

THE DIAPASON

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Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

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OCTOBER, 1963

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SCHANTZ TO BUILD FOR CHARLESTON EDIFICE

HISTORIC ST. JOHN'S CHURCH

Oldest Lutheran Congregation in
South Carolina — Building
Completely Restored

The Schantz Organ Company, Orrville, Ohio, is to build a 3-manual organ for historic St. John's Lutheran Church, Charleston, S. C. St. John's was founded in 1742 and is the oldest Lutheran Church in South Carolina. The present building is located in the old historical section of Charleston and was built in 1815. It has recently been completely restored and renovated.

The original tracker organ was replaced by a Jardine organ which used part of the older case but modified to accommodate a larger instrument. More recently an electrification of the Jardine tracker action resulted in failure and the church has been using an electronic instrument located in the front part of the church. The new organ and the choir will be placed in the rear gallery in the position provided for it when the church was built. The case is to be restored to its original appearance before the Jardine additions. This will house part of the new organ and additional space will be provided on each side for the balance. None of the new pipes will be exposed. It is planned to make the old case the focal point since it is in keeping with the building.

Negotiations for the new organ were made by H. L. Koester, III and Joseph Armbrust, Jr., Organist and Choirmaster. The Schantz Company was represented by Alfred E. Lunsford. Installation is planned for the spring of 1965.

GREAT

Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Super Octav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2 3/4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Trompette 8 ft. 61 pipes
Chalumeau 4 ft. 61 pipes
Tremulant

POSITIV

Nasonflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes

PEDAL

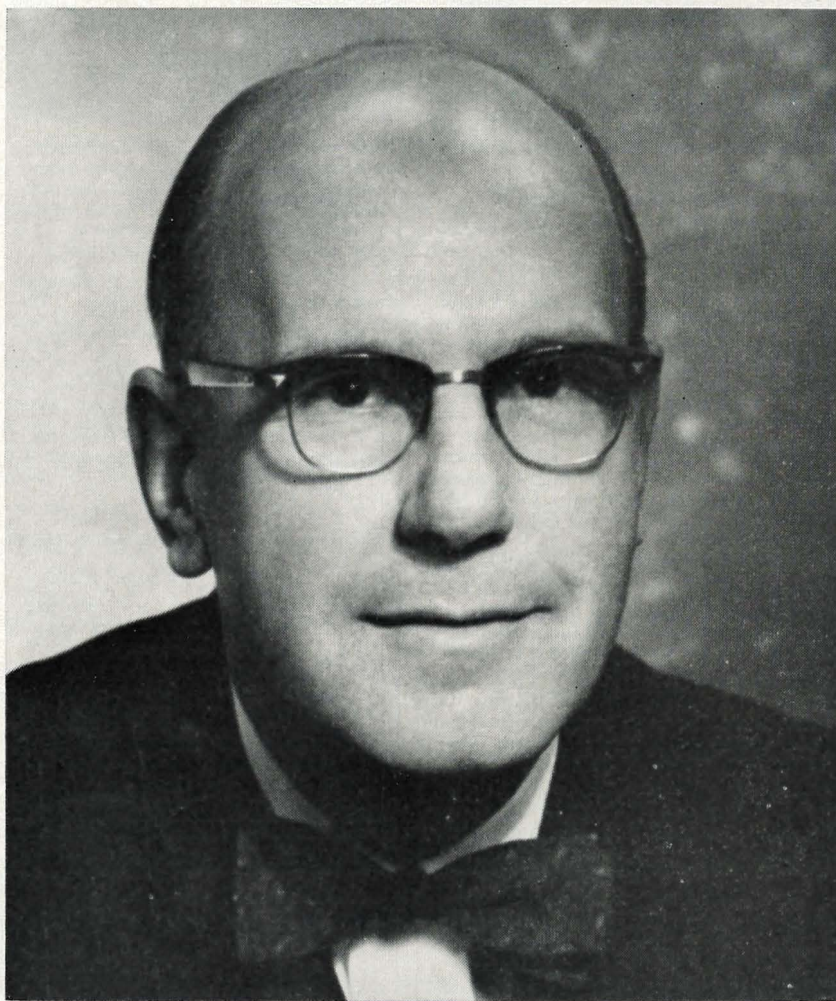
Resultant 32 ft. 32 notes
Prinzpal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Octav 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Super Octav 4 ft. 12 pipes
Bombarde 16 ft. 32 pipes

LOWRY BECOMES DIRECTOR

OF LUTHERAN CHORAL GROUP

David M. Lowry, organist-choirmaster of Christ Episcopal Church, West Englewood, N.J. and of the faculty of the Chapin School, New York City, has been appointed conductor of the Lutheran Choral Society of Bergen County, N.J. He assumed his duties in September. The group sings two programs each year in the Bethlehem Lutheran Church, Ridgewood. The first program under Mr. Lowry's direction is scheduled for Dec. 8; it will include Schütz' Annunciation, Bach's Magnificat and Vaughan William's Fantasia on Christmas Carols.

Mr. Lowry spent his third summer as music director of the outdoor drama, Unto These Hills, in Cherokee, N.C., where he plays 60 half-hour organ recitals preceding performances of the drama.



George Veary, ARCO, ARCM, was elected president of the Royal Canadian College of Organists at the national convention in Kitchener, Waterloo and Stratford.

Born in London, England, President Veary was educated at the Toronto Conservatory of Music, at the Royal College of Music in London, at Juilliard School in New York and at the Royal School of Music. Among his teachers have been Otto James and Charles Peaker in Toronto, W. H. Hewlett in Hamilton, Hugh Porter in New York and Sir Ernest Bullock of Westminster Abbey.

Before his appointment in 1939 to his post as organist-choirmaster at Christ's Church Cathedral, Hamilton, Mr. Veary had served churches in Kitchener, Brantford and Moose Jaw. He is past chairman of the Brantford and Hamilton RCCO Centres and has been recitalist at two national conventions. He has served as adjudicator at many music festivals in Eastern and Western Canada.

COLBY INSTITUTE HOLDS 8TH SESSION AT WATERVILLE

The eighth session of the Colby Institute of Church Music Aug. 25-31 at Colby College, Waterville, Maine, was attended by students from eight states and Canada. Sessions were focussed about Lorimer Chapel but stretched about the whole campus.

The faculty again included Dr. Thomas Richner, Douglass College and Columbia University, who with Everett F. Strong was the co-founder of the Institute.

Phyllis M. Cobb, Portland, Maine, in her seventh year on the faculty, held classes in conducting and in the programs and problems of smaller churches. Samuel Walter, Columbia U and Union Seminary, directed the choir and choral work and led discussions. Instruction in plainchant and psalm tones was included for the first time.

A successful student recital for organ and choir was held Thursday evening; Dr. Richner and Mr. Walter gave recitals on other evenings and G. Stratton Caryl, second-year student, played a recital on a reconditioned classic organ in the First Baptist Church. M. Pearl Naramore taught handbell ringing.

ALEC WYTON played the premiere of his own Fanfare-Improvisation on Azmon in his recital Aug. 8 at the RLDS Auditorium, Independence, Mo.

NASM TO HOLD ANNUAL MEET AT CHICAGO IN NOVEMBER

The 39th annual meeting of the National Association of Schools of Music (NASM) will be held at the Palmer House, Chicago Nov. 29 and 30. The Development Council will make its report on the general objectives of the association for the years to come. These objectives will be the topic of discussion at various sessions. The meeting is expected to mark the beginning of a year of serious and searching self-study.

The nine regional groups will hold separate meetings under their regional vice-presidents to deal with problems peculiar to each region.

Dr. Leigh Gardine, Washington University, St. Louis will head a session on Music in General Education.

Representatives of non-member schools are invited to attend all general sessions.

SCHEDULE VISITING HOURS FOR PITTSBURGH BECKERATH

Because of the ever-increasing volume of visitors to the Beckerath organ in St. Paul's Cathedral, Pittsburgh (pictured and described in the February 1963 issue) it has become necessary to schedule "visiting hours" and to ask that appointments be made ahead. Hours are 1 to 3 PM Fridays. Write a card to Paul Koch at the cathedral, Pittsburgh 13.

ENGLISH ORGAN GROUP HOLDS JUBILEE CONGRESS

LOWERY ASSUMES PRESIDENCY

AGO's Heeremans, RCCO's Rosevear
Are Guests of Honor — Week
Filled With Musical Events

The presidents of the two great North American organists' organizations were guests of honor at the Jubilee Congress of the Incorporated Association of Organists held Aug. 12-16 at Edinburgh, Scotland. Harold Heeremans represented the AGO, Henry Rosevear the RCCO.

The opening service at St. Giles' Cathedral had its music under the direction of Herrick Bunney, FRCO, ARCM, organist and master of the music of the cathedral, with the assistant organist, George McPhee, FRCO, at the console. Mr. Bunney played a recital in the cathedral Aug. 14 which appears in the recital section.

This was followed by a lecture in Heriot's School by Peter Williams, PhD, on "Baroque" Elements in the English Organ.

The Holyrood singers sang a recital of 16th-century music Aug. 15 in Dunblane Cathedral under the direction of George McPhee, FRCO, consisting of two motets from the early Scottish church, Palestrina's Missa Brevis and motets by Victoria and Peter Philips.

Alan Wilkins, FRCO, played a recital thereafter at the Church of the Holy Rude, Stirling; the program is in the recital section.

Dr. Eric Routley lectured Aug. 16 at the Reid School of Music on the topic, Church Music, Confusion or Counterpoint. A recital by Susan Landale, ARCO, LRAM, LTCL, followed; the program appears in the recital section.

The closing day's activities concluded with a choral evensong in St. Mary's Cathedral with music under the direction of Dennis Townhill, FRCO (ChM), LRAM, organist and master of the choristers. A recital by Mr. Townhill which followed the service is listed in the recital section.

Henry Lowery was elected new president of this leading and representative British organ group. His picture and a sketch of his background will appear in a later issue.

A matter of considerable significance to Western Hemisphere organists was the enthusiastic response of the IAO to the outline of tentative plans for an international congress in 1967 in Montreal and Toronto, with the Royal Canadian College of Organists as host organization.

Space does not permit listing two chamber music programs and other activities of the Jubilee Congress of the International Association of Organists.

HOMER WHITFORD ADDS NEW POST TO BUSY SCHEDULE

Dr. Homer Whitford, FAGO, has been appointed instructor in music at the Brimmer-May School, Chestnut Hill, Boston. He will direct the glee club of 45 voices which sings several concerts each season.

Dr. Whitford is organist and director of music at the First Church in Chestnut Hill (Unitarian) and at McLean Hospital, Belmont. He is also conductor of the Highland Men's Glee Club of Newton, one of the most respected choral organizations in the Boston area.

THE CHOIR of Western Pacific College, Portland, Ore., directed by Lauren B. Sykes, completed a 9800-mile concert jaunt Aug. 1. The group sang 49 concerts in 60 days and serenaded the governors in 14 state capitols.



**NEW AEOLIAN-SKINNER
FOR WYNNE CHAPEL**

AUSTIN COLLEGE, SHERMAN, TEX.

Roy Peery Designs And Finishes —
Grady Wilson Plays Opening
Recital

The Aeolian-Skinner Company has recently completed a three-manual instrument for Wynne Chapel, Austin College, Sherman Tex. The organ was designed and finished tonally by Roy Peery of the company. J. C. Williams, New Orleans, assisted by Thomas Cotner, installed the instrument. Wiring was done by Mrs. Williams.

The organ is located in a chamber behind the chancel, with a case containing the display pipes located in the center. A movable console allows flexibility in placement to suit the various functions and situations of the chapel.

An opening recital was played by Dr. Grady Wilson in conjunction with a Fine Arts Festival held at the college.

The Chapel and the Organ are the gifts of the Toddie Lee Wynne family of Dallas, Tex.

GREAT

Prinzpal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixtur 4-5 ranks 281 pipes
Scharf 4 ranks 244 pipes

SWELL

Contra Viola 16 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Montre 4 ft. 68 pipes
Spillflöte 4 ft. 68 pipes
Rohr Nasat 2 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cromorne 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 68 pipes
Spitzflöte 8 ft. 68 pipes
Flute Celeste 8 ft. 68 pipes
Gemshorn 4 ft. 68 pipes
Prinzpal 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Oktave 1 ft. 61 pipes
Rohrschalmei 4 ft. 68 pipes
Tremulant

**ST. OLAF SUMMER WORKSHOP
DRAWS 293 FROM 26 STATES**

The third annual St. Olaf College organ and choir workshop Aug. 11-17 on the college campus at Northfield, Minn. attracted 293 from 26 states and three Canadian provinces.

The sessions featured schedules of daily organ master classes by Dr. Arthur Poister, choral lectures and demonstrations by Dr. Olaf C. Christiansen, anthem repertoire and conducting classes under Kenneth Jennings, and organ repertoire and lectures by Dr. David N. Johnson, AAGO.

The opening event of the week was a demonstration recital by Dr. Johnson explaining the large Schlicker organ in Boe Memorial Chapel. Monday evening's program was a recital of unfamiliar vocal solos with organ accompaniment sung by Burr McWilliams of the St. Olaf faculty. Tuesday was a panel discussion on Contemporary Trends in American Church Music moderated by Clark B. Angel, Eau Claire, Wis. with Dr. Ramona Beard, Florida State U, Samuel Morris, Carleton College and Jerry Evenrud, Eau Claire. A surprise bonus event was a recital Wednesday by Michael Korn, 16-year-old winner of the regional competition at the Lehigh convention. Thursday night featured a dress-up banquet, the program being a skit pointing out some foibles and mannerisms of the faculty of the week.

Dr. Poister's daily master classes were so stimulating and inspiring that new insights were continually revealed. Dr. Johnson's lecture on The Organist as Teacher was received with astonishment by some, as he bluntly warned of the dangers of inept, weak or lazy teaching.

PEDAL

Undersatz 32 ft. resultant
Prinzpal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Contra Viola 16 ft.
Oktave 8 ft. 12 pipes
Gedecktpommer 8 ft. 12 pipes
Viola 8 ft.
Choralbass 4 ft. 12 pipes
Gedeckflöte 4 ft. 12 pipes
Fourniture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Cromorne 16 ft.
Trompette 8 ft. 12 pipes
Cromorne 8 ft.
Clairon 4 ft. 12 pipes
Cromorne 4 ft.



Just off press:

H. WALCHA

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- | | |
|--------------------------------------------|----------------------------------------------|
| All praise to God (No. 8) | O thou wretched Judas (No. 10) |
| Christ is arisen (No. 12) | O we poor, lost sinners (No. 10) |
| Christ, Who died us to redeem (No. 11) | Once He came in blessing (No. 5) |
| Christ, Who makes us blissful (No. 11) | Praise God the Lord, ye sons of men (No. 1) |
| Come, God Creator (No. 14) | Praise to The Lord, The Almighty (No. 17) |
| Come, Holy Ghost (No. 14) | Seek where ye may to find a way (No. 16) |
| From Heaven above (No. 2) | Seek where ye may your goal to find (No. 16) |
| God, Who madest earth and Heaven (No. 19) | The day is past, my Jesus (No. 20) |
| Holy Spirit, Paraclete (No. 15) | The only Son from Heaven (No. 3) |
| How lovely shines the morning star (No. 6) | The sun hath turned away its light (No. 20) |
| Jesus, I will ponder now (No. 11) | We journey forth with heartfelt joy (No. 13) |
| Lord Christ, of God Supernal (No. 3) | When in the hour of utmost need (No. 18) |
| O Christ, our true and only Light (No. 7) | |
| O Jesus Christ, our Lord most dear (No. 4) | |
| O man, bewail thy grievous sin (No. 9) | |
| O sinner, come thy sin to mourn (No. 9) | |

Advent: 8 — Christian Faith: 1 — Christmas: 1, 2 — Easter: 12 — Epiphany: 3, 4, 6, 7 — Evening: 20 — Lent: 9, 10, 11 — Morning: 19 — Pentecost: 14, 15 — Praise and Thanksgiving: 8, 17 — Trust: 18.

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**HILL SCHOOL TO HAVE
NEW AUSTIN IN 1965**

WILL REPLACE 1903 AUSTIN

Chapel Of School In Pottstown, Pa.
Contracts For Three-Manual —
Lloyd Tuttle Is Music Director

The Hill School, Pottstown, Pa., has selected Austin Organs, Inc. to build a new chapel organ. The three-manual instrument will be located in a shallow space now occupied by the old Austin which has been in service for 60 years. Pipes of the great and part of the pedal will be exposed and will extend forward of the present casework.

The new organ was designed by Austin in consultation with Lloyd Tuttle, director of music of the school. Charles L. Neill, sales representative for Austin, handled the negotiations.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Rohrgedeckt 16 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Hohflöte 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 24 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Nasongedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft. 32 notes
Rohrgedeckt 16 ft. 32 notes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Superoctave 4 ft. 12 pipes
Koppelflöte 4 ft. 32 notes
Mixture 2 ranks 64 pipes
Bombarde 16 ft. 12 pipes
Trumpet 8 ft. 32 notes
Basson 16 ft. 32 notes
Krummhorn 4 ft. 32 notes



Charles Dodsley Walker, FAGO, was organist Aug. 20 on the Aeolian-Skinner organ when the Jose Limon dance company danced Bach's Passacaglia and Fugue in C minor at Philharmonic Hall, Lincoln Center, New York City. The Passacaglia comprised the entire first part of the program.

The appearance of the dance company was the last in the United States before leaving on a 16-week tour of Australia and the Far East sponsored the Cultural Presentation Program of the United States Department of State.

Mr. Walker concertized under State Department auspices 1950-52 in major cities of Western Germany.

THE DIAPASON

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Editor

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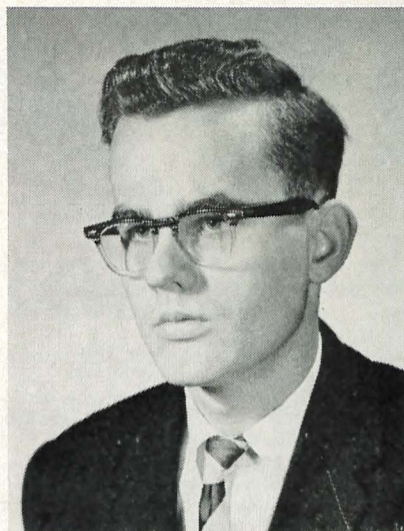
Dr. Marshall Bidwell, Director of Music, Designs — J. E. O'Brien Handles Negotiations

The Schantz Organ Company, Orrville, Ohio, is to build a 3-manual organ for the Fox Chapel Presbyterian Church in suburban Pittsburgh.

The auditorium, now under construction, will be of Georgian design and the organ will be divided on either side of the altar. An antiphonal organ is being prepared for.

Dr. Marshall Bidwell, nationally known Pittsburgh organist, is director of music of the church and drew up the stoplist in conjunction with members of the Schantz Company. Dr. Bidwell has for many years been the official organist of the Carnegie Music Hall in Pittsburgh and has served various churches in the area as organist.

Negotiations were handled by J. E. O'Brien, Pittsburgh representative for the company. Installation is planned for early 1964.



Jan Overduin was awarded the Healey Willan Scholarship of \$100 for the highest marks in the Fellowship examinations of the RCCO. He is organist of the Alma Street Presbyterian Church and the Free Christian Reformed Church in St. Thomas.



Paul Anderson succeeded Paul Friess Aug. 1 as organist-choirmaster of the Church of St. Michael and St. George, St. Louis, Mo. He holds a bachelor degree from Drake University and a master's from Syracuse. He is studying for his PhD at Washington University where he has been appointed graduate assistant for 1963-64. His organ study has been with Russell Saunders, Arthur Poister and Howard Kelsey.

GREAT
Gemshorn 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft.
Clairon 4 ft.
Chimes
Harp
Celesta

SWELL
Flute Conique 16 ft. 68 pipes
Geigen Diapason 8 ft. 68 pipes
Gedackt 8 ft. 68 pipes
Flute Celeste 8 ft. 61 pipes
Salicional 8 ft. 68 pipes
Voix Celeste 8 ft. 68 pipes
Fugara 4 ft. 68 pipes
Flute Traverso 4 ft. 68 pipes
Flautino 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagotto 16 ft. 68 pipes
Trumpet 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Vox Humana 8 ft. 68 pipes
Clarion 4 ft. 68 pipes
Tremolo

CHOIR
Viola 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Unda Maris 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Harp
Chimes
Celesta
Tremolo

PEDAL
Contra Bourdon 32 ft. 7 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Flute Conique 16 ft.
Gemshorn 16 ft.
Quinte 10 1/2 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.

Flute Conique 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft. 32 pipes
Bourdon 4 ft.
Mixture 3 ranks 96 pipes
Double Trumpet 16 ft. 56 pipes
Contra Fagotto 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
Chimes

ANTIPHONAL, Prepared For
Gedackt 8 ft.
Erzähler 8 ft.
Erzähler Celeste 8 ft.
Fugara 4 ft.
Flute 4 ft.
Rauschquinte 2 ranks
Larigot 1 1/2 ft.
Trumpet 8 ft.

THE CALIFORNIA ORGANIST

1963 Issues:

May

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June

WILLIAM SCHMIDT
Two White Spirituals

July

CLARENCE MADER and ORPHA OCHSE
Two Monograms

August

GERHARD WUENSCH
Toccata Piccola

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Lament for Absalom

October

HENRI LAZAROF
Largo

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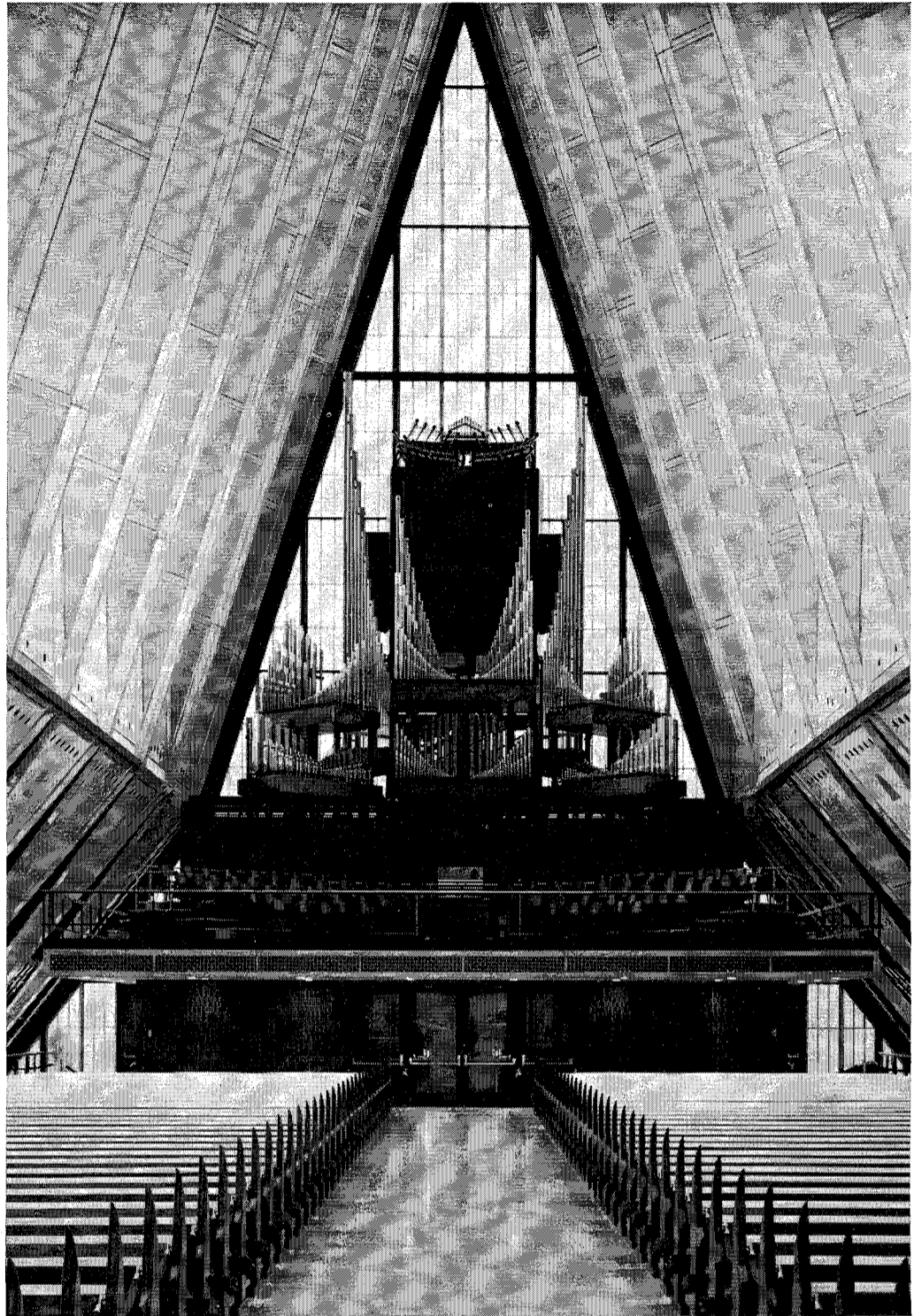
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Open Thy Gates	Cyril Jenkins	.25
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Magnificat and Nunc Dimittis in B Flat (Gray)
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(In Preparation)

Te Deum Laudamus in F

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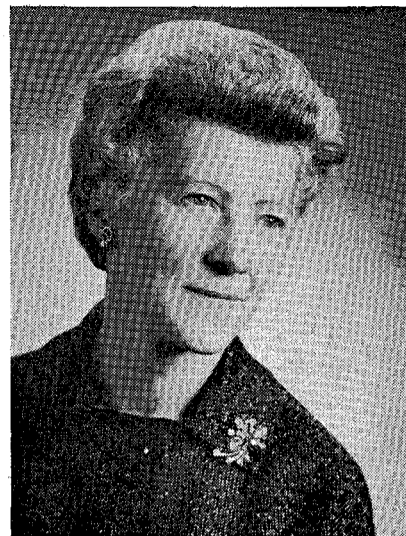
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NOACK BUILDS ORGAN FOR CHURCH IN ST. PAUL

REAR GALLERY INSTALLATION

Unity Church In Minnesota City Was Destroyed By Fire Last Year — Virginia Powell Is Organist

The Noack Organ Company has contracted to replace the Aeolian-Skinner organ, which was destroyed by fire last winter, at the Unity Church — Unitarian, in St. Paul, Minn. In rebuilding the church, the plans include a rear gallery where the organ is to be placed. The choir division of the organ will be notched into the gallery rail. The swell division will be placed behind the singers and under the great division. The pedal will be incorporated on both sides. The console is free-standing with mechanical action, with the trackers that connect the console with the different divisions of the organ being placed under moveable panels which remain as part of the floor. The specification was drawn up by Fritz Noack in co-operation with Virginia Powell, organist of the church, and the Rev. Arthur Foote, minister. Completion of the organ is scheduled for late 1964.



