six great seasonal hymns. The volume at hand is the one by Sowerby and the six pieces are a welcome and useful addition to the repertory. Volume 12 of *Chorale Preludes Ancient and Modern* is based on O Lux Beata Trinitas and includes Praetorius's *Ornamentation and Plainsong Hymn*, a setting from the *Lüneburg Tablature*, and compositions on the theme by Sweelinck, Praetorius and Matthias Weckmann. Both these Hinrichsen issues contain voluminous and valuable notes.

Likewise beautifully annotated are new Peters editions by William L. Sumner of a *Fugue in G* by Krebs, Pachelbel's *Tocatta and Fugue in D minor* and Walther's *Chorale Partita on Meinen Jesum lass' ich nicht*. Stoplists and historical material make these invaluable teaching aids.

Many players, especially in college situations, will be trying Daniel Pinkham's new *Concertante for organ, celesta and percussion*, commissioned by the Boston AGO Chapter and published by Peters. In three movements — *Aria*, *Scherzo*, *Elegie* — its demands are for mature musicianship rather than virtuosity. We expect to hear news of many performances of this; we hope also to hear a performance itself.

The second issue of *The California Organist* is a set of Two White Spirituals by William Schmidt. We feel the first of the two, *Tribulation*, comes out better than the second, *Wondrous Love*. The sponsoring Los Angeles County AGO Chapters, by the way, are glad to receive new material for consideration.

From Boosey and Hawkes comes two large works. *Hymne à L'Univers* by André Jolivet is a complex, difficult, large-scale piece one cannot evaluate without extensive study and listening. Aaron Copland's 1924 *Symphony for Organ and Orchestra* originally issued by Cos Cob in 1931 is available from Boosey with the orchestra score arranged for piano (two to four hands) by Melville Smith. The new edition may prompt some performances.

Of quite another category in Eric H. Thiman's *A Christmas Chime*, a kind of chorale prelude (without chimes!) on *Good King Wenceslas* (G. Schirmer). The same publisher has a new Vernon Gotwals transcription of the already

Those Were the Days

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

Plans were announced for the NAO convention Aug. 4-9 at Ocean Grove, N.J. Among organists scheduled for recitals were T. Tertius Noble, Newton J. Corey, Clifford Demarest, Willan H. Gage and Arthur H. Turner. "It is hoped" that other organists would play

Classified ad: Organist and Choirmaster FAGO 1913 desires better position. Expert choir trainer and recitalist

The first season of municipal organ recitals by Will C. Macfarlane at Portland, Maine drew audiences which totalled 150,000 and netted \$10,000 in earnings

Percy J. Starnes was released as Atlanta municipal organist and the regular recital series dropped

Eight new FAGOs and 25 new AAGOs were announced by the AGO council. Among the latter were listed Channing Lefebvre and Willard I. Nevins

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

The Federal Trade Commission issued an order to the Hammond Company to "cease and desist" in its advertising claims that its instruments can "reproduce the entire range of tone color of a pipe organ" and similar claims which FCC called "unfair methods of competition in commerce in violation of the Federal Trade Commission act"

The first Pacific Coast regional convention was held in Los Angeles in June

Robert Elmore was appointed organist and choirmaster of the Church of the Holy Trinity, Philadelphia, and Thomas H. Webber, Jr. of the Idlewild Presbyterian, Memphis

The Kitchener Centre announced plans for the CCO national convention Aug. 30-Sept. 1

Henry V. Stearns, FAGO, advanced the slogan "Every Guild member an academic member" at the regional convention at Oberlin

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

AGO regional conventions at Redlands, Cal., Utica, N.Y., Manchester, N.H., St. Louis, Mo. and Kalamazoo, Mich. were reported

The death of Joseph Jongen, Belgian composer, July 13 was reported

Appointments announced included: Jack Ossewaarde to Christ Church Cathedral, Houston, Tex.; David Hewlett to Calvary Church, New York City; Donald Coats to St. James, New York City; Ellis Varley to St. John's Cathedral, Jacksonville, Fla.; Wesley T. Selby to St. John's Cathedral, Albuquerque, N.M.

Details of a three-day Canadian College convention for Hamilton, Ont. Sept. 1, 2, 3 were announced

widely arranged Bach Sheep May Safely Graze.

A stack of photo process reprints from Edition Le Grand Orgue contains various pieces by Bossi, Reger, Karg-Elert, Jongen, Maleingreau, yes, and even Bach. Perhaps it is true that some of these pieces are no longer obtainable in other editions. It is probably equally true that some of the music is not likely to impress most players as worth re-issuing. Since our intention here is to take note of new music or at least completely new editions of old music we shall not even list this odd combination of reprint titles here. The publisher's address is 476 Marion St., Brooklyn 33. — FC

CAMMAC MUSIC CENTER HAS 11TH SUCCESSFUL SEASON

The CAMMAC (Canadian Amateur Musicians) summer music center was held from June 30 to July 28 at White Forest Lodge on Lake MacDonald in the Laurentians. George Little and Mario Duschenes directed the activities assisted by Jan Simmons. The Sinnhoffer String Quartet, artists in residence by arrangement with the Goethe Institute, Munich, Germany, led chamber groups and performed themselves.

The Laurentian Bach Festival was held in conjunction with the Centre each Saturday of July.

Letters to the Editor

Stop Whining!

Glendora, Cal., June 12, 1963 —
To the Editor:

I would like to criticize the attitude behind Mr. Errett's article in the May issue. Leaving aside volunteer organists, I assert that any full-time organist has to fulfill what's expected of him or move on. There are plenty of excellent musicians going into this field each year, so no church needs to quake at anything the organist complains about; the church can always get someone else just as good if not better.

In particular there is the question of how much advance warning the organist should get on anthems. Naturally it would be helpful to know at least a week ahead, but some choir directors just don't do it this way. If one knows his instrument, this problem shouldn't be so insurmountable. All anthems should be registered as soon as they possibly can be, preferably after the first rehearsal, since it is easier to remember dynamic levels this way. There is no excuse for having to register-as-you-go unless the anthem has been popped out the very day the director expects to rehearse it with the organ. And in most cases you have even a longer time before it is performed.

Why are organists always whining — about their instrument, about their salary, about the director? A good organist takes pride in playing flawless accompaniments, in following erratic directors' gyrations to the letter, in covering up for the choir. One young man commits all anthems to memory! All this foolishness about names on programs, getting credit, having it easier; if you don't like the work get out of it. God knows there's hardly a less demanding profession. We are supposedly engaged in work we enjoy; we're getting paid for doing what we want to do; we have only two rehearsal hours or less per week when we find ourselves in a subordinate's position (and no hours at all if we are both choirmaster and organist). Let's stop using our energy in griping and get down to work. Then will come the respect which Mr. Errett so craves.

Very truly yours,

RICHARD RUBIDOUX

Electronic Sales Talk

Morristown, N.J., May 5, 1963 —
To the Editor:

*** Recently I was dealing with a church which had raised \$7,500 to buy an organ. Several companies were notified and one brought in a large shiny console and box of electronics and called it an "organ." Of course the music committee immediately fell for this *** substitute. They refused to listen to anyone else and ordered the electronic. Later, when the meeting was over the organist was informed that she could have had a pipe organ. She stared in disbelief, saying that the electronic salesman said a pipe organ would cost thousands of dollars more.

Why don't some of the pipe organ companies advertise their small organs a little more? ***

Sincerely yours,

WILLIAM P. HUBERT

Report from Deutschland

Wiesbaden, Germany, June 14, 1962 —
Lieber Herr Redakteur:

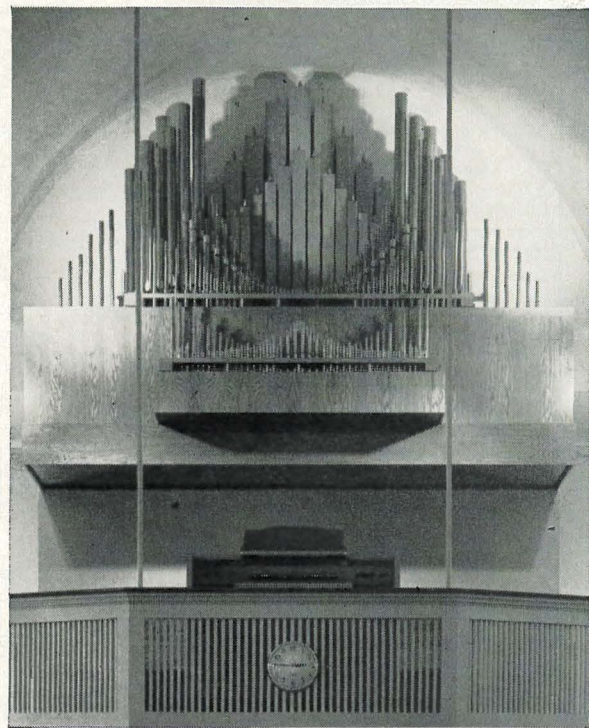
Here is another voice, speaking from Deutschland. *** It will be two years in September since I left Syracuse, N.Y. to join the overseas organization of General Electric wives here in Wiesbaden. It is a touch of home to have THE DIAPASON and read of the doings of friends there in the "old country."

Wiesbaden, too, suffered with the unusually long and cold winter; frigid temperatures in some of the churches I practice in certainly did discourage long hours at the console. No matter how warmly dressed one is, you cannot fight the cold that seeps in from the freezing keyboard! One thing Frau Remington failed to mention is the challenge one faces, just to get into these churches here in Deutschland. Every church has multiple doors and gates, and, believe me, all locked! I seem to spend as much time obtaining the assortment of keys, unlocking and locking doors, as I do practicing.



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I have been studying for more than a year with Peter Schumann of the Lutherkirche here in Wiesbaden. How fortunate for me to have this opportunity. As many who have studied over here have learned, the German approach in phrasing and articulation differs considerably from stateside ideas. However, Herr Schumann, a former student of Walcha, studied also with Germani and subsequently his approach has been tempered by Germani's influence. He is a man of inexhaustible energies: just last year he performed a series of seven all-Bach concerts which consisted of chamber works using a superb Sperrhake harpsichord and a chamber orchestra (made up mostly of church musicians), choral works and, of course, organ works. I think it is well to point out here that even in Germany one fights a certain amount of apathy. With a rising economy, too many places to go, TV in many of the homes, these concerts are not well attended! To top off my year's work I

played a recital here in the Lutherkirche in Wiesbaden and enclose a copy (recital page). I considered this a real privilege as well as a challenge and loved every bit of it. The local critics were very kind.

One has only to work at different organs here in Germany to appreciate what it means to have AGO specifications. It is rare to find any two pedal boards of like dimensions and of course they are all flat! We lament, daily, the mechanical difficulties we encounter working with these old organs that have been rebuilt, and rebuilt, and rebuilt! And yet, just recently, Herr Doppelbauer of Salzburg pointed out that there wasn't an organ in all of Salzburg to compare with the one we have in Lutherkirche!

I had the interesting experience of listening in on a wedding ceremony last week with Herr Schumann at the console. The ceremony was very simple, but of about a half hour dura-

tion. He played a prelude, postlude and a light brief bit in the middle of the ceremony, all improvised! I must add too, that his improvisations were "phantastisch" four-voice canons, based on suitable chorales. However *** even a fine musician as he gets caught in a typically trite wedding solo performed by some "has-been." I witnessed such a rehearsal recently in which he most politely and patiently went through the sheer agony of it all, erupting into gales of laughter after the poor soloist had made her departure.

I extend a standing invitation to any AGO members who might be travelling in the vicinity of Wiesbaden to please look us up. If their itinerary has any empty hours in it, I'd be pleased to show them some interesting organs in the area. My telephone number is Wiesbaden 61573.

Very truly yours,

MARIAN J. MITCHELL

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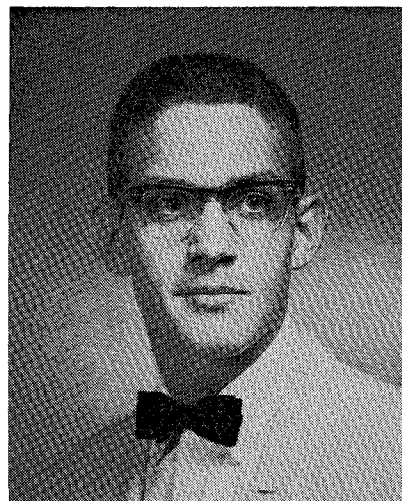
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Harold J. Sweitzer assumed duties June 15 as organist and director of choirs at the Centenary Methodist Church, Chattanooga, Tenn. He went to the post from Rochester, Minn. where he served the First Methodist Church. He has also served the Park Central Presbyterian Church, Syracuse, N.Y. and the First Methodist Church, Red Bank, N.J. Mr. Sweitzer has his bachelor of science degree in music education from Ithaca College and his MSM from Union Theological Seminary. His organ study has been with Dr. Robert Baker, Wallace McPhee and Dr. Rupert Sircom. He helped organize the Southeast Minnesota AGO Chapter in 1957 and served as its dean for two seasons. He was program committee chairman for the regional convention in Rochester June 17, 18, and 19.



C. Arthur Nalls III at 17 has become organist of the Ocean View Baptist Church, Norfolk, Va. He represented the Norfolk AGO Chapter in the student competition at the regional convention in Baltimore. He will attend Old Dominion College in September. His recitals May 13 at the Broad Street Methodist Church, Portsmouth, Va. and at the Epworth Methodist Church, Norfolk May 19 are listed in the recital pages.

DECATUR, ILL. CHURCH
ORDERS NEW MÖLLER
INSTALLATION BY EASTER

Grace Methodist Will Have 3-Manual Organ — Byron Blackmore Is Minister of Music

Grace Methodist Church, Decatur, Ill., will have installed by Easter of 1964 a new three-manual instrument built by M. P. Möller, Inc. The minister of music is Byron Blackmore.

The design will have the great and positive divisions exposed within the chancel, and preparations have been included for several additions at a later date. Möller's area representative, W. A. Brummer, handled the negotiations.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrgedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Sesquialter 2 ranks 110 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL
Gedacktbass 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Gedackt 8 ft. 61 pipes
Gemshorn Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Plein Jeu (prepared) 3 ranks
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV
Cophula 8 ft. 61 pipes
Rohrfüte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Octavlein 1 ft. 12 pipes
Cromorne 8 ft. 61 pipes
Zymbelstern (prepared)
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Gedacktbass 16 ft.
Oktav 8 ft. 12 pipes
Pommer 8 ft. 32 pipes
Gedackt 8 ft.
Choralbass 4 ft. 12 pipes
Pommer 4 ft. 12 pipes
Rauschbass (prepared) 3 ranks
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

GRAYSON RECEIVES HONORS
AT HACKETTSTOWN POST

W. Norman Grayson, chairman of the division of fine arts of the Centenary Junior College, Hackettstown, N.J. received two signal honors at the end of the school year.

The accolade of the college year book, *Hack*, recognized his contributions to the college and he has just been elected Marshall of the Faculty, considered a special distinction.

Mr. Grayson has served three times as dean of the Metropolitan New Jersey AGO Chapter and has made many appearances as pianist, organist and lecturer. He has served as junior college committee chairman of the Music Educators National Conference.



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Opening of **LINCOLN CENTER** New York Philharmonic
and Allen Organ—Fall, 1962

Public performance and Columbia Recording of Festival Prelude for Organ and Orchestra with
E. POWER BIGGS
and New York Philharmonic—Fall, 1962

Recording of "Thus Spake Zarathustra," Allen Organ with
THE PHILADELPHIA ORCHESTRA
February, 1963

Handel Organ Concerto and Jongen Symphonie Concertante
VIRGIL FOX
and Grand Rapids Symphony—February, 1963

Bach's St. Matthew's Passion conducted by
LEOPOLD STOKOWSKI
Carnegie Hall—March, 1963

The Philadelphia Orchestra and
LEOPOLD STOKOWSKI
Allentown, Pa.—April, 1963

BERJ ZAMKOCHIAN
with Indianapolis Symphony—March, 1964

Allen

THE ORGAN OF GREAT CONCERTS
MACUNGIE, PA.

St. Albans Festival

The first International Organ Festival to be held in England took place in St. Albans at the Cathedral and Abbey Church of St. Alban from June 26 to June 30.

The idea of the Festival was the inspiration of Peter Hurford, organist and master of the choristers at the cathedral, and it proved to be a memorable event. It was well organized and the efficient work of the secretary, James Abson, was everywhere apparent.

The main purpose of the festival was to awaken interest in England in the older art of improvisation as practiced in Europe, and to stimulate the art of organ playing.

The judges for both the organ playing and the improvisation competitions were Marie-Claire Alain (France), Harry Croft-Jackson (British Broadcasting Corporation), Piet Kee (Holland), and Francois Rabot (Switzerland).

The festival began with a lecture and demonstration of the organ in St. Albans, rebuilt in 1962 by Harrison and Harrison of Durham. Although it contains ranks from earlier organs, this fine three-manual instrument of 74 ranks is essentially new and has attracted much attention. It was designed by Ralph Downes and Peter Hurford to fulfill the demands of the Cathedral services, and it is also tonally suited to playing music of all periods with the authentic registration. Instruments of this type — which parallel to some extent the "classic" organ in the United States — are still comparatively rare in England.

There were 22 contestants (five women) in the organ playing competition which was open to organists under the age of 35. The first prize was \$84 and a recital engagement from the British Broadcasting Corporation. The winner of the second place received a recital engagement from the BBC. There were 18 competitors from England, two from France, one from Switzerland and James Drake from Pocatello, Idaho, who has been studying in London. Each performer was required to play the Prelude and Fugue in F sharp minor by Buxtehude and a work of his own choice. The latter included pieces by composers of the Romantic or Contemporary schools. Five of the players were chosen to play in the finals. The winner of the first place was Susan Landale, born in Scotland and at present organist at St. George's



Peter Hurford

Church, Paris. The second place went to Martin Neary, a young English organist from London.

The playing of the contestants varied considerably in quality, but reached a generally high level. However the limited practice time available (only one hour for each player) and the lack of experience with organs of this advanced design mitigated against polished performances. Inappropriate registration and style in the performance of the set piece by Buxtehude was particularly apparent.

There were six competitors in the improvisation contest, five of whom also entered the organ playing competition. The contestants in this open competition were required to improvise a group of short pieces in forms of the late 17th-century French school, but in modern idiom. Each contestant was given the theme an hour before he was to play, and for the last 15 minutes of this period he was allowed the use of a piano. The theme proved to be the well-known Kyrie, Orbis factor and the set forms were a Prelude, Tierce en taille, Trio and Fugue. The improvisations were capably done by the young contestants, particularly in the Preludes and some of the Fugues, and augur well for the development of the art of con-

trapuntal improvisation in England. The contest was won by 21-year old Guy Boret, a graduate of the Conservatory of Music in Geneva, who displayed imagination and skill in all of the required forms. The runner-up in the contest was Andrew Davis, the deputy organist at St. Albans.

A recital was given by the two winners of the organ playing competition. It was unfortunate that the composition played on the program were not more carefully chosen and that M. Boret elected to play Bach's Prelude and Fugue in E flat and a short piece of his own instead of devoting his part of the program to an improvisation which would have shown his outstanding ability. A program by members of the jury devoted entirely to improvisations would have added very much to the festival.

The recital by four members of the jury, Marie-Claire Alain, Ralph Downes, Francois Rabot and Piet Kee (who also played an extraordinary improvisation on a most ungrateful theme), and the concluding recital of the festival by Peter Hurford were brilliant events. The opportunity of hearing these internationally famous artists at one time was an unusual and stimulating experience which was fully appreciated by the competitors and the large audiences attending each program.

Master classes, given by Marie-Claire Alain and Piet Kee filled the organ loft to capacity with many others listening by way of a loud speaker system.

An interesting and informative — if somewhat speculative — lecture on Bach's use of improvisations in church and recitals was given by Walter Emery, one of England's distinguished scholars and the author of numerous books, articles and important editions of early music.

Choral evensong and matins in the Cathedral gave an opportunity of hearing Mr. Hurford's expert service playing and his well-trained choir which produced a particularly beautiful tone.

The first International Organ Festival in England was an outstanding success. It is hoped that it will become an annual event and that more American organists will be encouraged to enter the organ playing and improvisation competitions, or attend the festival as auditors. American organists, however, were represented at this festival by Myron Roberts, Edwin Northrup, Catharine Crozier and Harold Gleason, all of whom proceeded to Haarlem, Holland, for the Thirteenth International Organ Congress.

HAROLD GLEASON



Edna L. Springborn has completed 40 years as organist and choirmaster of the Grace Lutheran Church, Buffalo, N.Y. Before coming to Grace Church she held similar positions in four other Buffalo churches.

Miss Springborn has taught organ and piano for 59 years. She was a pupil of Emil R. Keuchen, then well known both here and in Europe.

Some 25 organ students of Miss Springborn now hold church positions in Buffalo and many play in other cities.

The chancel choir gave a testimonial dinner June 13 at the Bethlehem Management Club. Miss Springborn received a beautiful bracelet inscribed with the dates of her dedicated service to Grace Church.

Miss Springborn is a charter member of the Buffalo AGO Chapter and has served as dean, secretary and treasurer.

PRIZE FOR ORGAN, CHAMBER ORCHESTRA WORK IS \$1,000

A prize of \$1,000 is being offered by the Musical Fund Society of Philadelphia for the best original, unpublished composition for solo organ and chamber orchestra (strings and not more than 10 other instruments), of 10 to 20 minutes in length. Write the Society at 1920 Spruce St., Philadelphia 3, Pa.

BETHEL Lutheran Church, Madison, Wis. is sponsoring its annual religious arts institute Aug. 26-28 with classes in choral music, organ, liturgy, hymnology, drama, architecture and art.

THE 75TH ANNIVERSARY festival of Eden Lutheran Church, Riverside, Cal. was observed with a thanksgiving choral service by the 120 voices of the four church choirs.

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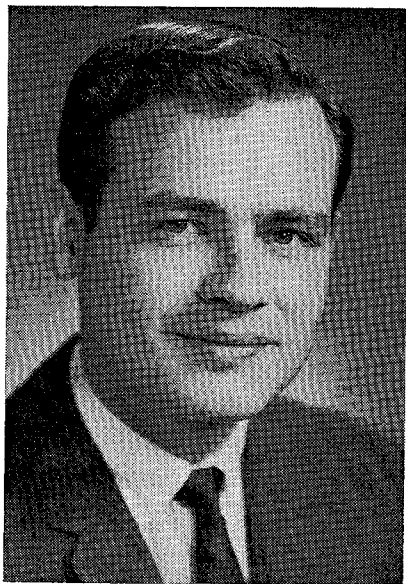
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Phil Simpson will begin duties in September as temporary instructor in organ at Hardin-Simmons University, Abilene, Tex., replacing Emily Cooper who is taking a leave of absence to work on a doctorate at the Eastman School of Music. Mr. Simpson was graduated in May from the University of Oklahoma with a master of music degree; he was a student of Mildred Andrews. He is a member of the AGO, Pi Kappa Lambda, and has been organist for the First Baptist Church, Oklahoma City, for three years.



How Do YOU Practice?

This brief discussion is not concerned with the organ student, whose practice has more or less supervision by his teacher. It is addressed to the experienced organist, short of time because of other activities, but anxious to do the best job possible. We are not giving advice, but hope these suggestions will provoke discussion of a subject of great importance to all of us.

Supposing that we can manage no more than a daily hour each at the piano and the organ, what do you think of the following outline?

Piano: 10 minutes — Technic (very old fashioned!), using the metronome; scales and arpeggios in parallel and contrary thirds and sixths; same in double thirds and sixths (especially valuable to the organist)

20 minutes — Voice parts of choral numbers in use, checking breathing, interpretation, pronunciation etc.

30 minutes — Difficult sections of organ music in use. Hands alone first, supply fingering, phrasing etc. Use metronome

Organ: 5 minutes warm-up — more difficult hymn, or Bach choral, or trio movement;

5 minutes — pedal scales and arpeggios, two octaves where possible, metronome;

50 minutes — Current repertory. Difficult sections of each number first; pedals alone where needed, each hand alone with pedals, both hands and pedals slowly, then gradually increase tempo to required speed. Use metronome

How do you practice?

HOMER WHITFORD

FLORIDA SYNOD, LCA, HOLDS MUSIC-WORSHIP WORKSHOP

The Florida Synod, LCA, held its first workshop on worship and music June 7 and 8 at St. John Lutheran Church, Winter Park, Fla. The committee on worship of the synod had planned a program of services, addresses and discussions. Luis Harold Sanford, organist-choirmaster of the host church is a member of this committee. About 80 pastors, organists and choirmasters attended and participated in the program which is to become an annual event.

CALLAWAY GUEST ON LINCOLN CENTER, TANGLEWOOD DATES

Dr. Paul Callaway, organist and choir-master of Washington Cathedral, took an active part at two musical centers this summer. He lectured on church music the weekend of July 12 at the Berkshire Festival at Tanglewood and was guest conductor at two concerts in Lincoln Center, New York City, July 24 (Mozart's opera, La Clemenza di Tito) and Aug. 2 (Bach's Mass in B minor).

JAMES R. McCARTHY will conduct a boychoir workshop Aug. 12-17 at Our Lady Queen of Peace Church, Harper Woods, Mich. with two daily sessions covering all facets of the field.

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High, Medium, Low Voice and Organ (Piano) (P6345a, b, c)	each	.90
10 BAGATELLES. For Piano (easy) (P6144)90
CHRISTMAS HYMN-ANTHEM (All my heart today rejoices):		
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CONCERT PIECE. For Organ (P6077)		1.50
CONCERTO FOR ORGAN AND ORCHESTRA, Organ and Piano (P6001)		5.00
EASTER HYMN-ANTHEM (I know that my Redeemer liveth):		
SATB, Organ (Piano) (P6346)25
ENTRATA FESTIVA. Processional and Recessional (P6159)		3.50
For Organ, 2 Trumpets, 2 Trombones (Timpani and		
Unison Chorus ad lib) (Extra Choral Scores, each \$15)		
FLEMISH RHAPSODY. For Organ (Sch4)		2.50
LIED TO THE FLOWERS — LIED TO THE MOUNTAINS. For Organ (P6002c)		1.25
LIED TO THE OCEAN — LIED TO THE DESERT. For Organ (P6002b)		1.25
LIED TO THE SUN. For Organ (P6002a)		1.25
THE LORD'S PRAYER: SATB, Organ (Piano) (P6200)20
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High, Medium, Low Voice and Organ (Piano) (P6201a, b, c)	each	.60
30 ORGAN CHORALE PRELUDES ON GREGORIAN HYMNS, Op. 75, 76, 77:		
Volume I, II, III (P6088, P6089, P6090), each volume		2.50
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Volume I, II, III (P6023, P6024, P6025), each volume		2.50
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PLAIN CHANT ACCOMPANIMENT. A practical method, based on		
the Vatican Edition of Plain Chant (English-French) (M1)		5.00
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The moral basis of the Copyright Law may be expressed by paraphrasing a celebrated quotation by Abraham Lincoln: "No fruits of man's labor are more peculiarly his own than the fruits obtained from the labor of his mind."

Among the virtues on which Americans pride themselves are respect for the property of others, a sense of fair play, and respect for the law of the land.

Quite apart from the reasons outlined above, the law expressly provides civil and criminal liability incurred by persons making any unauthorized use of copyrighted material.

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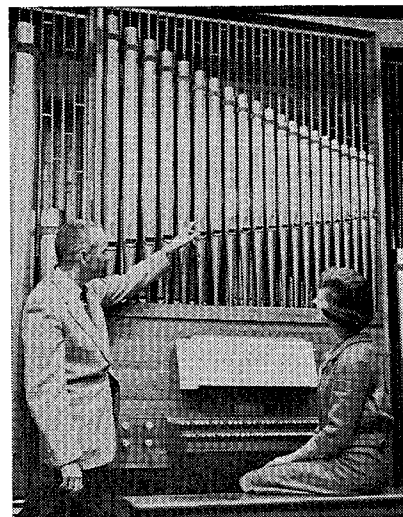
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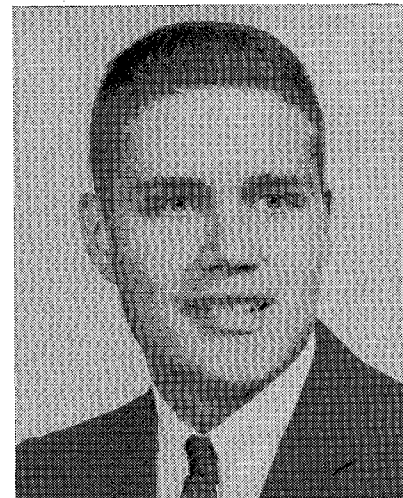
We hope that you will help us eliminate these illegal appropriations from the "fruits of a man's mind which are most peculiarly his own."

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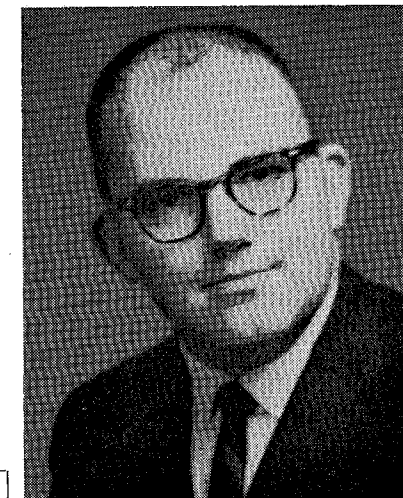


Oswald G. Ragatz, professor of organ, and Joanne Norman, graduate teaching assistant, look at the new six-rank Beckerath organ installed in the winter in the Indiana University school of music as one of its 12 teaching and practice organs.



David Straker Bowman has been awarded a Fulbright grant for study with Helmut Walcha at the State Academy of Music, Frankfurt, Germany. He has been serving as organist at St. Steven's Episcopal Church, New Hartford, N.Y. while working for his M. Mus degree at Syracuse University under Arthur Poister.

A 1961 graduate of the University of Kentucky where he studied with Arnold Blackburn, Mr. Bowman served there as accompanist for the university chorus, choristers and men's glee club and for the Lexington Singers. Last summer he was accompanist for the Elaine Brown festival chorus at the Syracuse music festival.



Donald Nelson Warner became organist and choirmaster of All Saints' Episcopal Church, Winter Park, Fla. May 15. He will direct four choirs totalling 150 voices.

He comes to Winter Park from Annapolis, Md. where he served three years as organist and choirmaster of St. Anne's Parish.

Mr. Warner holds a bachelor's degree from Tarkio, Mo. College and the MSM from the school of sacred music, Southern Seminary, Louisville, Ky. Organ study has been with Gavin L. Doughty, Ray Ferguson, Philip Malpas and Richard Dirksen.

DR. CHARLES C. HIRT, University of Southern California was guest lecturer at a three-day choral workshop at the University of Illinois beginning July 15.

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GOES TO AIKEN CHURCH**

PLAN ANTIPHONAL DIVISION

St. John's Methodist in Carolina City To Have 30-rank 3-Manual — Installation in 1964

The new St. John's Methodist Church, Aiken, S.C., will have a new three-manual, 30-rank organ built by Paul Fritzsche, Allentown, Pa. to be installed in March 1964. Preparations are made for the addition of an antiphonal organ.

The specification was prepared by Paul Fritzsche in consultation with the organ committee of the church.

GREAT

Quinte 16 ft. 61 notes
Gemshorn 8 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Diapason 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Cathedral Chimes (prepared)

SWELL

Still Gedeckt 16 ft. 68 notes
Geigen Diapason 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Octave 4 ft. 68 pipes
Octave Quint 2 2/3 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Trompette 8 ft. 68 pipes
Flute Conique 4 ft. 68 pipes
Block Flute 2 ft. 61 pipes
Octave Quint 1 1/2 ft. 61 pipes
Clarion 4 ft. 12 pipes
Mixture 3 ranks 183 pipes
Tremulant

CHOIR

Concert Flute 8 ft. 68 pipes
Kleiner Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Viol 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Flautina 2 ft. 61 pipes
Clarinet 8 ft. 68 pipes
Tremulant

PEDAL

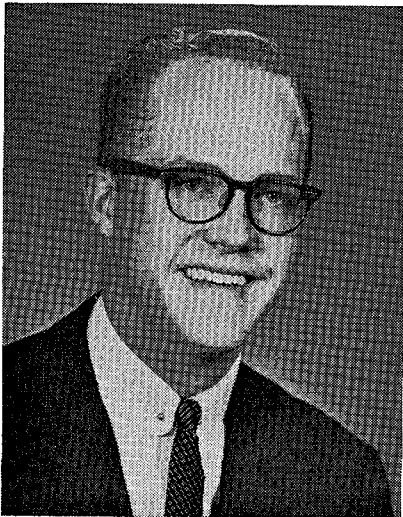
Violone 16 ft. 12 pipes
Gemshorn 8 ft. 32 notes
Gemshorn 4 ft. 32 notes
Contra Bass 16 ft. 12 pipes
Bombarde 16 ft. 12 pipes
Bourdon 16 ft. 32 notes
Metal Diapason 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Flute 8 ft. 32 notes
Clear Flute 4 ft. 32 notes
Tromba 8 ft. 32 notes
Trumpet 4 ft. 32 notes
Quint 5 1/2 ft. 32 pipes



Patricia Marek, freshman organ major at DePauw University with Arthur Carkeek, was the winner of the young artist auditions sponsored March 16 by the Indianapolis AGO Chapter. As winner she received an award of \$75 and the privilege of playing a full recital at the Chapter's May 14 meeting, playing the new Holtkamp organ in All Soul's Unitarian Church.



Trevor M. Rea has assumed his new duties as organist and choirmaster of St. Paul's Episcopal Church, Concord, N. H., where he succeeds the late Edward W. Crawford who held the position for a third of a century. Mr. Rea received his bachelor's and master's degrees from Syracuse University and continued his studies at Teachers College, Columbia University. His organ teachers have included Dr. George Parker, Leon Verrees and Seth Bingham. A past-dean of the Long Island and New Hampshire AGO Chapters, Mr. Rea is supervisor of elementary music in Concord Union School District.



J. Richard Coulter will assume duties Sept. 1 as minister of music at St. John's Presbyterian Church, Berkeley, Cal. He has served the Trinity Methodist Church, Newport News, Va. since 1957.

Mr. Coulter holds a BS in music education from the University of Idaho and an MSM from Union Seminary. Organ study has been with Donald Coats and Charles Yogan, conducting with Margaret Hillis and Ifor Jones.

**RICHARD K. BIGGS HONORED
AT MEMORIAL IN MILWAUKEE**

The memory of Richard Keys Biggs was honored May 5 at the Church of the Gesu, Milwaukee, where Dr. Biggs had played several recitals. A choir of 100 from various parts of Wisconsin trained by Dr. Horton Roe joined the choir of the church and Marquette University choirs in four programs of Dr. Biggs' masses, motets, hymns and organ works.

Mrs. Biggs came from Hollywood to conduct the massed choirs.



Egbert Ennulat will join the music faculty of Oberlin College in the fall. German-born and student of Kurt Thomas, Helmut Walcha and Ralph Kirkpatrick, Mr. Ennulat played the Bach Clavierübung, part 3 May 19 at the Busch-Reisinger Museum in Cambridge.

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Spare your choir

by Philip Treggor

What species of choral conductor are you? Fire and brimstone? Quietly-thorough? Kindly and non-insistent? A caustic wit?

Perhaps you are none of these but have a special approach of your own, or are some combination of the above. In either case, has it ever occurred to you that the preparation of a service or concert can be as enjoyable and rewarding an experience as the event itself? That choir members may often look forward to each rehearsal with more pleasurable anticipation than they do to a concert?

Too many choral conductors feel that unless an effort is painful, it is not worthwhile. They consider an attempt to make the work seem like anything but work as pampering the group and not conducive to a high standard of performance. Their rehearsals are usually long, dry and fatiguing.

The next time your singers leave the rehearsal room observe them closely. Do they leave quietly, too exhausted and low in spirits to do anything but get home as quickly as possible? No happy group of people ever breaks up quietly. Are there long faces and little groups of disgruntled singers who, possibly, might be discussing the way in which you are running things? Or is there a general, bouyant exuberance at the close of rehearsal? Singers coming to the podium to discuss some of the music or to chat with the conductor is a good sign of high morale. Do your singers arrive on time, without prompting, or do they drag in ten and fifteen minutes late? Do you continually have to ask for quiet during your rehearsals? These are some of the more obvious tell-tale signs by which you may judge whether your rehearsal is a pleasant experience for all concerned.

If one were to determine what single factor was most important in building a fine singing group it would undoubtedly prove to be "high morale". Morale must here imply a tremendous spirit of unity and, to use a much overworked word, inspiration. A group with eagerness of spirit can surmount impossible difficulties. It, in part, explains how a group of people with little musical training or experience can get together for the first time and, under inspired leadership, prepare a performance of a major choral work like the Messiah that

will have vitality, spontaneous beauty and a surprising number of correct notes!

Much of this ideal *esprit de corps* must derive from the conductor, but part must come from the group itself. This wedding of spirits and growth of morale should originate in rehearsals. If it is created artificially by dangling the prospects of future concerts, radio broadcasts and concert tours it will be of flimsy stuff and not endure for long. We have frequently heard the admonition from great artists that one should be in music because he feels a basic need to make music rather than for the end result of concert performances. The singers of your choir must feel that way too. They must look forward to the singing itself, whether it be at rehearsal, service or concert. All of which means that the choral conductor has a two-fold responsibility; that of producing a polished, successful performance as well as inspiring his group to love singing itself.

It would seem then that the *manner* in which you conduct your rehearsals is the all-important point and is the one which will spell success or failure for you as a choral conductor. Here are some suggestions for your consideration which can help materially in arriving at a near ideal rehearsing procedure for your group.

1. **HUMOR.** Woe to the conductor who was born without a sense of humor. He has two strikes against him from the start. Humor can do much in helping your singers through a difficult moment. Try to take the "life or death" motivation out of your rehearsals. Relax. Enjoy your work and cease fretting about the outcome of the concert. While you need not be a clown at every rehearsal, an amusing imitation of a passage badly sung, a joke, a moment of mild horseplay can relax your group in a flash and at the same time demonstrate that you are human after all. Your singers will work twice as hard for you after a good laugh. Above all, enjoy the rehearsal yourself. If you cannot, try another vocation.