Lillian Robinson, FAGO, has been named head of the organ department at the Moody Bible Institute, Chicago, where she has taught since 1951.

Born in Hamburg, N.Y., she received her BMus from Oberlin Conservatory where she studied with Dr. George Andrews, AGO, and George Lillich. She did graduate work at Vassar College while assistant to the organist, Dr. E. Harold Geer. Member of the National Honor Society and Pi Kappa Lambda, she passed her AAGO tests in Cleveland in her junior year, the FAGO in New York City.

Mrs. Robinson has been guest organist in several Chicago churches: Fourth Presbyterian, North Shore Baptist, St. Paul's Episcopal, Moody Memorial and First Presbyterian, Oak Park. She is a member of the executive board of the Chicago AGO Chapter. She is the wife of the Rev. Paul F. Robinson, director of the Missionary Technical Department of Moody Institute.

GREAT

Quintadena 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Spießflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Nachthorn 2 ft. 56 pipes
Mixture 4-6 ranks 306 pipes
Trumpet 8 ft. 56 pipes

CHOIR

Gedackt 8 ft. 56 pipes
Open Flute 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Larigot 1½ ft. 56 pipes
Cymbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes

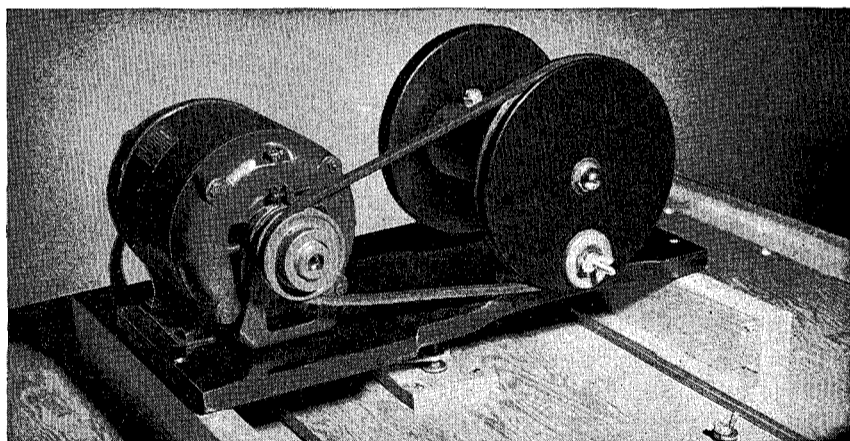
SWELL

Chimney Flute 8 ft. 56 pipes
Viola 8 ft. 56 pipes
Vox Coelestis 8 ft. 44 pipes
Principal 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Sesquialtera 2 ranks 88 pipes
Mixture 3 ranks 168 pipes
Bassoon 16 ft. 56 pipes
Schalmey 8 ft. 56 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Stopped Diapason 8 ft. 32 pipes
Superoctave 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Trombone 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes

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**GLEASON DESIGNS FOR
ALL SAINT'S CHURCH**

ORGAN BY AEOLIAN-SKINNER

Episcopal Church in Winter Park,
Fla. Has New Instrument —
Crozier Dedicates

A three-manual Aeolian-Skinner instrument was recently installed in All Saint's Episcopal Church, Winter Park, Fla. Catharine Crozier played the dedicatory recital which included compositions by Buxtehude, Daquin, Bach, Franck, Dandrieu, Alain, La Montaine, and Dupré.

The new organ replaces one that dated back to the original wooden building of 1923, and which was the gift of Nanette V. Hayes. Its brass memorial plate will be placed on the new instrument.

Located in the chancel, the organ comprises a great, swell and pedal on one side, and the positiv on the opposite side. The console is located underneath the positiv. Tonal resources are ideal for a small Episcopal church.

Specifications for the organ were drawn by Dr. Harold Gleason of Rollins College, in collaboration with members of the Aeolian-Skinner Company staff.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Flauto Dolce 8 ft.
Oktave 4 ft. 61 pipes
Super Oktave 2 ft. 61 pipes
Mixture 3-4 ranks 269 pipes
Liturgical Trumpet 8 ft. (Prepared for)

SWELL

Pommer Gedeckt 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Flute Celeste 8 ft. 110 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Rohr Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 3-5 ranks 263 pipes
Petite Trompette 8 ft. 61 pipes
Chalumeau a Cheminee 4 ft. 61 pipes
Tremulant

POSITIV

Quintflöte 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Koppelflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Tremulant
Flute Celeste 8 ft.
Flute Celeste 4 ft.
Liturgical Trumpet 8 ft.

PEDAL

Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 12 pipes
Pommer Gedeckt 16 ft.
Prinzipal 8 ft. 12 pipes
Bordun 8 ft.
Pommer Gedeckt 8 ft.
Choral Bass 4 ft. 12 pipes
Pommer Gedeckt 4 ft.
Prinzipal 2 ft. 12 pipes
Rauschquinte 1 1/2 ft. 64 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Chalumeau a Cheminee 4 ft.



Dr. George Markey, director of the Guilman Organ School, New York City will play a series of recitals the week of Oct. 14 as part of the annual National Festival of Arts in Mexico City. The National Auditorium organ, built by Tamburini Brothers, Milano, Italy, was described and pictured in the February 1959 issue of THE DIAPASON. The Auditorium seats 25,000 people.

Dr. Markey is one of three foreign artists invited so far to appear in these series and is the first to be invited back, after his appearance two years ago.

**A BRAND NEW PUBLICATION
FOR SUCCESSFUL CHOIR BUILDING**

THE YOUTH CHOIR DIRECTOR

by Marie Joy Curtiss

A carefully detailed book for youth choir directors, to help them with problems concerning the church music program. Technical and organizational materials presented are the result of more than twenty years of public school music experience and fourteen years of church youth choir work. *Nothing is included that has not been successfully employed.*

The Youth Choir Director probes every aspect which is integral in building the best possible choir. Various subjects dealt with are: building the choir program; ministers, parents, adult committees; recruiting and auditioning; training the singing voice; vocalises; rehearsals and choral techniques.

This all-inclusive publication contains many charts, diagrams and illuminating photos. It will prove indispensable to your choir curriculum — \$3.50

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**SEASONAL ANTHEMS for
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by Katherine K. Davis

Special music for the numerous occasions of the Church Year, with special appeal to young singers. The needs and capacities of young voices have been carefully considered in both music and text. Contents: *Harvest Song* (Thanksgiving and Harvest), *Let All Mortal Flesh Keep Silence* (Christmas, Communion), *Rejoice!* (Advent), *How Bright Appears The Morning Star* (Epiphany), *Jesus, Son of God Most High* (Lent, Confirmation, General), *O Lion That Bringest Good Tidings* (Advent, Palm Sunday), *Fanfare For Palm Sunday* (Palm Sunday), *This Is A Day For Singing* (Easter), *If You Love Me, Keep My Commandments* (Whitsuntide), *Jesus, The Very Thought of Thee* (General).1.00

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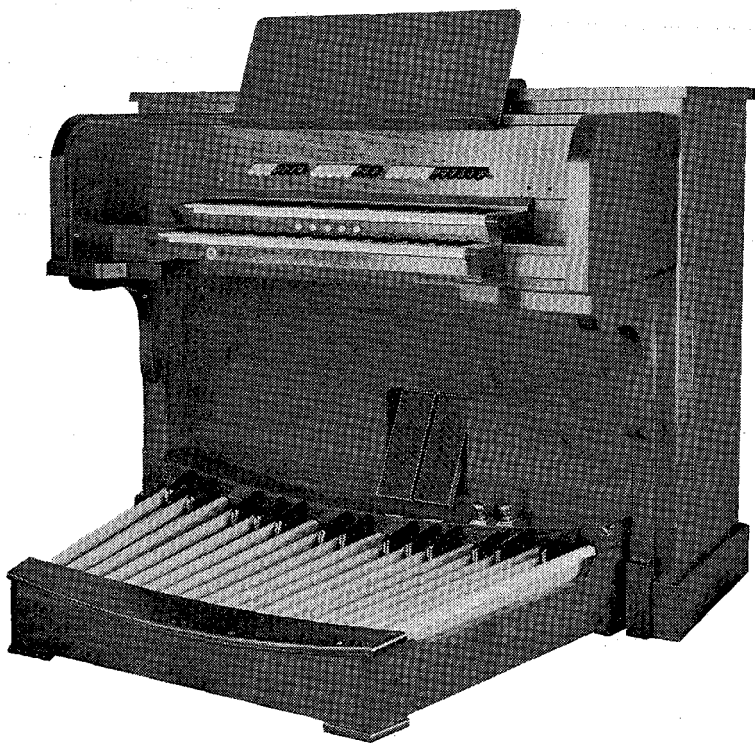
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Quite often do choirs sing unprepared sevenths in contemporary works. So don't be frightened just because this excellent choral composition starts off on this discord. It's really not difficult to sing. It's worth every minute of rehearsal time.

Moderately easy, moderately long, it's an excellent cantata to add to this season's Christmas carol program. It's for SATB and is priced at 60¢.

To prepare your choir now for an unprepared seventh, get your copies now of Gene Hemmer's **JOURNEY TO BETHLEHEM**. There are only ninety more rehearsal days until Christmas.



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IN KANSAS CITY, MO.**

SEVENTH SCIENCE CHURCH

William D. Miller Negotiates —
Dorothy Rowley Is Organist
Great and Pedal Exposed

The Seventh Church of Christ, Scientist of Kansas City, Mo. will shortly be the home of a new 3-manual Wicks organ of 29 ranks. Installation is scheduled for completion in November 1963. The church edifice, located on Kansas City's beautiful Country Club Plaza, provides seating for about 400 persons. Mrs. Dorothy Rowley serves as organist.

The instrument will have a favorable location across the front of the church above the readers' desks. The centrally located positiv division is flanked on either side by exposed pipework of the great and pedal, the enclosed swell and choir are located behind the great and pedal. The exposed divisions feature open toe voicing on low wind pressure. The console is located in the balcony across the auditorium from the pipework.

The specification was designed by William D. Miller, Kansas City representative for Wicks, who handled the arrangements. Mr. Miller's organization will also be in charge of the installation.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Octave Quinte 1½ ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Spitzgamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Hohflöte 4 ft. 61 pipes
Blockflöte 2 ft. 12 pipes
Tierce 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

CHOIR

Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Waldflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Chimes

POSITIVE

Nason Flute 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Piccolo 1 ft. 61 pipes
Cymbal 3 ranks 183 pipes

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Bourdon 16 ft.
Principal 8 ft. 32 pipes
Spitzgamba 8 ft.
Gemshorn 8 ft.
Quinte 5½ ft.
Octave 4 ft.
Nachthorn 4 ft. 32 pipes
Spitzflöte 4 ft.
Principal 2 ft.
Cymbal 3 ranks
Trompette 8 ft.
Rohrschalmei 4 ft.

**MARIETTA BACH SOCIETY
HOLDS 41ST ANNUAL MEET**

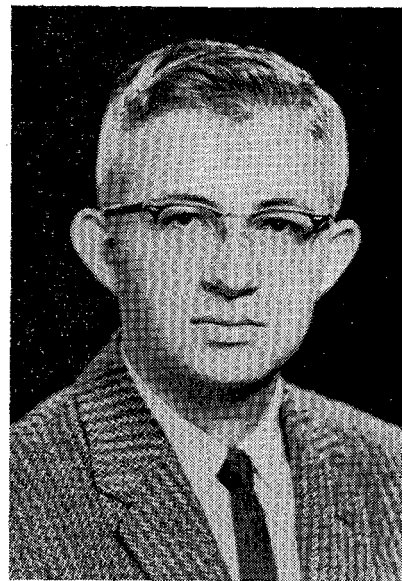
The 41st annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society.

The program was announced in traditional manner with the playing of chorales by a brass choir, conducted by Mrs. S. W. Stout.

Instrumental portions of the program included a suite for clavier, a sonata and a partita for solo violin, a sonata for flute and clavier, and the Prelude and Fugue in E minor (Cathedral) for organ, played by William E. Waxler, past-dean of the area AGO chapter.

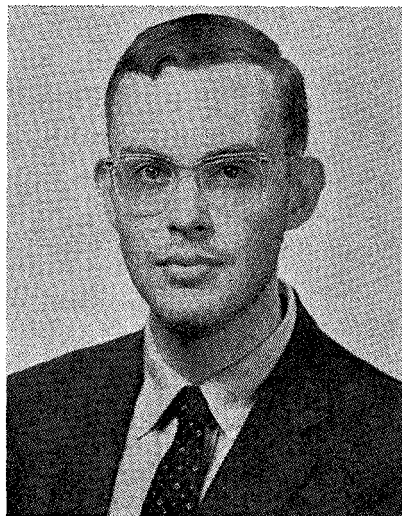
Choral portions of the program included sections, sung in sequence, from: The Spirit Also Helpeth Us, The Heavens Declare the Glory of God, the Magnificat, the Christmas Oratorio, The Sages of Sheba, the St. Matthew Passion, Christ Lay in Death's Dark Prison, the Easter Oratorio, the Ascension Oratorio and the Mass in B minor.

The traditional closing numbers of the program were the melody Come, Sweet Death, played by Nancy B. Hoyer on the violoncello, and Bach's last composition, played by Lillian E. Cislter, the organ chorale prelude Before Thy Throne I Now Appear.



Arthur P. Lawrence has been appointed organist and choirmaster of All Souls Parish (Episcopal), Berkeley, Calif. where he will have charge of the complete parish music program and play a two-manual, twenty-rank unenclosed low pressure organ now being built for the new church by Casavant Frères. He assumed his duties in July, leaving a similar post at the Church of the Epiphany, San Carlos, Cal.

A graduate of Davidson, N.C. College, he studied with Philip Gehring and Dr. Jan Phillip Schinhan. He received the MM degree from Florida State U where he was a member of the faculty. Other organ study was with Josef Privette and Dr. Ramona C. Beard. He recently completed two years of active duty in the army where he was an officer in the Armed Forces Courier Service. He has begun study for the PhD at the University of California in Berkeley.



William Parsons, who received his MSM from Union Theological Seminary in the Spring, has been awarded a Fulbright grant for study the coming year with Helmut Walcha in Frankfurt, Germany. A student of John Huston and Myron Roberts, he has been organist and choirmaster of St. Paul's Episcopal Church, Jersey City, N.J.



Lee Engstrom, 16, Endwell, N.Y. is shown with his teacher, Harold C. O'Daniels, Binghamton. Lee was winner of the organ playing competition for high school students at the AGO regional convention at Ithaca where he represented the Binghamton Chapter. He is organist of the Unitarian-Universalist Church in Binghamton. His convention program appears in the recital section.

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Applications are now being considered for degree study in the academic year, 1964-65, and in the 1964 summer session. Special summer session programs will be announced separately at a future date. Complete information is available in the Eastman School of Music Bulletin, which will be sent on request. If application forms for degree study are desired, please include a brief résumé and specify desire for either undergraduate or graduate application forms.

Address inquiries to EDWARD H. EASLEY, Director of Admissions

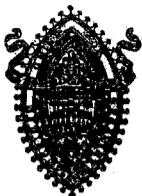
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How About This? A Pipe Organ for a Door Prize

The Convention Committee for the Biennial National Convention in Philadelphia, June 22-26, 1964 has decided to make pre-registration really worth while. All those who register before May 15th will be eligible for a "door prize" of really grand proportions: a brand new two-manual Möller organ! The Committee has arranged with M. P. Moller, Inc. to custom install anywhere in United States an organ of this specification:

MANUAL I

Rohrflöte 8 ft. 61 pipes

Larigot 4 ft. 61 pipes

Larigot 1½ ft. 30 pipes

MANUAL II

Rohrflöte 8 ft. 61 notes

Rohrflöte 4 ft. 61 notes

Principal 2 ft. 61 notes

Larigot 1½ ft. 30 notes

PEDAL

Gedeckt 16 ft. 12 pipes

Rohrflöte 8 ft. 32 notes

Principal 4 ft. 32 notes

Blower self-contained

Case — mahogany plywood

Detached console

Pre-registration is important in gauging the facilities required to handle a large convention smoothly, quickly, and comfortably. No greater inducement for early registration could be suggested than a pipe organ for one of the pre-registrants. Address all inquiries to James E. Bryan, General Chairman, 3355 Princeton Ave., Philadelphia, Pa., 19149.

Long Beach

The Long Beach Chapter had its first meeting Sept. 3. A catered dinner was served at the home of Virginia Mitchell in Rossmoor. 40 members attended and the hostess entertained on her Hammond electronic as the guests assembled. Dean James Weeks presided over the meeting and introduced Don Palmer, program chairman. Don gave a resume of the programs and recitals for the year. Marcia Hannah gave interesting highlights of the San Jose convention. A quartet of James Weeks, tenor; Mabel Persons, soprano; Barbara Watson, alto and Leonard Schurr, bass, with Don Palmer at the piano sang a parody on "The Grasshopper" by Joseph Clokey in costume. Virginia Mitchell closed the program with a lecture and demonstration of the methods used in playing dance music.

MABEL PERSONS

Whitewater

The Whitewater Chapter held its first meeting of the 1963-64 season Sept. 9 in the First Christian Church, Connersville, Ind. Devotions were given by the Chaplain Rev. Oygard, who also installed the following officers for the coming year: dean, Lillian E. Adams; sub-dean, Robert S. Byrd; program director, Mary C. Slade; secretary-treasurer, Gennett K. Garton; registrar, Ruth T. Doddridge; librarian, Florence D. Anderson; auditors, Alta M. Lewis, Gareth Geis; council members, George Lachenauer, Margaret Harrison, Mary Slade.

Roll call response was answered by relating musical activities of the members during the summer months. The dean reviewed the program for the coming year. The host organist Robert Grove was in charge of the program, A Preview of Christmas Music. He played sections of many organ works for the Christmas season and gave helpful comments on each. He also arranged an interesting display of musical magazines, organ choral preludes, recent publications of organ and choral music for Advent and Christmas. The social committee served refreshments following the meeting.

RUTH T. DODDRIDGE

Hopewell-Petersburg

The Hopewell-Petersburg, Va. Chapter sponsored its ninth annual Junior Choir Training School Aug. 19 through 24, climaxing it with a concert at the First Baptist Church, Hopewell, Aug. 25. Nineteen area churches participated with a total of 178 children taking part. William H. Schutt, Richmond, Va. was the director, Ronald Davis, Hopewell, was organist and James Vick, Petersburg, Dean of the Chapter, was pianist for the concert. The choir sang: How shall I sing, Lovelace; Let all Creation Sing, Burroughs; Brother James' Air, Jacob; Like a Shepherd, God doth Lead Us, Bach-Smith; Dear Christians, Praise God Evermore, Kinderman; God, who Made the Earth, Lovelace; My Jesus is Lasting Joy, Buxtehude-Bitgood; Beloved, let us Love one Another, Thomson; Praise Ye the Lord, Saint-Saens; Lord of All, we pray to Thee, Grieg.

FERN B. McAFEE

Southern Arizona

The Executive Committee of the Southern Arizona Chapter met Aug. 26 at the home of Mrs. Charles Patterson. Dean DeRuth Wright announced the date of the first chapter business meeting, an ice-cream social Sept. 10. Sub-dean Martha Cox, program committee chairman, announced the program plans for the year. Plans were discussed and made for a guest organ concert and master class, and an adult choral workshop to be held next year. Carl Anderson will be the chairman of the audition committee, formed for the purpose of auditioning and placing organists new to the city.

SALLY REHFELDT

Moody Institute Again Hosts Chicago Chapter for Lecture Recital

The department of sacred music of Moody Bible Institute and the Chicago Chapter will co-sponsor a lecture recital Oct. 14 in the Institute's Torrey-Gray auditorium. Guest lecturer will be Marilou De Wall, Calvin College, Grand Rapids, Mich. who will repeat her lecture recital entitled The Interpretation of French Organ Music of the 17th and 18th Centuries which she gave so successfully at the regional convention in Grand Rapids last summer. She will illustrate with various pieces of early French music.

The event will be open to the public without charge.

Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter held its opening meeting Sept. 14 at the First Baptist Church. At the business meeting, programs for the coming year were outlined by George Shirley, sub-dean, and plans for an organ recital to be given by Marilyn Mason Nov. 6 were announced by Arnold Bourziel. The service of installation of officers was preceded by a potluck supper attended by 30 members and guests. The Rev. Delmer Case, host-pastor, conducted the service and Irene Kolke-ma, organist-director, was the service organist. A talk about the Guild and its purposes was given by Dean John Wheeler. A highlight of the program was the singing of a hymn by Lola Hahn which placed in the stewardship contest sponsored by the United Church of Christ and placed eighth nationally.

DOROTHY SHEETS

Ozark

Zeyn Raci, Joplin, Mo., played the Ozark for the opening fall meeting of the Ozark Chapter Sept. 8 in the First Methodist Church. A reception sponsored by the church followed the program. Dean Johnny Kimm presided over a business meeting at which a membership campaign was discussed and all members were asked to observe AGO Sunday in their worship services Oct. 13. Mr. Raci's program: Suite, Music for the Royal Fireworks, Handel; Prelude to the Deluge, Saint-Saens; Priere a Notre Dame, Suite Gothique, Boëllmann; Fountain Reverie, Fletcher; Carillon-Sortie, Mulet. Encores was Andante Cantabile, Symphony 4, Widor, and the organist's improvisation on Come, Thou Almighty King. The October meeting will be in Immanuel Lutheran Church, Joplin.

RUTH THOMAS

Hudson-Catskill

The Hudson-Catskill Chapter held a farewell reception in honor of Dean Loton Springstead who left July 1 to accept a new post at Christ Church Parish, Williamsport, Pa. Mr. Springstead received an attache case from the chapter members in recognition of his devoted service as dean. Mrs. Springstead received a corsage.

The chapter enjoyed a covered dish supper Sept. 9 at the home of Mrs. Elias Lynk, Livingston, N. Y. Husbands and wives were invited guests. Sub-dean Mrs. Robert Belknap presided and appointed a nominating committee to report at the Oct. 7 meeting when a new dean was to be elected. The chapter discussed its monthly programs for 1963-64. It was decided to print a booklet including a membership directory as well as a list of officers and members serving on the various committees. The chapter also decided to continue the monthly issue of its bulletin *The Trumpet*.

ALYCE F. DUNTZ

Knoxville

The Knoxville Chapter held its annual covered dish picnic for the season opener this year at the Roy Newman residence, Sevierville, Tenn. Sept. 9. There were about 60 persons present including guests and prospective new members. Dr. Harry Harter, dean, presided at the meeting at which plans for the year were announced. These included four special event programs: Organists Wallace Zimmerman, Robert Triplett and Marilyn Mason, and the Maryville College Choir. Entertainment was provided by a quartet of singers from Sevierville.

Officers for the new year are as follows: dean, Harry H. Harter; secretary, Alberta Cashion; treasurer, James A. Bloy; registrar, Albert Rule; auditors, Rachel Grubbs, Marion M. Pickle; members-at-large, Mrs. Lester A. Smith, Grace Marney; chaplain, the Rev. John Bull.

ALBERT RULE

St. Petersburg

The St. Petersburg, Fla. Chapter held its first business meeting of the season Sept. 6 at the Mirror Lake Christian Church, Mrs. Paul R. Hultquist, dean, presiding. Mrs. H. L. Dickson, program chairman, outlined a proposed schedule of activities for the coming season which met with much approval. A membership tea for active and subscriber members will be given Nov. 30 at the John Miller home. Monthly meetings will include a luncheon with ministers as guests at the Driftwood Gold Room Nov. 12. Beverly Barr, our scholarship student, will play a recital at the Christ Methodist Church Jan. 31. George Volkel, FAGO, will conduct a worship Jan. 7 at Christ Methodist Church with a recital in the evening.

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News of the AGO—Continued

Rockland County

The opening meeting of the Rockland County, N. Y. Chapter was Sept. 9 at St. Stephen's Episcopal Church, Pearl River, N. Y., headquarters for the chapter this year. The evening opened with a buffet supper and was followed by a business meeting, in which Dr. Frank Campbell-Watson spoke on Guild examinations. After the formal meeting, musical entertainment, arranged by Euclid Marier, was provided for the members and their guests. Sacred solos by contemporary composers, such as Willan and Williams, were performed by David Thurber, tenor, Frances Mannix, soprano and Euclid Marier, baritone. The program concluded with a trio from Haydn's Creation.