2. **DISCIPLINE.** This follows humor in importance because humor must never get out of hand. Your singers must know that you mean business when you are working. That, while you too enjoy a moment of relaxation and

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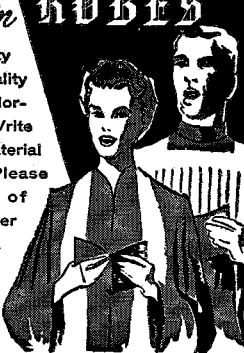
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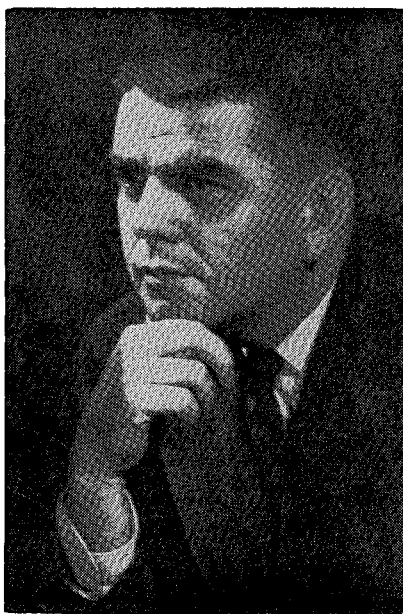
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Philip Treggor is chairman of the department of choral and church music at Hartt College of Music, University of Hartford, Conn.

fun, you expect that they will turn their total attention to the music when you proceed with the rehearsal. While it is often necessary to be unusually patient with their musical talents and abilities you must be severely demanding of those things for which they can justly be held responsible: promptness, attendance, deportment, posture and the like. Insistence upon good conduct plus following the rules of the choir to the letter soon engenders a pride of membership within the organization.

3. **SAVE YOUR VOICES.** Why do so many conductors feel that they must rehearse continually at full voice and tempo? While learning difficult passages a choir can degenerate into a howling mob of people where each section will scramble to out-sing the other and no one will understand a thing of what is going on. Instead it would seem much wiser to approach the difficulty through various means such as clapping the rhythm, or singing on one pitch to eliminate vocal fatigue; singing on a vowel to get the words out of the way of the notes; speaking the words in rhythm without pitch; singing each and every note (no ties or held notes) staccato in rhythm with the sound "doo" allows each part to hear the other clearly. When a passage to be practiced lies high, try learning the notes while singing an octave lower and bask in the gratified looks from your beleaguered singers. Too many sectional rehearsals can spell disaster for an otherwise good rehearsal. Long practice of a difficult passage in one section while the other singers sit and fidget is not only foolish but a direct imposition upon those who

have come to sing. If you must have sectional work-outs, schedule them at other than the regular rehearsal hour or have the voices involved come twenty minutes earlier. Under certain conditions it is a good practice to have the entire choir sing a difficult section in unison.

4. **DRESS REHEARSALS.** Many conductors destroy the tone quality of their group at a concert by holding a dress rehearsal a few hours before curtain time during which they drill their singers on difficult choruses at full voice. Common sense would seem to indicate that if the group had not learned the music by this eleventh hour, any stop-gap measure such as this would only add the burden of hoarse, tired voices to the situation.

It is both physically and psychologically better to have the choir sing a few bars of some passage they know well at full voice to test the acoustics and to get the singers feeling alive and excited. One should avoid weaker spots in the music as a danger to morale which might go into a slump if things were to go badly at this late moment. Use the dress rehearsal for details of staging and deportment. Be sure your choir does not look as though it were thrown into the chancel at random in various sizes and assortments.

5. **STARTING AND STOPPING.** I have two aspects in mind. While a good conductor always starts his rehearsals on time, the *better* conductor is forever certain that they *end* on time. The benefit from running six or seven minutes overtime is never worth the risk of causing inconvenience to even a few members who might miss a bus, be late for dinner, etc. Indeed it is far better to occasionally end an extra good rehearsal a few minutes early and thus store good will for the day when you might want to schedule an extra rehearsal or two.

Another starting and stopping problem I would like to comment upon is that which a foolish conductor will impose upon his group within the rehearsal. The music may be barely underway when he calls a halt to the singing in order to correct some minor error or to expound upon the interpretation. Once more singing and a new stop will be made. The singing of sixteen bars without stopping is something of a record for this kind of conductor. There is nothing more frustrating to a group of singers than this approach. Learn to make mental notes of errors and ideas of interpretation as they go by and correct them when you have come to a convenient cadence or close of the piece. Let your singers *sing!*

To sum up. Let them sing. Lead, rather than nag at them and you will discover that some of your most beautiful work will be done at the rehearsals, that often your choir will reach its highest levels of artistry in a rehearsal rather than in service or concert. Learn to love your rehearsals.

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Program of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich. — Dedicatory on new Reuter described August 1962, St. Paul's Lutheran, Toledo, Ohio June 23: Christus der est mein Leben partita, Pachelbel; Voluntary and Trumpet Tune, Boyce; O Sacred Head, Christians Rejoice, Von Himmel hoch partita and Prelude and Fugue in D major, Bach; Ein' Feste Burg fantasia, Reger; Greensleeves and Brother James Air, Wright; Toccata and Fugue in D minor, Bach.

Austin C. Lovelace, New York City — For Charleston, S. C. AGO Chapter, St. Matthew's Lutheran Church, June 28: Prelude and Trumpetings, Roberts; Lift up, Ye Gates, David; Pastorale, Freed; Variation, Choral and Toccata on Veni Emmanuel, Corliss Arnold; Come, Saviour of the Nations; Come, Holy Ghost, We All Believe in One God, Father and We All Believe in Our God, Creator, Bach; Sonata 1, Hindemith; Chorale in A minor, Franck.

William MacGowan, Pasadena, Cal. — Methuen Music Hall, July 31: Pièce Solonelle; Musette, Ibert; Preludio, Corelli; O Guiltless Lamb of God, We All Believe in One God, Father and Prelude and Fugue in B minor, Bach; March on St. Patrick's Breastplate, Wytton; Liturgy for Organ, Joseph Wagner; Te Deum, Langlais; Hosanna to the Son of David, Demessieux; Variations on Veni Creator, Duruflé.

Howard D. Small, La Jolla, Cal. — La Jolla Presbyterian Church, June 10: Offertoire, Dandrieu; Diferencias sobre el Canto del Caballero, Cabezon; Wenn wir in höchsten Nothen sein, Bach; Fugue in G major, Buxtehude; Fugue in E flat major, Bach; Jesu, geh' voran, Karg-Elert; How Can I Rightly Greet Thee, Pepping; I Call to Thee, Walcha; Requiescat in Pace, Sowerby; Divertissement and Carillon de Westminster, Vierne.

Gerard F. McGee, New Wilmington, Pa. — Glen-Moore United Presbyterian Church, New Castle, Pa., May 12: Pièce Héroïque, Franck; Noël Suisse, Daquin; Hark! A Voice Saith All Are Mortal and O Man Bewail Thy Grievous Fall and Toccata and Fugue in D minor, Bach; Choral, Jongen; Woman Behold Thy Son! Son, Behold Thy Mother, Huston; Work Song, Bingham; Finale Peeters.

Steve Empson, Chicago, Ill. — St. Paul's Chapel, Columbia University, New York City, July 16: Voluntary in D major, Croft; Passacaglia and Fugue in C minor, Bach; To Jehovah Will I Sing, Now Praise, My Soul, The Lord and How Brightly Shines the Morning Star, Drischner; Fantasie in D major, Saint-Saëns.

Arlyn F. Fuerst, Waverly, Iowa — Our Savior's Lutheran, Osage, Iowa, May 5: A Mighty Fortress, Peeters; Prelude and Fugue in E major, Lübeck; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Toccata, Symphony 5, Widor; Cortège et Litanie, Dupré; Legende, Folkloric Suite, Langlais; Litanies, Alain.

Barclay Wood, Worcester, Mass. — Methuen Music Hall, July 24: Prelude and Fugue in E minor, Bruhns; Partita, There Is A Reaper Called Death, David; Chorale in E major, Franck; Toccata and Fugue in F, Bach; Psalm-Prelude, Howells; Finale, Symphony 1, Langlais.

Dorothy Young, Oklahoma City — Dedicatory Recital, the Methodist Church of Nichols Hills, May 5: Trumpet Voluntary, Purcell; Noël, Daquin; Prelude and Fugue in D, Bach; Musical Clocks, Haydn; Chorale in A minor, Franck; Serene Alleluias and Outburst of Joy, The Ascension, Messiaen.

Marian Mitchell, Wiesbaden, Germany — Lutherkirche June 5: Passacaglia in D minor, Buxtehude; Trio Sonata 1, Prelude and Fugue in B minor and O Man, Bemoan Your Grievous Sin, Bach; Sonata 2, Hindemith; Chorale in B minor, Franck.

Benjamin Van Wyte, Austin, Tex. — University of Texas student recital July 9: Litanies and Variations on a Theme of Jannequin, Alain; Sonata 1, Hindemith; O Traurigkeit, Brahms; Triple Kyrie and Prelude and Fugue in G major, Bach.

Allan Willis, New York City — St. Paul's Chapel, Columbia University, New York City, Aug. 6: Fantasie in F minor, Mozart; O Traurigkeit, O Herzlieb, Brahms; Roulade, Bingham; Prayer at Midnight, Berlinski; Prelude and Fugue in G minor, Dupré.

Billy Nalle, New York City — St. Paul's Chapel, Columbia University, New York City, July 30: Program of improvisation: Voluntary, Lyric Piece on a Theme by Jerome Kern, Dies Irae (Suite).

Jerald Hamilton, Austin, Tex. — Recital Hall, U of Texas June 24: Prelude and Fugue in G minor, Buxtehude; O Man, Bemoan, In Thee Is Gladness and Passacaglia and Fugue in C minor, Bach; Fantasie in F minor K594, Mozart; Theme with Variations, Kennan; Scherzo-Fantasia, McKinley; Variations on a Noël.

Raymond H. Ocock, New Wilmington, Pa. — Arts and Science Auditorium, New Wilmington, July 7: Introduction and Trumpet Tune, Boyce; I Call to Thee, Lord Jesus Christ, O Man Bewail Thy Grievous Sin and In Death's Strong Grasp the Saviour Lay, Bach; Prelude and Fugue in C major, Krebs; Introduction, Passacaglia and Fugue, Wright; Prayer, Suite for Organ, Creston; Arioso, Sowerby; Variations on a Christmas Carol, Post; Toccata, Jongen.

Students of Walden B. Cox, Millville, N.J. — First Methodist Church June 23: Pastorale, Matthews; Midsummer Caprice, Johnson — Alyce Samano; The Little Red Lark, Clokey; Divertissement, Bedell — Sandy Henderson; Fugue in G minor; Trumpet Tune and Air, Purcell — Fred Reinhart; Sonata in E minor, Rogers — Dane Ewens; Come Blessed Rest and Toccata and Fugue in D minor, Bach — William Hoffner; Chorale in A minor, Franck — John Breslin, Jr.; Andante and Finale, Symphony 1, Vierne — Sharon Bradway.

Gordon Wilson, Winter Park, Fla. — Methuen Music Hall August 7: Prelude and Fugue in F sharp minor, Buxtehude; Dialogue for the Trumpet Stop, Clérambault; Introduction and Toccata in G major, Walond; Come now, Redeemer of Our Race, To Jordan Came the Saviour and Fugue in E flat major, Bach; Pastorale, Roger-Ducasse; The Children of God and The Angels, Messiaen; Passacaglia, Sowerby.

Phyllis Stringham, Waukesha, Wis. — Waterloo AGO Chapter, State College of Iowa, May 26: Allegro Pomposo, Roseingrave; Récit de Tierce en taille, Grigny; Toccata per l'elevazione, Frescobaldi; Prelude in F sharp minor, Buxtehude; Chorale in A minor, Franck; Four Liturgical Pieces, Burnham; Variations on Wondrous Love, Barber; Toccata, Copley.

Josephine Bailey, Camp Hill, Pa. — St. Paul's Chapel, Columbia University, New York City, July 11: Trumpet Voluntary, Stanley; Flute Solo, Arne; Concerto in A minor, Vivaldi-Bach; Es ist ein Ros' entsprungen and O wie selig seid ihr doch, ihr Frommen, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Joseph Ritchie, Elizabethton, Tenn. — Broad Street Methodist Church, Kingsport, June 6: Est-ce Mars?, Scheidt; Allen Gott in der Hoh' sei Ehr, two settings, and Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; Cortège et Litanie, Dupré; Ist Gott für mich and Wer nur den lieben Gott lässt walten, Walcha; Tu es Petra, Mulet.

Muriel Daniels, Tracy, Cal. — Temple Emanu-El, San Francisco, June 8: Prelude, Fugue and Chaconne, Buxtehude; Allegro and Scherzo for a mechanical organ, Beethoven; Sonata 3, Hindemith; Pastorale, Franck; He Who Will Suffer God to Guide Him and I Call to Thee, Bach.

Herbert M. Gotsch, River Forest, Ill. — Grace Lutheran Church, River Forest, Aug. 8: Toccata in G major, Cabanilles; Tiento in Tone 6, Arauxo; Six Schübler Chorales and Fantasie and Fugue in G minor, Bach; Four Chorales, Brahms; Prelude and Fugue on A-L-A-I-N, Duruflé.

David Harmon Lewis, Bloomington, Ind. — Pupil of Oswald Ragatz, Christ Church Cathedral, Indianapolis July 19: Concerto in G minor, Telemann-Walther; Komm heiliger Geist fantasia, Bach; Deseins Eternels and Dieu Parmi Nous, Messiaen.

John Loetterle, Tyler, Texas — First Presbyterian Church, Tyler, June 16: Toccata alla Passacaglia, Searle; Prelude 1, Alain; Now Welcome, Jesus, Dearest Lord, Peeters; Scherzo-Cats, Langlais; Celestial Banquet, Messiaen; Partita on Promised Land, Parton.

W. E. Ladd Thomas, Glendale, Cal. — St. Paul's Chapel, Columbia University, New York City, July 2: Prelude in C, Bach; Baroque Prelude and Fantasie, Arnell; Reverie, Still; Toccata, Duruflé.

Judith Barnett, Bloomington, Ind. — Indiana U graduate recital June 23: Fantasie and Fugue in G minor, Bach; Weinen, Klagen Variations, Liszt; Siciliano for a High Ceremony, Howells; Lobe den Herren Partita, Ahrens.

George Faxon, Boston, Mass. — Methuen Music Hall, July 10: Allegro, G minor Concerto, Handel; Sonata 4 for Flute and Continuo and Fantasie and Fugue in G minor, Bach; Outbursts of Joy, Messiaen; Cantilena, Sonata for Flute, Poulenc; Scherzo and Toccata, Duruflé, Hedding Suite for Flute, Titcomb; Roulade, Bingham; Finale, Cook. Assisted by Frances Snow Drinker, flutist.

David Pizarro, Durham, N. C. — Christuskirche, Detmold, Germany June 30: Zwei Ricercare, Palestina; Voluntary in D, Stanley; Liebster Jesu and Gott der Vater, Krebs; Fugue in A flat minor, Brahms; Toccata and Fugue opus 59, Reger; Prelude, Largo and Fugue in C, Bach. The Kantorei of the church led by Alexander Wagner and bassoon, cello, violin and continuo players assisted.

Divi Blasikirche, Muhlhausen, July 2: Voluntary in G, Stanley; Ricercar del quarto tuono, Ricercar del settimo tuono, Palestrina; Liebster Jesu, wir sind hier and Gott der Vater wohn uns bei, Krebs; Prelude, Adagio and Fugue in C, Wachtet auf, ruft uns die Stimme, Jesu bleibet meine Freude, Fantasie and Fugue in G minor, Bach.

Paul Vander Weele, Kalamazoo, Mich. — Western Michigan U student of Alexander Boggs Ryan, Kanley chapel June 25: Processional on Lobe den Herren, M. Shaw; Chant de Paix, Langlais; Chorale, Jongen; Scherzo, Symphony 4, Widor; Carillon-Sortie, Mulet; Vivace, Trio Sonata 6, Bach; Canon in B minor, Schumann; Prelude and Fugue in D major, Bach.

Burton R. Weaver, Dayton, Ohio — Chapel of the Immaculate Conception, University of Dayton, May 13: Canzona, Gabrieli; Toccata per l'Elevazione, Frescobaldi; Fantasie and Fugue in G minor and Come, Saviour of the Heathen, Bach; Concerto 5, Handel; Ave Maria, Karg-Elert; Miniature, Langlais; Antiphon 3 and Cortège and Litany, Dupré.

Walter E. Urben, Florence, Ala. — First Methodist Church, May 12: Chorale with Variations, Walthier; Fantasie and Fugue in G minor, Bach; Ronde Française, Boëllmann; Pièce Héroïque, Franck; O Sons and Daughters of the Lord, De Shayses; Truro, Bingham; Carillon, Sowerby; Marche Pontificale, Lemmens.

Janet Milburn, Ann Arbor, Mich. — Bruton Parish Church, Williamsburg, Va., June 8: Sonata 1, Hindemith; Incantation pour un jour Saint and Arabesque sur les Flutes, Suite Française, Langlais; Deuxième Fantaisie, Alain; Sortie, Messe de la Pentecôte, Messiaen.

David N. Johnson, Northfield, Minn. — Lutheran Church of the Atonement, Syracuse, N.Y. June 2: Trumpet Tune in E flat major, David N. Johnson; Schönster Herr Jesu, Schroeder; Fugue in D major and Ich ruf' zu dir, Herr Jesu Christ, Bach; Chorale in A minor, Franck; Majesté du Christ demandant sa gloire a son Père, Messiaen.

Elisabeth Hamp, Champaign, Ill. — Dedicatory, United Presbyterian Church, Heyworth, Ill. June 23: Composition on a Plainsong, Dunstable; Pastorale, Le Prologue de Jesus, arr. Clokey; Variations on a Milanese Song, Cabezon; Echo, Scheidt; Now Let Us Rejoice, Bach; Adagio for Glass Harmonica, Mozart; Elevation, Wills; Caprice, Ratcliffe; Rhythmic, Trumpet, Bingham; Toccata and Fugue in D minor, Bach; Concerto 5, Handel; Mary's Song and The Little Prayers, Rowley; Lord Jesus Walking on the Sea, Weinberger; Fairest Lord Jesus, Edmundson; Nicaea, Willan; Rathbun, Bingham; O Filii, Farnam; Children of God, Nativity Suite, Messiaen; Chorale in A minor, Franck.

Merrill N. Davis, La Crosse, Wis. — First Congregational Church, La Crosse, June 30: Maestoso in C sharp minor, Vierne; Zu Bethlehem geboren, Walcha; Schoenster Herr Jesu, Schroeder; Now Thank We All Our God and Passacaglia and Fugue in C minor, Bach; Andante, Grande Piece Symphonique, Franck; Ronde Française, Boëllmann; Adagio for Strings, Barber; Flute Tune, Arne; Tu es Petra, Mulet.

Alexander Turco, East Lansing, Mich. — Michigan State U doctoral recital, Peoples Church June 21: Prelude and Fugue in E minor, Bruhns; Diferencias sobre el Canto del Caballero, Cabezon; Suite on Toner 2, Clérambault; Maria zart von edler Art, Schlick; Ricercare cromatica, Toccata and Canzona, Frescobaldi; Noël sur les Jeux d'Anches, Daquin; Passacaglia and Fugue in C minor, Bach.

Gordon Young, Detroit, Mich. — First Reformed Church, Muskegon, Mich., June 19: Rigaudon, Campra; Pastourelle, Ferarri; Christ lag in Todesbanden, Bach; Aria, Concerto Grosso 10, Handel; Three Antiphons, Prelude on What A Friend and Chorale Prelude on St. Edith, Young; Chant de Paix, Langlais; Greensleeves, Purvis; The Squirrel, Weaver; Festivals (Toccata), Young.

Jack Fisher, Boston, Mass. — Methuen Music Hall, July 17: Prelude and Fugue in B minor and Clavierübung, Part 3, Bach.

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Program of Organ Recitals of the Month

Gerre Hancock, FAGO, Cincinnati, Ohio — For Ohio Music Teachers Convention Christ Church June 26: Prelude and Fugue in E minor, Brahms; Trio Sonata in C, Bach; Three Pieces for Mechanical Clock, Haydn; Prelude and Fugue on B-A-C-H, Liszt; Fantasy for Flute Stops, Sowerby.

Students of Harry H. Huber, Salina, Kans. — University Methodist Church, May 21: Eileen Stevenson: Prelude and Fugue in A major, Bach; Aria, Peters; Postlude on Hymn of Joy, Young; Sue Ann Scanlon: Prelude and Fugue in B flat major and Christ Lay in the Bonds of Death, Bach; Florence Corder: I Call to Thee and Prelude and Fugue in E minor, Bach; James Moon: Toccata on O Filii, Farnam; By the Sea, Piché; Larry Parsons: Toccata in C major and Adagio in A minor, Bach; Jan Menhusen: Improvisation on the Eighth Psalm Tone, Titcomb; Monastic Peace, Peeters; Toccata and Fugue in D minor, Bach.

Alec Wyton, New York City — Church of the Advent, Boston, Mass., June 5: My Young Life Hath an End, Sweelinck; Prelude and Fugue in D minor, Bach; Fantaisie in C, Franck; Sonata 4, Rheinberger; Suite: In Praise of Merbecke, Wyton; Vision of Christ-Phoenix, Williamson; Carol, Whitlock; Variations on Veni Creator, Duruflé.

Union Seminary June 24: Six Schübler Chorales, Bach; Fugue in A flat minor, Brahms; Amdante con moto, Böely; Variations, Sonata 6, Mendelssohn; Vision of Christ-Phoenix, Williamson; Les Mages, Messiaen; Allegro giocoso, Sonata in E flat, Bairstow.

Walter R. Rye, Toledo, Ohio — St. Mark's Episcopal Church, Toledo, May 26: Canzona, Gabrieli; An Wasserflüssen Babylon, Schmücke dich, O liebe Seele and Prelude and Fugue in B minor, Bach; Whimsical Variations, Sowerby; Transports de Joie, Messiaen. Florence Stearns and Miriam Rye, sopranos, assisted.

William Roland Herzel, Frankfort, Ky. — Church of the Ascension, Frankfort, July 5: Canzona in D minor, Bach; Dearest Jesu, O How Blessed Are Ye, Ye Faithful, Brahms; Fantaisie in F minor, K 594, Mozart; Le Banquet Celeste, Messiaen; Toccata in D minor, Reger.

Theodore W. Ripper, Atlanta, Ga. — St. Paul's Chapel, Columbia University, New York City, July 9: Twelve Inventions, Monnikendam; Concerto 10 in D minor, Handel; Capriccio, Kohls. Peachtree Christian Church, Atlanta June 25: above plus: A Mighty Fortress and Praise the Almighty, Bender.

Edward Mondello, Chicago, Ill. — Rockefeller Memorial Chapel, July 16: Prelude, Fugue and Chaconne in C minor, Buxtehude; Ich ru' zu dir, Herr Jesu Christ, Komm heiliger Geist, Herre Gott, Toccata and Fugue in D minor, Bach; Chorale in E major, Franck.

Students of Dr. Frank Herand, University of Hawaii — St. Peter's Episcopal Church, Honolulu, May 29: Edward Frame: Toccata and Fugue in F major, Buxtehude; Mae Thom: Four Old Italian Intonations, Anonymous; Janice Bertrand: Our Father in Heaven, Blessed Jesus, At Thy Word and If Thou But Suffer God to Guide Thee, Bach; Min-Teng Chen: Canzona in D, Frescobaldi; Basse de Trompette, Clérambault; Allan Robertson: Prelude in G minor, Bach; Ruth Jones: Berceuse and Scherzetto, Vierne; Pastorale, Milhaud; Ronald Muncy: Abide, O Dearest Jesus, From Depths of Woe I Cry to Thee and How Brightly Shines the Morning Star, Reger; Alta Selvey: Sonata 2, Mendelssohn.

Antone Godding, El Dorado, Kans. — First Methodist Church July 14: Allegro, Symphony 6, Widor; Suite for an Organ Clock, Beethoven; Prayer, Ascension Suite, Messiaen; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in C major, Bach; Sonata for Pedals, Persichetti; Carillon, Sowerby; Variations on America, Ives.

John Morris, Bloomington, Ind. — Pupil of Oswald Ragatz, Christ Church Cathedral, Indianapolis July 25: Christ Our Lord to Jordan Came, Now Thank We All Our God and To God Alone Be Praise, Bach; Prelude and Fugue in G minor, Buxtehude; Iam sol re-redit igneus, Simonds; Te Deum, Langlais.

James Winfield, Bloomington, Ind. — Pupil of Oswald Ragatz, Christ Church Cathedral, Indianapolis July 12: Prelude and Fugue in C major and Allegro, Sonata in E flat major, Bach; O Welt, ich muss dich lassen, Brahms; Macht hoch die Tur, Walcha; Prelude, Tiento and Acclamations, Suite Medievale, Langlais.

Donald R. M. Paterson, Culver, Ind. — Memorial Chapel, Culver Military Academy June 2: Offertoire sur les grand jeux, F. Couperin; Vater unser in Himmelreich, Scheidt; Allein zu dir, Erich; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Finale, Symphony 3, Vierne.

Graham Steed, Windsor, Ont. — All Saint's Church, Windsor, June 19: Fantaisie in G, Six Schübler Chorales and Passacaglia and Fugue in C minor, Bach; Variations on a Noël and Evocation, Dupré; Variations on Durham, Steed.

Christopher Dearnley, Salisbury, England — All Saint's Church, Windsor, Ont., June 26: Suite of Act Tunes, Purcell-Dearnley; Tambourin and Les Sauvages, Rameau; Toccata and Fugue in F, Bach; Pièce Sollenelle and Musette, Ibert; Joshua fit de battle ob Jericho, Fela Sowande; Carillon, Murrill; Preludio al vespro di Monteverdi, Tippett; Fantasie in E flat, Saint-Saëns.

Werner von Behren, Chicago, Ill. — Timothy Lutheran Church, Chicago, June 30: Voluntary in C, Purcell; Oh, That I Had A Thousand Voices, Reger; Oh Blest the House, Pachelbel; Jesus, Lead Thou On, Blackburn; Praise to the Lord, The Almighty and Abide, O Dearest Jesus, Walther; Marche en Rondo, Charpentier; Trumpet in Dialogue, Clérambault; Largo, Attwood; Chorale, Gothic Suite, Böellmann; Kyrie, Couperin; Psalm 19, Marcello; Toccata in D minor, Froberger.

Pupils of Mrs. Valerye Bosarge, Meridian, Miss. — First Baptist Church June 16: Kay Wall: Prelude and Fugue in G minor, Bach; Canzona Frescobaldi; Prelude and Fugue in D, Handel. Carroll Freeman: Prelude and Fugue in D minor, Bach; O wie selig seid, Brahms; Maestoso in C sharp minor, Vierne. Vin Harwell: Prelude and Fugue in B flat and A minor, Bach; O Welt, ich muss dich lassen, Brahms; Prelude, Fugue and Variations, Franck, and Loneliness Suite, Harwell.

Ivar Sjöström, Andover, Mass. — Methuen Memorial Music Hall, Methuen, Mass., June 17: Suite in D major, Handel; My Spirit Be Joyful, Bach; Allegro, Sonata in D, Carvalho; Sonata con Trompeta Real, Lidon; Fantaisie on Von Himmel hoch, Max Drischner; Voluntary for Two Trumpets, Purcell; Tu Es Petra, Muley; Prelude on We Love the Place, O God, Nancy Faxon; Aria, Peeters; Trumpet Concerto, Haydn.

Robert J. Powell, Meridian, Miss. — First Baptist Church, May 27: All Glory be to God on High and Echo, Scheidt; Fantaisie of Four Parts, Gibbons; Prelude and Fugue in E minor (Wedge), Bach; Introduction and Fugue in C sharp minor, Wesley; Fugue in A flat minor, Brahms; Scherzetto, Vierne; Prelude and Fugue on a Theme of Victoria, Britten; Elegy, Powell; Fanfare, Wyton.

Lindsay Lafford, Geneva, N.Y. — Commencement recital, Hobart and William Smith Colleges, Geneva, N.Y., June 8: Toccata and Fugue in D minor, Bach; Adagio and Allegro ma non Presto, Concerto 2, Handel; Basse et Dessus de Trompette, Clérambault; Mr. Ben Jonson's Pleasure, Milford; Suite Gothique, Böellmann.

Mary Nott, New York City — St. Paul's Chapel, Columbia University, New York City, Aug. 1: Voluntary on Old 100, Purcell; Psalm Prelude, Howells; Von Gott will ich nicht lassen and Lobt Gott, ihr Christen, allzugleich, Buxtehude; Prelude and Fugue in B minor, Bach; Benedictus, Reger; Pièce Hérotique, Franck.

James Leland, Evanston, Ill. — Lutkin Hall, Northwestern University, Evanston, June 2: Prelude and Fugue in F sharp minor, Buxtehude; Balletto del Granduca, Sweelinck; O Mensch, bewein' dein' Sünde gross and Komm, heiliger Geist, Herre Gott, Bach; Sonata 2, Hindemith; Chorale in B minor, Franck.

Thomas W. Hunt, Chickasha, Okla. — Dedicator recital, First Presbyterian Church, June 10: Introduction and Toccata, Walond; Liebster Jesu, wir sind hier, and Nun freut euch, ihr Christenleut, Bach; Swiss Noël, Daquin; Prelude, Bloch; Greensleeves, Wright; Fantaisie and Fugue, Böely.

Ann M. Staniski, Dubuque, Iowa — St. Paul's Chapel, Columbia University, New York City, July 25: Prelude and Fugue in E minor, Buxtehude; Kommst du nun, Jesu, vom Himmel herunter and Largo, Sonata 3, Bach; Impromptu, Vierne; Variations sur un Noël, Dupré.

Eugenia Livingston Palmer, Natchitoches, La. — First Baptist Church, May 26: Passacaglia, Buxtehude; Nun komm der Heiden Heiland and Sonata 1, Bach; Sonata 2, Hindemith; Dessiens Eternels, Messiaen; Tu Es Petra, Mulet.

Samuel Walter, New Brunswick, N.J. — St. Paul's Chapel, Columbia University, New York City, July 23: Fanfare for Organ, Cook; Suite for Organ, Walter; Evensong, La Montaine; Allegretto, op. 65, Parker; Finale, Symphony 4, Vierne.

William Peters, Bloomington, Ind. — Pupil of Oswald Ragatz, Christ Church Cathedral, Indianapolis July 5: Suite Breve, Langlais; Five Chorale Preludes, opus 69, Peeters.

Catharine Crozier, Winter Park, Fla. — Church of the Resurrection, New York City, April 25: Toccata, Adagio and Fugue in C major, Bach; Récit de Tierce en taille, Grigny; Suite Médiévale, Langlais; Chorale in B minor, Franck; Communion, Messe de la Pentecôte, Messiaen; Variations sur un Noël, Dupré.

Harry Ambrose, Jr., Kathleen Ambrose, Knoxville, Tenn. — Central Baptist Church, Bearden, June 23: Kathleen Ambrose: O Lord, Look Down From Heaven, Pachelbel; How Lovely Shines the Morning Star, J. C. Bach; Elegy and Fanfare, Young; Harry Ambrose, Jr.: Toccata, Suite Gothique, Böellmann; Prelude in B flat, Sleepers Wake!, Bach; Antiphon 3, Dupré; Les Petites Cloches, Marche Grottesque, Purvis; Prelude on Hy-frydol, Young; Toccata in B minor, Gigout.

James E. Barrett, White Plains, N.Y. — First Presbyterian Church, Liberty, June 16: Voluntary in A major, Selby; Prelude and Fugue in G minor, Whither Shall I Flee, My Soul Exalts the Lord and Lord Jesus Christ, With Us Abide, Bach; Trumpet Tune, Purcell; Klene Praluden und Intermezzi, Schroeder; Greensleeves and Brother James' Air, Wright; Prelude and Fugue on B-A-C-H, Liszt; Praise ye the Lord, the Almighty, Walther.

John C. Christian, Berea, Ohio — Clinton, Iowa AGO Chapter, First Presbyterian Church, June 16: Chaconne in G minor, Couperin; Prelude and Fugue in E minor, Dearest Jesus, We are Come, Rejoice, Beloved Christians and Fantaisie and Fugue in G minor, Bach; Two Preludes on Southern Hymns, Reed; Prelude and Trumpeting, Roberts; Homage to Frescobaldi, Langlais; Allegro from Symphony 6, Widor.

Ernest H. Bernstien III, Washington, D.C. — Cannon Baptist Church June 2: Toccata in D minor, Bach; Trumpet Voluntary, Purcell; Cantabile in B major, Franck; Aria, Concerto 10 for strings, Handel; Londonderry Air, agr. Coke-Jephcott; Chorale in A minor, Franck; Clair de Lune, Debussy-Bernstien (with Lillian Logan, pianist); Mater Dolorosa, Carillon, Suite: Child's Play, and Toccata: Ascension of Christ, Bernstien.

Elizabeth Schwarz, New Orleans, La. — Salem United Church of Christ, New Orleans, June 10: London Suite, Stanley; Fantaisie in F, Mozart; Le Bon Pasteur, Benoit; Mirror of Life, Peters, with Mary Tortorich, soprano; Toccata, Monnikendam. Donald Hazlett, recorder and George F. Koffskey, tenor, also assisted.

Bob Whitley, San Francisco, Cal. — St. Paul's Chapel, Columbia University, New York City, July 18: Toccata, Adagio and Fugue in C major, Bach; Gaudeamus. Campbell; Arioso, Sowerby; The Modal Trumpet, Karam; If Thou But Suffer God to Guide Thee, Walcha; Incantation for a Saint's Day; Langlais.

Edna Schaefer Harvey, Chicago, Ill. — Peace Memorial Church, Chicago, May 5: Prelude and Air, Purcell; Air Tendre, Lully-Harvey; Aria Pastorella, Rathgeber; Toccata and Fugue in D minor, Bach; Adagio, Allegro, Concerto 4, Handel; Concerto in G minor, Poulenc, with strings and timpani.

William Osborne, Granville, Ohio — Denison University, Granville, June 9 and Washington Cathedral June 2: Prelude and Fugue in D minor, Mendelssohn; Sonata in G major, Bach; Prelude and Fugue in G minor, Brahms; Chorale, Sessions; Le Jardin Suspendu, Alain; Suite Brève, Langlais.

Graham H. Phipps, Fort Bliss, Tex. — St. Clement's Episcopal Church, El Paso, June 16: Prelude in F minor, Bach; O World I Now Must Leave Thee, Brahms; Cantabile in B major, Franck; Ein feste Burg, Buxtehude; Prelude and Fugue in C minor, Bach. Melvin Brown and Jane Story were assisting singers.

Ralph Knecream, New York City — St. Paul's Chapel, Columbia University, New York City, Aug. 8: Fantaisie and Fugue in G minor, Bach; Chorale in B minor, Franck; Carnival Suite, Grandell; Carillon-Sortie, Mulet.

G. Ernest Plunkett III, Atlanta, Ga. — St. Luke's Episcopal Church June 15: Toccata in F major, Bach; Variations on a Dutch Chorale, Bull; Pastorale in F, Bach; Le Banquet Céleste, Messiaen; Sonata in F minor, Mendelssohn; Pageant, Sowerby.

William Tortolano, Winooski, Vt. — Norwich, Vt. festival July 7: Suite Medievale, Langlais; Prelude Fugue and Variation, Franck; Psalm 19, Marcello. Martha Kane Tortolano, soprano, shared the program.

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RECITALS

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15 Regional AGO

Salt Lake City

The regional convention for Eastern Idaho, Wyoming, Utah, held in Salt Lake City under the auspices of the Salt Lake City Chapter April 26, 27 and 28 was well attended and highly successful. It began with a pre-convention concert April 26, at Highland High School by Eugene Jelesnik's Salt Lake Philharmonic Orchestra, featuring Richard Elsasser at the new Conn electric-pipe organ combination and Billie Loukas, dramatic soprano.

Dr. Irene Robertson conducted the workshop April 27 at the First Presbyterian Church, using the Bennett organ, rebuilt by Dunn and Ware. Her subject; Service Playing, New Music for the Church Service and Contemporary Composers.

After the noon luncheon at Harmon's Cafe, the afternoon event was a lecture-demonstration by Mr. Elsasser at the Daynes Music Company, using the Conn-Tellers and other Conn instruments.

Dr. Robertson was featured in recital Saturday evening in the Salt Lake Tabernacle on the Aeolian-Skinner organ. Her program included the works of Richard Strauss, Walther, Bach, Mozart, Reger, Franck, Messiaen, Agincourt, Langlais and Reubke. A buffet supper and reception for Dr. Robertson at Westminster College followed the program.

The Sunday activity consisted of the Tabernacle Choir Broadcast, followed by attendance at churches of choice.

SARA C. THOMAS

Baltimore

Judging from the enthusiastic comments of many attending, the regional convention May 27-29 at Baltimore was a great success. The program was full, varied and enjoyable.

Pre-convention events began Sunday afternoon with the regional student competition; a recital by Dr. Robert Baker and a choral concert by the Handel Choir, James Winship Lewis, director. Dr. Baker played the Casavant in the Towson Methodist Church:

Grand Jeu, DuMège; Concerto in A minor, Vivaldi-Bach; Voluntary in D, Boyce; Prelude and Fugue in A minor, Bach; Prelude for Rosh-Hashonah, Berlinski; Pastoral Dance, Milford; Chorale in B minor, Franck; Improvisation on Agincourt Song, Roberts; You Raise the Flute to Your Lips, Delamarter; The Shepherds, Nativity, Messiaen; Westminster Carillon, Vienne.

The Handel Choir sang a Missa Brevis and the cantata, Befiel dem Engel, Buxtehude; Messe des pauvres, Satie; Alleluia, Hovhanness; O Jesu mi dulcissimi and Hodie completi sunt, Gabieli; Psalm 84, Schütz.

Helen Howell Williams, Lynchburg, Va. Chapter, played a beautiful recital to open the convention Monday morning on the new Möller in Christ Lutheran Church in downtown Baltimore. This was preceded by remarks of welcome by Katherine Hill Rawls, regional chairman. Mrs. Williams played:

Voluntary in D, Boyce; O God, Thou Faithful God, Deck Thyself my Soul with Gladness and Prelude in C minor, Bach; Fantasie in F minor, K 608, Mozart; Elevation and Theme and Variations, Homage to Frescobaldi, Langlais; Toccata, Jongen.