MARILYN W. SNEDEN

Central Arkansas

The Central Arkansas Chapter met Sept. 10 at the Second Baptist Church, Little Rock, for the first meeting of the new year. Dean Archie Y. McMillan introduced the new officers and committee members. Mrs. Eugene Taylor, program committee chairman, presented an outline of the programs planned for the year. Mrs. Morris Jessup (as a charter member) presented a delightful talk on the founding of the chapter and of its early life. The remainder of the program consisted of reports from three members who had attended summer conferences. Kathrina Williams reported on the Fourth Province Church Music Conference, Monteagle, Tenn.; Merlin Kelsay reported on the Regional AGO Convention, Shreveport, La. and Mrs. Felix Weatherly reported on the Shreveport Convention and on the Music Conference of the Disciples of Christ held in Des Moines, Iowa.

LEONARD M. PHILLIPS

La Jolla

The LaJolla Chapter held its meeting Sept. 9 at the William Atkinson home. A potluck supper began the evening followed by the business meeting conducted by new Dean Jerry Witt. The highlight of the evening was a recital by Charlotte Atkinson on the hausorgel in the Atkinson home. The organ, built by Mr. Atkinson, is three manuals and 13 ranks, 11 voices, beautifully arranged in the home. Mrs. Atkinson's program: Fugue and Chaconne, Buxtehude; Noel, Daquin; Fantasie and Fugue in G minor, Bach; Cantilène and Dialogue for Mixtures, Suite Breve, Langlais; The Squirrel, Weaver; Toccata, Sowerby.

RUTH VOELKEL

Sandusky

The Sandusky, Ohio Chapter opened the 1963-64 season with a meeting Sept. 8 at Grace Episcopal Church. The program by William E. Didelius and Albert V. Adcock treated the subject of The Chorale Prelude with a talk illustrated by the playing of chorale preludes for organ written by various composers. Among the composers represented on the program were Buxtehude, Pachelbel, Bach, Walther, Brahms and Karg-Elert. Officers for the current year are: Franklin Shoop, dean; Miriam E. Rogers, secretary; Mrs. Roger Doerzbach, treasurer; Mrs. Edwin Burggraf, librarian.

MIRIAM E. ROGERS

Martha's Vineyard

The Martha's Vineyard, Mass. Chapter sponsored Mozart's Requiem Mass in D minor sung by the choir of the Church of the Resurrection from New York City on July 28. The Island was very fortunate in having the opportunity of hearing this choir and credit should go to David Hewlett, their organist and choirmaster for making this possible. He summers on the island.

KATHLEEN J. McDONOUGH

Auburn

The Sept. 9 meeting of the Auburn, N. Y. Chapter was held at the Second Presbyterian Church. H. Winthrop Martin, AAGO, dean of the Syracuse Chapter, gave examples of examination requirements for the Service Playing and Choir Masters Certificates. He brought many resource materials to help in the preparation of candidates. Dean Arthur Infanger read committees for the coming year with vigor. The chapter was to sponsor Fernando Germani Sept. 29 at St. Mary's.

FLORENCE MARTIN

Wichita

The annual Wichita, Kans., Chapter's summer picnic was held Aug. 20 in the shelter house at Aley Park. Members, spouses and friends enjoyed a fried chicken dinner and an evening of socializing. Music at dinner was played by Dorthea Waidley on an electronic instrument moved into the shelter house especially for the occasion. Following dinner, Dean Artaruth Zink presided at a brief business session and Sub-dean Doris Clements announced the monthly programs for the 1963-64 year.

GLEN C. THOMAS

Northern New Jersey

The Northern New Jersey chapter met on September 10 at the West Side Presbyterian Church, Ridgewood. H. Wells Near, Dean and Minister of Music at the host church gave a recital on the new two-manual Möller organ recently installed in the Ethel C. Hughes memorial chapel. He was assisted by Doris Craig and Charlotte Frederick, violinists, Theodore Kostner, harpsichordist and Quentin Faulkner, organist. Preceding the recital the group enjoyed a covered dish supper. Mrs. H. L. Peterson served as hostess.

CLARA HOOGENHUIS

Sarasota

Dr. Henry James, violist, and Carl Werner, organist, played for the Sarasota Chapter at the Congregational Church Sept. 10. The program was: Sonata in D minor, Corelli; Concerto, Handel; Suite for Viola and Orchestra, Vaughan Williams; Song Without Words, Mendelssohn. Guests and new members were invited to attend. A display of organ and choir music was shown by music companies.

JANET GARNER

Louisville

The Louisville, Ky. Chapter met Sept. 10 at the Immanuel Lutheran Church, Seymour, Ind. The host-organist was David J. Wilson. After the dinner there was a short meeting conducted by dean Maurice Hinson followed by a tour of the new modernistic church. The program of the evening consisted of organ music played on the new Casavant organ accompanied by two soloists and a trumpet. This was a very inspiring evening.

TIFFANY ADE

San Diego

Following are 1963-64 officers of the San Diego Chapter: Louise Blake, dean; John Eitzen, sub-dean; James Sturtz, treasurer; Ann Goodman, registrar; Loella Cole, corresponding secretary; Diane Carnes and Mervin Snider, board of directors.

MADLINE TERRY

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

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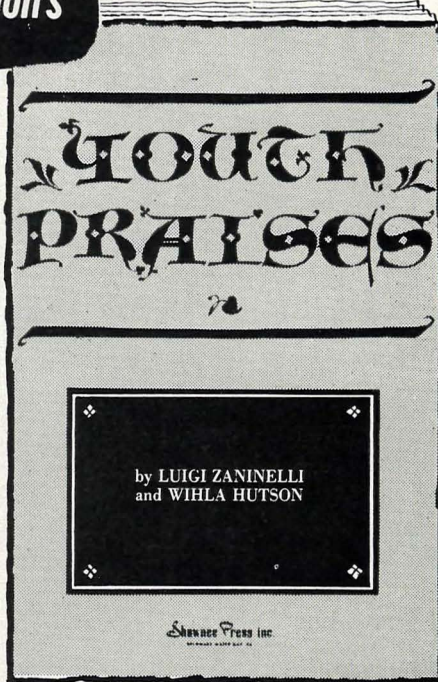
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President's Column

The annual convention in Kitchener, Ont., is now history. As this get-together will be excellently and expertly covered elsewhere in this journal, I will say to our hosts simply, and very sincerely — Thanks! Kitchener, for a fine convention. Canadian conventions are always enriched by the presence of our welcome guests from the A.G.O.

We may well have asked ourselves as we journeyed homeward, "What does the R.C.C.O. mean to us?" Geographic location will dictate many different answers. Our 1200 members are domiciled in some 30 cities in all of the Provinces from Newfoundland to British Columbia. Your Headquarters Executive has earnestly striven at all times to assist our members at all professional levels, and in all areas of our far-flung country. Year Book, Monthly Bulletins, Special Articles, THE DIAPASON columns and editorials — all are planned to make membership more meaningful.

Despite the many obvious problems encountered in arranging conventions outside of Ontario and Quebec, Vancouver and Victoria was successfully carried through in 1960, thereby bringing B.C. into our convention fold. Now we are planning a Winnipeg conclave in 1964, bringing in Manitoba. Surely we will look forward to the time when every province in Canada will be able to share with us the responsibility and joy of hosting a National Convention. So, good luck and success in 1964, Winnipeg Centre.

Looking farther ahead, and farther afield, the machinery is now gathering momentum for an International Congress in 1967. Immediate Past President Henry Rosevear reported enthusiastic interest by the Presidents of our sister organizations. The International London Congress in 1957 was a memorable, inspiring and exciting event. We can make it no less for those travelling from far and wide to be with us in 1967.

May I record in this column my thanks, coupled with a deep sense of honour at being chosen President of this College. Honour seldom travels single-handed. Responsibility and work must accompany it. I will do my very best.

GEORGE VEARY

Exam Test Pieces — 1964

ASSOCIATESHIP

A—Trio in D minor (separate Trio, BWV 585), J. S. Bach (Novello, vol. 2, page 54)

B—(One of these:)

Choral Dorian, J. Alain; Movement 1, Sonata 1 in F minor, Mendelssohn; Prelude and Fugue in B minor, Willan

FELLOWSHIP

(One each from A, B, and C)

A—Prelude and Fugue in C (BWV 547), J. S. Bach (Novello, vol. 9)

B—Movement 1, Symphonie 2, Vierne; Toccata and Fugue in A minor, Reger
C—Movement 2, Sonata in E flat, Birstow; Cantilene and Dialogue for Mixtures, Langlais

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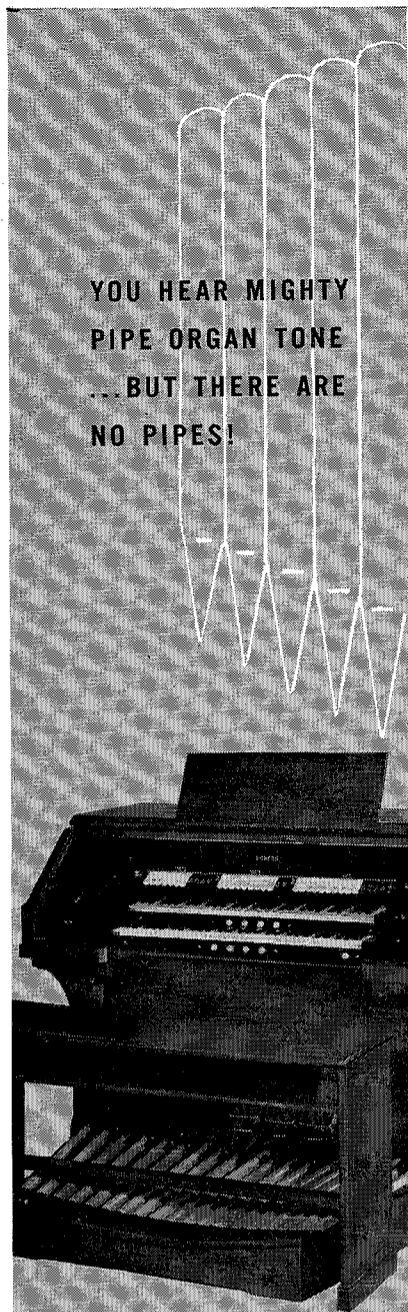
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Iceland is a land of contrasts. It is a country of fire and ice, of volcanoes and glaciers. In mid-summer, night becomes day; and in mid-winter, day is mostly night. Though far to the north, Iceland in January is often warmer than New York, by grace of the Gulf Stream. Yet never in summer does the weather become particularly warm. Grass thrives in this climate, and it is often said that Iceland is green, while Greenland (a different land mass, far to the left) is icy. Sometimes the air is so clear that one can see for vast distances. The dome of sky seems huge, and in it is a constantly changing cloud panorama, dramatically side lighted by the slanting rays of the sun.

Iceland is a land of high winds and rainstorms, and of a long winter. Yet by May or June of each year the weather takes a turn for the better, and a visit to Iceland during these precious summer months would be a rewarding experience for anyone.

The Icelanders enjoy their country. It is a land with 1000 years of tradition. Icelanders may boast the first democratic parliament of the western world. It was the "Althing," or gathering of free men, which first met in the natural volcanic amphitheatre of Thingvellir in the year 930. Total inhabitants of the whole Island number about 170,000. In proportion to population, the capital city of Reykjavik publishes more books and has more bookstores than any other city in the world. And you may also hear that Iceland has the highest mountains in the world — in proportion to population, the Icelanders are careful to add.

Emerson's Essay on Compensation is vividly illustrated in Iceland. In many places, even among the ice-fields, grounds of boiling water erupt from the ground. The Icelanders have harnessed these, and pipe the natural hot water to heat every home and building in Reykjavik. They have free steam and hot water. In greenhouses, similarly heated, they grow tomatoes, lettuce, cucumbers, and even — as a gesture of defiance — bananas.

One travels almost everywhere by airplane, for Iceland bypassed the railroad age, and a network of roads is not yet fully developed. One flies over scenery of a wild grandeur. Lava fields stretch for miles. Great glaciers are capped by clouds. Precipitous cliffs and deep fjords offer harbors where the whole navies of the world could anchor at one time.

In Reykjavik is a University, a Symphony Orchestra (directed with considerable success this past season by the American conductor, William Strickland,) an Opera Company, and a resident String Quartet. Music life is rich and varied. Moreover, in Iceland are many fine organs — at least 30 or more, some of them tracker-action, built in the way many Icelanders (along with certain subversive Americans) consider God intended organs to be built. There are sizeable instruments by Frobenius, Steinmeyer and Sauer; with smaller organs by Koehler, Rieger, Walker and others.

Besides a fine tracker-action Frobenius in Reykjavik, two other organs in particular remain in the memory. One is at the top of Iceland, practically on the Arctic Circle. It is the excellent new Steinmeyer in the beautiful church at Akureyri. The other is on an island to

An Organist in Iceland

By E. POWER BIGGS

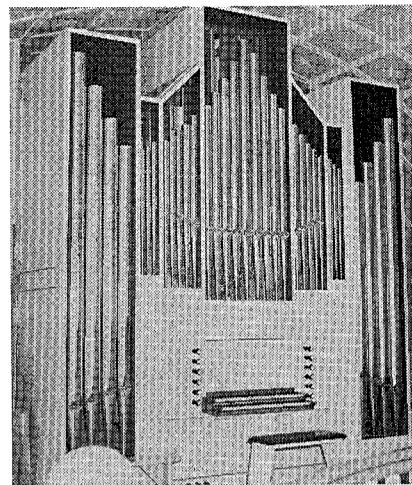
the south of Iceland — the tracker-action Starup in the Westmann Islands. In a jewel-like church, set in surroundings of stupendous grandeur, with gigantic jagged sea rocks towering like sentinels around the Island, one comes across, and plays with delight, this excellent instrument.

Icelanders are very aware of values in music, and in organ design. Most professional musicians have spent several years in Europe. At the moment, two Icelanders are in Europe to study organ building, which may imply that in the course of a little while they will be building their own instruments.

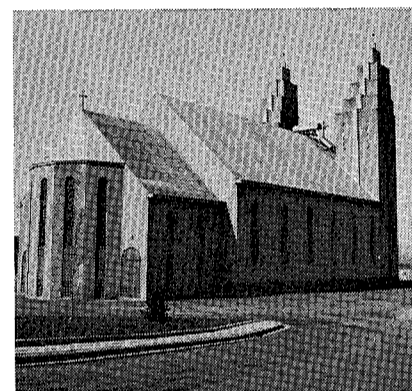
As they survey the world from the top of the globe, Icelanders are observant and receptive. Despite the formidable natural forces which confront them, they are an informed and a cultivated people, often speaking fluently several different languages. They are keenly aware of all goings on, to the East and to the West, for with the Russians, too, they do a good deal of business. Russia, also, has sent some of the leading Russian artists and dancers to perform in Iceland.

The Icelandic business man will have a touch of poetry to him. One such, Ragnar Jonsson, a leading publisher of Iceland, was speaking of the land. "The air here at the top of the world is clear," he said. "In Iceland there is a continually changing landscape — in the sky. It is a continuation of the earth. It is a beautiful and colorful merging of earth, sky, and clouds. So clear is the air that on some days one sees from Reykjavik the glaciers of Snæfellsjökull, 100 kilometers distant."

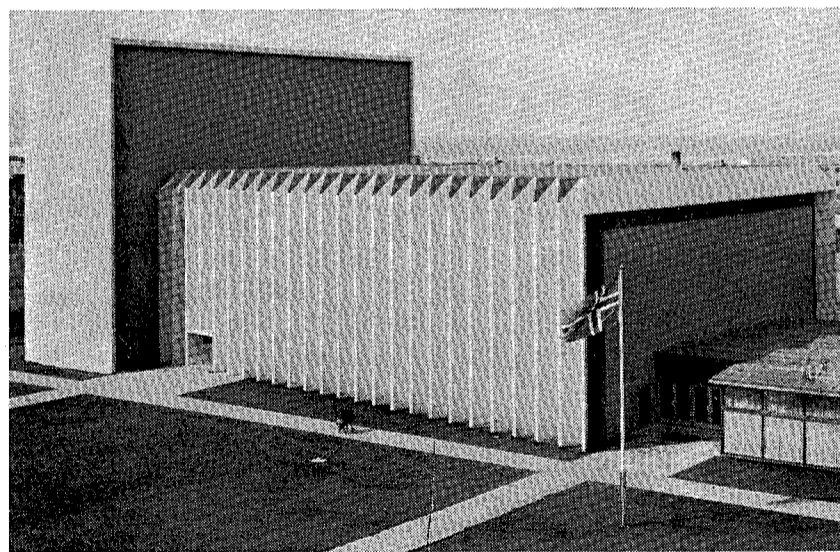
Listen again to Ragner Jonsson, and a fish story. "At one spot in Iceland, one may actually catch boiled salmon. In Borgarfjord there's a hot spring which gushes out over cold water. Salmon live down below. And if you hook them, and pull them slowly through the boiling surface water, out they come — quite well cooked."



Above: The Starup tracker-action organ in the Westmann Islands. Below: The church at Akureyri, Iceland.



New Auditorium for the Reykjavik Symphony



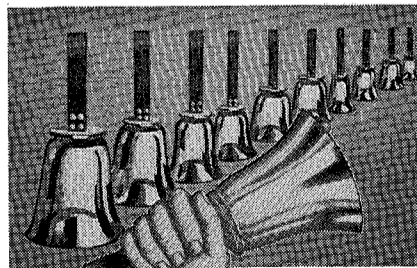
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Westboro United Gets 3-Manual —
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The organ comprises four manual divisions, — great, swell, unenclosed positive and antiphonal, the latter being in the form of exposed pipework. With the exception of a single pedal stop, the 16 ft. quintaten borrowed from the great, the instrument is completely straight. A feature is that the antiphonal, playable from the great and positive manuals, is located in a transept which may be divided from the nave by folding doors and used as a chapel, and a small one-manual console permits the use of the antiphonal alone for the chapel services. The main console is of the drawknob style and the chapel console is of stop-key design.

Mr. Hall will play the dedication recital early in the Fall; he is a graduate of Music Teachers' College and has an Associate in Music degree from the Western Conservatory; both are affiliated with the University of Western Ontario at London.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gedackt 4 ft. 61 pipes
Flachfloete 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Geigen Principal 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Koppelfloete 4 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Musette 4 ft. 61 pipes
Tremulant

POSITIV

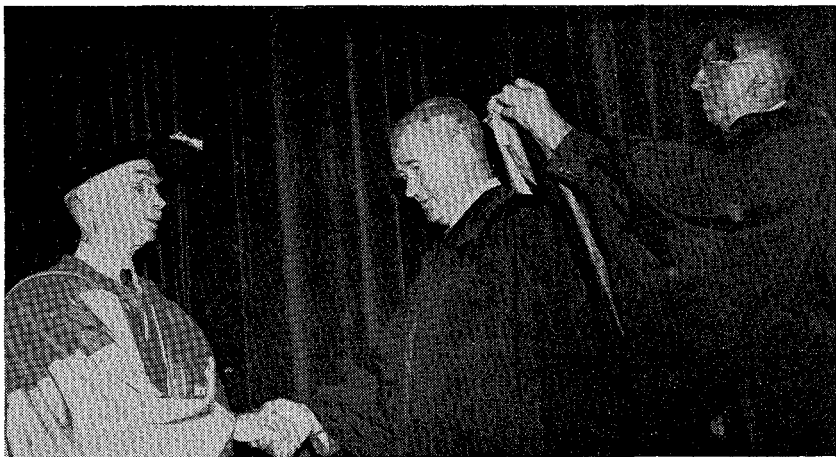
Singend Gedackt 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
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Siffloete 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

ANTIPHONAL

English Diapason 8 ft. 61 pipes
Stopped Flute 8 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaten 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Spillfloete 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Rohr Schalmey 4 ft. 32 pipes



E. Power Biggs received the honorary Doctor of Music degree Aug. 16 at the hands of Dr. Watson Kirkconnell at commencement exercises of the summer school of Acadia University, Wolfville, N.S., Canada.

Dr. Biggs gave the commencement address, outlining the history of the organ and the rebirth of the classical organ in our time. He gave two recitals on the classic two-manual Casavant described on page 26 of the September issue.

CHRIST CHURCH, ST. LOUIS TO HAVE AEOLIAN-SKINNER

Christ Church Cathedral, St. Louis, has completed arrangements with the Aeolian-Skinner Organ Company for a new organ, preliminary installation of which will be made in 1964. Specifications were made by Joseph S. Whiteford in conjunction with Ronald Arnatt, Cathedral organist and choirmaster. Frederick W. Dunn and Nolan Stinson are the architects with Bolt, Beranek and Newman as acoustical consultants.

The new organ along with the choir will be located in the West gallery and replaces an E. M. Skinner organ installed in 1929 in the transepts.

Christ Church was organized in 1819, the first Episcopal Church west of the Mississippi river. This is the third building and was completed in 1867. It was made a cathedral in 1889. An outstanding example of Gothic architecture, it contains a world famous reredos made in Exeter, England. In 1960 and 1961 the cathedral and chapel underwent extensive restoration.

DES MOINES MEETING HELD FOR DISCIPLES MUSICIANS

About 250 musicians serving Disciples of Christ churches throughout the nation attended the second annual conference of Disciples musicians July 25-30.

Four programs were heard in the evenings. Edward Berryman played an organ recital July 26 at the Plymouth Congregational Church. Russell Saunders, Drake University, directed a concert of solo voices with instruments July 28 at the University Christian Church. Sue Kreutz directed a choral concert with her youth choirs July 29. A July 30 performance of Verdi's Te Deum and the Bach Christ lag in Todesbanden was under the direction of Dr. Lloyd Pfautsch.

The convention ratified the new constitution of the association and elected Mr. Saunders president and Charles H. Heaton, St. Louis, vice-president.

The 1964 meeting will be held July 23-28 at Eugene, Ore.

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NEW CATHOLIC CENTER CHAPEL

Instrument To Be Prominently Displayed in New Edifice of Contemporary Design

The Delaware Organ Company of Tonawanda, N. Y. has been awarded the contract to design and build a 3-manual organ for the Catholic Center Chapel at New York University, New York City.

The instrument is to be prominently displayed on either side of the reredos in the new edifice of striking contemporary design. Completion of the installation and the building is scheduled for late spring, 1964.

The specification was drawn by Robert Colby and Eugene Burmaster of the Delaware firm in consultation with The Very Rev. Msgr. Richard B. Curtin, Director of the Commission on Church Music, Archdiocese of New York.

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

POSITIV

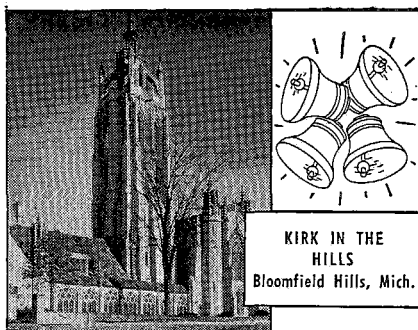
Gedackt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Rohrfloete 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Blockfloete 4 ft. 61 pipes
Schweigel 2 ft. 61 pipes
Quintfloete 1 1/2 ft. 61 pipes
Fagot 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Trumpet 16 ft. 12 pipes
Trumpet 8 ft. 32 notes
Fagot 4 ft. 32 notes



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Use for S.A.T.B.
by THERON W. KIRK

This cantata is of quite a different nature; based on a traditional use employed in English Cathedrals and parish churches for many years, it combines scriptural lessons relating the Christmas story; traditional carols using well-known words and familiar melodies beloved of choirs and congregations throughout the English speaking world. Its music has been arranged and composed by the Texan composer Theron Kirk, whose settings of four traditional English carols have become a feature of the FISCHER EDITION Christmas catalog. He has provided a most practical work, well set, with plenty of opportunities for choral display and with an accompaniment suited to either organ or orchestra (orchestral parts available).

A short series of closing prayers may be used at the conclusion of this final number, followed by the blessing; the cantata may finish, if desired, on the exultant note of its brilliant fanfares.

It can be seen that this is an unusual work without any difficulties whatever and suited to use by the average choir, full of religious and unusual inspiration and wonderfully well adapted for the "ushering in of Christmas," either as a service work on Christmas Eve, or Christmas day, or as the featured number of a big pre- or post Christmas Sunday service. (No. 9231) 1.50

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New Choral Music

Choral music this month is not especially weighted with Christmas material. In the Carl Fischer stack, for example, are only two for Christmas, both SSA arrangements by Leo Collins: Mary's Lullaby and Susanni. Also SSA is Herbert Grieb's setting of Rise Up, My Love.

In standard voicing from Carl Fischer are an a cappella Spirit of Mercy by Francis E. Aulbach; a William Simon arrangement of the Gustav Holst The Heart Worship; and Edward A. Pedrette's My God, How Wonderful Thou Art, with a medium voice solo.

Carl Mueller's name appears on several from Carl Fischer: a hymn-anthem on O Brother Man and an SSA arrangement of his Do Ye Even So to Them. Mr. Mueller's time-tried arranging skill is lent to SABs on the Gounod chestnut, Lovely Appear, Varley Roberts' Lord, We Pray Thee, and the familiar Arcadelt whose current text, Give Ear unto My Prayer, squares the piece up and, for us, destroys the particular charm of its phrase shapes.

Don Malin has edited for Mills a group of German and Austrian carols with the German text retained (translation included!). He suggests them for German language classes but many groups enjoy trying carols in original languages and this group of 17 is worth owning; the title, appropriately, is Weihnachtslieder. A more elaborate arrangement of the first carol of the group, To Us There Comes a Little Child, has also been made by Mr. Malin as a separate number for Mills. For B. F. Wood, he has arranged a charming French Noël, The Call of the Shepherds, for SSA a cappella.

C. F. Peters has just two composers represented this month but both by important work. Daniel Pinkham's fine Requiem for alto and tenor solos, chorus, brass and double bass will receive many performances this next season; we hope we get to hear one. His SSAA An Emily Dickinson Mosaic will probably be more limited in its performances, though women's groups should certainly not overlook it. His Festival Magnificat (with optional brass) is vigorous and stimulating.