After lunch, the winner of the student competition, C. Arthur Nalls, III, Norfolk, Va. played a very creditable recital.

The imposing new Cathedral of Mary Our Queen was the scene of the beautiful recital on the huge Möller by Bruce Eicher:

Trumpet Tune in C, Purcell; Herzlich that mich verlangen and Cathedral Prelude and Fugue, Bach; Gavotte, Martini; Chorale in B minor, Franck; Te Deum, Langlais; Very Slowly, Sonatina, Sowerby; Grand Choeur Dialogue, Gigout.

Following the recital and a guided tour of the Cathedral, delegates moved a few blocks to St. Mary's Seminary where the choir and the seminary community were directed by the Rev. James M. Burns, S.S., in a service of vespers and benediction with Rodger Spisak

at the organ, an impressively beautiful service.

A delicious buffet supper served indoors at Brown Memorial Church because of the cool weather, provided a welcome opportunity for visitors and hosts to meet and visit before moving to the Church of the Redeemer, one of Baltimore's newest and most interesting churches, architecturally. Here a service of evensong was sung by the choir of the church, Arthur Rea, organist and choirmaster. Dr. Leo Sowerby, College of Church musicians, Washington Cathedral, gave an address and much of the service was devoted to his choral works.

The breakfast for the regional chairman, state chairmen and deans opened the second day of the convention. A general business meeting followed with Mrs. Rawls presiding. The group then proceeded to Douglas Memorial Community Church where James Spencer Hammond, Patapsco Chapter, played an excellent recital on the Fontz organ:

Suite, Cresfon; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 1, Hindemith; Prelude and Fugue in E flat, Bach.

After a tour of the campus and music department of Goucher College, the Boy Singers from the Church of the Immaculate Heart of Mary, Norman Snyder directing, sang a delightful program of motets, canons and rounds at Towson Methodist Church. Donald King was the organist.

Following the concert, tea was served at Hampton House, a national historic shrine and delegates toured the wonderful old house and gardens. Tuesday evening John Weaver, native Baltimorean, thrilled the large audience at Brown Memorial Church with this recital on the Ernest M. Skinner:

Concerto 4 in F, Handel; Trio Sonata 5 in C, Our Father in Heaven, Hark a Voice Saith and Prelude and Fugue in E flat, Bach; Prelude and Fugue on B-A-C-H, Liszt; Giga, Bossi; Serene Alleluia, Messiaen; Toccata, Weaver.

Delegates and his friends greeted Mr. Weaver at a reception.

Wednesday morning offered a tour of the Peabody Conservatory and Library, a lecture-demonstration on Electronic Music by Charles Kent, director of the conservatory, and a charming choral concert by the Boy Choir of Old St. Paul's Episcopal Church at the Walter's Art Gallery.

The regional convention luncheon with the M. P. Möller company as host was held at the Sheraton-Belvedere Hotel with Dean John D. Hoffmann of the host Chesapeake Chapter presiding. After the luncheon, Gertrude Neidlinger, concert comedienne, gave an amusing program. A boat tour of the Baltimore Harbor followed the luncheon and a scholarly recital by Lawrence Schreiber, Washington Chapter, on the new Austin organ at the First Presbyterian Church, concluded the convention. Mr. Schreiber played:

Preludium, Bruhns; Liebster Jesu and Prelude and Fugue in G minor, Bach; Chorale in E, Franck; Cantilene, Suite Breve, Langlais; Prelude and Trumpetings, Roberts; Passacaglia, Symphony in G. Sowerby.

LUCILLE T. MASSON

Southeastern at Jacksonville

The word was GO all around the clock for the 125 delegates who attended the Southeastern regional convention June 3, 4 and 5 in Jacksonville, Fla. With the Jacksonville Chapter's convention chairman, Amelia Smith, ChM, at the controls, visiting and local church musicians found themselves in a happy orbit of workshops and recitals and entertainment.

Following registration and luncheon at Bolles School, delegates were transported, bus-free, Monday to Jacksonville University where Estella Fretwell Kennedy, faculty organist, and a brass quartet played Lockwood's Concerto for organ and brass.

Walter N. Hewitt, AAGO, ChM, conducted the choral workshop at the Arlington Methodist Church.

The opening concert Monday evening at the Hendricks Avenue Baptist

Church was Verdi's Manzoni Requiem sung by the combined choirs of the host chapter, conducted by Dean Robert Hoffelt. Gertrude Wesch was organist; Chairman Smith the soprano; Ruby Leite, mezzo-soprano; Logan Smith, tenor; William K. Highbaugh, bass-baritone. The performance was offered as a tribute to the memory of Pope John XXIII whose death had just occurred.

Robert Read, staff organist for the Baldwin company gave a "moonlight recital" at Grace Chapel followed by a "milkman's matinee" and lobby sing.

Tuesday saw the Guild service and recital at the Flagler Memorial Church, St. Augustine. Kenneth Runkel, FAGO, FTCL, ACCO, at the 1890 Roosevelt organ played:

Prelude and Fugue in E minor, Buxtehude; Dorian Toccata, Bach; Contemplation and Fantasie on a Sarum Plainsong, Runkel; Toccata in E. Gigout; Carillon-Sortie, Mulet.

Luncheon followed at the Ponce de Leon Resort Motor Lodge hosted by the Möller Organ Company.

Back in Jacksonville, a demonstration and lecture on boy choirs was conducted by Anna W. Bair, AAGO, Winston-Salem, N.C.

Part 1 of the Four States Recital at the South Jacksonville Presbyterian Church included Paul Jenkins, Stetson U, playing:

Prelude and Fugue in G minor, Buxtehude, and Mein junges Leben, Sweelinck; and Gordon Beaver, University of South Carolina, Playing Rhythmic Suite, Elmore.

A banquet at Grace Chapel parish center with Dean Hoffelt as master of ceremonies was followed by a recital at St. John's Cathedral by Dr. George William Volkel, FAGO, Westfield, N. J., who played a program of French music:

Elevation, Couperin; Les Cloches, LeBegue; Scherzo, Sonata 5, Giurlant; Fantasie in E flat, Saint-Saëns; Fantasie in A major, Franck; Rhapsodie sur les Noëls, Gigout; Rosace, Mulet; Three pieces, Burgundian Hours, Jacob; Allegro, Symphony 6, Widor; Cortège et Litanie, Dupré; Carillon de Westminster, Vienne; improvisation on a submitted theme.

A reception at Bolles School honored Dr. Volkel and was followed by another free-for-all session in the lobby with delegates playing all the display organs.

Wednesday's session started off with the business breakfast. Walter Hewitt presided in the absence of Dr. A. Elbert Adams, regional chairman. Nearly every chapter in the region was represented at the convention.

Student groups from Tallahassee and Gainesville, Florida and Greenville, N. C. were present. In the student competition, Teddy Gossett, student of Carl E. Stout, East Carolina College, Greenville, was the winner. The host chapter gave him a gift in recognition of his high score. He played:

Passacaglia and Fugue, Bach; Introduction, Sonata on Psalm 94, Reubke; Prayer of Christ, Messiaen.

Dr. Volkel conducted a master class in hymn playing and improvisation at the Riverside Presbyterian Church.

The second part of the Four States Recital included: Raymond Martin, Agnes Scott College, Decatur, Ga., all Bach:

O Lamb of God Most Stainless, Largo, Trio Sonata 2 and Kyrie, God, Holy Spirit; and Dr. Richard Peek, Charlotte, N.C. playing Fugue 3 on B-A-C-H, Schumann, and Prelude and Fugue on B-A-C-H, Liszt.

A number of delegates stayed after the closing luncheon to "tour the town" and attended an open house Wednesday night at Dean Smith's home.

LORENA E. DINNING

Ohio Valley at Columbus

The Ohio Valley Region convened in Columbus, Ohio, June 10-12, and enjoyed a program that was outstanding for its balance of offerings and excellence of performance.

A headliner for the convention was Vernon de Tar who headed three workshop sessions in choral literature and techniques, and two on organ playing. Both series were characterized by sage

evaluations of stylistic and technical problems, by challenging literature and by convincing demonstrations.

Marilyn Mason was enthusiastically received in a recital on the Schantz organ at Mershon Auditorium at Ohio State University Tuesday evening. Outstanding on Miss Mason's program were Handel's Concerto 5 to which she added charming and tasteful flourishes, Arnold Schoenberg's Variations on a Recitative which she has performed so often and successfully, and John Cook's Flourish and Fugue, composed for her in 1959.

Melvin Dickinson, Louisville and Frankfort, Ky., opened the convention with suitable dignity in an all-Bach program at the First Community Church. Included in the program were two chorale preludes from the Great 18, two contrapuncti from the Art of Fugue, the manualiter settings of the Clavierübung, and the Wedge Prelude and Fugue in E minor. Mr. Dickinson is a thoroughly schooled Bach player, and he got the convention off to a good start. On Tuesday afternoon, Henry Fusner, Cleveland, played a recital of Bach's Schuebler chorales, the Offertoire sur les Grand Jeux from Couperin's Parish Mass, and contemporary works, among which were Badings' Prelude and Fugue 3, and a Toccata and Fugue by Doppelbauer. The program provided an excellent demonstration of the recently installed Möller organ at the Overbrook Presbyterian Church.

The recitalist on Wednesday was Marjorie Jackson, Capital University, Columbus. This was a farewell recital, for Miss Jackson, following her marriage later in the same week, moves to Arizona. Her program included a finely organized and moving performance of Franck's Chorale in E major, the Bach Prelude and Fugue in E Flat, Walther's Partita on Jesu, meine Freude and three pieces by Peeters.

But this was not just a convention of organ recitals and workshops. Brayton Stark, Denison University, lectured on The Voicing of Organ Pipes, and fascinated his auditors as he modified the shapes of pipes before their eyes with remarkable color changes resulting. Edward Johé gave a fine demonstration of handbell ringing at the First Congregational Church and also played Gelobet sei'st du, Lenel, Buxtehude's Passacaglia in D minor, and the Reger Introduction and Passacaglia. This program gave visitors to Columbus an opportunity to see one of the city's loveliest churches and finest stained glass.

St. Stephen's Episcopal Church was the scene of a concert of ensemble works for organ, voices and instruments. The organist and master of ceremonies was William Osborne, Denison University. Mr. Osborne had the brilliant assistance of Dale Moore, baritone, Eileen Bellino and Lynne Olson, sopranos, Ruth Jeanne and Nancy McKinnis, recorders, and Carolann Martin, cellist. Mr. Moore sang a fine setting of Psalm 104 by Richard Gore; the instruments alone played a trio sonata of Telemann, and joined forces with the singers for works by Schuetz, Buxtehude and Weinberger.

Parvin Titus, College Conservatory of Music, Cincinnati presented a Survey of Interdenominational Criteria for Church Music, a thorough study of interest to all church musicians.

Two choral concerts completed the serious part of the program. One by the Columbus Symphony Chorus under Evan Whallon at the Columbus Gallery of Fine Arts included Vaughan Williams' Mass in G minor and an early Te Deum by Mendelssohn. This excellent choir produced an overwhelming choral tone in the acoustical environment of the stone court of the museum.

The last event of the convention was a choral service at the Trinity Episcopal Church. In a sense, this was the culmination of the choral workshops. In addition to members of the convention, singers from seven church choirs joined under Mr. de Tar's direction to sing the service music and a group of anthems. These included Britten's Te Deum in E major, Louis White's Jubilate Deo, Schuetz' Woman, why weepst thou, Mozart's Ave Verum, Goodman's

Conventions in 1963

Laudate Domine and part 6 of Brahms' Requiem. Mr. de Tar and Wilbur Held shared the service playing, and Gerre Hancock, Cincinnati, did a brilliant performance of a prelude recital which consisted of Sowerby's Pageant and Fantasy for Flute Stops.

With a program like this, one is grateful for the lighter touches too. Mention should be made of excellent meals and the Happy Times at the end of each day — especially when Lowell Riley offered a "pop" recital on the versatile organ at the First Community Church.

WILBUR HELD

Southwest at Shreveport

The four day Southwest regional convention opened June 10 in Shreveport, La. with the student contest held at Brown Memorial Chapel on the beautiful campus of Centenary College. Eight out of nine contestants originally registered appeared for the competition and performed with a high degree of technical and musical skill. It was noted by the three judges for the occasion, Lewis Brewer, Jack C. Goode and Dr. Grady Wilson, that the optional numbers were performed with greater competence and a generally higher level of musical understanding than were the major works of Bach. Two selections favored by the contestants were the Fantasia and Fugue in G minor and the great Prelude and Fugue in D major. Obviously, the performance of a major work by J. S. Bach still remains the acid test for any organist, and despite the obviously keen interest in playing Bach's music, there still seems to be a wide variance of opinion as to what constitutes good style in tempo, phrasing and registration of the music of the supreme master of the King of Instruments.

Winner of the competition was a coed from Centenary College, Victoria A. Rapp, student of William Teague. On Thursday afternoon Miss Rapp played the following recital at the College:

The Nativity, Langlais; Tumult in the Praetorium, Maleingreau; Sleepers Wake and Prelude and Fugue in A minor, Bach.

Second place winner in the contest, Diane Bish, Wichita, Kan., a student of Mildred Andrews, gave a remarkable performance in the contest of Sowerby's Pageant.

One of the first features of the convention was an open maintenance workshop conducted by J. C. Williams at the First Baptist Church.

The continuing workshops that ran throughout the convention (both organ and choral) were a rewarding feature for all who attended. Dr. Robert Noehren led the organ sessions, devoting most of his time to a discussion of the tradition organ design, going to great lengths to define the tonal characteristics of the organ at the pinnacle of the Baroque in Germany the early French organ and the organ of Cavallé-Coll. Neither the basic concepts of design discussed nor the problems of performing music of the schools in question seemed strange to Dr. Noehren's workshopers; few asked questions regarding the problems of organ pedagogy.

Dr. Roger Wagner, scheduled to conduct all the choral workshops, was delayed by an automobile accident; his place was capably filled by his assistant, Paul Salamunovich, whose personal warmth and charm dispelled disappointment that Dr. Wagner would arrive belatedly. Mr. Salamunovich attacked the technical and musical problems involved in interpreting various schools of choral music and gave stress to the importance of balance and tone quality with an understanding of text as a basis.

Notable features of the convention were the number of first-rate organists and the number of organs used for the various recitals. Monday evening Dr. Noehren began the series at the First Presbyterian Church:

Chaconne in E minor, Buxtehude; O Gott, du frommer Gott partita, Nun komm der Heiden Heiland, Wachet auf and Prelude and Fugue in A minor, Bach; Air with variations, Sowerby; Fantasia, Noehren; Impromptu and Andantino, Vierne; Toccata and Fugue, opus 80, Reger.

The most noteworthy feature of the extensive Baroque offering here was the use made of uncoupled divisions in gaining the kind of contrasts so characteristic of music of the period. Dr. Noehren performed with special charm the Sowerby variations and the Vierne Andantino. In his own Fantasia he showed a penchant for the techniques and practices of the contemporary German school.

June 11 was a real work day. Three recitals of about a half-hour were played in locations about the city, the brave band being transported from place to place by bus. All churches furnished air-conditioned havens and the whole effort proved worthwhile.

Jerald Hamilton began the series at Highland Baptist Church:

Sonata 1, Hindemith; The Musical Clocks, Haydn; Prelude and Fugue in G major, Bach. Although the Hindemith Sonata was played with a convincing sense of style, it was in the latter selections of the Haydn that Mr. Hamilton seemed to achieve the most satisfying wedding of music, style and instrument.

The middle course in the afternoon fare was furnished by Dr. Grady Wilson, replacing Thomas Matthews, prevented by illness from performing. At the Broadmoor Baptist Church, Dr. Wilson struggled through the Mozart Fantasia in F minor, K 608 on a less than responsive instrument leaving a great deal to be desired in grace and style, despite obvious technical mastery. This made even more amazing the excitement he was able to engender with his performance of the Alain Three Danses, one of the most notable of the convention.

Final course for the afternoon was played by Wilma Jensen at St. Paul's Episcopal Church:

Noël Suisse, Daquin; Cortège et Litanie, Dupré; Scherzo, Symphony 4, Widor; Sonata in G, Benet.

Obviously in control of her instrument and convincing in her understanding of the style represented, it was Mrs. Jensen's Benet Sonata which produced the greatest excitement; the performance was far greater than the music.

Scheduled for Tuesday evening was Frederick Swann's performance on the fine instrument at St. Mark's Episcopal Church:

Communion Mystique, Tournemire; Paeon on Divinum Mysterium, Cook; Scherzo-Cats, Langlais; Introduction, Passacaglia and Fugue, Wright; Wondrous Love Variations, Barber; Deo Gracias, Wills; Four Chorales, Pepping; Introduction, Passacaglia and Fugue, Willan.

The writer regretted the absence of and broad style contrasts that would have added greatly to the effectiveness of the program. Despite masterful performance, the three sets of variations added to the sense of romantic saturation felt by the writer at the end of the program.

Wednesday, with a single recital by Dorothy Addy at the First Methodist Church, followed by activities of more purely entertainment value, proved a pleasant break in the pace set Tuesday. Mrs. Addy played against a background of sounds made by a construction crew at work with bulldozers; it is to her credit that she played extremely well and still managed a smile at the end of the program: Fantasia and Fugue in B flat, Böely; Est-ce Mars? Scheidt; Larghetto, Symphony 5, Vierne; Fantasia and Fugue in C major, David. She displayed the greatest charm and rhythmic grace in the Scheidt variations. The instrument was better suited for other selections but she managed to display ingenuity in registration, and her sense of style and taste in phrasing displayed sound musical judgement.

Thursday evening brought to a fine conclusion the major performances of

the convention with a choral-organ program. Dr. Wagner's sure direction of the Fauré Requiem was made even more rewarding by a well-trained chorus. Dr. Robert Anderson's orchestral handling of the organ score was sure and not without registrational surprises. In his organ group, somewhat tedious Widor Symphony Gothique movement was relieved by fine performances of Komm, Gott Schopfer, Bach and Carillon, Dupré. In the last group Gabrieli's Magnificat, Peeters' Jubilate Deo and Dr. Wagner's arrangement of an Alleluia offered the program's finest style contrasts.

The social aspect of the convention deserves a word of appreciation — the congenial coffee breaks, the swimming party, the ice cream party, the trip to lovely Hodges Garden (with a colorful performance by the Centenary College Choir under the direction of Dr. A. C. Voran), the picnic, dinner and banquet where plentiful Southern hospitality was in full evidence. Ample time was programmed for inspection of the various musical displays furnished by dealers at the Washington-Youree Hotel, convention headquarters. Space does not permit much-deserved individual credits for the convention's success. 204 delegates from 15 states found the entire convention stimulating and the atmosphere of fellowship something to be cherished for a long while.

JACK C. GOODE

Northwest at Boise

The Northwest regional convention opened June 11 at Boise, Idaho, headed by Walter A. Eichinger, FAGO University of Washington. Mrs. C. Griffith Bratt, dean of Les Bois host chapter was general chairman. Greetings were brought by The Rev. William B. Spofford, Jr., Dean of St. Michael's Episcopal Cathedral, in behalf of the church and the Boise ministerial association. Allan G. Shepard, attorney general, substituted for Governor E. Smylie in welcome from the state.

C. Griffith Bratt, organist and choir-master at the cathedral and head of the music department at the Boise Junior College was the first recitalist. He played with musicianship and full appreciation of composer intent.

The traditional organ stops found wide usefulness and new possibilities, in carefully chosen combinations.

The afternoon session at the First United Presbyterian Church was a lecture-demonstration by Dr. George Lynn, newly appointed director of the Westminster Symphonic Choir at Princeton, New Jersey. A selected group of children from the junior choirs of Immanuel Evangelical Lutheran, First Methodist, St. Michael's and First United Presbyterian Churches sang four numbers from Dr. Lynn's new junior choir collection. They had been trained by Mrs. David Moore, director of the First United Presbyterian Church.

The carillon recital by David A. Wehr made a welcome interlude to the day's program from the Methodist Cathedral of the Rockies tower.

Florence Bergan Kinney, Linfield College, McMinnville Ore., knew what she wanted and got it from the Aeolian-Skinner at the same church.

Numbers by Duruflé and Vierne were played with full command of her instrument.

Her final number, Prelude and Fugue on B-A-C-H, by Liszt, was a happy choice.

Ilo Elizabeth Schmid, AAGO gave the prelude recital to the Guild festival service at the same church that evening. She chose American compositions by Sowerby and Purvis as vehicles for her youthful talent. The Festival Service drew on her accompanying ability. David A. Wehr directed the chancel choir. The Rev. Herbert E. Richards, D.D. gave the sermon.

Robert Kee, FAGO, Spokane, Wash. was the early bird recitalist Wednesday morning at the Boise Junior College. Sowerby's Arioso and Fast and Sinister,

Symphony in G started the morning off on a high note of inspiration on the 1953 Austin.

Walter Eichinger, FAGO, playing at the Third and Tenth L.D.S. Ward churches displayed his usual spark and gave those in attendance the key points on the Wicks installations. He played Walther's Jesu, Meine Freude, Chorale and Variations, Suite Medievale, Langlais.

The rest of the day was spent on the College of Idaho campus at Caldwell.

At the Jewett Chapel Auditorium Everett Jay Hilty, University of Colorado, lectured on The Universal Harmony, an appropriate topic for all the ministers — who weren't there! Mr. Hilty refreshed minds on the co-operation each must give his pastor. Mr. Hilty also conducted a question and answer period, The West Speaks Up, about the AGO.

Dr. Melvin West, FAGO, Walla Walla College, was the afternoon recitalist on the 1962 Casavant organ. Contemporary French music made for an authoritative and pleasurable performance.

The day closed with the most ambitious part of the local contribution, that of the Cantata Singers, trained by Elmer Thomas, College of Idaho. Dr. George Lynn was guest conductor.

The program included the Bach Cantatas 70 and 189; Motets by Schuetz and The Mystic Trumpeter by Dello Joio. James Henry, Boise Junior College, met the demands of the difficult French horn part.

Other faculty members from Universities and colleges that made this event possible were: Charles Walton, tenor, Idaho, Marvin Bloomquist, bass, Northwest Nazarene College, Karlin Rhees, flute, and John Hamilton, organist and harpsichordist both from University of Oregon.

Thursday morning at the new Immanuel Evangelical Lutheran Church, Edward A. Hansen, AAGO, Seattle, Washington took on a thought provoking assignment on a small organ. His recital included the Fantasia in F minor, K594, Mozart, My Young Life hath an End, Sweelinck, Bach's Prelude and Fugue in G major, Preludes and Interludes, Schroeder and Three Choral Preludes, Krebs. He was assisted by a women's sextet and his student, Gene E. Hersrud.

Back at the Methodist Cathedral David A. Wehr gave a lecture-discussion on handbell choir techniques and the Cathedral bell choir performed. Dr. Lynn and Mr. Hilty joined forces on Composing for the Church today. Norma Jean Stevingson, winner of the student competition gave a program of Couperin, Bach, Brahms and Bratt on the 1955 Austin organ at the First United Presbyterian Church.

Dr. Arthur Poister, Syracuse University, concluded convention with a program devoted to Bach and Franck, at St. Michael's Episcopal Cathedral. It was a musical experience that comes seldom in a life time. It was Dr. Poister's birthday and what a gift he gave that audience!

Dr. Poister's master classes concentrated on Bach and Franck. From the first day he pointed out by work and skill what makes the works of these two masters timeless. He showed how the student of Bach must catch the spirit that breathes out from Bach's music to fully appreciate it.

BERNICE BRUSEN

Lehigh Valley

The Lehigh Valley Chapter served as host for the Pennsylvania-Southern New Jersey-Delaware region June 16-19. All of the events reflected careful planning and the highest standards. The emphasis was on contemporary music and the 250 delegates went away with a feeling of stimulation.

The one scheduled pre-convention event Sunday was a presentation of the Requiem by Maurice Duruflé at the First Presbyterian Church, Bethlehem, where Convention Chairman William



The quickly put together Southern regional at Jacksonville turned out to be a winner as this happy group will testify; space forced us to cut the Spanish moss from picture.

Whitehead is director of music. In addition to his choir, the choirs of The First Presbyterian Church of Lancaster, Pa. directed by Reginald Lunt, and of Central Moravian Church, Bethlehem, where Robert Elmore is director, participated in the performance. The orchestra was composed of members of the Philadelphia Orchestra, and did a superb job both in accompanying the Requiem and in providing just exactly the right support in the three compositions for organ and orchestra in which Robert Cutler, Lehigh University, was featured soloist: Piece in Free Form, Langlais; Fantasy on a Pastoral Theme, Porter; Prelude and Allegro, Piston. Mr. Cutler's playing showed off the fine Möller organ to good advantage and made the capacity audience wish he would take more time from his university duties to share his art of performance. Conductor William Whitehead had complete command of the situation.

After greetings from national, regional, and chapter officials, as well as city dignitaries Monday Robert Elmore played a recital of contemporary music in the Central Moravian Church:

Ut Queant Laxis, Bingham; Sonata 3, Rhythmic Suite, Elmore.

Mr. Elmore's playing was colorful, and his informative oral comments before the recital helped in understanding some of this familiar music.

The convention moved to Allentown for the afternoon, and heard a lecture on organ technique and teaching by Mildred Andrews, University of Oklahoma. Her remarks challenged us all to be more careful and conscientious teachers and players.

Following Miss Andrews' lecture, Berj Zamkochian, organist of the Boston Symphony Orchestra, played a recital on the large new Allen at the Church of the Mediator:

Concerto in A minor, Vivaldi; Toccata per L'Elevazione, Frescobaldi; Introduction and Allegro, Pescetti; Christ der du helle Tage, Bach; Fantasia and Fugue in C minor, Bach; My Jesus Calls to Me and Blessed Are Ye Faithful Souls, Brahms; Hymn of Vesting, arr. Zamkochian; Brother James' Air and Greensleeves, Wright; Toccata, Pelouquin.

Mr. Zamkochian revealed a fine technique and a keen sense of registration in his playing. His playing was marked by rhythmic stability and interest. The Allen amazed many with its fine sound.

A scrumptious dinner at the First Presbyterian Church in Allentown preceded the recital by Marilyn Mason:

Concerto 5 in F major, Handel; Miniature, and Epilogue, Langlais; Prelude and Fugue in D major, Bach; Variations on a Recitative, Schoenberg; Scherzo, Opus 2, Duruflé; Flourish and Fugue, Cook.

Dr. Mason's playing evoked an enthusiastic response from a full house on the magnificent new 73-rank Austin organ. Her playing showed her great musical insight and verve. The audience called for and received three encores from Miss Mason.

A panel of wedding music began Tuesday's events. Evelyn Robbins served as chairman of the panel discussion. Other panelists were organist Martha Fisher and the Rev. Mr. William C. Berkemeyer.

A slight change in the printed program allowed extra time for the reading session for new choral repertoire lead by Richard Schantz, Moravian College, Bethlehem. Mr. Schantz came up with many interesting and unusual anthems; Maria Galati was accompanist.

Following lunch, delegates went back to Allentown for a lecture by Ludwig Lell on contemporary church music. Mr. Lell bemoaned the fact that far too few church musicians are genuinely interested in promoting contemporary composition, and thus the contemporary composer is not inspired to write for the church service. This brief historical survey of the development of contemporary trends and techniques of composition was followed by recorded examples of contemporary music in a most informative session.

Mildred Andrews spoke to the convention on How to Improve Our Own Playing. As always, Miss Andrews manifested her good, common sense approach to organ playing, while at the same time holding the very highest standards.

After a brief intermission, guests moved upstairs to hear a recital on the new 83-rank Gress-Miles Organ of Asbury Methodist Church in Allentown. The artist was Mary Crowley Vivian, Second Unitarian Church, Boston:

Prelude and Fugue in E major, Lübeck; Benedictus, Couperin; Voluntary in D major, Bach; Trio Sonata, Bach; Fugue on B-A-C-H, Stanley; Prelude and Fugue in C minor, Schumann; Deux Danes a Agni Vivishta, Alain; Dieu parmi Nous, Messiaen.

Mrs. Vivian's playing showed impeccable preparation and a due consideration for the composer's intentions. The convention delegates were impressed with this example of a new American builder's work. The artist's handling of the organ displayed the fine attributes of the unusually excellent classic voicing.

This very full day ended in historic Central Moravian Church in Bethlehem, with Honegger's King David, by the Philadelphia Oratorio Choir (now The Philadelphia Chorale), directed by Dr. Earl Ness. Robert Rosenberger assisted Dr. Ness at the console, making the demanding accompaniment come to life. A finer performance of this oratorio has rarely been heard, the diction, precision and tone of the choir had to be heard to be believed.

With the exception of the deans and the state chairman, convention delegates were able to sleep late Wednesday morning or go on three tours — early historical Moravian buildings, Homer Research Laboratories of Bethlehem Steel Company, and Allen Organ factory.

Wednesday afternoon found us at the home of the famous Bethlehem Bach Choir, Trinity Episcopal Church, with a choral workshop by the choir's conductor, Ifor Jones. Dr. Jones proved to be stimulating and provocative with his opening remarks before he actually got down to the business at hand in choral music. His challenging remarks to the organist and choirmasters in attendance were helpful.

Following the workshop, the convention heard a recital by student competition winner, Michael Kofert of the Harrisburg Chapter.

Prelude, Fugue and Chaconne, Buxtehude; Noël, Daquin; Little Fugue in G minor and To Shepherds as They Watched, Bach; Piece Héroïque, Franck; Scherzo in E major, Gigout; Prelude, Improvisation and Acclamations, Suite Medievale, Langlais.

Mr. Korn, just 16, proved the wisdom of the judges in his performance. He received a cash award at the conclusion of his program. Judges were Mildred Andrews, Marilyn Mason and Ludwig Lell.

The afternoon events closed with a choral concert by the Trinity Church boy choir, directed by Marvin Beinema. The program contained excerpts of the 50 Salmi di Davide, Marcello; the Kanteones Duarum Vocum, di Lasso; and the unfamiliar but lovely Messe Basse by Fauré. The choir reflected the careful musicianship and training of its director, and proved to be an interesting close to a busy, hot afternoon.

The M. P. Möller Company treated the convention delegates to a delectable banquet at the Hotel Bethlehem. The speaker was Dr. Lee Hastings Bristol, new president of Westminster Choir College, Princeton, N. J. Dr. Bristol impressed us all with his awareness of the contemporary church music scene and with his humorous presentation of his own personal experience in the field.

Following the banquet, the First Presbyterian Church of Bethlehem, where our adventure had begun Sunday evening, became the scene of the closing convention recital by Donald McDonald:

Partita on Sei Gegrüset, Bach; Pastorale, Roger-Ducasse; Rhythmic Trumpet, Bingham; Very Slowly, Fast and Sinister and Passacaglia, Sowerby.

It was encouraging to realize at the end of the convention that so much fine organ playing was going on in this country. Mr. McDonald's exciting playing had his characteristic drive and interesting registrations.

The convention ended with a reception at which delegates said their adieus.

MARTHA TERRY

Hastings, Nebraska

A well-planned and comprehensive regional convention was held in Hastings and Grand Island, Neb. June 17, 18 and 19. From the excellent pre-convention program for organ and harpsichord by the organ faculty of Hastings College, Warren and Margaret Scharf and James Tallis, to the final notes of the Wilma Jensen recital on Wednesday night, the three days were packed with as great a variety of information and enjoyment as it would seem possible to fill that short space of time.

Among the organ recitals: David Craighead stood out as an artist who played a "musician's recital" — one which was enjoyed by all musicians for its beautiful phrasing and sense of the music — not just an "organist's recital" as we too often hear nowadays; Wilma Jensen will be remembered for her interesting programming and fiery and exciting playing; Elaine Chard made her native Nebraska proud of her, and proved herself one of the outstanding young organists of the region; Jan Bender and Ernest Bedell, both com-

parative newcomers to the area, evidenced their value and interest particularly in their programming. Mr. Bender played three of his own chorale preludes which are a fine contribution to the literature for worship, and Mr. Bedell became a true "native son" by playing Myron Roberts' excellent and increasingly played "Homage to Perotin".

Julius Herford, a headliner at any convention, was no exception here. His lecture on Bach's Jesu, meine Freude (and Dr. Warren Scharf's excellent conducting of the chorus in open rehearsal of the work), the delightful and informative banquet speech on The Image of Bach in our Times, and his coaching of singers in recitatives of Bach and Handel were as inspirational because of the man's philosophy as they were instructional because of his great knowledge.

Dr. David Johnson, St. Olaf College, presented an outstanding lecture-demonstration on improvisation, proving that it is possible to give suggestions of value in this most difficult of fields. David Nott, Simpson College, presented the other lecture-demonstration on sacred solo literature, giving much of interest in this often neglected field. Mrs. W. W. Wilson demonstrated the use of the Hammond in service playing.

The program was rounded out by an excellent master class on organ design and accompaniment by David Craighead; an organ recital by three talented organists — the winners of the regional student competition, 1st, 2nd and 3rd places in this order — Linda Moulton, Carolyn Day and Marilyn Stulken, (all Hastings College students) and three interesting and varied panel discussions. Repertoire for the Beginning and Intermediate Organ Student was moderated by Warren A. Scharf, with panelists Marvin Bostrom, Jesse Hawkes, Cecil Neubecker and Charles Tritt. Best Chapter Programs of the Last Two Years had as moderator Regional Chairman Everett J. Hilty, with panelists Sister Rosalie, Audrey Rider, Mrs. Angus Rose, Vesta Dobson, Wesley Selby and Charles Tritt. The Small Church Choir — Problems, Possibilities and Repertoire was moderated by Wesley Selby with panelists Jan Bender, Everett Hilty, Josephine Waddell and Robert Waterstripe.

The convention co-chairmen, Dr. Margaret Scharf and Mr. James Tallis, Dean Warren Scharf of the host chapter, the entire committee deserve an ovation from the region for the planning and highly successful execution of such a varied and interesting program.

JOSEPHINE WADDELL

Midwestern at Rochester

The Midwestern regional convention met June 16-19 in the pleasant Southeast Minnesota town of Rochester, most famous for the Mayo Clinic. The convention opened Sunday evening with Dean Robinson playing a program on the Mayo carillon. The Rochester band followed this with an outdoor concert in Mayo Park under the direction of Harold Cooke. A late evening social hour concluded the Sunday activities.

The opening organ recital was played by Philip Hahn, Iowa State College, Iowa Falls, who played a well-balanced program on the three-manual Reuter with maturity, restraint and musical understanding.



On the other side of this great continent another big group enjoyed the busy and profitable convention hosted by the San Jose, Cal. Chapter in typical California style.

Chorale in E major, Franck; The Musical Clock, Haydn; Prelude and Fugue in D, Bach; Concerto in A minor, Vivaldi; Villancico, Ginastera; Dieu Parmi Nous, Messiaen.

The Rev. Francis Brunner, Chicago, gave an illustrated lecture entitled Through the Centuries — Survey of Catholic Music. He used both professional and volunteer choral groups to illustrate.

Robert Clark, Cornell College, Mt. Vernon, Iowa, played a colorful, well-planned recital on the large Möller in the First Methodist Church:

Voluntary I, Boyce; Flute Solo, Arne; Toccata, Adagio and Fugue in C, Bach; Introduction, Passacaglia and Fugue, Willan; L'Ascension parts 2 and 3, Messiaen; Fairest Lord Jesus, Schroeder; Finale, Symphony 6, Vierne.

Gerald Bales, Minneapolis, played perhaps the most distinctive concert of the convention with a refreshing program for organ and strings in the First Methodist Church. Thomas Nee, Minneapolis, directed Concerto 2, Handel; Partita, Clokey; Two Sonatas, Mozart and Concerto, Bales.

An informal Milkman's Matinee at the Chateau Theatre on the Mighty Wurlitzer was led off by Tommy Thompson. Others added their talents.

Earl Barr played the early morning recital on the third day of the convention:

Toccata in C, Bach; Two Sonatas, Scarlatti; Prelude and Fugue 1, Badings; Four Inventions, Monnikendam; Crucifixion and Resurrection, Passion Symphony, Dupré; Toccata, Reger; Three Chorale Preludes, Brahms; Ad Nos, Liszt.

Orvis Ross' lecture, Intimate Glimpses into the Life and Works of Bach, at the First Methodist, was the focal point around which a concert of music from the church cantatas grew.

At the official luncheon at the Kahler Hotel, Regional Chairman Howard Kelsey spoke informally about The Organ as a Status Symbol.

Donald Aird, University of Minnesota, did a remarkable job discussing and displaying choral techniques, using Vivaldi's Gloria as a basis for a study.

The second evening concert combined vocal and instrumental resources from the local scene under the direction of Orvis Ross — music from the Bach church cantatas. The Bob Oudal Chorale, 40 instrumentalists and soloists filled the First Methodist Church with a capacity audience. The service opened with a brass choir playing chorales from the south gallery and closed with the congregation joining in Wachet Auf.

Immediately following was a recital by Marilyn Mason on the three-manual Reuter at the First Presbyterian Church. Miss Mason demonstrated her claim to her place among American organists in this program:

Concerto in F, Handel; Miniature and Epilog, Langlais; Prelude and Fugue in D, Bach; Variations on a Recitative, Schoenberg; Flourish and Fugue, Cook; Scherzo, Durufle; Greensleeves, Wright.

Miss Mason's master class on contemporary music opened the final day.

The closing recital was a brilliant and straight-forward recital by Clarence Ledbetter, St. Louis:

Prelude and Fugue in G, Three settings of Nun komm' der Heiden Heiland and Prelude and Fugue in B minor, Bach; trio Sonata, Distler; Partita, Doppelbauer.

ROBERT SCOCGIN

Grand Rapids

The Western Michigan Chapter was host for the regional convention June 18-20. About 120 convention-goers gathered at the Pantlind Hotel for what can be termed a very inspiring and successful three day meeting.

Tuesday morning began with registration and a welcome from Dean Matthew J. Walkotten and greetings from the mayor of Grand Rapids, Stanley Davis.