The other composer in the C. F. Peters list is Healey Willan. O Praise the Lord, his anthem for the Anglican Congress in Toronto, in session as this column is written, is brilliant and not too demanding for a fair-sized and experienced choir. His Festival Te Deum, for divided double chorus, requires major choral resources; it a long big work. We are intrigued with its curious final page of simple, straightforward unison singing with voices ending on the fifth of the chord.

The J. Fischer list is largely for Christmas. It is headed by a 20-minute cantata, Christmas Story by Everett Titcomb. It uses senior and junior choirs and three soloists and offers no problems for any of the singers. The same composer's Christmas anthem, Songs of Praise the Angels Sang, also uses both choirs and is a sizeable work for, we think, a morning service.

Also for Christmas from J. Fischer are: an arrangement by Alexander Schreiner of Joseph, Dearest Joseph

Mine complete with hums; Jean Miller's And There Were in the Same Country (more hums), and Margrethe Hokanson's simple Come Thou Long Expected Jesus. The final Christmas number is an Elwood Coggin SSAB arrangement of the familiar Pergolesi Glory to God in the Highest. An accompanied Missa Brevis, with English text, by Philip James, is called to the attention of the liturgical minded; it is practical and interesting.

Searle Wright's big, festival Spirit Divine, Attend Our Prayers (Galaxy) provided with optional trumpets, trombones, timpani and percussion, should make a highly effective festival piece; it has a long instrumental prelude and ends arrestingly high and brilliantly. For Christmas, Galaxy offers a strange little carol by Harry Brook, Until I Wandered through the World. The list is complete with Two Evening Hymns for SSA by Jasper Rooper — a quiet Round Me Falls the Night and a more sprightly Glory to Thee My God This Night.

Gamut sends two editings by E. A. Wienandt of older music: A William Child Praise the Lord, O My Soul and a Graun Lord, I Love the Habitation of Thy House. An unaccompanied The Lord Reigneth by James C. McKinney offers no problems. The Gamut list concludes with two small unison pieces for children by Robert Young, Gentle Jesus, Meek and Mild, and Children of the King.

From Hope Publishing Company come an easy, useful Praise the Lord, O My Soul by Robert Powell, an O Filii arrangement by Anna Mae Nichols (O Sons and Daughters, Let Us Sing) and a straightforward And in That Day Shall Ye Say, by Joseph Roff. For other voicings: SA Father, at Thy Throne We Bow arranged by Dorothy Rains, and an SAB benediction, Grant Us Thy Peace by Margrethe Hokanson.

From H. W. Gray the stack is partly Christmas. The most extensive work is a "suite of carols", Of Christ's Birth by David H. Williams. Using texts of six English carols the composer has contrived an interesting and useful 16-minute work for average choirs. Other original works for Christmas are a Little Lord Jesus by Frances P. MacPhail, suggested for a Christmas communion; The Oxen by Richard Warner on the Hardy poem with chimes and soprano solo; James D. Crane's joyous When Christ Was Born of Mary Free; Dost Thou in a Manger Lie, a Christmas service anthem by Robert Graham which begins quietly and grows to a big ending; Gordon Binkerd's Let the Heavens Rejoice, a big anthem usable both at Christmas and at other seasons.

Christmas arrangements from Gray include a Clérambault On This Day Christ Is Born arranged by David Pizarro, an SAB Go Tell It on the Mountain by Mary E. Caldwell, and a Bohemian SSA, Sleep, Gentle Jesus by Helen Lipscomb.

Not for Christmas from Gray are an a cappella Let Us, With a Gladsome Mind by Ronald Arnatt; George McKay's Lenten Mercy, Pity, Peace and Love, suitable also for communion services. Wayne Barlow's little accompanied unison Missa Sancti Thomae will be useful in liturgical services. John Holler has selected another dozen Gray anthems of the last 30 years or so for General Anthem Book, set 2. It will not duplicate many numbers in the average choir library.

Mary Ware Goldman's A Duan of Barra (still Gray) is for handbells and unison voices. The same people interested in that will want Alice Proctor's Castle Hill Suite for handbells alone and A Handbell Handbill or Mastering the Masters by Scott B. Parry, a collection of familiar music arranged for handbells. — FC

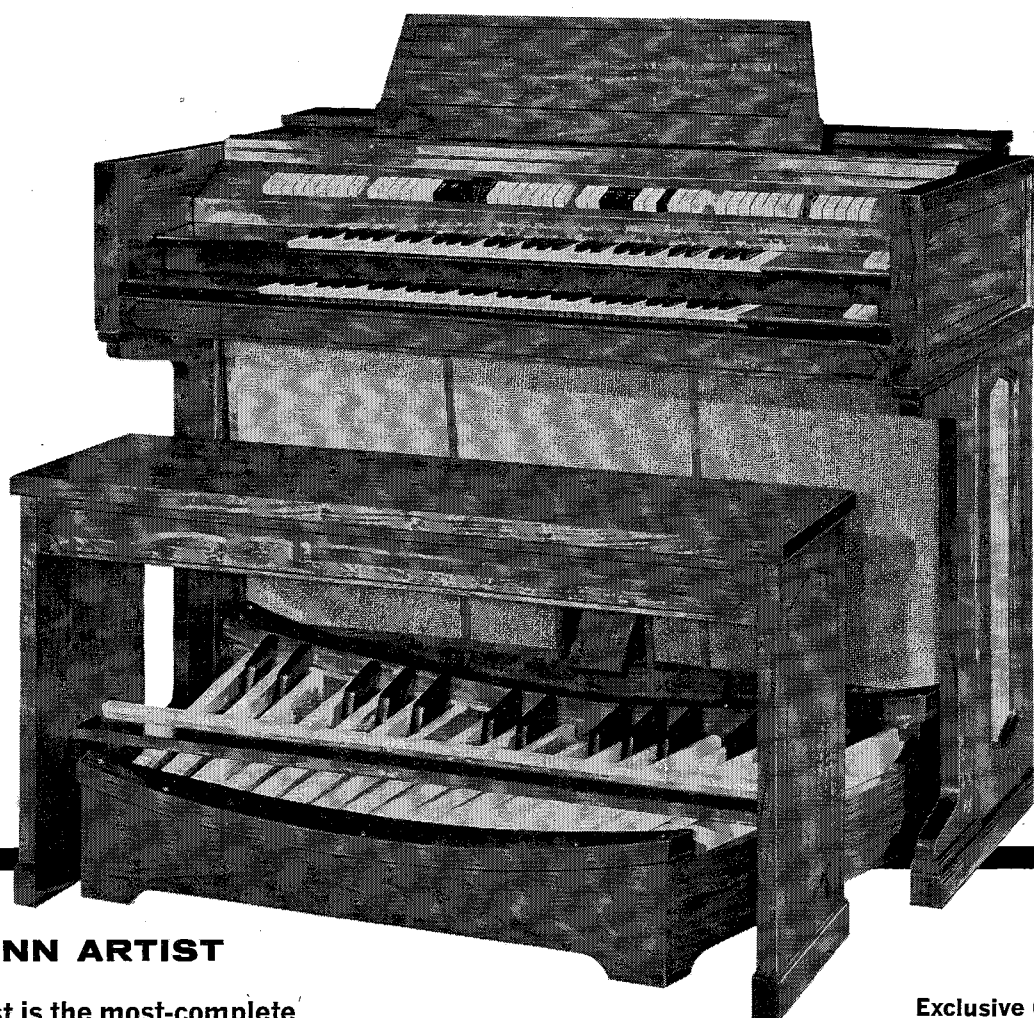
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CONN ARTIST VOICE TABS AND COUPLERS

GREAT

Diapason 8'
Dulciana 8'
Gamba 8'
Trumpet 8'
Octave 4'
Super Octave 2'
Quint 1-1/3'
Cancel Left
Flute 8'
Flute D'Amour 4'
Nazard 2-2/3'
Piccolo 2'
Chime Preset

SWELL

Str. Diapason 8'
Echo Salicional 8'
Violin 8'
Vox Humana 8'
Oboe 8'
Trompette 8'
Solo to Solo 16'
Solo Unison Off
Solo to Solo 4'
Cancel Left
Cancel Right
Diapason 8'

Bourdon 16'
Con. Flute 8'
Orch. Flute 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'

PEDAL

Diapason 16'
Bourdon 16'
Dulciana 16'
Trombone 16'
Pedal 16'-8'
Sustain Pedal

Flute 8'

Diapason 8'

Octave 4'

GENERAL

Sustain Flute Reverb
Sustain Flute Long
Flute F
Flute Bass F
Flute Treble F
Tremolo L
Tremolo F
Chorus

Diapason
to English Diapason
Diapason
to String Diapason
Diapason
to Horn Diapason

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Leslie-Fast-Slow
Leslie-Flute-Diapason

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AUSTIN IN RIDGEWOOD, N. J. WILL BE ENLARGED

AT WESTSIDE PRESBYTERIAN

Antiphonal And Gallery Trompette
Added — H. Wells Near Is Di-
rector Of Music Program

In 1923 the Austin Organ Company installed a three-manual organ in the Westside Presbyterian Church of Ridgewood, N. J. An expanded music program in 1953 necessitated a modernization of the organ but limited funds permitted only a partial plan. The present contract calls for further enlargement of the main organ, the installation of an antiphonal organ and a gallery Trompette.

For overflow services at the church, the former Sunday school room is now used as a transept adding considerable seating to the nave. The antiphonal organ will be installed on the screen which divides this transept area from the nave. This division will be visible from both sides of the screen and will encourage congregational participation as well as being useful for recital work.

The gallery trompette-en-chamade will be placed on the rear wall of the nave over the gallery and will play from the swell and the great of the console. Horizontal pipes will be employed on 10-inch wind pressure.

H. Wells Near, Chairman of the Northern New Jersey AGO Chapter, has been director of music for several years at Westside Presbyterian. Negotiations for Austin were handled by Charles L. Neill.

GREAT, enclosed

Gemshorn 16 ft. 12 pipes
Diapason Conique 8 ft. 73 pipes
Bordun 8 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Waldflöte 4 ft. 73 pipes
Trumpet 8 ft. 73 pipes
Chimes

Unenclosed

Open Diapason 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Diapason 8 ft. 73 pipes
Rohrgedeckt 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Spitzprincipal 4 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trumpet 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Clarion 4 ft. 12 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Spitzflöte 4 ft. 73 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Cor Anglais 8 ft. 73 pipes
Rohrschalmei 4 ft. 73 pipes
Cymbalstern
Tremulant

ANTIPHONAL

Spitzprincipal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

ANTIPHONAL PEDAL

Gedackt 16 ft. 12 pipes
Prinzpal 8 ft. 12 pipes
Gedackt 8 ft.
Prinzpal 4 ft.

PEDAL

Resultant 32 ft. 32 notes
Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Gemshorn 8 ft.
Principal 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft.
Bombarde 4 ft.

GALLERY

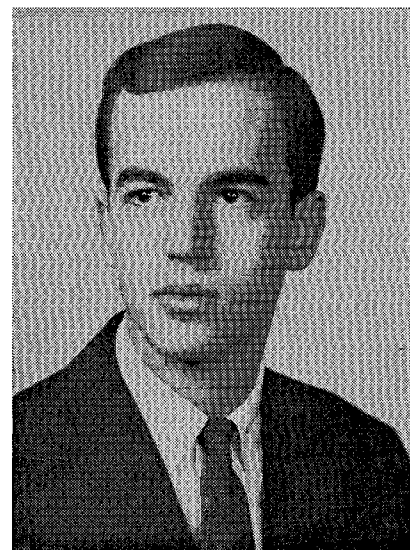
Trompette-en-Chamade 8 ft. 61 pipes



George N. Maybee, organist and master of the choir of St. George's Anglican Cathedral, Kingston, Ont. and a member of the St. Lawrence River Chapter, was the recipient of the highest degree of the Royal School of Church Music, Addington Palace, Croydon, England. Dr. Healey Willan and Dr. Leo Sowerby were the only others outside England to receive this degree, conferred also on prominent English church musicians by the Bishop of Kensington in ceremonies held at Addington Palace May 20. Queen Elizabeth, Patron of the Royal School, was present at the time and Mr. Maybee was among those presented to her. Preceding the ceremonies, Sir William McKie, who has just retired from Westminster Abbey, entertained a group of guests and those to be honored at a luncheon at the Greyhound Inn, Croydon.

Mr. Maybee, Mrs. Robert Casement, Mrs. Stuart Ryan and John Elsworth flew to England for the festivities; they visited many churches and cathedrals.

The photograph shows Mr. Maybee being presented to Her Majesty Queen Elizabeth II.



Calvin Hampton has been appointed organist and choirman of the Episcopal Church, New York City. He will succeed Ray Brown who retired from the post Sept. 1.

Mr. Hampton has his bachelor degree from Oberlin, studying with Fenner Douglass, and his master's from Syracuse, with Arthur Poister. He has recently returned from Europe where he spent five months studying and composing, and conducting performances of his works at the Centre de Musique, Paris. He assumed his duties at Calvary Church in September.

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Lawrence Apgar, Earlham College, Richmond, Ind. has been appointed organist at the First Methodist Church, Westfield, N. J., succeeding Robert F. Triplett. He will assist Philip R. Dietterich, minister of music.

Mr. Apgar, a native of Westfield, earned his AB degree from Yale University, his MusB from Curtis Institute of Music and his AM from Harvard. He holds the AAGO certificate. He is a candidate for the SMD degree at the Union Theological Seminary. He has served churches and schools in Providence, R. I., Newton Centre, Mass., Oxford, Ohio, Durham, N. C. and Boston. He was in charge of the bibliography for Donald J. Grout's "A Short History of Opera" and has presented a study of the masses of William Byrd before the American Musicological Society.

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GREAT

- Principal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Grave Mixture 2 ranks 122 pipes
- Fourniture 4 ranks 244 pipes
- Trompette 8 ft. 61 pipes

SWELL

- Gemshorn 16 ft. 12 pipes
- Bourdon 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 49 pipes
- Cor de Nuit 4 ft. 61 pipes
- Octavin 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Cymbale 2 ranks 122 pipes
- Contre Hautbois 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 8 ft. 12 pipes
- Clairon 4 ft. 12 pipes
- Tremulant

POSITIV

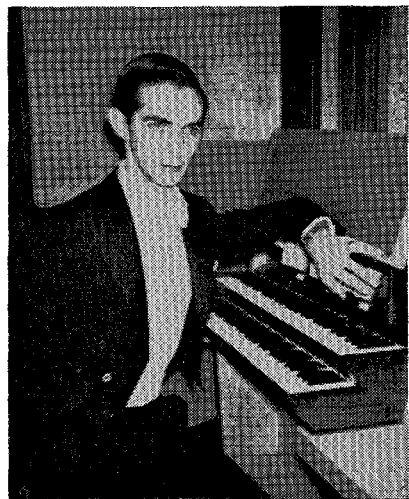
- Holzgedeckt 8 ft. 61 pipes
- Prinzipal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Sesquialtera 2 ranks 98 pipes
- Scharff 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

SOLO

- Concert Flute 8 ft. 61 pipes
- Viola Pomposa 8 ft. 61 pipes
- Viola Celeste 8 ft. 54 pipes
- Pontifical Trumpet 8 ft. 61 pipes
- Tremulant

PEDAL

- Contrebasse 16 ft. 12 pipes
- Subbass 16 ft. 32 pipes
- Gemshorn 16 ft.
- Principal 8 ft. 32 pipes
- Bass Flute 8 ft. 12 pipes
- Gemshorn 8 ft.
- Choralbass 4 ft. 32 pipes
- Flute 4 ft. 12 pipes
- Rauschquint 2 ranks 64 pipes
- Mixture 2 ranks 24 pipes
- Double Trumpet 16 ft. 32 pipes
- Contre Hautbois 16 ft.
- Trumpet 8 ft. 12 pipes
- Hautbois 4 ft.



Larry Palmer, granted the degree Doctor of Musical Arts in church music by the Eastman School of Music, will become acting director of music and assistant professor at St. Paul's College, Lawrenceville, Va. Dr. Palmer will conduct the 40-voice college choir, have charge of the chapel music and teach in the fine arts department.

At a July 14 service at St. Paul's Episcopal Church, Rochester, honoring Dr. Leo Sowerby, Dr. Palmer played that composer's Festival Music with brass and timpani from Eastman School.



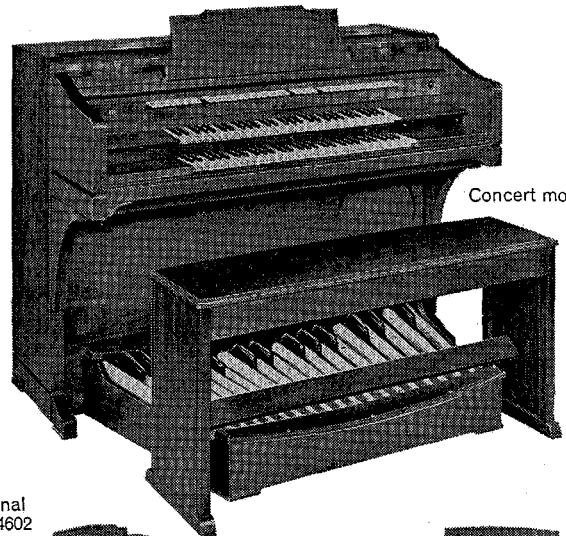
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Kenneth Simpson, director of the company, has played a prominent role in the Southern California organ world since 1948. He has been responsible for an imposing list of important rebuilds. He has also supervised the installation and finishing of the Schantz organ at Glendale First Methodist Church (1962), the Schantz organ at North Hollywood Presbyterian Church (1963), as well as the antiphonal division at St. Paul's Episcopal Cathedral, Los Angeles (1962).

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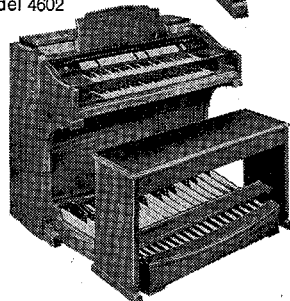
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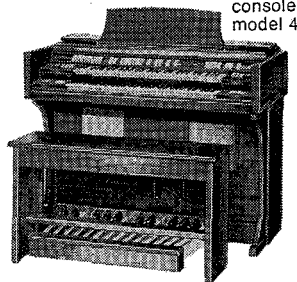


Concert model 4800

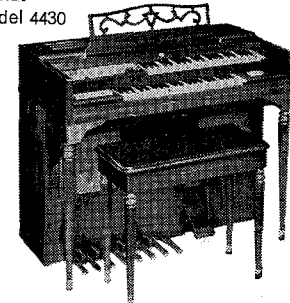
Traditional model 4602



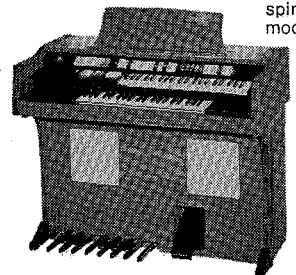
Traditional console model 4462



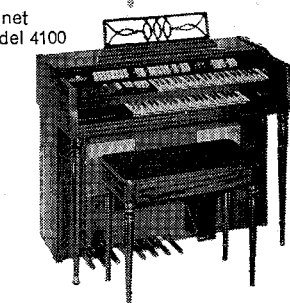
Spinet model 4430



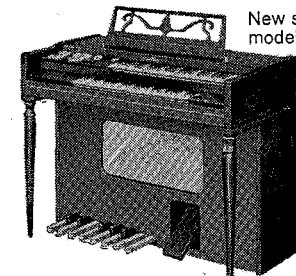
Traditional spinet model 4102



Spinet model 4100



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NUNC DIMITTIS

VETERAN INDIANA ORGANIST
DIES IN VINCENNES AT 87

John S. St. John, 87, died Aug. 2 in Vincennes, Ind. He had served as organist of the First Presbyterian Church there since 1919 and was active in that capacity at the time of his death.

Mr. St. John was born in Houston, Tex. in 1876 and lived in Kansas before coming to Olney, Ill. as a young man. He studied at the Cincinnati College of Music and held various church posts in Olney and Vincennes before assuming his duties at the First Presbyterian Church.

In the years Mr. St. John was a leading organist in the Wabash Valley, he played many dedicatory recitals. For years he served as director of the Vincennes Masonic Male Chorus and as organist of the Masonic Temple. He supervised the rebuilding of the large three-manual Möller in his church in 1944, at which time he was honored with a 25th birthday celebration.

Being independently wealthy, Mr. St. John was a patron of the arts and gave liberally of his time and energy in the interest of the Civic Music Association and other organizations.

DEAN OF ALAMO AGO CHAPTER PASSES SUDDENLY, AGE 37

Harry Currier, for three years dean of the Alamo AGO Chapter, died suddenly in his sleep Aug. 19 in his home in San Antonio, Tex. He had been extremely active in chapter activities. He was organist and choirmaster at the Madison Square Presbyterian Church.

The artist's unique qualities are all here in ample measure. Some of us find his use of so much organ so much of the time, his constant whipping up of excessive excitement regardless of the music, a little on the wearing side but anyone's *opinion* of a phenomenon is unimportant. The Messiaen Dieu Parmi Nous and the Franck Grande Pièce Symphonique have some of the same individual earmarks, the latter — as it always seems to us — being much more Fox than Franck. The record will have, and deserves to have, wide popularity.

The old Philadelphia Orchestra record with E. Power Biggs of the Saint-Saëns Third Symphony has long been a favorite of ours as recorded at Symphony Hall, Boston. With several new versions of the work now available it was natural that Mr. Biggs should re-record the work with the new organ and more modern engineering at the Philadelphia Academy of Music. His new Columbia recording is good: the organ sounds fine and the portions with organ come out well. To our mind, the early parts of the records do not match the old one in musical stimulation and communication despite what sounds to us to be a multiple microphone setup. So we won't be discarding our older record.

Another good college recording is that which pairs the Luther College (Decorah, Iowa) concert band on one side with the choir on the other, with Weston Noble directing. This is an example of the quality of music available these days in some of our small colleges, a very heartening example. The record is available from the college. — FC



New Records

The records we have on hand since our last column compose an interesting and valuable collection. Most of them are good enough and "special" enough that most organists will want to add them immediately to their libraries. They would provide some particularly important additions for the record libraries of music schools.

All five of the fine organ records reproduce instruments by a single organ company — the Aeolian-Skinner Company — and all represent fairly recent installations. We listened only to the stereo version of all of these; we believe all five are also available in monaural versions.

The Aeolian-Skinner Company itself has issued three of these records. The first is a re-issue of one first distributed by Washington Records in 1961. We had high praise for Catharine Crozier's performances then of the Reubke Sonata, the Langlais Arabesque on the Flutes and Dialogue on the Mixtures, and the two Alain pieces. We didn't remember the Roger-Ducasse Pastorale but it is a worthy performance. The organ is the giant at the RLDS Auditorium in Independence, Mo. (described in our March 1960 issue) which Miss Crozier tells us is perhaps her favorite organ. It is good that this fine record is again available but even more welcome news that a second one with the same player and organ is also. This "program II" record contains some Crozier specialties and exhibits this player's almost matchless qualities of refinement, clarity, intricate balance and fastidious registration. These are joined this time by a sense of humor and considerable controlled excitement. It is interesting to compare this Dupré G minor with the Virgil Fox one designed to keep one on the edge of his seat; both are extraordinary.

Miss Crozier's Lidon Sonata, Bach Trio Sonata 5, Couperin and Daquin are all thoroughly satisfying but we should mention specifically the contemporary American works; a vivid performance of Berlinsky's The Burning Bush and two delightfully treated Sowerby pieces, the Toccata and the Fantasy for Flute Stops, the latter particularly identified with this player. A must record this, we think!

The third record issued by Aeolian-Skinner offers a different kind of player and a much different organ — a modest three-manual in All Saints Church, Pontiac, Mich. which records beautifully. The player is Phillip Steinhaus whose program of Buxtehude, Malingreau, Reger, Langlais and finally the Bach Passacaglia and Trio Sonata 6 makes for excellent listening. Especially in the Bach, as was true at the Detroit convention, Mr. Steinhaus is still pre-occupied with the John Challis ideas of rhythm and ornamentation to the extent of what seems to us excessive stylization, a calling of attention to details. Other listeners obviously will not react as we do.

A much different version of the Bach Passacaglia opens the new Command record of Virgil Fox at Lincoln Center. The engineering and the playing are both, as one would expect, breathtaking.

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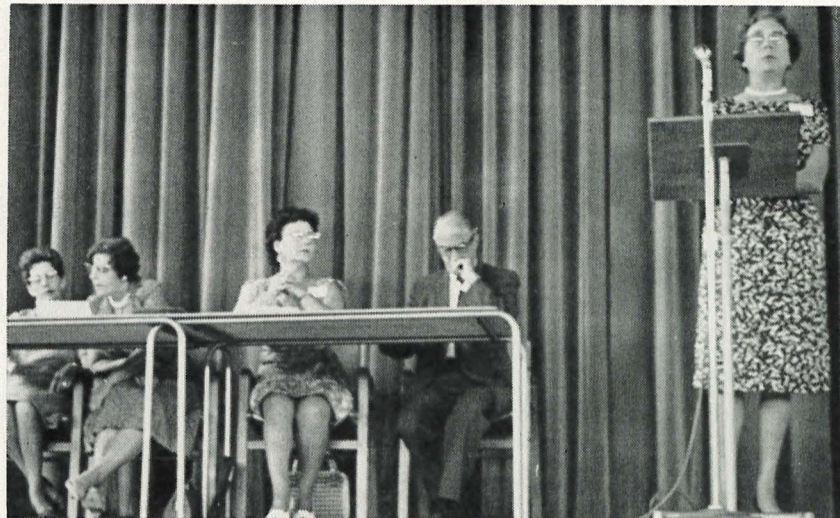
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Muriel Stafford reports as officers listen

It was no surprise that the annual national convention of the RCCO was again a relaxing, cordial enjoyable meeting with some of the pleasantest people on earth. It was not unexpected that the program was well-conceived and smoothly executed nor that Kitchener, Waterloo and Stratford proved hospitable hosts for the convention held Aug. 27-29.