The first of the Meet the Composer sessions, featured Haydn Morgan, Ypsilanti, Mich.; Henry Overley, Kalamazoo, Mich.; and Richard Wienhorst, Valparaiso, Ind. They led the delegates in the reading of some of their choral works and also heard them done professionally via tape recorder. Following this Alvira Neidlinger gave an informative lecture on choral diction. Throughout Tuesday morning the student competition was held at the Calvin Christian Reformed Church. Participants were Ivy Beard, Allegra Dietze and Ronald McMahon, the winner. The judges were George Shirley, Roger Rietberg and Kathryn Lowe.

The afternoon began with a luncheon at the Pantlind with Paul Sanders, Chairman of the Netherlands Committee for Music, former President of N.Y. Foreign Press Association and United Nations Correspondents Association, as featured speaker. After this, delegates went to St. Mark's Episcopal Church for Kent McDonald's lecture on Service Playing -- An Artistic Challenge. He provided solutions to the many problems. Then at the Westminster Presbyterian Church, Oswald Ragatz gave a lecture-recital on The Golden Age of Organ. His program included works by Gabrieli, Luzzaschi, Frescobaldi, Kerll, Pachelbel, Sweelinck, Buxtehude, Bohm, Bruhns, and selected works by Bach.

In the evening the Guild service was held at the La Grave Avenue Christian Reformed Church. Alyce Lantinga, organist, Evelyn Brandt, harpist, and the La Grave Avenue choir participated. Dean Walkotten led the congregation in the reading of the Guild Creed, and Dr. Fred Olert had as his sermon topic, Music For God's Ears. After the service, Kathryn Eskey, first woman to receive the Doctoral of Musical Arts degree in organ from the University of Michigan, played an outstanding recital including Soler, Dowland, Bach, Mozart, Peeters and Mulet.

Wednesday began with Dr. Robert Hieber in a workshop of Service Music for the Electronic Organ. He played several pieces on a Baldwin electronic. At the Trinity Lutheran Church the second Meet the Composers sessions included Roberta Bitgood, Auguste Maelkelbergh and Gordon Young.

The afternoon sessions began at the Central Reformed Church where Philip Gehring, Valparaiso University gave a lecture-demonstration of "The Organist as Extemporaneous Composer." Daniel Smith gave an organ recital including works of Walond, Buxtehude, Sweelinck, Bach, Vierne, Alain and Dupré.

At the Wednesday evening banquet, the choir of Fountain Street Church directed by Beverly Howerton gave a fine program of numbers by contemporary American composers. At First Methodist Church a program of Music from the French Psalter by Dr. John Hamersma was interrupted by an unscheduled event, a tornado alert which drove those present into the basement of the

church. After about 15 minutes Dr. Hamersma continued in excellent form. Then Dr. Corliss Arnold gave a fine program of organ with orchestral instruments with Byron Autrey, trumpet; Paul Harder, oboe; and Louis A. Potter, cello.

Thursday began with a lecture-recital by Benjamin W. Lehn at the First (Park) Congregational Church featuring quiet preludes and service music by Benoit, Langlais, Buxtehude, Bloch and Karg-Elert. At the First Methodist Church, Marilou De Wall lectured on The Interpretation of French Organ Music of the 17th and 18th Centuries.

The afternoon session began at Fountain St. Church with Ronald McMahon, winner of the student competition playing Bach, Handel and Widor. Following that, Klaus Kratzenstein gave a fine recital of Bruhns, Buxtehude, Scarlatti, Bach, Reger and Langlais.

On the final evening Robert Lodine in recital at Calvin Christian Reformed Church playing Buxtehude, Clérambault, Bach, Franck, Messiaen and Sowerby. Then the Grand Rapids Symphonic choir directed by Albert P. Smith sang a magnificent performance of Honegger's King David.

The convention was a success thanks to the efforts of Dr. Cyril Barker, program chairman, and to the many people who worked on the various committees. Noticeable throughout the convention was a fine spirit of congeniality and appreciation for what was being done.

JOANNE E. JANSEN

Southern New England

Two constant features of the Southern New England regional convention were the consistently high level of the performances and the heat, which ranged in the upper 90s throughout the convention. To these might be added the courage of the delegates who daily braved the heat and left the air-conditioned sanctuary of the Statler-Hilton for programs in churches whose temperature nearly suggested the eternal punishment of the damned. A most gratifying aspect of the Hartford convention was the response of the business community in providing bus tours and two dinners. The Allen Organ Company and Austin Organs, Inc. must also be mentioned for their great generosity in support of the convention.

The opening recital Sunday was a dedicatory recital of the new instrument in the First Church of Christ, Congregational, New Britain. John Weaver's program consisted of familiar works and was performed with Mr. Weaver's usual artistry and high spirits. The familiar character of Mr. Weaver's recital was a telling contrast to the following program by Leonard Raver for organ and other instruments, consisting of two oboes, celesta and various other percussion instruments. This program explored some of the frontiers of music for the organ most provocatively. Each of the works performed was a commissioned work, except for the Badings Passacaglia, which was composed for Claire Coci. It must unhappily be said that the Sonata for two oboes and organ by Alan Hovhaness, commissioned by the Hartford Chapter for this convention, through the courtesy of Henry S. Beers, is a "slight" work, easily the least impressive on the program. The sonata is far from Mr.

Hovhaness' usual standard; one received the annoying impression that Mr. Hovhaness was writing "down" to us. Daniel Pinkham conducted his own Concertante for organ, celesta and percussion, a most interesting work for this unlikely, but very effective, combination of instruments. This program set the pace for a convention that concerned itself strikingly with music of our time. The challenging character of Mr. Raver's program caused one listener to comment, "... at least they will have something to talk about besides wind pressure".

Monday morning produced a fine joint recital by Richard Grant and Barclay Wood on the Holtkamp at Trinity Church, Hartford and, after lunch, a program was given by the Hartt Woodwind Quintet in the tapestry room of the Wadsworth Atheneum. George Butler, Braintree, Mass. followed with an organ recital of works of Durufle and Dupré; his excellent playing was unable completely to compensate for instrument in the Central Baptist Church. Most of the audience bore almost unbearable heat in the First Presbyterian Church for a recital on the large Allen. Mr. Zamkochian emphasized the best qualities of the instrument in his program and, despite use of more tremolo than many listeners would have preferred, he generally succeeded in convincing delegates that a recital on such an electronic is not out of place in a convention.

The evening festivities Monday began with a recital by Richard Westenburg, which provided a worthy prelude to the Festival Choral Evansong in the Asylum Hill Congregational Church. The Asylum Hill Oratorio Choir was accompanied and directed by I. Albert Russell in a fine performance of the Durufle Requiem. One of the great thrills of the convention was the singing of the hymns and Vaughan Williams, Old 100th.

Tuesday began with a recital at the new St. Joseph's Cathedral by Thomas Spacht, St. Bernard's College, Ala. His program was impressive in the large resonant cathedral with its new Austin organ; more use might be made of this beautiful, and air-conditioned, church.

For a program of music for two organs by John Holtz and Virginia Herrmann, a relatively portable Schlicker was brought from Wesleyan University to Center Congregational Church. The two artists were unable to overcome the differences between the brilliant sound of the small Schlicker, and the duller and slower-speaking Austin "in permanent residence".

The resources of the Austin organ at Center Church were utilized in much greater detail in a recital by George Faxon. Mr. Faxon's playing was musically and technically polished except for some rhythmic problems encountered in the bravura pedal work in the Manari Studio da Concerto.

In both the two-organ program and the recital, the very dry acoustics in Center Church were aided somewhat by a temporary installation of the Aeolian-Skinner reverberation unit. This unit was demonstrated later in the afternoon by John Tyrrell, president of Aeolian-Skinner Co. and John Kellner, assisted by John Bullough and Paula Bradley, soprano.

The Student Organist Competition, held in conjunction with the convention, was notable in the extremely high quality of all of the finalists. The win-

ner, Allan Birney, played a recital for the delegates in Central Baptist Church, following which the delegates returned to Center Church for a choral program consisting of contemporary anthems and Britten's Rejoice in the Lamb sung by the Center Church Choir, directed and accompanied by John Bullough.

A performance of the Bloch Sacred Service was held in the chapel of Trinity College Tuesday evening, preceded by a carillon program by Richard Birney Smith. The Trinity Cantata Singers, directed by Prescott Barrows, with Richard Westenburg providing the organ accompaniment, gave a good account of themselves, except that they seemed to be struggling with the problems of the chapel building itself, with a long divided choir and almost no nave. Rabbi Howard Greenstein sang the part of the cantor with authority and great musical and spiritual sensitivity.

Fine recitals by Ruth Jane Banks and John Doney marked Wednesday morning's activities. Also, the two principal theories dealing with the role of young people in the music of the church were unintentionally brought into close proximity — chronologically, at least! A lecture was held at the First Church of Christ, Congregational, West Hartford in which Gordon Stearns, assisted by Gordon Stearns, Jr., a member of the ministerial staff, and two teenagers convincingly developed the theories which motivate the youth choir movement in non-liturgical Protestantism, centered on "the church-going habit", Christian Education, and personal religious expression through understandable music. At one in the afternoon, the choir of men and boys from Trinity Church, Southport, directed by James Litton and assisted by Raymond Egan, sang a program of English church music.

Following a recital by Robert Owen, Bronxville, N.Y. at Trinity Church, a program of solo cantatas was held at the Asylum Hill Congregational Church, directed by I. Albert Russell, with Joyce Mangler, harp, and Margaret Schelin singing Flor Peeter's Speculum Vitae.

The final recital, by Edgar Hilliar, was held in the same auditorium. Mr. Hilliar chose a rather long all-Bach program which regrettably suffered from the fact that the heat drove the organ more and more out of tune.

The convention banquet was held in the Terrace Room of the Hotel Statler-Hilton. Dr. Charles Peaker gave a delightful and memorable address on the subject of Eminence.

If there was one highlight of this convention, it may well have been the playing of Leroy Lewis, currently at the Hotel Panama Hilton, whose theater organ entertainment each night, through the courtesy of the Allen Company, provided a perfect change of pace between the more serious events.

JOHN BULLOUGH

Far Western at San Jose

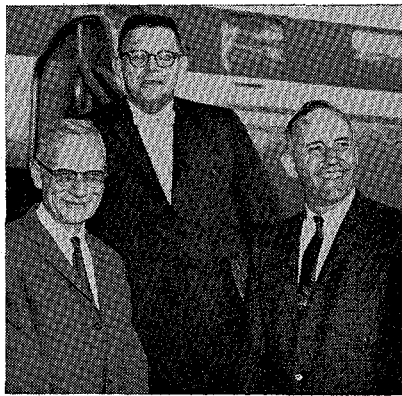
The Far-Western regional convention hosted by San Jose Chapter, was held in San Jose and vicinity, June 24 — 28. Under the fine leadership of general chairman Marion Frasier, this conclave proved to be "loaded to the hilt" with superb musical events. A total of 145 registrants attended nearly all events.

Nine entrants in the student competition proved to be well-selected and well-prepared. They provided the judges with a difficult decision. The winner was David Rothe, student of Val Ritschy, Alex Post, Harold Mueller and Richard Purvis. Judges for the competition were Frances Beniams, Dr. Hartley and Rodney Hansen.

A pre-convention recital of music for organ and violin by Phillip and Jean Dodson, Bakersfield, Cal., had to be moved to a new location at the last moment because the new organ they were to have opened could not be completed on time. Their playing proved to be most capable, and the duo numbers were particularly enjoyed.

The official opening banquet was held at headquarters Hotel Sainte Claire. Roast beef, greetings from Mayor Welch, and introductions by M.C. Phil Barrett set the tone for a casual, stimulating, but unrushed week.

Opening recital was played by Heinrich Fleischer of the University of Minnesota. Piece de resistance of his program was Regner's Introduction, Theme



Arthur Poister, George Lynn and Richard Skyrum at the airport after regional at Boise, Idaho.

with Variations, and Fugue in F sharp minor, Op. 73. This tremendously demanding score was played superbly and the artist's enthusiasm caught the audience up in an air of excitement. To Dr. Fleischer must go the credit for setting the stage and the standard at a high level of skill, artistry and musicianship.

The first day closed with an informal reception for all guest artists who were to appear on the program.

Tuesday was spent in Palo Alto, home of Stanford University. Buses carried the delegates to Dinkelspiel Auditorium for a lecture on Bach's ornaments by Putnam Aldrich. Reading from a paper soon to be published, Mr. Aldrich presented a logical and systematic approach to the performance of Bach ornaments. Illustrating each point on the harpsichord, he won his audience with a simple, straight-forward manner, and a logic that could hardly be questioned.

Following luncheon at Stanford Union, the convention moved to the First Presbyterian Church of Menlo Park for a recital by Lawrence Moe, University of California. In an all-Baroque program, Dr. Moe proved to have a thorough mastery of his style. The cleanliness and control of his technique is enviable, particularly the rapid staccato runs. His registration was effective and comments indicated a well-appreciated program.

Through the combined efforts of C. Thomas Rhoads, Palo Alto, and Robert Keine, Menlo Park, the convention was treated to a short recital by Rhoads and Choral Evensong sung by Keine's choir. Rhoads played a consistently fine program of new and more obscure works and handled himself well at the console. The choral work was particularly fine. The choir performed the Anglican chant with a nuance and shading seldom heard.

Chicken Kiev was the entree for dinner in the plush luxury of the new Cabana resort hotel in Palo Alto. A letter from Scotland from Regional Chairman Leslie Spellman was delivered with a fanfare of bag pipes and brogue to everyone's delight.

The delegates returned to Stanford Chapel for a concert of music for organ and strings by Herbert Nanney, Stanford University, and members of the San Jose Symphony under the direction of Denis de Coteau. Nanney played with assurance and sound musicianship. The numbers with orchestra proved to be a refreshing interlude. The day ended with a "Happy Hour" at the hotel where Tom Harmon showed himself to be a capable performer in theater style on the Hammond.

Wednesday began with a dean's breakfast presided over by Harold Mueller, northern California chairman. The morning was given over to two lectures on church music. Cantor Nathan Kroman, presented an informative and authoritative survey of the history of Jewish music, well-illustrated with tape recordings. Alex Gould, Sacramento, spoke on Making Music Live Through Youth and Boys Chorus. He demonstrated how an enthusiastic leadership was essential for a successful program.

A tour of the LeRoy V. Brant home gave the delegates the opportunity to view a lifelong collection of musical and art treasures. Mr. Brant was the first dean of San Jose Chapter.

A program of contemporary works at Church of the Valley was played by G. Thomas Hazleton, Saratoga. The delegates enjoyed his playing and also the shift to a lighter program which offered a brief period of relaxation.

A drive into the foothills of Santa

Clara Valley took the convention to St. Joseph's College, Mountain View, where Father John Olivier, S.S., spoke on the Theory and Practice of Gregorian Chant in charming, clever, witty manner.

A leisurely smorgasbord dinner at Dinah's Shack gave all a breather before touring to Los Altos Methodist Church for a recital by William Teague — a varied program performed in the exciting tone earlier established for the convention. The day ended with another "Happy Hour" at the hotel.

Thursday the delegates drove over the coast range to Santa Cruz for a recital in the beautiful new Congregational Church. Mark Smith, San Francisco substituted for Marlan Allen, and played a varied, well-selected program.

Luncheon was served at the church before boarding the buses to return to the Santa Clara Valley and a visit to famous Villa Montalvo, former mansion of Senator Phelan and now a cultural center. In the amphitheater, the convention was treated to an elaboration on the symbolism in Bach's music by Dr. Karl Geiringer, University of California at Santa Barbara, who won everyone with his good humor and pleasant manner.

Eugene Poole, M. P. Möller Co., served as host at dinner for all convention delegates at Los Gatos Presbyterian Church. The roast beef was delicious and the generosity of Poole and the Möller Co. was greatly appreciated.

Rodney Hansen, Stamford, Conn., played the evening recital in Los Gatos Presbyterian Church. His playing left no room for anything but praise.

The evening ended with the final "Happy Hour" at the hotel with Tom Hazleton at the Allen theater organ.

The final day of the convention opened with a recital by David Rothe, 23-year-old winner of the student competition, who confirmed the judges' choice and handled himself capably.

The final concert of the convention was played by Richard Westenburg of New York, who substituted for Pierre Cochereau who could not get to the United States in time for the convention; various reasons given made one wonder how he could be less than 150 miles away the following day.

Mr. Westenburg's basically French program sparkled with vigor and exuberance, and captivated the audience. At the conclusion of his final number, the audience rose to its feet in a standing ovation.

Following a concluding luncheon at the hotel, some 35 persons remained to participate in a master class conducted by Mr. Westenburg.

The local paper had played up the convention as a departure from usual convention patterns. Those who attended returned home rewarded by a week of fine musical events.

Northern New England

Under sunny skies, and with temperatures in the 90s, nearly 100 registered from June 27-29 for the Northern New England regional convention in Keene, N.H. with the Vermont and Monadnock Chapters as hosts.

Harriette Slack Richardson, general chairman, gave a speech of welcome at St. James Episcopal Church before Edna Parks, Wheaton College, Norton, Mass., played the opening recital. Her fine playing made one forget the warmth of the day for the hour:

Toccata in D minor, Froberger; Nun bitten wir and Fugue in C major, Buxtehude; In dulci Jubilo, Jesu, meine Freude, Herzlich thut mich verlangen and Toccata in F major, Bach; Sonata 3, Hindemith; Scherzo, Symphony 6, Vierne; Chorale in B minor, Franck.

Following a tea served by the Monadnock Chapter and the opportunity to meet others from the six New England states, New York and Maryland, a choral workshop was conducted by William Tortolano, St. Michael's College, Winooski, Vt. With a fairly well-balanced chorus, delegates worked on part of the Vivaldi "Gloria" and Victoria's "Victimae Paschali Laudes", both to be done at the choir festival of the Vermont Chapter in the fall.

There was ample time to view the exhibits and relax in the comfortable air-conditioned rooms of the Winding Brook Lodge before the banquet. Members of the convention committee, deans of the various chapters and recitalists were introduced by Dean James Ingerson of the Monadnock Chapter. Dr. John Perry-Hooker, Regional Chairman, in-

troduced Charles Peaker, Toronto, who spoke on "Words and Music". His poetic quotations interspersed with humor and wit captivated his audience, who could have listened to him much longer.

Friday began with the dean's breakfast followed by a lecture by Edward Gammons, Groton, Mass., who gave helpful ideas for rebuilding smaller church organs.

A short trip south to the beautiful campus of the Northfield School for Girls, East Northfield, Mass., brought an organ recital by Malcolm Cass, Portland, Maine, on the three-manual Estey organ. His program was well-suited to his bright and enthusiastic style of playing:

Toccata and Fugue in F, Buxtehude; Adagio, Fiocco; Concerto 2 in A minor, Vivaldi-Bach; Introduction and Tune for Flutes, Stanley; Kleine Praeludien and Pastorezzi, Schroeder; Scherzetto, Vierne; Pastorale, Milhaud; Prelude and Fugue on B-A-C-H, Liszt; Intermezzo, Sonata 3, Borowski; Fantaisie in E flat, Saint-Saëns.

The rest of the day's programs were in nearby Greenfield, Mass. beginning with Marilyn Mason. Despite the intense heat, Miss Mason captivated her audience with her fine interpretation and style on this new three-manual Möller instrument. She brought greetings from the other three conventions where she had played. In response to the audience enthusiasm, she played two short Haydn numbers.

Concerto in F major, Handel; Miniature and Epilogue, Langlais; Prelude and Fugue in D major, Bach; Trois danses, Alain; Two Preludes, Wright; Grand Choeur dialogue, Gigout.

An evensong service on the Eve of St. Peter's Day at St. James Episcopal Church was followed by a short recital by Rebecca Dole, of Grafton, N.H. The qualities of another fairly new three-manual Möller organ were displayed by the fine technique of Mrs. Dole:

Psalm 19, Marcello; We Now Pray to the Holy Spirit, Buxtehude; Fantasie in G minor, Bach; Ach Bleib mit deiner Gnade, Karg-Elert.

The evening choral and concerto program began at the Second Congregational Church. A short work of Buxtehude (Befiehl dem Engel, Dass er Komm) was sung by the Valley Chamber Singers, directed by Helen Scott Spencer, Conway, Mass. with organ and strings. This was followed by the Hanson Concerto played by Harriette Slack Richardson and Norma Holmes Auchter, Burlington, Vt.

With William Phelps Rugg, organist, and Maria Gregoire, timpanist, Mrs. Spencer directed the chorus in Haydn's Lord Nelson Mass with soprano soloist, Dorothy Feldman, Amherst.

Saturday's tempo was a little less formal and more relaxing in the smaller churches where two-manual organs were played. The weather was a bit cooler and the group a little smaller than the previous day.

The worthy aspects of the smaller organ were ably displayed at St. Michael's Episcopal, Brattleboro, Vt. with a fine recital sensitively played by Mrs. Richardson:

Introduction and Toccata, Walond; Durch Adams Fall, Homilius; Fantasie in F minor, Mozart; Passacaglia in D minor, Reud; Three Chorale Preludes, Pepping; Forest Green and Moon Mist, Richardson; The Primitive Organ, Yon; Toccata, Sowerby.

After a 40-mile trip to North Springfield, Vt., Barbara Owen's recital was played at the Baptist Church on the historic 1858 William Johnson tracker action organ, described in William Barnes' *The Contemporary American Organ*.

Recit de Tierce en Taille, Grigny; Joseph est bien Marie, Balbastre; Voluntary in A minor, Greene; Nun bitten wir, Buxtehude; Pastorale in F major, Bach; Schmücke Dich and Herzlich thut mich erfreuen, Brahms; Partita: Kirken den er et daammelt Hus, Viderø.

The final recital at St. Mark's Episcopal Church, Springfield, displayed the brilliant talent of John Fraleigh, Providence, R.I.

Three Chorale Preludes, Bach; Fantasia Chromatica, Sweelinck; Andante, Mozart; Sonata 3, Mendelssohn; Antiphons, Dupré; Prelude and Fugue in E minor, Bach.

A coffee hour brought to a close a very worthwhile and well-planned convention.

ELIZABETH BOLTON

THE DIAPASON

Southern at Nashville

Every one of the 46 members of the Nashville Chapter was registered and attended sessions of the Southern regional convention which ran from the opening dinner and festival service June 24, to the convention banquet June 28, and proved themselves congenial hosts to many delegates from Arkansas, Louisiana, Mississippi, Alabama and Tennessee, and to visitors from as far away as Indiana, Ohio and New York.

The convention turned out to be just what the Nashville Chapter hoped for, "the pleasantest and most profitable ever." Pleasantest, thanks to the well organized planning of the whole week with its refreshing change of pace from earnest listening and concentration to easygoing enjoyment of entertaining concerts and, of course, the stowing away of much fine Southern cooking. Most profitable, thanks to the delightful and inspiring choral workshop conducted by Elaine Brown, the exquisite and rewarding organ recital and the valuable organ workshop of Donald McDonald, and the several other recitals and services throughout the week.

Capitol Park Inn in downtown Nashville was the registration center; a display of organ and choral music was arranged by the Cokesbury Bookstores.

After a dinner at the Downtown Presbyterian Church — the first of several meals in various churches — the convention got in stride at an impressive festival service at Christ Episcopal Church with music under the direction of Peter Fyfe. Evensong with canticles by Sowerby and a short, quiet anthem by Searle Wright was expanded to include a stirring performance of Norman Dello Joio's *To St. Cecilia* (with brass) and Britten's *Te Deum* in C. Kathleen Quillen, Atlanta, Ga., played the preludes by Couperin, Brahms and Bach and the postlude, Dupré's *Prelude and Fugue in G minor*.

Elaine Brown conducted a choral workshop at West End Methodist Church. Her practical approach to choral problems while leading the delegates through several not well known anthems and her direct and often quite entertaining way of solving these problems gave new ideas and hope to many a weary choir director present there that morning.

After lunch in the basement of the church, delegates rode out to the First Presbyterian Church where Jack Edwin Rogers played a recital of contemporary works on a 1957 Casavant:

Fantasy on St. Theodulph, Russell Green; *Deux Meditations*, Dupré; *Partita on O filii et filiae* (MS), Held; *Kol Nidre*, Berlinski; *Burla* (MS), Harry Harter; *Evensong, La Montaine*; *Noel* (MS) Claude Almand.

Mr. Rogers showed skill in the colorful registrations he chose.

Swimming in the church pool and nosing about Nashville filled the time until the evening concert at Fisk University Chapel. The following program of music for organ (a 1960 Holtkamp) and instruments was an especially lively affair:

Four Chorales for organ and trumpet, Kaufmann; *Konzert in F* for organ and strings, Graun; *Festival Procession*, Strauss; *Three Church Sonatas*, Mozart; *Phantasy on Come Holy Ghost, God and Lord*, for organ and brass, Bender.

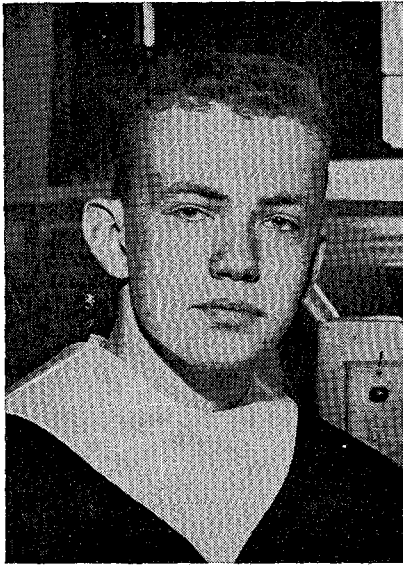
The vigorous conducting of Michael Semanitzky, and of the Nashville Symphony, and the impeccable and rhythmic playing of Scott Withrow, brought all the music to life.

The "Nothing Sacred" hour held at the registration center turned out to be a no-holds-barred gab-fest encouraged and refereed by David Howell Jones. Gripses on AGO policies, national and local, were all aired.

Wednesday began with a recital by Robert J. Powell, Meridian, Miss. on a 1958 Möller in Westminster Presbyterian Church:

All Glory be to God on High, and Echo, Scheidt; *Fantasia for Double Organ*, Gibbons; *Prelude and Fugue in E Minor*, Bach; *Introduction and Fugue in C sharp minor*, Wesley; *Fugue in A flat minor*, Brahms; *Prelude and Fugue in a Theme of Vittoria*, Britten; *Fanfare*, Wyton; *Introduction and Passacaglia*, Powell.

Due to an acoustically dry building much of Mr. Powell's fine playing failed to achieve quite the effect it should have had.



Michael C. Korn, 16, Harrisburg, Pa. won the student competition at Lehigh regional.

The afternoon was devoted to the last session of Elaine Brown's choral workshop.

Delegates met at the country mansion now the home of the Tennessee Fine Arts Center and Botanical Gardens. Before dinner delegates roamed about the galleries to enjoy painting and sculpture exhibits. A program of Nonchurch Music showed the talents of Douglas Williams in a stunning performance of pieces by Bartok and the solo part of a Vivaldi Concerto in F, played on the marimba; Winifred Smith Breast sang Old American and Scottish folk songs as she accompanied herself on a zither; and Gregory Colson who, played several Roy Harris arrangements of the folk tunes we had heard and his own cocktail hour arrangements of pop tunes on a new Bechstein piano.

Thursday morning in the new home of the Andrew Price Memorial Methodist Church delegates heard a recital on a 1961 McManis by Kenneth V. Turvey, Huntsville, Ala.:

Homage to Perofin Roberts; Toccata in E minor, Pachelbel; Toccata for the Elevation, Frescobaldi; Toccata on Foundation, Murphree; Sonata 2, Hindemith; Prelude and Fugue in D, Buxtehude; Little Fugue in G minor, Bach; Prelude and Trumpetings, Roberts; Toccata in C, Bach.

Mr. Turvey's careful registration was particularly successful in the nicely balanced fugal movement of the Hindemith.

After lunch many delegates visited the Hermitage, Andrew Jackson's historical home; a few chose to hear and try out several installations of small organs in churches and schools about town.

The Rt. Rev. Msgr. Thomas P. Duffy greeted delegates in the new Roman Catholic Church of Christ the King to hear a lively, back gallery performance of Mozart's *Solemn Vespers* (K 339) for choir, orchestra, organ and soloists under the direction of Richard K. Goetz. Tempos seemed a bit brisk for the five or six second reverberation.

More good Southern food was consumed in the basement dining room of the parish house, and we moved on to the Belmont Methodist Church where the Peabody College for Teachers joined the Nashville Chapter to sponsor Donald McDonald in a recital on a 1960 Reuter:

Partita on Sei gegrüßet, Bach; Pastorale, Roger-Ducasse; Rhythmic Trumpet, Bingham; Slow movement, Sonatine, Sowerby; Fast and sinister and Passacaglia, Symphony in G, Sowerby.

In Mr. McDonald's playing everything unfolds so carefully and naturally that the effect cannot help but be wonderful. Hundreds greeted him at the reception after the concert.

After a denominational breakfast Friday morning delegates met again in the choirloft where Mr. McDonald had played the night before and began to get something of an idea as to how he begins to bring about such clean, flowing music making. In the morning and afternoon sessions of his organ workshop he outlined and illustrated all the facets and various ways of going at the study of the organ. His discussion of practice techniques was especially valuable.

The tastefully designed program booklet, the work of David Howell Jones,

was supplemented by THE DAILY CIPHER, a diverting news sheet brought out each noon by Margaret Wright and Ralph Erickson.

Though many had left before the final banquet at McKendree Methodist Church, spirits and appetites of those still on hand were high. Toastmaster Cyrus Daniel's pleasant ramblings matched the Southern food.

GORDON JONES

Eastern at Ithaca

The regional convention for New York, Northern New Jersey and the Panama Canal Zone was held July 8 in Ithaca, N.Y. The meeting was notable for the superb quality of its musical events. Chapter Dean Rudolph Kremer, university organist at Cornell University, and his committees outdid themselves in their selection of musical artists.

For those who arrived early there was a smörgasbord at the Statler Inn July 7. Registration opened Monday morning followed by tours of the Cornell campus and by the student organ competition. Lee Engstrom, Binghamton, N.Y. was chosen winner. His recital is listed later.

The first musical highlight of the meetings took place in the afternoon. Clarence Ledbetter, widely known for his brilliant playing at last year's national convention in Los Angeles county, played a program characterized by careful selection of music and brilliant performance:

Prelude and Fugue in G, Three Preludes on Nun komm der Heiden Heiland, Von Gott will ich nicht lassen and Prelude and Fugue in B minor, Bach; Trio Sonata 2, opus 18, Distler; Partita, Doppelbauer.

Mr. Ledbetter's performances of Bach were eye openers. His approach calls for extremely careful attention to the articulation of the line, leading to clarity and a rhythmic élan. His tempos were at times rather startling, slow with light registration in the second Nun komm, fast with excitement in the Bach B minor. He has made the Distler Sonata his own. The Doppelbauer brought the fine program to a close.

In the evening Dr. Donald J. Grout, Given Professor of Musicology at Cornell, conducted an open rehearsal of the Bach St. Matthew Passion. A chorus of more than 200 made up of students, townspeople and delegates had this music opened up to them by Dr. Grout's fine musical perception.



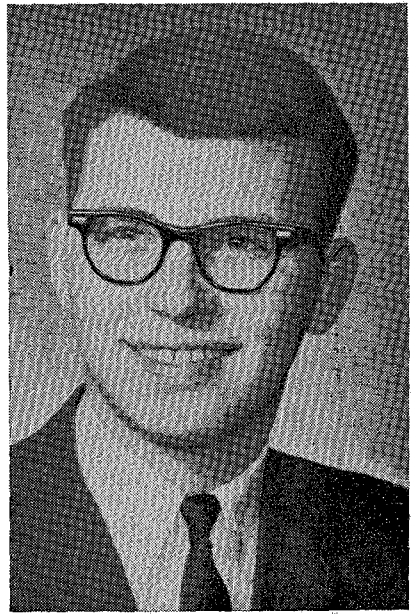
Marvin E. Peterson, AAGO, has been appointed associate minister of music at the Riverside Methodist Church, Columbus, Ohio, leaving a similar post at the First Methodist Church, Marysville, Ohio.

Mr. Peterson was born in Gibsonburg, Ohio, son of an EUB minister who currently serves the Calvary EUB Church, Cleveland. He is married and has three sons.

He holds the BA degree from North Central College, Naperville, Ill., the BD from the Evangelical Theological Seminary, Naperville, and the MA from Ohio Wesleyan, Delaware, Ohio. He is assistant conductor of the Ohio Methodist Conference minister's choir and toured with it through Europe last summer.

At Riverside Church he will play the organ and direct the seven-choir program in the 1400-member church.

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



Teddy Gossett, Rocky Mount, N. C. won the student competition at Jacksonville.

Tuesday began in the best possible fashion with a lecture by Alec Wyton on service playing. He enchanted delegates with his amazing store of knowledge, his approach to practical problems and his sense of humor.

After the Wyton lecture the group adjourned to Treman State Park for a chicken barbecue and a hike through the gorge which is one of the scenic wonders of the area. All returned in time to hear Luigi Tagliavini's lecture on Old Italian Organs in Sage Chapel. He talked about the music and the instruments and illustrated with taped examples of the "sweet" sound characteristic of classic organs in Italy.

Later Tuesday afternoon delegates were treated to a recital on the Cornell chimes by Paul Lyon, chimesmaster of the university.

In the evening John Hsu and Dr. Kremer played a program of music for viola da gamba and harpsichord:

Gamba Sonata in E minor, Telemann; Variations on a Ground in E minor, Simpson; Pieces for Viola da Gamba, Marais; French Suite in G and Gamba Sonata in D, Bach.

This was not music for a small group of connoisseurs (snobs) but for all who love music. Mr. Hsu's gamba, with its small tone, at times seemed to have the resonance of a Stradavarius cello and Dr. Kremer's harpsichord seemed to sound like a Steinway grand.

Wednesday morning Alec Wyton once more displayed his charm and knowledge in a lecture entitled *Choirs and Places Where They Sing*. Early in the afternoon Dr. Kremer demonstrated the new Schlicker tracker built for Bailey Hall at Cornell. The organ was the surprise gem of the convention, installed and finished just before the meeting. The 25-rank instrument was brilliant enough to fill the large hall which holds some 2400. The audience was invited to the stage to examine the instrument.

Lee Engstrom, winner of the student competition, gave his recital on the organ in Sage Chapel. The *Fantasia and Fugue in G minor* and some chorale preludes by Bach and pieces by Schroeder showed that he could handle the instrument and indicated a bright future.

The convention closed with a recital on the new Schlicker by Mr. Tagliavini:

Toccata and Canzona, Frescobaldi; Two Sonatas, D. Sarlati; Concerto in F, Albinoni Walthers; Vor Deinen Thron, Allein Gott trio and Prelude and Fugue in A minor, Bach; Prelude and Fugue, Busoni; Passacaglia on a Theme by Hindemith, Tagliavini.

Mr. Tagliavini brings Frescobaldi to life and probably has no peer in the interpretation of this master. The tempo of the Bach *Prelude and Fugue* was on the fast side, which in no way interfered with the absolute clarity of line or the musical effect. The artist's phrasing and articulation are above all natural. The fact that they are well thought out merely tends to heighten one's admiration. The Busoni piece is that composer's only work for organ; he wrote it at the age of 14.

Church musicians of this region owe especial thanks to Dr. Kremer and his associates for having planned and brought to fruition such an ambitious program.

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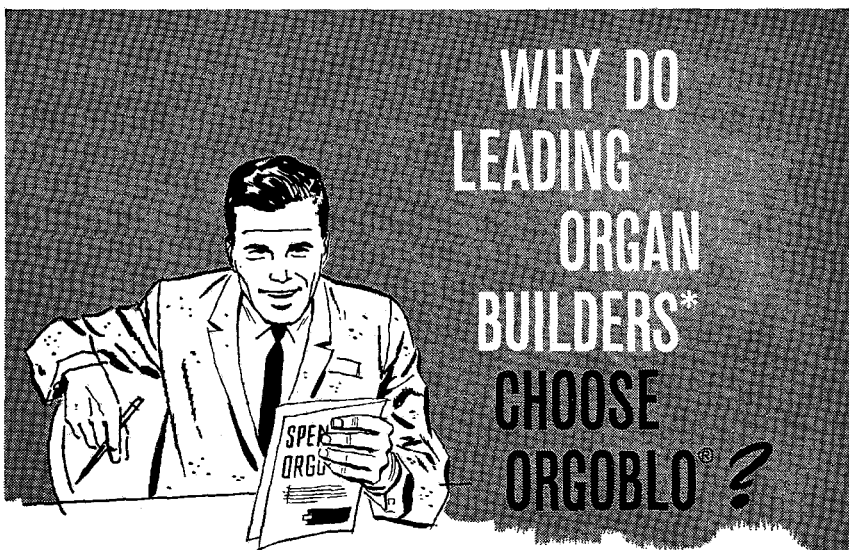
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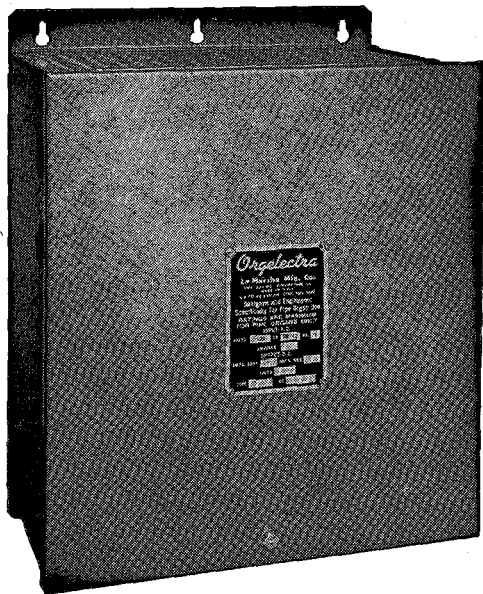
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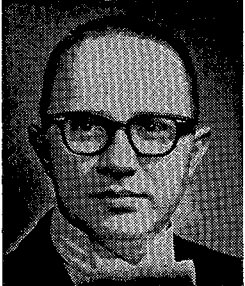
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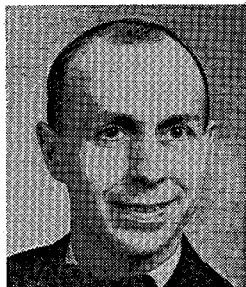
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