The *unexpected* dividends were agreeably cool weather and the posh dormitory facilities of Waterloo Lutheran University, where despite the hilarious complications of men in dormitories minutely designed for girls — and vice versa — the most comfortable living quarters imaginable were provided. An excellent turnout — exceeding in number 20 per cent of the total membership — attended: a total of 260.

Five Canadian provinces were represented; the distant far-west ones were not. All expressed hope that they will find it more practicable to support next year's meet at Winnipeg, whose general chairman and centre chairmen were welcome guests at Kitchener.

The most distant North American attending was again Horace Spencer of Tampa, Fla. Dr. Gerald Knight, brilliant and witty director of the Royal School of Church Music, Croydon, England, was, of course, from even greater distance.

Opening Day

The official opening day of the convention was a very full one. After registration, handled with special dispatch because of so many advance registrations, the important general meeting was held. This too moved with greater smoothness than ever before, thanks to careful planning at the council meeting and the executive session the evening preceding. The annual reports were made. Some concern was expressed as the registrar reported a decrease in membership; some changes in by-laws to facilitate matters were unanimously approved.

Retiring President Rosevear becomes the new registrar for examinations, following the resignation of Frederick Silvester after 30 years of service.

The status of plans for the Building Fund was aired and some progress was reported in the discussion of plans for Canadian sponsorship of an international Congress of Organists in 1967.

The opening luncheon in the university's excellent dining facility was highlighted by a short, bright speech by Dr.

Knight, plus the usual introductions and responses. It helped to set the color and key of the convention.

The first musical event was Charles McLain's recital in St. Matthew's Lutheran Church, Kitchener. The 1944 four-manual Casavant was described in the Aug. issue for that year, a number perhaps not at hand for most readers. A substantial program, well-played, it formed a suitable musical opening for the convention. Brass and percussion were used effectively in the flamboyant Karg-Elert listed below.



General Chairman Ed Johnston

Concerto in D minor, Vivaldi-Bach; Voluntary on old 100th, Trumpet tune and Air from Musick's Handmaid and Prelude in G, Purcell; Prelude and Fugue in G major, Bach; Sonata 3, Mendelssohn; Sonata 1, Hindemith; Prelude on Mighty King of Miracles, Karg-Elert.

A quick trip to the impressive new St. John's Lutheran Church, Waterloo netted a substantial "tea" and the important College Service. This seemed to us of particular significance, for it was the first time a Lutheran service had ever served for the traditional convention service. The bright new Wicks organ did a good job of supporting some enthusiastic congregational singing. Douglas Campbell directed the choir in

Group of bitter-enders at Friday breakfast





What are the delegates following so intently at opening luncheon at Waterloo Lutheran University?



Catherine Palmer receives prize from Gwilym Bevan

the service from the new Lutheran hymnal and played the all-Bach voluntaries: Largo, Sonata 5; Adagio, Toccata Adagio and Fugue; and Now Thank We All Our God. Pastor A. L. Conrad delivered the College sermon.

Bales

It was an appropriate and cordial gesture that Gerald Bales, now of Minneapolis, was invited back to his old province as a major convention soloist. Mr. Bales played with his usual mature understanding, dependable equipment and good taste. He was perhaps at his best in his Handel and Stanley. A performance of his just completed *Petit Suite* revealed the facility and general effectiveness of his writing.

Concerto 2 in B flat, Handel; Voluntary 6, Stanley; Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; Prelude Sarabande and Fugue, Arthur Jennings; Modal Trumpet, Petit Suite, Bales; Hyfrydol, Manz; Litanies, Alain.

Still more food followed in St. John's Fellowship Hall.

Wednesday

Wednesday's daylight activities were largely in Stratford, with the Stratford Centre co-operating. The pre-theater events took place in the Central United Church where an interesting Walcker organ had been installed by Werner Knoch. It was described in *The Diapason* for Dec. 1961. The organ was agreeable both to the eye and to the ear in this striking contemporary church. It was exhibited to good advantage by the host organist, Eric McKay, with Bach and Karg-Elert chorale preludes plus two carillons, the Sowerby and the Mulet. A luncheon at the church was greatly enlivened by a brief and appropriate speech by actor William Hutt, who was later in the afternoon seen in a role in the play.

The extraordinary Stratford Shakespearean Festival Theatre has been the subject of such enthusiastic comment for so long that no detailed report here

seems suitable. In our opinion the romantic warmth and kind of emotional bravura which characterizes the Rostand classic, *Cyrano de Bergerac*, made it a fortunate choice for an event at an organists' convention. Response we encountered was unanimous and even tearful enthusiasm for this most unusual convention event.

Baker

Long one of the most dependable and communicative organists regularly heard, Robert Baker was a fine choice for the feature guest spot of the convention. He was in excellent form and used the recently reworked Casavant organ in St. Andrew's Presbyterian, Kitchener, to good advantage finishing the big day's brilliant schedule in a highly satisfying fashion. Ranging from delicacy to high virtuosity he found himself obliged to

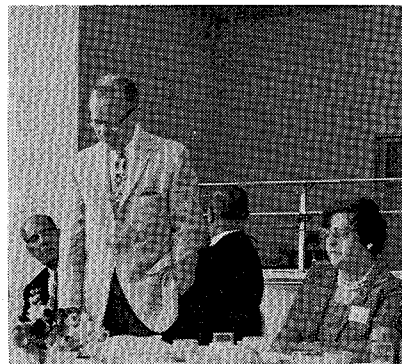
ful, in avoiding the clichés and in giving the delegates something worth carting home with them. His emphasis was on tone and he made no secret of his partiality for the kind of sound a good boy choir produces. The music he used was of small dimension and utilitarian purpose. Gwilym Bevan was at the console. The award of Waterloo Music Company's anthem prize was given to Catherine M. Palmer of Toronto for her *Christ, My Beloved*, which though sung very badly by delegates under Mr. Hodgins' guidance, attracted a good deal of favorable attention.

Many felt that not enough time was provided for the music publishers' exhibits in the basement of Knox Church.

The toughest traditional assignment of an RCCO convention is the recital of examination pieces. The task this year fell into the young hands of James Burchill, who only a couple of years ago won an important prize on the occasion of his FRCCO examinations. Mr. Burchill surmounted the problem of a conglomerate selection of music (the best possible from the examination lists) and the end-of-convention weariness pretty well. He was probably at his best in the Bairstow and the final Bach prelude. This necessary and useful convention feature deserves a place on the program schedule when listeners can be more alert.

Prelude and Fugue in B minor, Willan; Cantilène, Suite Brève, Langlais; Allegro Moderato e serioso, Sonata 1, Mendelssohn; Trio in D minor, Bach; Allegro Giocoso, Sonata in E flat, Bairstow; Choral Dorien, Alain; Prelude and Fugue in C (9/8), Bach.

The final banquet featured some special local dishes — baked spare-ribs, for example — and was well-attended and lively. Among the many toasts and responses, one is not likely to forget Dr.



Robert Baker speaks as President Veary and Secretary Pirie listen; Chairman Johnstone's mind is on convention logistics.

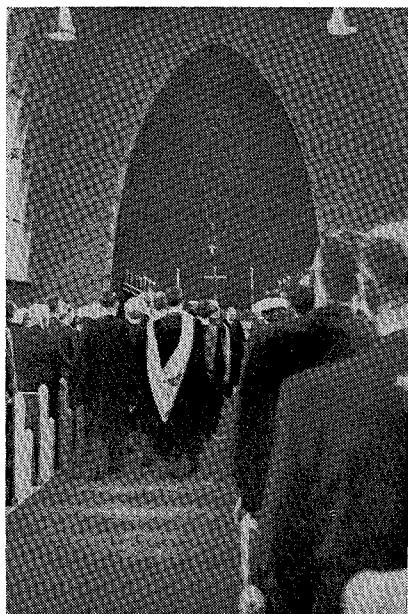
Knight's brief contribution, nor the warm and appropriate remarks of both now Past-President Henry Rosevear and new President George Veary. Columnist Sandy Baird, as is often true at RCCO events, found the membership itself a little hard to follow.

Perhaps there was no major theme which permeated the whole convention. But it seemed to us that a recurring one was that in which many of us place a good deal of store: the need for the church musician to be first of all a well-rounded person with wide interests, knowledges and enthusiasms. This was keynoted by the guest speaker at the first luncheon, Dr. Gerald Knight, of England's Royal School of Church Music. It appeared again in the selection of the most unusual, the most unconventional-like event, the performance of the Stratford Festival Players of the Rostand classic. The selection of its headlined guest, Dr. Robert Baker, continued this theme: a man of diverse interests and wide activities, he seemed to us an excellent exhibit A of the key theme under discussion.

It seems to us that we have never attended a convention with more opportunities for informal eating — luncheons, teas, after-concert snacks. In Canada too conventioners love to eat.

The weather pulled a complete upset. By tradition, Ontario conventions offer, sometimes with apologies, consistently blistering, humid weather. This time we got variety — a crisp sunny Tuesday, a showery Wednesday, a cool, cloudy Thursday and, for those leaving late, a return on Friday to Tuesday's delights. In no case was there the slightest cause for complaints.

There is never space for a long list of deserved credits. We can hardly ignore the fine planning and overall helpfulness of Chairman Edward Johnstone nor Helen Critchison's efficient handling of the registrations — two areas with which most delegates have the most direct contact. The others all deserve a big share of credit and thanks, too. They provided a convention many people will wish they had arranged to attend.



Academic procession approaches altar at St. John's Lutheran

add three encores before a final standing and shouting ovation lasting several minutes enabled him to relax.

Concerto 1 in G, Handel; Chaconne in E minor, Buxtehude; Concerto in A minor, Vivaldi; Voluntary in D, Boyce; Prelude and Fugue in B minor, Bach; Improvisation on the Agincourt Song, Roberts; Prelude for Rosh-Hashonah, Berlinski; Pastorale Dance Milford; Serene Alleluias, Messiaen; Prelude and Fugue on B-A-C-H, Liszt. Encores: Musette, Rameau, Karg-Elert; Westminster Carillon, Vierne; When Thou Art Near, Bach.

Thursday

Thursday morning's choral workshop was transferred to the small Knox Presbyterian Church, Waterloo. John Hodgins succeeded in making the session use-



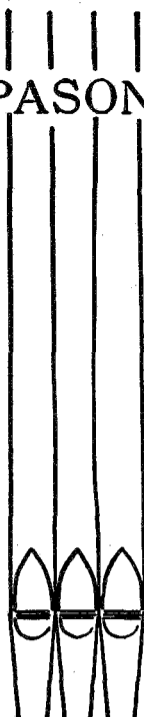
Dr. Knight prepares to pop another witticism

They are watching Chairman Johnston introduce new President George Veary



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.

Two for the Price of One

Being a program chairman for a national or regional convention or even for an active Guild chapter must be a trying assignment. It must be time-consuming and require voluminous information and enormous tact. So it is not surprising that one occasionally encounters some odd programming.

Perhaps the most common failing, and probably usually an unavoidable one, is duplication of recital materials in several convention programs. We recall one national convention in which the Bach Passacaglia appeared on five recitals. Now we could possibly find two completely opposite conceptions of that piece palatable, even if played (to borrow a term from the sport's page) back-to-back. Virgil Fox and Clarence Waters, for instance, might provide a shocking and exciting contrast — a kind of pitcher's duel.

But when one hears five good, conventional performances of even that great work within three days, it tends to dull the fine edge of enthusiasm not just for the piece but for the convention itself.

Duplication is particularly unfortunate when it involves a major artist echoed the following day by a lesser one.

We believe that much earlier selection of convention sites, hosts and committees is the way to prevent this regrettable happening. We feel convinced of this partly because of the reputed inside story of the last national convention; we hear that artists were engaged and programs built on faith, months before the convention invitation was even officially accepted. Let's move into the last half of the 20th century in this phase of our organization's activities too.

Summer Straws

The issues of our journal which are actually mailed within official Summer — the July, August and September ones — were even as recently as five years ago remarkably different from our winter issues. Chapter reports were practically non-existent, news was largely confined to new appointments, and recitals were forlornly few.

Today's summer issues contain many recitals — 89 in the September issue.

Considerable news is finding its way into each issue and, even with the lightly manned (or should one say laded?) national headquarters, the AGO pages themselves have continued in something much more substantial than skeleton form.

Do these summer straws mean anything? Are they anything more than the promotional result of this magazine's two-manual issue, its greater emphasis on conventions and on summer study and travel? We believe they are.

The old "free summer" is more and more a thing of the past. Schools which originally had summers free to leave children available to work on farms are now expanding both ends of their terms to leave shorter free periods. And there is serious talk of having school right across the calendar.

Some colleges are finding their summer sessions their busiest and most productive periods.

Churches with new air-conditioning equipment are nearly as active in summer as in "the season." Vacation schools abound and more and more choirs are remaining intact throughout the summer, with college students and ex-choir members pinch-hitting for vacationers.

Add this to the increasing numbers of people who have changed their major vacations to Fall and Winter and ask a few questions. Perhaps we are gradually changing to a year-round, continuous way of life, instead of a four-season way.

Our pages may be a kind of straw vote on the matter.

Memoranda and Memorabilia

Most of those of our profession who teach private lessons or who have many other occasional duties, such as weddings, funerals and accompanying dates, need to keep (often in duplicate and triplicate) detailed accounts of their impending activities. They consult these datebooks and diaries often and regularly, for upon their keeping their appointments depends not only their livelihood but their necessary reputations for responsibility and dependability.

Several musicians we know keep full personal diaries too. We envy those who can discipline themselves to keep these records year after year, especially the two or three who also enter into their logs bits of salty humor, sage observation and pertinent detail. We have had the pleasure and entertainment of reading choice entries in a few such diaries of a generation or two ago and they make even better reading than the early issues of THE DIAPASON we so much enjoy delving into, as we prepare the monthly Those Were the Days column.

Newspapers and magazines often carry calendar entries such as The Home Gardener's Diary which this time of year may say such things as "Good day to prune and mulch rose bushes" or "plant bulbs for Spring today."

By now, do you wonder just where all this is leading? All we are trying to do is to get you calendar- or diary- or date book-conscious because — well, it is October again. This very issue is already the first on the new AGO year and you already, unless you have already paid your dues, owe for it.

Why don't you put a memo right now in your date book, your diary and/or your calendar saying "Send \$10 now to AGO Chapter Treasurer for dues from Oct. 1, 1963, through Sept. 30, 1964"?

Aside to chapter treasurers: don't wait until all your members have paid; send in those who have paid in lists every month to Headquarters and to THE DIAPASON and keep your calendar and ours up to date.

Egg Noodles

Our old friend, Dr. Quint Furniture, who has an even more nearly fatal sense of the ridiculous than our own, made his kind of hay from the national convention news story which headed up the first Guild page in the August issue

"pointing up the difference between mere 'noodling' and real improvisation". (The old movie organ term "faking" is very descriptive too.)

Though the good doctor recognizes that there is a difference both in kind and in degree between these two exudations that doesn't interfere with his pursuit of the ridiculous. He suggests that since the term "egg-head" is now firmly entrenched in our vocabulary as a synonym for intellectual: well, isn't real improvising just noodling by an expert or an egg-head? And can't we thus, by some sort of juxtaposition or mental speedwriting, describe legitimate improvisation as "egg-noodling."

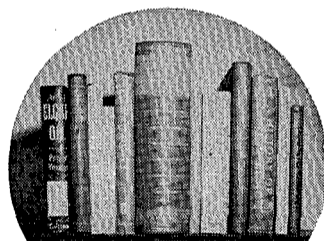
With hundreds of our readers just back from Europe bearing tales of fabulous improvisations by noted exponents of the art in half a dozen countries, we think perhaps Dr. Quint's coinage comes just in time. It will at least prove another useful synonym for the word improvisation and its awkward sibling extemporization.

We can go a step further and suggest two general categories, both good and both legitimate: the kitchen-fresh variety and the packaged brands.

We had the extraordinary pleasure and privilege Sept. 15 of sitting on the organ bench at St. Sulpice as Marcel Dupré embarked on a flight of fancy which had every earmark of being the kitchen-fresh variety. Many of us know, however, that this master's improvisations have intensive intellectual preparation and that he has been known to reuse his materials and his devices many times over. All of us are familiar with his famed textbook on improvisation (really a course in composition!) So we think Mr. Dupré actually represents the very top brand of the packaged variety.

Some of the great German and Dutch improvisors are perhaps less likely to repeat themselves and so, like most home cooking, at their best have a remarkable freshness and individuality, but on their off days may be barely palatable (way below the medium packaged brands).

We use packaged, frozen and otherwise prepared foods at our house much of the time. But we still remember the kind of specialties "like Mother used to make."



Books

Perhaps the book column is not exactly the place to call attention to two pamphlets issued by H. W. Gray for the Joint Commission on Church Music of the Episcopal Church. One is Music for Church Weddings, the other Music for Funerals. Every organist needs a copy of each of these on his desk.

Recorders are perhaps even less our province than handbells, even though they do figure in many church music programs. A fine book, The Recorder and Its Music by Edgar Hunt (W. W. Norton), is exactly what recorder players need and want. — FC

ELMORE FEATURED IN THREE ROLES AT MUSIC FESTIVAL

A first performance of a new cantata by Robert Elmore will highlight the music festival Nov. 3 at the Central Moravian Church, Bethlehem. The composer will conduct and Robert Plimpton will be at the organ, with soloists and members of the Philadelphia Orchestra participating. The work is titled Reconciliation.

A group of early American Moravian anthems will also be heard and Mr. Elmore will be organ soloist in the Poulenc Concerto.

Those Were the Days

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

Henry C. Frick was said to have paid \$100,000 for a 1625 large cabinet organ built by Nicolaus Mandescheit in Nuremberg, Germany.

Fred Maurer, who played the organ in Wilton, Iowa, Zion Lutheran Church without pay for 50 years was given a purse of \$51 in honor of his anniversary — a dollar for each year and one for good measure

Lester E. Moore, Attleboro, Mass., filed suit for slander against the Rev. Thomas J. Horner, pastor of the Pilgrim Unitarian Church, in which Mr. Moore had served as organist for 10 years

Lynnwood Farnam returned from a holiday trip to France to take up his new duties at Emmanuel Church, Boston.

A five-manual, 187-stop, 15,120-pipe organ in the festival hall of Breslau Germany was used for the first time in a performance of Mahler's Symphony of a Thousand

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

The Kitchener Centre was host for the CCO annual national convention. George D. Atkinson, Toronto, was elected new president; Sir Ernest MacMillan's recital was a highlight

The 1939 AGO convention was changed to Philadelphia because of "unforeseen circumstances" (no hotel space!) in San Francisco

German music magazines announced that Hitler would promote the organ as the official festival instrument of the Reich; a new brotherhood of organ builders, organists and architects had as its purpose the installation of organs in Hitler Youth homes and schools

American organ exports for 1937 totalled 155 pipe organs valued at \$218,534

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

The Canadian convention at Hamilton, Ont. was successful despite intense heat. D'Alton McLaughlin was elected new president; recitalists were Bales, Jeffery, White, Peaker and Weinrich

André Marchal was in the midst of his first full American tour

Dr. Norman Coke-Jephcott retired from New York's Cathedral of St. John the Divine after 21 years

Some 35,000 people crowded the sidewalks for the opening of the new St. Peter's RC Church in Chicago's Loop, when its new Reuter organ was first heard.

THE ORGANIST

Alone, enclosed within the listening walls
He pauses, is if waiting for some cue
From Unseen Being.

He begins to move
His fingers, feeling out the white on black.
They rouse, then father urgency: melodious
Phrase leads on to phrase, not pausing, lest
A breath be taken, and the sequence lost.

The melody reverses and begins
To flow against itself, producing depth.
Not lonely anymore, it surges forward,
Upward, reaching heights it could not reach
Alone.

Soul, married to the harmony,
Becomes transcendent of the instrument
And culminates at the ethereal Throne.

PHYLLIS BOURZIEL SIROTKO

Sacred Songs

Periodically we report on accumulated sacred solos, a form used less frequently these days in the services of most denominations.

From Galaxy comes a high-voice song in a bright mood: O Come, Let Us Sing unto the Lord by Sven Lekberg.

Carl Fischer sends two: Merle Miller's conventional Seek the Lord and Ye Shall Live, available high or low with a range of just a ninth, and Margaret Scott's Come, O Blessed, also obvious and undemanding.

Two songs by Virgil Thomson, Look, How the Floor of Heaven, for high voice, and low-voice Remember Adam's Fall, are something else entirely, fresh and original and deceptively simple. Either would fit comfortably into a recital program we think. — FC

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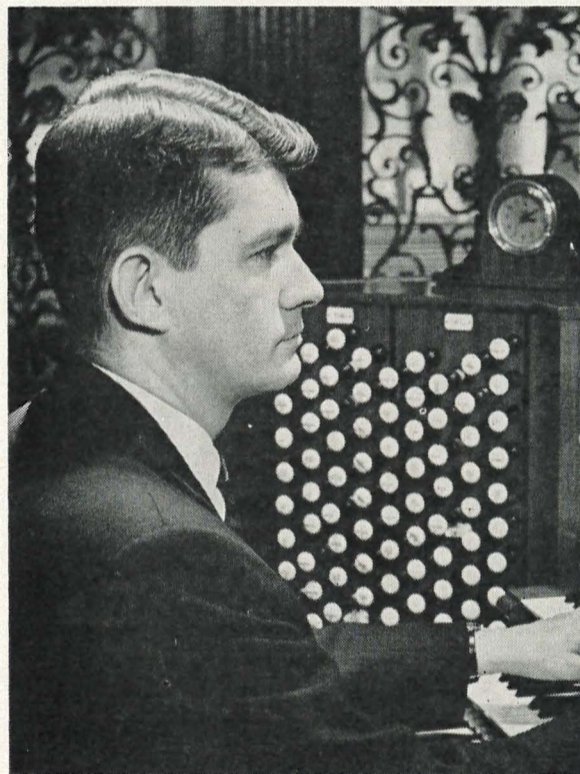
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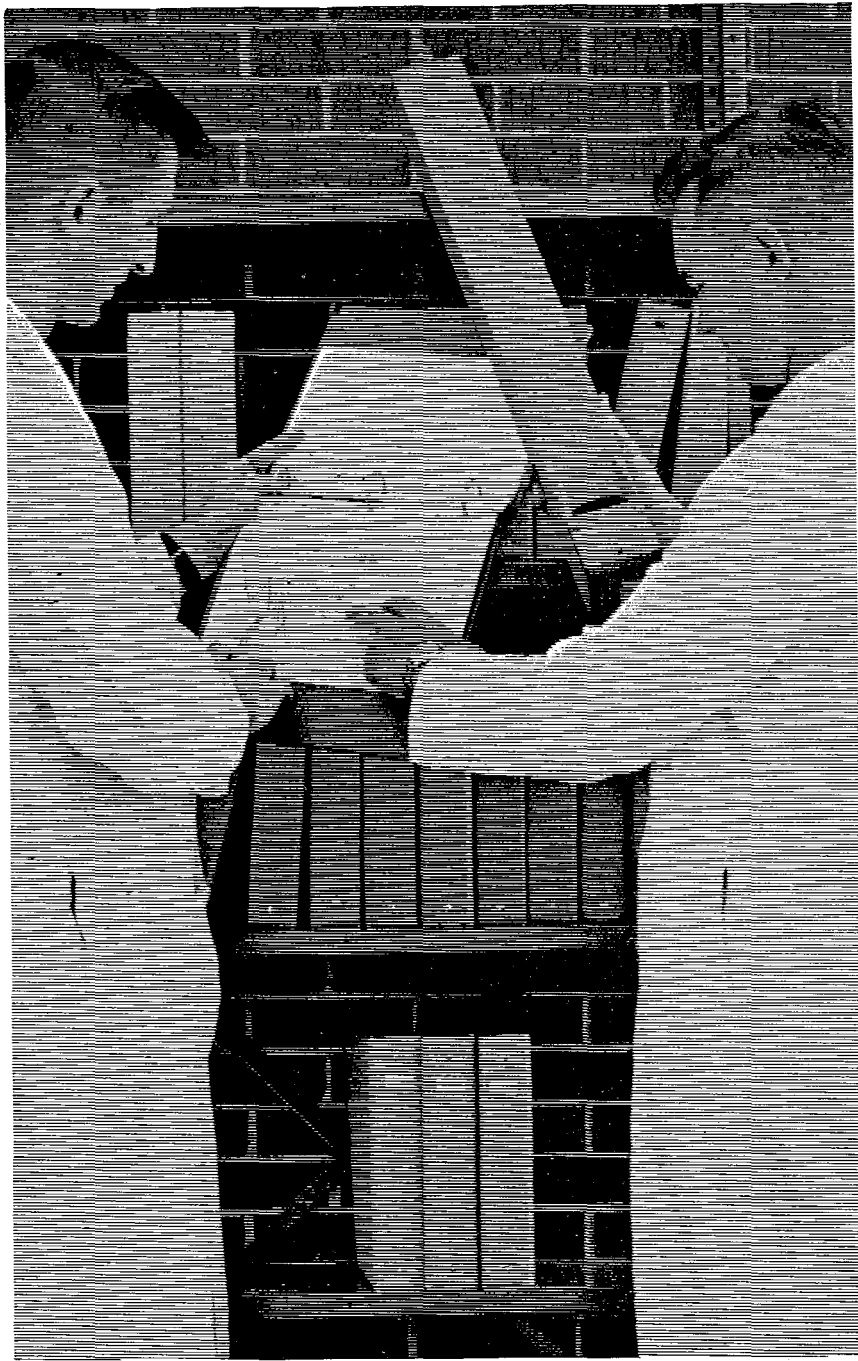
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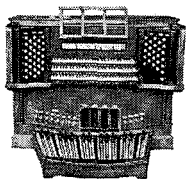
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S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

- Oct. 10**
John Doney, St. James', West Hartford, Conn.
Richard Ellsasser, Villa Park, Ill.
- 11**
Richard Ellsasser workshop, Villa Park, Ill.
Fernando Germani plus master class, First Presbyterian, Birmingham, Ala.
- 12**
Elaine Brown workshop, Bridgeport, Conn. AGO, United Congregational
Fernando Germani plus master class, St. Peter's Episcopal, University, Miss.
- 13**
Herbert R. Fenton, Westminster Presbyterian, St. Louis
Thomas Matthews, Lovers Lane Methodist, Dallas, Tex.
Carl Weinrich, Princeton U Chapel
Mildred Andrews, Zion Lutheran, Marengo, Ill.
Paul Bunjes lecture, Herbert Gotsch demonstration-recital, St. Luke's Evangelical Lutheran, Chicago
Grethe Krogh Christensen, University of Arkansas, Fayetteville
20th century music, organ and voice, St. Peter's Lutheran, Miami, Fla.
Fernando Germani, Fisk U, Nashville, Tenn.
William Whitehead, First Presbyterian, Allentown, Pa.
Marilou De Wall, Moody Bible Institute, Chicago
- 14**
Grethe Krogh Christensen workshop, University of Arkansas
- 15**
Richard Ellsasser, Enid, Okla.
Robert Baker, Central Reformed, Grand Rapids, Mich.
Fernando Germani, Christ Church Cathedral, Indianapolis, Ind.
- 18**
Fernando Germani, St. Norbert's Abbey, DePere, Wis.
John Weaver plus workshop, St. Paul's Episcopal, Chattanooga, Tenn.
- 19**
Richard Ellsasser, Little Rock, Ark.
Grethe Krogh Christensen, Bruton Parish, Williamsburg, Va.
Marilyn Mason plus workshop, AGO Binghamton, N.Y.
- 20**
Claude Means, First Congregational, Danbury, Conn.
Carl Weinrich, First Presbyterian, Morrisville, Pa.
Wilma Jensen, AGO, Denver, Colo.
Robert Baker, Westminster Presbyterian, Buffalo, N.Y.
Fernando Germani, Gesu Catholic Church, Milwaukee, Wis.
John Weaver, AGO, Peoria, Ill.
- 21**
Richard Westenburg, Plymouth Congregational, Des Moines, Iowa
Catharine Crozier, First Presbyterian, Sanford, Fla.
John Weaver, Second Presbyterian, Kansas City, Mo.
- 22**
Richard Ellsasser, Lafayette, La.
Grethe Krogh Christensen, Longwood College, Farmville, Va.
Wilma Jensen, Park Cities Baptist, Dallas, Tex.
- 23**
Fernando Germani, Brigham Young U, Provo, Utah
John Weaver, Christ United Presbyterian, Canton, Ohio
- 24**
Fernando Germani Class, Brigham Young U, Provo, Utah
- 25**
Fernando Germani, West Seattle Congregational, Seattle, Wash.
- 26**
Robert Baker, Church Music Institute, Lookout Mountain Presbyterian, Lookout Mountain, Tenn.
- 27**
Robert Shepfer, All-Bach, First Presbyterian, Royal Oak, Mich.
Gounod's Gallia, Ebenezer Baptist, Atlanta, Ga.
Durufle's Requiem, Asylum Hill Choir, Christ Church, Bronxville, N.Y.
Carl Weinrich, Ebenezer Lutheran, St. Louis
Robert Baker, Presbyterian Church, Lookout Mountain, Tenn.
Brahms Requiem, Christ Church, Cincinnati, Ohio
Fernando Germani, First Congregational, Portland, Ore.
Marilyn Mason, St. John's Episcopal, Saginaw, Mich.
John Weaver, Universalist Church, West Hartford, Conn.
- 28**
Jose Mancha, St. Paul's Cathedral, Pittsburgh, Pa.
Grethe Krogh Christensen, Interchurch, Center, New York City
Brahms Requiem, Church of the Ascension, New York City
- 29**
Contemporary music, Moody Institute, Chicago
Carl Weinrich, U of the South, Seawance, Tenn.
Richard Ellsasser, Tampa, Fla.
Fernando Germani, plus class, Walla Walla College, College Place, Wash.
- 30**
Frederick Swann, Presbyterian Church of Chestnut Hill, Philadelphia
- Nov. 1**
Fernando Germani, Third Avenue United, Saskatoon, Sask.
- 3**
Music Festival, Central Moravian, Bethlehem, Pa.
E. Power Biggs, George Faxon, John Ferris, Methuen Memorial Music Hall, Methuen, Mass.
Billy Nalle, Asylum Hill Congregational Church, Hartford, Conn.
Brahms Requiem, Second Presbyterian, St. Louis, Mo.
William F. Brame, St. Mary's Episcopal, Kingston, N.C.
John Wesley Obetz, Albion College, Albion, Mich.
David Craighead, St. Paul's Lutheran, Washington, D.C.
Marilyn Mason, Eastern Michigan State College, Ypsilanti, Mich.
Fine Arts Festival begins, Coe College, Cedar Rapids, Iowa
- 4**
Contemporary music, Moody Bible Institute, Chicago
Charles Heaton, Southern Illinois U, Carbondale
Fernando Germani, Knox United, Calgary, Alta.
- 5**
David Rothe, Episcopal Church of the Incarnation, Santa Rosa, Cal.
Fernando Germani, Queens Avenue United, New Westminster, B.C.
Frederick Swann, St. Luke's Methodist, Houston, Tex.
- 6**
Marilyn Mason, AGO, Muskegon, Mich.
Frederick Swann, Texas Christian U, Fort Worth
William Whitehead, Longwood Gardens, Kennett Square, Pa.
- 8**
Fernando Germani, First Methodist, Glendale, Cal.
Jerald Hamilton, Southwestern U, Georgetown, Tex.
- 9**
Jerald Hamilton workshop, Southwestern U, Georgetown, Tex.

**WICKS INSTALLS IN
HOME TOWN CHURCH**

NEW HIGHLAND, ILL. EDIFICE

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Live Room

The Evangelical United Church of Christ, Highland, Ill. has recently completed a new, contemporary-style church and educational complex on the edge of the city. The new edifice, designed by Charles Haldi of Spencer-Haldi, Inc., supersedes the building dating from 1878, rebuilt and enlarged in 1921 and 1934. The congregation itself, Highland's oldest, has a 125-year history.

The new church building seats over 500. The interior is all hard surfaces which, combined with a high, steeply pitched roof, creates an excellent acoustical environment, with a reverberation period of over 4 seconds when empty. The 3-manual, 28-rank Wicks organ is being exposed behind mullions on the divided in the chancel, great and pedal right with swell and choir opposite. The console is placed at left center, easily visible to both sides of the divided choir. Mrs. Arline Shimer is organist-choir director.

Formal dedication was held July 28, at which time Barbara Wick demonstrated the organ's tonal resources. Douglas Breitmayer, St. Louis, was heard in a dedicatory recital Sept. 22.

Tonal design was by George H. Gibbons, vice-president of Wicks, in consultation with the tonal department. Some of the former Wicks organ was employed in the new swell. A number of voices needed to complete the choruses are prepared for future installation. The new fluework is voiced with open toes on 2 inches of pressure.

Mr. Gibbons supervised the installation and Martin M. Wick, president, directed the tonal finishing.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes



Helmut Walcha is shown with a group of organists who attended the International Organ Course at the Hochschule für Musik in Frankfurt, Germany July 28 to Aug. 17. The course included three weeks of instruction on the interpretation of Baroque organ literature. Each day Professor Walcha demonstrated and lectured on pre-determined repertoire which included more than 100 major works. He played two recitals each week at the Dreikönigskirche, including Bach's Art of Fugue and Klavierübung, part 3.

Teachers and recitalists from North America enrolled in the course included Dr. Robert Anderson, Southern Methodist University; David Boe, Oberlin College; Elise Cambon, Loyola University, New Orleans; Mr. and Mrs. Melvin Dickinson, University of Louisville; Dr. Richard Enright, Northwestern University; Donald McDonald, Westminster Choir College; Esther Oelrich, University of Mississippi; Putnam Porter, Second Presbyterian, Kansas City; Thomas Richner, Rutgers University; Dr. and Mrs. Henry Woodward, Carleton College.

Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
French Trompette 8 ft. 61 pipes
Chimes

SWELL

Violin Diapason 8 ft. 61 pipes
Stopped Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Harmonic Piccolo 2 ft. 12 pipes
Siffloite 1 ft.

Plén Jeu 3 ranks (prepared)
Trompette 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Tremulant

CHOIR

Holzgedeckt 8 ft. 61 pipes

Erzähler 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. (prepared)
Blockflöte 1 ft. 61 pipes
Cymbel 2-3 ranks (prepared)
Krummhorn 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Erzähler 8 ft.
Choralbass 4 ft. 12 pipes
Octave 2 ft. 12 pipes
Trombone 16 ft. (prepared)
Trumpet 8 ft.
Rohrschalmei 4 ft.



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Copyrights and Church Musicians

By NELSON A. CLOSE

Many church musicians often accept decisions which infringe on their own legal rights because they are reluctant to secure legal counsel on matters of copyright. The author's recent experience with copyright law points out the need for a better understanding of these laws. Based upon his findings, the author presents a case history with a discussion of copyright laws and the protection they afford the individual church musician.

Case History
 A few months ago, upon the completion of an original chorale-prelude for organ, it seemed necessary to obtain permission to use the hymn tune on which this composition was based as it was assumed that a valid copyright was involved. The church group holding this copyright was asked by letter to grant their permission, and a tape recording of the chorale-prelude was sent with the request. Several weeks later this group replied that they would "offer no objection to the use of this chorale-prelude at church services provided that the music is in manuscript form, that not more than two copies are made, and that it is not played over the radio." The implication was obvious that they would object if this composition were played outside of church services from a published copy, of which more than two were made, or broadcast. This limited permission, or rather lack of objection, was most discouraging and the initial reaction was to discard the composition.

Advice was sought from a professional patent lawyer who was intrigued with the case and with the author began an investigation of the copyright law as it applies to church musicians. This study showed that:

1. This particular hymn tune had been in the public domain for about 20 years because the copyright had expired in 1943.
2. The limited permission granted was nothing more than is allowed under a valid copyright.

Thus it was clear that since 1943 no permission had been necessary to use this hymn tune, and there was no legal justification for this church group to attempt to restrict its use in any way. These facts were brought to the attention of the group who admitted they were quite cognizant of the expired copyright but still wished to control the use of this particular hymn tune. An ingenious explanation was then given for the apparent restriction on this composition; limiting it to two manuscript copies was for the composer's benefit so that it would not fall into the public domain prematurely.

This group's attempt to mislead shows how important it is for church musicians to have some knowledge of their rights under copyright law, and the following discussion covers some of the aspects of copyright protection.

Types of Copyrights
 There are two basic types of copyrights — common law and statutory. The first stems from common law and protects one's personal notes, correspondence, speeches, etc. However, if the author allows any of this material to be published without restriction, the common law protection is forfeited. The basis of British and American statutory copyright law is the Statute of Anne, passed in England in 1710. Prior to that time no general copyright statutes were

in existence although certain individuals were given special copyright grants as early as about 1450.

In the United States the first copyright statute was passed in 1790, followed by a number of revisions, and after 1891 certain rights were extended to foreign authors who previously had enjoyed no copyright protection in this country. Since 1909, copyrights have been granted for an initial period of 28 years and may be renewed *only once* for an additional 28 years at the end of which the material copyrighted automatically enters the public domain for all to use without restriction. The present act was passed in 1947 and repealed most of the previous laws relating to copyrights.

It should be noted that Public Law 87-668, signed by President Kennedy on September 19, 1962, provides that "in any case in which the renewal term of copyright subsisting in any work on the date of approval of this resolution would expire prior to December 31, 1965, such term is hereby continued until December 31, 1965." Thus any copyright granted between September 20, 1906 and December 31, 1909 and properly renewed 28 years later is extended until December 31, 1965. During this period the present copyright law is being reviewed and, as a result of this study, the length of coverage may be extended.

The following discussion therefore is based on the Act of 1947 which provides in the first section concerning musical compositions:

"Any person entitled thereto, upon complying with the provisions of this title, shall have the exclusive right:

- (a) To print, reprint, publish, copy, and vend the copyrighted work;
- (b) . . . to arrange or adapt it if it be a musical work;
- (c) To perform the copyrighted work publicly for profit if it be a musical composition; and for the purposes of public performance for profit; and for the purpose set forth in subsection (a) hereof, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced . . ."

On page 481 of *Inventions, Patents, and Their Management* by Alf K. Berle and L. Sprague de Camp it is stated:

"Although this act defines copyright as an exclusive right to do certain things, such as print and vend the copyrighted work, its effect is, as with patents, to give the right to *exclude others* from doing these things."

With respect to copyright violations it is stated on page 501, *ibid*, that "some acts involving copyrights are misdemeanors. These are: infringement 'willfully and for profit' except in certain cases of educational or charitable performances by public schools, church choirs, and such groups: . . ."

It has been determined through court cases that the performance of certain copyrighted musical compositions during church services does not infringe the copyright in any manner. Section 118, page 235, Volume 18 of *Corpus Juris Secundum* states that "in accordance with the present statute the performance of certain religious or secular works

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such as oratorios, cantatas, masses or octavo choruses by public schools, church choirs, or vocal societies, for charitable or educational purposes and not for profit is not an infringement." The term "for profit" has been defined to mean that there must be an admission fee. The fact that an organist or choir member is paid for his services does not constitute performance "for profit", nor does the taking of an offering. Were this not true, music written less than 56 years ago could never be heard in churches except by permission of the copyright proprietor.

This point was decided quite conclusively almost 50 years ago. An orchestra was engaged by a hotel manager to provide music in the dining room as an added attraction for the patrons. The orchestra played a copyrighted composition without permission, and the hotel management was then sued for infringement by the copyright proprietor. The judge ruled that the copyright had been infringed by this performance for profit or a copyrighted composition, reasoning that "for profit" included enticing more customers into the dining room because of the music. However, this ruling was reversed in the Circuit Court of Appeals and in his decision the judge of this court stated that if he ruled in favor of the complainant, "then a church in which a copyrighted anthem is played is liable together with the organist and every member of the choir, not only to injunction, but in damages in the sum of \$10 for each performance, and the individuals perhaps to fine and imprisonment in addition, because there is an expectation that the congregation will be increased by making the service more attractive." (John Church Co. v. Hilliard Hotel Co., New York, 221 Federal 229, Circuit Court of Appeals, Second Circuit, February 9, 1915).

A hymn tune covered by a valid copyright is published in a hymnal for the express purpose of being played and sung during church services. Accordingly, the performance during church services of any improvisation or original composition based upon such hymn tune no more violates subsection (c) of the first section of the copyright law than would the playing of the tune exactly as written. However, performance of certain copyrighted music during church services, recitals, or choral concerts which are broadcast may constitute a copyright infringement. Some hymn tunes are restricted for broadcasting and if there is any doubt it is best to contact the copyright proprietor to determine the broadcasting status.

For instance, there is available for the Christian Science Hymnal a current (May 2, 1963) list of those hymns having broadcast restrictions; out of 429 hymns in the hymnal, 55 are ASCAP owned and may only be broadcast by a radio station having an ASCAP license or by paying a special fee, two hymns may only be broadcast in the United States, 13 may not be used anywhere when broadcasting and the remaining 359 may be broadcast anywhere at any time. Of course these restrictions can only apply to hymn tunes copyrighted on or after September 20, 1906 as all copyrights granted prior to that date have since expired.

What Music May be Copyrighted

Without regard to its musical merit, any original composition or any arrangement or adaptation of another's work (if in the public domain or with permission) may be copyrighted. If an adaptation is made of another's composition, only the changes may be copyrighted. For example, the hymn tune "Morecambe" has been in the public domain for many years. However, the version of this tune which ap-



About the Author

A graduate of New York University where he majored in Mathematics and studied organ with Alfred M. Greenfield, Mr. Close is presently the organist of First Church of Christ, Scientist, Greenwich, Conn. and Musical Director of Temple Israel, Westport, Conn. His compositions include a "Sabbath Evening Service" which was given its premiere performance by the Temple Israel choir in February 1962, and five chorale-pretudes for organ on well known hymn tunes. Music is only an avocation with Mr. Close who holds the position of Administration and Procedures Supervisor with the Teleregister Corporation in Stamford, Conn.

pears as Hymn No. 207 in the Christian Science Hymnal was copyrighted by the Board of Directors in 1909 and renewed in 1937. The changes involve the addition of one passing tone to the melody at the end of the third line, and an alternate setting for the last line of the first verse. Hence, a chorale-pretude utilizing these changes does require permission from the Board of Directors prior to publishing while a chorale-pretude based on the original version as found in many other hymnals requires no such permission.

A compilation of material, such as a hymnal, may be copyrighted but the coverage is only for the sequence of the contents; any portion of the material already in the public domain is not protected by the compilation copyright.

Who May Obtain a Copyright

The composer, his heirs, his legal agent, or his publisher may obtain or renew a copyright for any eligible work. If the composer is not an American citizen, he must either reside in the United States at the time the composition is first published, or be a citizen of another country which has a reciprocal copyright agreement with the United States.

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To be legally protected, a work must be published with the notice of copyright appearing on the title page or on the first page of music. This notice must contain either the word "Copyright" or the symbol ©, the year it was granted or renewed, and the name of the copyright proprietor. A typical copyright notice appears as follows:

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always be written in full to prevent confusion with the Union of South Africa.

How to Obtain a Copyright

Application blanks may be obtained from the Register of Copyrights, Library of Congress, Washington, D. C., and a brief description of what is to be copyrighted should accompany the request so that the proper form is sent. As soon as the work has been published, this blank should be filled out and returned to the Register of Copyrights along with the four-dollar fee (two dollars for renewal) and two copies of the work. The local postmaster is authorized by Section 137.22E of the Postal Manual to mail this material free of charge, but the envelope containing the application and fee must have postage attached. If an unpublished work is to be copyrighted, the applicant is required to deposit only one copy; if the work is published later, two copies must be deposited at that time. Although the statute states that the two copies must be deposited "promptly" after the work has been published, the Supreme Court has ruled in one case that 14 months is not too long. Should the copyright proprietor fail to deposit the copies after receiving notice from the office of the Register of Copyrights to do so, his copyright will be voided. No suit may be instituted for infringement until these copies have been deposited, and in practice many publishers wait until there is a possibility of litigation before depositing the copies. In some cases all rights are assigned by the composer to his publisher who is then responsible for securing the proper copyright.

Length of Copyright

The initial copyright is valid for a period of 28 years, and may be renewed for one additional period of 28 years provided that application for renewal is made during the 12 months immediately preceding the expiration of the first 28 years. Thus the maximum protection provided is 56 years at the end of which the material is available without restriction to anyone. The 56-year period begins from the initial date published copies are offered to the public or, in the case of unpublished material, from

the date of registration. At the present time (August 1963) all copyrights granted before September 20, 1906 have expired, as have also all copyrights initially granted before August 1935 and not renewed. The current status of any copyright may be obtained from the office of the Register of Copyrights upon the payment of a small fee for the search.

Penalties for Infringement

When an infringement has been proved in court, the copyright proprietor may be awarded a judgment equal to the sum of his losses and the profits of the infringer. Because of the difficulty in obtaining legal proof in such cases, a schedule of statutory damages has been set up for the guidance of the courts including:

- (1) \$100 for the first and \$50 for every subsequent performance of dramatic and dramatico-musical compositions.
- (2) \$10 per performance of other musical compositions.

The law also provides a maximum to be set for statutory damages; if the violator was not notified and warned before the infringement, the damages are set at not more than \$100 for infringements in broadcasts of copyrights on non-dramatic works. The losing party in such a suit is assessed court costs and also in some instances the prevailing party's attorney fee, for which the courts have considered an amount of \$250 to be reasonable.

The Need for Counsel

The author's experience clearly indicates that in some cases there can be an attempt to take advantage of the legally uninformed layman. This article, however, provides only general copyright information and should be used solely as a guide. In all cases the best advice is to secure competent legal counsel.

Acknowledgements

The author gratefully acknowledges the valuable legal assistance received from Hyman Blumenstock, patent attorney, the editorial suggestions given by Heinz Metzner, and the written permission granted by D. Van Nostrand Company, Inc. to use the quotations from *Inventions, Patents, and Their Management*.

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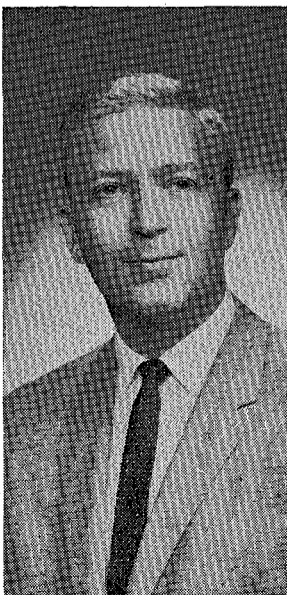
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Program of Organ Recitals of the Month

Alec Wyton, New York City — RLDS Auditorium, Independence, Mo., Aug. 8: Fanfare Impromvisation on Azmon, Wyton; Voluntary in E minor, Stanley; Six Schübler Chorales, Bach; Fugue in A flat minor, Brahms; Andante con moto, Boely; Fantasia on B-A-C-H, Liszt; Vision of Christ-Phoenix, Williamson; Carol, Whitlock; Carillon-Sortie, Mulet.

Douglas Ian Duncan, San Diego, Cal. — Spreckles' Outdoor Organ Pavilion, Aug. 12: Pavanna, Byrd; Pastorale, Valentini; Trumpet Voluntary, Purcell; See the Lord of Light and Life, When Jesus Hung upon the Cross and We Thank Thee, Lord Jesus, Bach; Fugue on B-A-C-H, Schumann; To a Wild Rose, At an Old Trysting Place and A. D. 1620, MacDowell; Rhapsody on King's Lynn, Coleman. Aug. 19: Concerto Grosso 8, Corelli; Toccata and Fugue in D minor, Bach; Intermezzo, Sonata 4, Rheinberger; Chorale Prelude on Picardy, Noble; Beside Still Waters, Marsh; Now Thank We All Our God, To Thee, Jehovah Shall I Sing and Sleepers Awake, A Voice Calleth, Karg-Elert. Aug. 26: Toccata and Fugue in G, Reinken; Preludio, Gigault; Passacaglia, Buxtehude; Fugue in C major (Fanfare), O Man, Thy Grievous Sin Bemoan and Chorale Fugue on the Creed, Bach; Prelude, Elegy and Toccata, Bairstow; Dreams, McAmis; Marche Religieuse, Guilmant. Sept. 2: Toccata and Pastorale, Pachelbel; Air, Purcell; Prelude and Fugue in D major, Bach; Blessed Jesus, We Are Here, O God, Thou Faithful God and Lo, A Rose Breaks Into Bloom, Brahms; Night Soliloquy, Maekelbergh; Noël Provencal, Bedell; Andante Cantabile and Finale, Symphony 4, Widor. Sept. 9: Chaconne, Couperin; Pastorale, Valentini; Our Father, Who Art in Heaven, Lord, Hear Thy Voice Of My Complaint and Hark, A Voice Saith, All Are Mortal, Bach; Poem Eroica, Weatherly; Air, Elmore; Improvisations on Five Spirituals, Virginia Thomas; Andante and Toccata, Duncan.

Richard Van Sciver, Charlotte, N. C. — St. Peter's Episcopal Church, Aug. 7: Allein Gott in der Höh' sei Ehr', Vater unser im Himmelreich, In dulci jubilo, Bach; Aria, Concerto 10, Handel; Sonata 6, Mendelssohn; Ein Ton, Cornelius; The Squirrel, Weaver. Aug. 14: Aus teifer Noth schrei' ich zu dir, Herzlich thut mich verlangen, Bach; Psalm 18, Marcello; Prelude, Fugue and Variation, Franck; The Fountain, Matthews; Olivet, Bingham. Aug. 21: Echo Fantasia, Sweetinck; Canzona in D minor, Bach; Prelude and Fugue on O Traurigkeit, o Herzelied, Brahms; Prelude on Wesley, Mason; Marche Religieuse, Guilmant. Grand Jeu, Du Mage; Sonata 6, Mendelssohn; Pièce Héroïque, Franck; Toccata, Suite Gothique, Böllmann.

Ronald L. Dawson, Kansas City, Mo. — Pre-wedding recitals given in the St. Paul's Church, Kansas City, Aug. 10: Was Gott tut, Pachelbel; Chorale, Jongen; Prelude and Fugue in D major, Bach. Aug. 16: Introduction and Trumpet Tune, Boyce; Jesu, Joy of Man's desiring, Nun danket alle Gott, Bach; Aria, Peeters; Our Father Who Art In Heaven, Schneider; Choral Song, Wesley. Aug. 17: Adagio for Strings, Barber; Chorale in A minor, Franck; Prelude on St. Anne, Fleischer; Air, Bach. Aug. 24: Psalm XX, Marcello; Air, Handel; St. Columba, Milford; Prelude and Fugue in D major, Bach; Nun danket, Karg-Elert. Aug. 31: Cantabile, Franck; Deck thyself, Brahms; Dreams, McAmis; Prelude in D major, Fischer.

James Dalton, Oxford, England — Methuen Memorial Music Hall, Methuen, Mass., Sept. 15: All Bach: Prelude in C minor; Herr Jesu Christ, dich zu uns wend'; Helft mir Gottes Güte preisen; Komm, Gott, Schöpfer, heiliger Geist; Wenn wir in höchsten Nöthen sein; Fugue in C minor; Toccata and Fugue in F; Concerto in D minor; Herr Jesu Christ, dich zu uns wend' (trio); Von Gott will ich nicht lassen; Komm, Gott, Schöpfer, heiliger Geist; Vor deinen Thron tret' ich; Ricercar a 6.

Gordon Wilson, Greensboro, N. C. — Civic Auditorium, Portland, Maine, Aug. 13: Prelude and Fugue in F sharp minor, Buxtehude; Dialogue for the Trumpet Stop, Clérambault; Introduction and Toccata in G major, Waldorf; Come Now, Redeemer of our Race, To Jordan Came the Saviour, and St. Anne Fugue, Bach; Pastoral, Roger-Ducasse; The Children of God and The Angels, Messiaen; Passacaglia, Symphony, Sowerby.

Donald S. Johnson, Huntingdon, Pa. — Juniata College, Oct. 6: Prelude and Trumpetings, Roberts; Twilight at Fiesole, Bingham; Toccata and Fugue in D minor, Bach; Prelude and Variation, Franck; Sonata on Psalm 94, Reubke.

Richard Westenburg, New York City — Plymouth Congregational Church, Des Moines, Iowa, Oct. 2: Westminster Carillon, Vierge; Concerto 5, Handel; Prelude and Fugue in C sharp minor, Bach; Trumpet Tune, Stanley; Toccata, Oedipus a Thebes, Mereaux; Sinfonia, Solomon, Handel; Apparition of the Eternal Church and Outbursts of Joy, Messiaen; Clair de Lune and Naiades, Vierge; Variations on a Noël, Dupré.

David M. Lowry, West Englewood, N. J. — All Souls Parish in Biltmore, Asheville, N. C., Aug. 18: Voluntary in D, Stanley; What God ordains is right, Kellner; If Thou will suffer God to guide thee, and Toccata and Fugue in D minor, Bach; Air and Gavotte, Wesley; Very Slowly, Sonatina, Sowerby; Carillon, Vierge. Aug. 25: Processional, Shaw; Praise to the Lord, and Prelude and Fugue in E flat, Bach; Let all mortal Flesh, Sowerby; Saviour again to Thy dear name, Samuel Walter; Te Deum, Langlais.

F. C. J. Swanton, Dublin, Ireland — Mariner's Church, Adelaide Street, Dun Laoghaire, Dublin, Ireland, Aug. 13: Komm Heiliger Geist, Herre Gott, Bach; Allegro Pomposo in D, Roseingrave; Prelude, Fugue and Variation, Franck; Fantasia and Fugue on B-A-C-H, Reger; Berceuse, Fugue on an Easter Alleluia, Dupré; The Angels and Jesus Accepts Suffering, Messiaen; Adagio, Symphony 8 and Toccata, Symphony 5, Widor. David Lane, oboist, assisted.

Anthony Newman, New York City — St. Paul the Apostle Church, Westwood, Cal., August 25: All Bach: Prelude in E minor; Schmücke dich, o liebe Seele; Herr Jesu Christ, dich zu uns wend'; Komm, heiliger Geist; O Lamm Gottes; Nun freut euch, lieben Christian g'mein; Contrapunctus 6; Das alte Jahr vergangen ist; I Dir ist Freude; Ach bleib bei uns, Herr Jesu Christ; Wedge Fugue.

Grady Wilson, Sherman, Tex. — Portland Municipal Auditorium, Portland, Maine, Aug. 20: Rigaudon, Camptra; Second Fantasia, Alain; Fantasy for Flute Stops, and Fast and Sinister, G major Symphony, Sowerby. Interchurch Center Chapel, New York City, Aug. 28: Chaconne in E minor, Buxtehude; Tierce en Taille and Basse de Trompette, Du Mage; Fantasia in F minor, K. 608, Mozart.

John Doney, West Hartford, Conn. — Convent of Mary Immaculate, West Hartford Sept. 8: Elevation, Tierce en Taille, Couperin; Come Now, Savior of the Heathen, Allegro, Trio Sonata in E flat and Fugue in E flat (St. Anne), Bach; Crucifixion and Resurrection, Passion Symphony, Dupré; Blessed are the Faithful Souls and A Lovely Rose Is Blooming, Brahms; Fanfare: Gaudeamus, Diemente.

Ray S. MacDonald, FAGO, Burlingame, Cal. — Trinity Presbyterian Church, San Francisco Sept. 15: Prelude and Fugue in A, Bach; Andante, Sonata 5, Merkel; Scherzo Pastorale, Federlein; Chorale in B minor, Franck; Album Leaf, Wagner; Reverie, Van Hulse; Indian Summer Sketch, Brewer; Fantasia Symphonique, Cole.

Walter Klauss, New York City — Trinity Church, New York City, Aug. 2: Prelude and Fugue in D minor, Buxtehude; Wo soll ich fliehen hin, Liebster Jesu, wir sind hier, Herr Jesu Christ, dich zu uns wend'; Epitaphe, Preambule, Reverie, Cortege, Vierge. Aug. 9: Sonata 1, Hindemith; Partita, Jesu, meine Freude, Walther.

Carl E. Stout, Greenville, N. C. — Church of the Good Shepherd, Rocky Mount, N. C. Nov. 10: Sonata 1, Hindemith; Psalm 23, Sowerby; The Majesty of Christ and Christ Ascending into Heaven, Messiaen; Psalm 100, Sowerby; Suite Medievale, Langlais. Charlotte MacRae, soprano, will assist.

Herrick Bunney, FRCO, ARCM, Edinburgh, Scotland — For IAO Jubilee Congress, St. Giles' Cathedral Aug. 14: Psalm Prelude 3, Set 2, Howells; Partita: Christus der its mein Leben, Pachelbel; Jannequin Variations, Lit-anies, Le Jardin Suspendu, Alain; Prelude and Fugue in E minor, Bach.

David C. Johnson, Boston, Mass. — First Church in Cambridge Congregational, Aug. 14: Sonata 2, Hindemith; Ascension Suite, Messiaen; Sonata, Persichetti; Symphony for Organ and Orchestra, arranged for piano and organ by Melville Smith. Allan B. Sly and Clifford Earle, pianists, assisted.

Frederick Swann, New York City — Portland Municipal Auditorium, Portland, Maine, Aug. 20: Piece Mystique, Tournemire, Variations on a theme of Paganini, Thalben-Ball; Introduction, Passacaglia and Fugue, Willan.

Suzanne Kidd, Richmond, Va. — Pfarrkirche St. Marien, Viernheim, Aug. 6: Stadtkirche, Ludwigsburg, July 28: Reformierte Kirche, Grünich, July 6: Suite de deuxième ton, Clérambault; Noël X, Daquin; Ach Herr mich armen Sünder, Ein feste Burg, Buxtehude; Sonata 1, K. P. E. Bach; Ich bitte dich, Herr Jesu Christ, O Mensch bewien dein Sünde gross, Der Tag, der ist so freudereich, Vater unser im Himmelreich, Herr Gott nun schleuss den Himmel auf, Praeludium und Fugue in G-dur, Toccata and Fugue in D minor, Bach; Wondrous Love, Barber.

Jan Bender, Seward, Neb. — St. Peter's Lutheran Church, San Leandro, Aug. 7: Prelude and Fugue in E minor, Mueller-Zuerich; Lord, Keep Us Steadfast, A Mighty Fortress, Dear Christians, one and all, Rejoice, Bender; Jesu, Priceless Treasure, Walther; Prelude in A major, Weyrauch; Variations on a theme of Daniel Moc, Bender; Dorian Toccata and Fugue, Bach. The Lutheran Cantata Choir assisted.

Willetta Jernigan, Annette Brisendine, Atlanta, Ga. — All Saints' Church, Atlanta, Aug. 27: Mrs. Jernigan: Prelude and Fugue in E minor, Bach; Trumpet Tune in D major, Purcell; Der Tag der ist so freudereich, Bach. Miss Brisendine: Adagio in G major, Fiocco; O Gott, du frommer Gott, O Mensch bewien, Bach; Preludes 1 and 4, Schroeder.

Edward O. Nix, Atlanta, Ga. — All Saints' Church, Atlanta, Aug. 28: Schmücke dich, O Welt, ich muss' dich lassen, Brahms; Fugue in C major, Buxtehude; Echo Fantasia, Sweetinck; Alas! and did my Saviour bleed, and Thou man of Grief, remember me, Read; Trumpet in Dialogue, Clérambault; Fantasia and Fugue in G minor, Bach.

Judith Farrar Hall, Wichita, Kans. — St. Paul's Methodist Church, Aug. 18: Fantasia and Fugue in B flat, Böly; Gavotta, Martini; Prelude and Fugue in B minor, Bach; Andante Sostenuto, Gothic Symphony, Widor; Allegretto, Vierge; Wondrous Love, Barber; Toccata, Sowerby. Assisted by Larry Farrar, baritone.

Harold G. Andrews, Greensboro, N. C. — West Parish Meeting House, Cape Cod, Mass., Sept. 1: Toccata in F major, Allein Gott in der Höh' sei Ehr, Trio Sonata 2, Prelude and Fugue in E flat major, Bach; Fantasia in F minor, Mozart; Prelude and Fugue in G minor, Dupré.

John Schaefer, Columbus, Ohio — Trinity Episcopal Church Sept. 17: Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck. Sept. 24: Fugue in C (Jig), Buxtehude; Arioso, Bach; Reverie, Still; Carillon-Sortie, Mulet. Adalene Flechtner, soprano, assisted.

Fred Tulan, Stockton, Calif. — Unitarian Church, Stockton, Sept. 22: Passacaglia and Fugue in C minor, Bach; Lamento, Dupré; Scherzo, Brubeck; Prelude and Fugue in B minor, Bach.

Jay Lovins, Kokomo, Ind. — Christ Church Cathedral, Indianapolis, Sept. 27: Was Gott tut, Pachelbel; Pastoral, Franck; Choral, Honetter; Bell Prelude, Clokey.

Ralph Downes, London, England — For Royal College of Organists Presentation: Exam Pieces: Prelude in F minor, Fugue in C minor, Bach; Herzlich thut mich verlangen, Herzlich thut mich erfreuen, Brahms; Cantilene, Symphony 3, Vierge; Chorale, Honegger; Fugue in B, Dupré.

Ludwig Altman, San Francisco, Cal. — Temple Rodef Sholom, San Rafael, Cal. Sept. 6: Dedication of new Swain-Kates organ: Concerto in D minor, Vivaldi-Bach; Fugue in G minor, Bach; Prelude 5, Bloch; To Thee we give ourselves, Kohs; Hassidic Interlude, Fromm; Prelude to Rosh Hashanah, Berliniski; Postlude, Freed. The choir of the First Presbyterian Church, San Anselmo, conducted by Wilbur Russell, sang Three Liturgical Choral Pieces, Altman.

John Fay, Portland, Maine — Portland Municipal Auditorium, Portland, Maine, Aug. 9: Prelude and Fugue in E minor, Bruhns; Aria da Chiesa, Old Italian; In Thee is Gladness, and I Call to Thee, Bach; Rondo, Rinck; Improvisation on Cibavit eos, Titcomb; Fugue in C sharp minor, Honegger; Liebesfreud, Kreisler; Song of the Basket Weaver and The Citadel at Quebec, Russell; Meditation, Sturgis; Rhapsody on Canadian Airs, Gigout.

Robert C. Bennett, Houston, Tex. — Park Place Baptist Church, Houston, Sept. 8: Rigaudon, Camptra; Jesus Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Flute Solo, Arne; Trumpet Voluntary, Purcell; Pavane, Elmore; Variations on Come Thou Fount, Young; Were you there, Purvis; Rock of Ages, Mueller; Improvisation on Gospel Songs, Bennett; Toccata, Symphony 5, Widor.

Ansley D. Fleming, Atlanta, Ga. — All Saints' Church, Atlanta, Aug. 26: Dialogue sur les Mixtures, Langlais; The Mystery of the Holy Trinity, Messiaen; Agnus Dei, Couperin; Chorale in B minor, Franck; Gott des Himmels, Schmücke dich, Song 34, Peter Hurford; Toccata and Fugue in B major, Bach.

Bernard Piché, Lewiston, Maine — Civic Auditorium, Portland, Maine, Aug. 14: Concerto 5, Handel; Canon in B minor, Schumann; Chorale in E major, Franck; Toccata, Maleingreau; Variations on an American Hymn Tune, Young; Rhythmic Trumpet, Bingham; Allegro Vivace, Symphony 5, Widor.

George M. Hall, AAGO, New York City — Lafayette Avenue Presbyterian Church, Brooklyn, Aug. 31: Prelude and Fugue in C major, Bach; Meinen Jesu lass ich nicht, Walther; Sonata 2, Mendelssohn; Low Mass for Christmas, Maleingreau; Fugue in E flat major, Bach.

Dennis Townhill, Edinburgh, Scotland — For IAO Jubilee Congress, St. Mary's Cathedral Aug. 16: Toccata, Adagio and Fugue in C, Bach; Triple Kyrie, Bach; Master Tallis' Testament, Howells; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

Robert Hobbs, Indianapolis, Ind. — Christ Church Cathedral, Indianapolis, Sept. 20: Sonata in A minor, Rheinberger; Pavan, Rowley; Minuet in Classical Style, Gibbs; Epilogue, Willan.

Charles Bradley, Washington, D. C. — Trinity Church, New York City, Aug. 7: Fantasia in G minor, Bach; Choral in A minor, Franck; Sine Nomine, Sowerby.

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Program of Organ Recitals of the Month

Berj Zamkochian, Dorchester, Mass. — Portland Municipal Auditorium, Portland, Maine, Aug. 23: Concerto 2 in A minor, Vivaldi; Fantaisie and Fugue in C minor, Bach; Blessed Are Ye Faithful Souls, Brahms; Tumult in the Praetorium, Maleingreau; God Among Us, Messiaen; Divertimento in the form of a Gigue, Bossi; Pedal Study on the theme Salve Regina, Manari.

E. Lyle Hagert, New York City — Cathedral of St. John the Divine, New York City, Aug. 4: Grande Piece Symphonique, Franck. Aug. 11, Grand Jeu, Du Mage; Flute Solo, Arne; Basse et Dessus de Trompette, Clerambault; Bâter unser im Himmelreich, Bach; Toccata in F, Widor.

Aug. 18: Prelude and Trumpetings, Roberts; Brother James, Wright; Variations on the Austrian Hymn, John K. Paine.

Michael C. Korn, Harrisburg, Pa. — For Organ and Choir Workshop at St. Olaf College, Aug. 14: Prelude, Fugue and Chaconne in C, Buxtehude; Noël, Daquin; Vom Himmel kam der Engel Schaar, Christ Lag in Todesbanden, Toccata in F major, Bach; Cantabile, Franck; Scherzo in E major, Gigue; Prelude, Improvisation, Suite Médievale, Langlais; Greensleeves, Wright; Tu es petra, Mulet.

Allan Birney, Hamden, Conn. — St. Paul's Methodist Church, Cedar Rapids, Iowa, Aug. 29: Prelude and Fugue in A minor, Bach; Recits de Cromorne et de Cornet séparé, and Dialogue sur les grands Jeux, Clérambault; Mein junges Leben Variations, Sweelinck; Allegro, Symphony 4, Widor; Agnus Dei, Bingham; The Birds and the Springs, Messiaen; Sonata, Reubke.

Terry Madeira, Reading, Pa. — Masonic Homes Chapel, Elizabethtown, Pa. Sept. 1: Toccata in A minor, Sweelinck; Swiss Noël, Daquin; Vater Unser, Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; My Heart is Filled with Longing, Lunt; Outbursts of Joy, Messiaen. Jean Bobb, soprano, assisted.

Danny Pruitt, Atlanta, Ga. — All Saints' Church, Atlanta, Aug. 25: Antiphon 3, Dupré; Litanies, Alain; Herzlich tut mich verlangen, two settings, Brahms; Intermezzi 2 and 6, Schreoder; Adagio, Fiocco; Vivace, Telemann; Prelude and Fugue in G major, Bach.

Graham Steed, Riverside, Ont., Canada — Portland Municipal Auditorium, Portland, Maine, August 6: Prelude and Fugue on a Theme of Victoria, Britten; Six Shübler Chorales, and Toccata and Fugue in F, Bach; Variations on a Noël, Evocation, Dupré.

Hillary Daven-Wetton, London, England — Interchurch Center Chapel, New York City, Aug. 29: Chaconne in E minor, Buxtehude; Chorale: O World, I Now Must Leave Thee, Isaac, and two settings by Brahms; Prelude and Fugue in B minor, Bach.

Mark Smith, San Francisco, Calif. — Eastbay Interstake Center, Oakland, Sept. 1: Prelude and Fugue 3, Badings; La Vierge et L'Enfant, Les Bergers and Desseins Eternels, Messiaen; Fantaisie and Fugue on Ad Nos, Liszt.

Herbert L. White, Jr., Oak Park, Ill. — Sherwood Music School, Chicago, Aug. 7: Piece Héroïque, Franck; Scherzo, Litaize, My Heart is Filled with Longing, Langlais; Toccata in B minor, Gigout.

Vernon deTar, FAGO, New York City — Pennsylvania State University, Aug. 14: Fantaisie and Fugue in C minor, Bach; Concerto in G major, Ernst-Bacht; Recit on Pange Lingua, Grigny; Fantaisie in A, Franck; Schönster Herr Jesu, Schroeder; Wie soll ich dich empfangen, Pepping; Sonata, Louis White.

Douglas Butler, Kay Quillen, Kathleen Quillen, Atlanta, Ga. — All Saints' Church, Atlanta, Aug. 30: Mr. Butler: Toccata and Fugue in G major, Whither shall I flee, Before Thy throne I now appear, Bach. Miss Quillen: Rondo, Beethoven; First Loss, Schumann. Mrs. Quillen: Fugue in B flat major, Schumann; Musical Clock, Handel; Offertory in C major, Couperin; Prelude and Fugue in G minor, Dupré.

David P. Dahl, AAGO, Seattle, Wash. — Trinity Methodist Church, Seattle, Aug. 25: Prelude and Fugue in E major, Lübeck; Three settings of Old Hundredth, Pachelbel, James Brandt, Walther; Prelude and Fugue in A minor, Bach; Rejoice, Beloved Christians and Jesus so Sweet, Jesus so Mild, Kauffmann; Musical Clocks, Haydn; Pastoral, Franck; Jesus Accepts Suffering, The Children of God, and God Among Us, Messiaen.

Rob Landes, Houston, Tex. — St. Luke's Methodist Church, Houston, Aug. 26: Chaconne in G minor, L. Couperin; Adagio, Fiocco; Fantaisie and Fugue in G minor, Bach; The Fifers, Dandrieu; Passion Chorale, Buxtehude; Rondo in G, Bull; Chorale in E minor, Langlais; Fantasy, Schostakovich; Holiday for Pedals, Young; Carillon, Sowerby; Variations on a Noël, Dupré.

Susan Landale, ARCO, LRAM, LTCL, Paris, France — For IAO Jubilee Congress, McEwan Hall, Edinburgh, Scotland Aug. 16: Toccata, Frescobaldi; Fantaisie, Pachelbel; La Folia partita, Pasquini; Allein Gott in der Höh and Fantaisie and Fugue in G minor, Bach; Communion, Theme and Variations, Epilog, Langlais; Desséins Eternels and Dieu parmi nous, Messiaen.

Mabel Zehner, Ashland, Ohio — Portland Municipal Auditorium, Portland, Maine, Aug. 8: Prelude, Dethier; Arioso, Pasquet; The Cuckoo, Kerll; Musical Clocks, Haydn; Theme and Variations in A flat, Thiele; Impromptu, Vierne; Drifting Clouds, Timmings; The Brook, Dethier; The Quiet of the Forest, Dunham; Harmonies at Evening, Karg-Elert; Rondo in G, Bull.

Ellen Staton and Richard Wall, Atlanta, Ga. — All Saints' Church, Atlanta, Aug. 29: Miss Staton: Aria Pastorella, Rathgeber; Herzliebster Jesu, Brahms; Psalm 19, Marcello; Der Tag der ist so freudereich, Prelude in G major, Bach. Mr. Wall: Herzlich tut mich verlangen, Brahms; Alle Menschen müssen sterben, Fugue in D major, Bach.

Thomas Wood, Carmel, Ind. — Christ Church Cathedral, Indianapolis, Sept. 6: Toccata in G major, Toccata on the Elevation, Magnificat, Frescobaldi; What God Ordains, Pachelbel; Deck Thyself, O Sacred Head, Brahms; Fantaisie and Fugue in C minor, Bach.

Alan Wilkins, FRCO, Stirling, Scotland — For IAO Congress, Church of the Holy Rude, Aug. 15: Dialogue, Biancheri; Aria, Zipoli; Fugue, Porpora; Finale, Symphony 7, Widor; Sonata 5, Bach; Suite Breve, Langlais.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church Sept. 9: Chaconne, L. Couperin; Elevation, F. Couperin; Basse et Dessus de Trompette, Clérambault; Passacaglia and Fugue in C minor, Bach; Rhythmic Trumpet, Bingham; Carillon, Sowerby; Litanies, Alain; Arabesque for Flute Stops, Langlais; Fugue, Kanzone und Epilog, Karg-Elert. Women's Ensemble and Michael High, violinist, assisted.

Thomas W. Hunt, Fort Worth, Tex. — First Baptist Church, Lepanto, Ark., Aug. 14: Introduction and Toccata, Walond; Herzlich thut mich verlangen, Nun freut euch, Bach; Swiss Noël, Daquin; Brother James, and Greensleeves, Wright; Prelude and Fugue in G major, Bach.

First Baptist Church, Blytheville, Ark., Aug. 18: Introduction and Toccata, Walond; Herzlich thut mich verlangen. Prelude and Fugue in G major, Bach; Swiss Noël, Daquin; Brother James, and Greensleeves, Wright; Carillon de Westminster, Vierne.

Kathleen Armstrong Thomerson, New Orleans, La. — Keesler Airforce Base, Miss., Aug. 15: Echo Fantasia, Banchieri; Unter der Linden grüne variations, Sweelinck; O God, Thou Holy God and Dearest Jesus, We Are Thine, Krebs; Carillon de Westminster, Vierne; Prelude and Fugue in G major, Bach; Chorale, Jongen; Four Short Preludes, Peeters; Miniature and Fête, Langlais. Assisted by Keesler Male Chorus and AIG Troy J. Heard, Trumpet.

Alfred R. deJaeger, Morgantown, W. Va. — West Virginia University, Morgantown, Aug. 18: Now Thank We All Our God, Come Sweetest Death (arr. Fox), Toccata in F major, Bach; Blessed Are Ye Who Live In Faith Unswerving, Brahms; Chorale in B minor, Franck; In Bethlehem's Low Stable, All My Heart This Day Rejoices and O Dearest Jesus, What Lay Hast Thou Broken, Walcha; Fantaisie on B-A-C-H, Liszt.

Joseph Ritchie, Elizabethton, Tenn. — Wedding Recital, First Baptist Church Elizabethton, Aug. 31: Alle Menschen müssen sterben, Wer nur den lieben Gott lässt walten, Bach; Komm, heiliger Geist, Herre Gott, Buxtehude; The King of Love My Shepherd Is, Milford; Adagio, Sonata, Reubke; Schmücke dich, o liebe Seele, Brahms; Cantabile, Franck; Pax Vobiscum, Edmundson; Trumpet Voluntary, Purcell; Ein' feste Burg, Whitford.

David N. Johnson, Northfield, Minn. — For Organ and Choral Workshop, St. Olaf College, Aug. 11: Trumpet Tune in G flat major, D. N. Johnson; Prelude and Fugue in D major, Ich ruf' zu dir, In Dir ist Freude, Bach; Es ist ein Ros', Brahms; Wer nur den lieben Gott lässt walten, Vetter; Fast and Sinister, Sowerby; Herzlich tut mich verlangen, Brahms, Improvisation.

Joe Venable, Oklahoma City, Okla. — Student of Wilma Jensen, senior recital, First Presbyterian Church Aug. 11: Fugue in E flat major (St. Anne), Bach; Auf meinen lieben Gott and Ein feste Burg ist unres Gott, Hanff; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Chromatic Study on B-A-C-H, Piston; Cortège et Litanie, Dupré.

Harriette S. Richardson, Springfield, Vt. — Portland Municipal Auditorium, Portland, Maine, Aug. 7: Fantaisie in F minor, Mozart; O Man Bemoan The Grievous Sin, and Prelude and Fugue in G major, Bach; Air with Variations, Sowerby; Sketch in F minor, Schumann; The Primitive Organ, Yon; Moon Mist, Richardson; Chorale in A minor, Franck.

Herbert R. Fenton, St. Louis, Mo. — Westminster Presbyterian Church Oct. 13: Dedication of rebuilt organ: Trumpet Tune, Purcell; Toccata and Fugue in D minor, I Call to Thee, Lord Jesus, Vivace, Sonata 2 and Rejoice, Beloved Christians, Bach; Adagio for Strings, Barber-Strickland; Finale, Franck.

Charles Shipe, Morgantown, W. Va. — West Virginia University, Morgantown, Aug. 11: Allegro, Concerto 13, Handel; Kleines Harmonisches Labyrinth, Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Homage to Perotin, Roberts; Allegro Vivace, Andante, Finale, Symphony 1, Vierne.

Wilbur Held, Columbus, Ohio — Trinity Episcopal Church Sept. 10: Voluntary, Croft; Sonata, Pergolesi; In Summer, Stebbins; Prize Song, Meistersinger and Pilgrim's Chorus, Tannhauser, Wagner. Virginia Held assisted with a recorder group.

Joseph Coutret, Englewood, N.J. — Interchurch Center Chapel, New York City, Aug. 27: Prelude and Fugue in G major, Bach; From God I ne'er will turn, Buxtehude; Fantasia in F minor, K 608, Mozart; Cantabile, Jongen; Dialogue sur les Mixtures, Langlais.

George Faxon, Boston, Mass. — Portland Municipal Auditorium, Portland, Maine, Aug. 21: Grand Chœur Dialogue, Gigout; Scherzo, Litaize; Drifting Clouds, Antalfy; Transports of Joy, Messiaen; Benedictus, Couperin; Suite in the Second Tone, Clérambault; Fantaisie and Fugue in G minor, Bach; Silhouette, McKinley; Roulade, Bingham; Finale, Cook.

Kenneth Meek, Montreal, P. Q., Canada — Christ Church Cathedral, Montreal, Aug. 6: Ein' feste Burg ist unser Gott, Hanff; Ein' feste Burg ist unser Gott, Bach; Magnificat Fuga, Pachelbel; Magnificat, and Toccata and Fugue in F, Bach; Toccata, Symphony 5, Widor.

Aug. 8: Gigue Fugue, Buxtehude; Gigue Fugue, Bach; Prelude — Improvisation on Veni Emmanuel, Egerton; Trio en Passacaille, Raison; Passacaglia in C minor, Bach.

Aug. 13: Prelude and Fugue in C major, Buxtehude; Prelude and Fugue in C major, Bach; Vom Himmel hoch, da komm ich her, J. B. Bach; Vom Himmel hoch, da komm ich her, J. S. Bach; Communion sur Ecce Panis Angelorum, Guilmant; Le Banquet Celeste, Messiaen; Voluntary for St. Cecilia's Day, Meek; Placare Christe Servulus, Dupré.

Aug. 15: Nun komm der Heiden Heiland, Buxtehude; Nun komm der Heiden Heiland, Bach; Prelude and Fugue in F major, Buxtehude; Prelude and Fugue in D major, Bach; Trumpet Voluntary, Stanley; The Modal Trumpet, Karam.

Aug. 20: Chaconne in E minor, Buxtehude; Passacaglia and Fugue No. 2 in E minor, Willan; Christie-Redemptor Omnium, Parry; Jesu Redemptor Omnium, Dupré; Fugue in B minor, Bach; Prelude and Fugue on a Theme of Vittoria, Britten.

Aug. 22: Wacht auf! ruft uns die Stimme, Bach; Wacht auf!, Graham George; Iste Confessor, Tallis; Master Tallis's Testament, Howells, Caballero Variations, Cabezón; Mein junges leben Variations, Sweelinck; Voluntary in G, Stanley; Bells, Langlais.

Aug. 29: Fugue in G minor, Handel; Fugue in G minor, Bach; Wie schön leuchtet der Morgenstern, Pachelbel; Wie schön leuchtet der Morgenstern, Karg-Elert; Processional, Bloch; Solemn Procession, Fleming; Prelude on Hyfyrdol, Vaughan Williams; Prelude on Hyfyrdol, Willan; Petites Litanies de Jesus, Grovlez; Litanies, Alain.

Thomas H. McCage, Jr., Starkville, Miss. — First Congregational Church, York, Maine, Aug. 18: We Pray Now to the Holy Spirit, Jesus Christ, Our Lord Redeemer, O Thou of God the Father, Buxtehude; Toccata in E minor, In These Alone O Christ My Soul, A Mighty Fortress, Pachelbel; Sink Not My Soul Into Slumber, O World I Now Must Leave Thee, Praise to the Lord, the Almighty, Walther; Prelude in G major, My Soul doth Magnify the Lord, The Douteous Day Now Closeth, Bach; Fugue on the Kyrie, Couperin; Prière a Notre Dame, Boëllmann; Song of Peace, Langlais; St. Peter, Dominus Regit Me, Evensong, Willan; Three Short Preludes, Peeters; Agincourt Hymn, Dunstable.

David Pizarro, Durham, N. C. — Stadtkirche St. Michael, Jena, Germany, Aug. 28: Rochuskerk, Blankenberge, Germany, Aug. 8: Evangelischen Kirche, Odenwald, Germany, Aug. 25: Prelude, Largo and Fugue in C major, Jesus bleibet meine Freude and Fantaisie and Fugue in G minor, Bach; Concerto 11 in G minor, Handel; Sonata 1, Hindemith; Sonata 1 in A major, Naumann; Toccata and Fugue in D minor and major, Reger; Voluntary and Suite for Trompet and Organ, Purcell; Liebster Jesu, wir sind hier and Wacht auf, ruft uns die Stimme, Krebs; Trumpet Voluntary, Clark; Fantasies in G and D, Stanley; two Ricerars, Palestrina.

Stanley E. Saxton, Saratoga Springs, N. Y. — Skidmore College, Saratoga Springs, Oct. 7: Concerto 5, Handel; Night in the Mountains, Elgar; Sketch in F minor, Schumann; Finale, Firebird Suite, Stravinsky; Tune for Chimes and Trumpets, Saxton; Passacaglia, Edmundson.

Oct. 21: Prelude in E flat, Bach; Adagio in F sharp minor, Corelli; Scherzo in C minor, Guilmant; Song of the Lonely Njeri, Saxton; Elves, Bonnet; Le Banquet Celeste, Messiaen; Toccata in D minor, Reger.

Alexander Boggs Ryan, Kalamazoo, Mich. — National Cathedral, Washington, D. C. Sept. 1: Chaconne in G minor, L. Couperin; Basse de Trompette, Marchand; Offertory sur les Grands Jeux, F. Couperin; Fugue in C sharp minor, Honegger; Jesus falls under the weight of his Cross, Dupré; Naiades, Clair de Lune and Carillon de Westminster, Vierne.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral, Indianapolis, Sept. 13: A Mighty Fortress, By the Waters of Babylon, Now Thank We All Our God, Bach; Prelude in E flat minor, D'Indy; Toccata in B minor, Gigout.

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ST. PAUL'S METHODIST CHURCH

S. H. Dembinsky Designs Instrument
With Floating Antiphonal —
Betty Henninger Is Organist

St. Paul's Methodist Church, San Bernardino, Cal. has contracted for a three-manual organ with a floating antiphonal. The Wicks Organ Company, Highland, Ill. will be the builder. S. M. Dembinsky, Wicks regional director, was the designer. Betty Henninger is the organist.



GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Quintaton 8 ft. 12 pipes
Prestant 4 ft. 61 pipes
Quint 2 3/4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Koppelflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 12 pipes
Fourniture 3 ranks 183 pipes
Contra Basson 16 ft. 61 pipes
Bassoon 8 ft. 12 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

CHOIR
Bordon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Spillpfeife 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Rauschpfeife 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

ANTIPHONAL
Holzgedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blokflöte 2 ft. 61 pipes
Hautbois 8 ft. 61 pipes

Grethe Krogh Christensen, Danish recital organist, will play in the United States in October and November. On her way to this country she played a radio broadcast from Reykjavik Cathedral, Iceland Sept. 25. Her American dates appear in the calendar section.

In the month of August, Miss Christensen taught at the first Danish-American Summer School for Organists at Christianskirken, Aarhus, Denmark; the organ is a new three-manual Frobenius.

PEDAL
Resultant 32 ft.
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Rohrbourdon 8 ft. 32 pipes
Cello 8 ft.
Quint 5 1/2 ft.
Choralbass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Bassoon 16 ft.
Trompette 8 ft.
Rohrschalmei 4 ft.

**BEAUMONT, TEX. CHURCH
ORDERS WICKS ORGAN**

TRINITY METHODIST EDIFICE

Mrs. J. Truncala Is Organist Of
Church In Southeast Texas City
— G. Alec Kevan Is Consultant



The Trinity Methodist Church, Beaumont, Tex. has ordered a four-manual Wicks organ. The organist, Mrs. J. Truncala, assisted S. H. Dembinsky, Wicks regional director, in the design. G. Alec Kevan was consultant. Wallace and Thomas Livesay were architects for the new edifice.

GREAT
Diapason 8 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL
Gedeckt 16 ft. 12 pipes
Geigen 8 ft. 68 pipes
Zingen Gedeckt 8 ft. 68 pipes
Gamba 8 ft. 68 pipes
Gamba Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Blokflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
English Horn 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Clarion 4 ft. 68 pipes
Chimes
Carillon
Tremulant

CHOIR
Hohlflöte 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Unda Maris 8 ft. 61 pipes
Principal 4 ft. 68 pipes
Quintadena 4 ft. 68 pipes
Bauernflöte 2 3/4 ft. 61 pipes
Schweibel 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Sifflöte 1 ft. 12 pipes
Zimbel 3 ranks 183 pipes
Dulzian 8 ft. 68 pipes
Holzregal 8 ft. 68 pipes

Marian McNabb has been appointed to the faculty of George Washington University, Washington, D.C., teaching organ and piano. She assumed her duties in the summer session. She will continue teaching at the Peabody Conservatory, Baltimore, and in her studio in Washington.

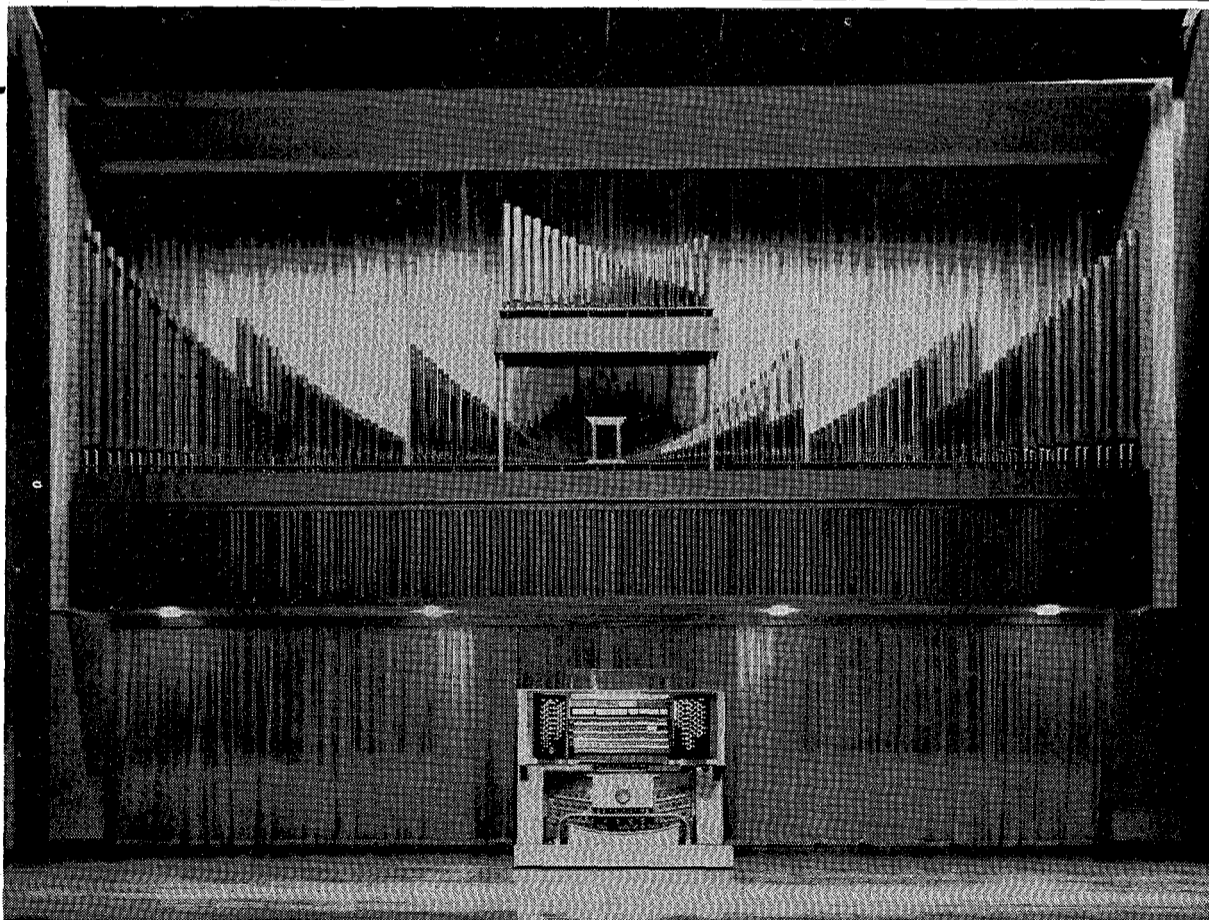
Miss McNabb has her MusB from the University of Kansas and her MSM from Union Seminary. She has played numerous recitals in Washington, New York City and across the country and has done extensive work as organist-choirmaster, organ consultant and in public relations work for the National Cultural Center.

ANTIPHONAL
Principal 8 ft. 68 pipes
Quintadena 8 ft. 12 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 54 pipes
Prestant 4 ft. 68 pipes
Quintadena 4 ft. 61 pipes
Waldflöte 2 3/4 ft. 61 pipes
Blokflöte 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Clarinet 8 ft. 68 pipes

PEDAL
Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Bass Flute 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagot 8 ft. 32 pipes
Regal 4 ft. 32 pipes

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**COLLINSVILLE, ILL.
CHURCH HAS NEW WICKS**

INSTALLED IN NEW EDIFICE

St. John's Evangelical & Reformed
William Hart, Organist — Two
Opening Recitals

The Wicks Organ Company, Highland, Ill. has installed a new 3-manual organ in the St. John's Evangelical and Reformed Church, Collinsville, Ill. The new church edifice adjoins the old church which will continue to accommodate some fellowship and educational programs.

Of modern design, the new church seats about 600. Interior surfaces are brick and natural wood, with large laminated beams supporting the roof. Artistic stone planters are used to set off the chancel area.

The 26-rank balcony installation stands high against the rear wall, console and choir being located in the balcony also. Exposed great and pedal chorus occupy a lower center position. pipework and the exposed choir flute Above and behind this is the enclosed choir, with the swell division occupying the space to the left. Traditional procedures were followed in the voicing, utilizing low pressures, little or no nicking, and open toe flue work.

Formal dedication services were held May 5, 1963. The ensuing festivities included two dedicatory recitals. Mrs. C. Dale Fjerstad, Alton, and Paul Pettinga, University of Illinois, were heard. William Hart is the regular organist.

Arrangements were handled by W. R. Wannemacher of St. Louis, district representative for Wicks, who drew the specification in collaboration with the music committee of the church and the Wicks tonal Staff. Finishing was supervised by John E. Sperling.

GREAT

Principal 8 ft. 61 pipes
Pommer Gedackt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes

**CHURCH IN BEAUMONT, TEX.
APPOINTS DONALD WILLIAMS**

Donald O. Williams has become organist-director of the United Presbyterian Church, Beaumont, Tex. where he will have charge of a multiple choir system. He moved to Beaumont a year ago from East Orange, N.J. where he had been an active member and served as secretary of the Metropolitan New Jersey AGO Chapter, and where he was for 15 years organist-director at the Ampere Parkway Community Church, Bloomfield.

Mr. Williams is an editor, arranger and composer for the Pallma Music Company. He studied organ and composition at the American Conservatory, Chicago.

Mixture 3 ranks 183 pipes
Chimes

SWELL

Rohr Flöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Rauschquinte 2 ranks
Trompette 8 ft. 61 pipes
Trompette 4 ft. 12 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Erzähler 4 ft. 12 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rohr Schalmey 8 ft. 61 pipes
Chimes
Tremulant

PEDAL

Diapason 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Flute 8 ft.
Salicional 8 ft.
Quinte 5 1/2 ft.
Choral Bass 4 ft. 32 pipes
Rohr Gedeckt 4 ft.
Octave 2 ft. 32 pipes
Trombone 16 ft. 12 pipes
Trompett 8 ft.
Rohr Schalmey 4 ft.

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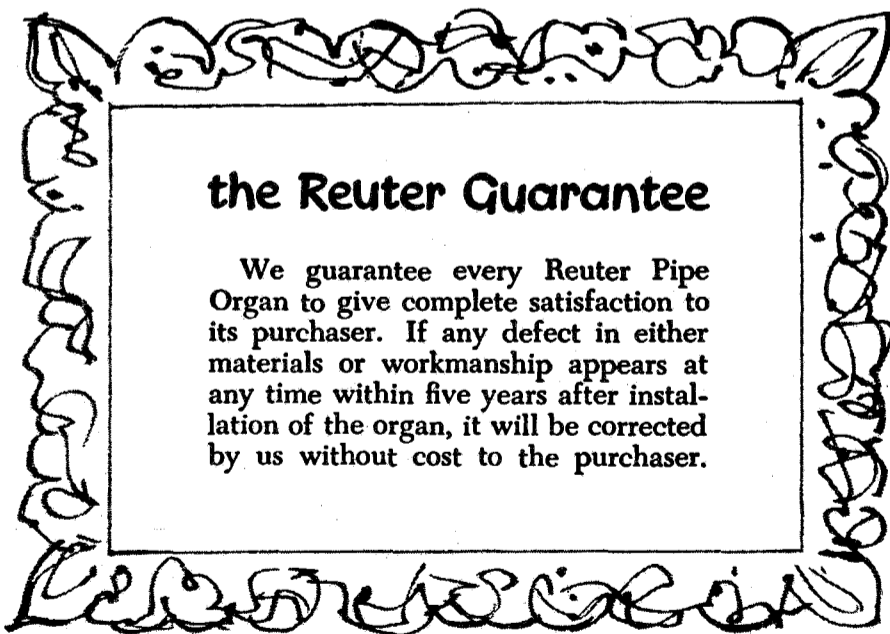
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Letters to the Editor

Many are Melancholy!
I. Wyton

New York City, Sept. 9, 1963 —
To the Editor:

I have seldom been known to write "letters to the editor", but I am deeply moved as I read the pathetically small list of successful candidates in the recent Guild examinations, and your thoughtful editorial, *A Little Danish Melancholy*, is right to the point. I hope all your subscribers will read it several times.

As one who is deeply committed to the aims of the Guild examinations, I would like to see some movement toward bringing these examinations right into line with the best contemporary thinking in terms of the teaching of organ playing and theoretical subjects.

I note with real concern one backward step just taken by the Examination Committee in eliminating any Pre-Bach music from the practical requirements. The great and glorious corpus of music now available written before 1685 is so much a part of the organ repertoire that the Guild cannot afford to ignore it in this way. In addition, I feel it is negative to have no alternative choices of pieces available to candidates. Such a practice will tend to grind the minds of prospective candidates into the groove of the thinking of the Examination Committee, rather than to search out the potential of the candidates in the light of what they themselves may choose to play.

This letter is very hard for me to write, since I was the Chairman of the Examination Committee for three years, and cherish an intense loyalty to all that the Committee sets out to do — but when so few are successful in the examinations, I am convinced that the examinations must themselves in large part be at fault, and I hope that many chapters will give these matters serious thought, and let National Headquarters hear from them.

Yours faithfully,

ALEC WYTON

2. Ragan

New York, N. Y., Sept. 4, 1963 —
To the Editor:

It is to be hoped that your editorial, *A Little Danish Melancholy*, in the September issue will arouse interest and discussion regarding the whole subject of the Guild Examinations. Views from around the country regarding the composition and value of the examinations should be most helpful to those guiding future examinations.

But it is to the matter of the small percentage of candidates who pass that the writer would call attention, with some reasons therefore. Over the years the writer has been in the possibly unique position of having heard well over 300 Associate and Fellow examinations at the organ, and examined the written work of possibly half that number, and is concerned about the attitude and quality of music teaching and study in our country. Especially when we consider the great musicianship evidenced in the improvisational ability of our European brethren.

Are we only interested in turning out virtuosi? Almost all the candidates play the prepared pieces very well. But from there on, the work of the vast majority of the candidates is a disgrace.

The major failing seems to be the ear. Candidates at the organ, for instance, cannot look at an unfigured bass and hear mentally a finished piece of music, with a convincing harmonic scheme and a coherent melodic line on top. Inner voices of course are a complete hash. In melody harmonization candidates cannot distinguish, by ear or otherwise, between the harmonic and non-harmonic tones. In the modulation problem, instead of hearing mentally a little piece, which makes the modulations gracefully and with a good melodic and rhythmic idea, the candidates usually have the utmost difficulty in finding even the dominant and tonic of the keys involved. The result is a meandering, unrhythmic series of more or less unrelated chords, often winding up in the wrong key.

The failing of the ear manifests itself strongly in the written work. Candidates apparently do not hear what they write. Their own written notes (as well as the written notes of a sight-reading or transposing problem at the organ) do not become sounds, heard mentally. This area is trainable.

It may well be argued that certain areas of the examinations bear little or no relation to musicianship. Why Palestrina counterpoint, for example? But, if as is the case, the candidate will not buy himself a *Missa Brevis* or

something, listen to it, (recordings exist) find out how it is put together, what makes it sound as it does, what the technique is, and then compose something in that idiom, could we expect him to do likewise with a Hindemith movement, or a Messiaen piece, or a piece in any other style?

Candidates presumably all learn Bach fugues. But how few ever notice the interplay between tonic and dominant in the answers, and reflect their observations in response to the examination question. How few notice how neatly the countersubjects fit, and how the horizontal progression of the lines moves within an orderly harmonic framework.

It may be argued that this "traditional" harmonic practice does not speak to our present generation. But, for example, in the composition of the Response, the candidate has the freedom to communicate in any idiom of his choosing. Yet no 20th century idiom hardly ever appears. Instead the examiners are greeted by an inept Harmony I exercise, in open score SATB, with two treble and two bass clefs, with groups of eighth notes on separate syllables strung together with beams, or words like "Praise" set as two-syllable words, or other ludicrous practices.

To take another instance, bowing is required. But how few candidates have apparently ever seen a bowed part or read about one. Surely every community must boast a string player who would be glad to sit down with the candidate and in a few minutes demonstrate how bowing is marked and what its effect is on the musical sound.

Or to cite Recitatives. There are certain traditional procedures in accompanying them, especially at the cadences. This is a closed topic for our candidates. Why? The St. Matthew is recorded! At a minimum, a candidate should include some of the singer's notes in his chords, even if he can't read the figures!

These examples could go on endlessly, but if the foregoing seems somewhat disparaging of the efforts of our candidates, such is far from its intention. These remarks are offered in the hope that the candidates will prepare themselves to a far greater degree, both in the training of the ear, and by looking at, and listening to some music.

These views in no way represent any official position of the Guild or of its Examination Committee of which latter the writer is not a member, except "at-large", whatever that may mean.

Very truly yours,

BRONSON RAGAN, FAGO

3. Bedell

Lincoln, Neb., Sept. 6, 1963 —

To the Editor:

This letter is in comment to your editorial, *A Little Danish Melancholy* in the September issue of *THE DIAPASON*. In all honesty I must start out by saying that my letter may sound to some as sour grapes inasmuch as I was an unsuccessful candidate for the FAGO certificate two years ago.

At that time I was a member of an AGO chapter that encouraged members to take the exams. We devoted one program a year to the exams themselves, using past years sample test papers. The chapter invested several hundred dollars of its surplus to purchasing all the text books that are recommended reading for the exams. These books were available to any chapter member upon request. In preparation for the exam which I took, I spent one summer at the Guilman Organ School in New York working on the test pieces and work at the music department of the college in the city where I lived at the time to doing the work for the written part of the exam. A lot of money and time was invested in the project.

There were some small items in the exam itself that were somewhat irksome, working sheets for instance numbered incorrectly, bar lines missing from the dictation examples; perhaps indicating some carelessness that wouldn't have been tolerated in the work sent back by the candidates! The fugue problem called for a stretto in the exposition, a rather odd bit of business that has little or no precedence in good fugal writing.

I retained my working papers from the exam and afterwards, when the papers were sealed properly, I was showing the working papers to some other members of the chapter. One of these, a well-known and highly respected music educator on a university level, stated that he thought it all looked pretty good and that if he were one of the national examiners, I would have passed. Obviously this made me feel pretty good, coming from a

man with his reputation. He called the dean of our chapter and told him he thought I had a pretty good chance.

When my marks came back, they averaged less than 50% all the way through. I'm sure that I have more than 50% of the knowledge that I was supposed to have. In my own mind, naturally I have taken the word of the first gentleman who gave me his own personal observations, he has a greater reputation among musicians in all fields, not just organ, than all the AGO examiners put together.

Even so, I thought that I would try it again the following year, but when the requirements came out, including a problem in whole tone scale (of all things), plus the fact that I moved to this city and had a University Graduate Music School handy, my attitude toward the AGO exams has, I'm afraid, become a "I couldn't care less". I intend to devote my extra energy toward a master's degree in music rather than anything the Guild has to offer.

There was a letter in *THE DIAPASON* some months back concerning the professional role of the church organist in a large percentage of Protestant Churches. This includes all kinds of vocal knowledge, instrumental work such as conducting, children's choirs and so on. It's fine to be an excellent organist and to be able to write 16th Century counterpoint and all that, but the task of a full-time organist and choirmaster whatever his title is a great deal more varied and comprehensive than the Guild seems able to recognize.

Hence my interest in university study rather than Guild exams. This does not lessen my interest in the Guild, I rarely miss a meeting, am vice-dean this year of the Lincoln Chapter and have participated in many of its programs, and I intend to devote a great deal of time to the interest of the chapter.

Yours sincerely,

ERNEST E. BEDELL, AAGO

A Canadian on Copyright!

Charlottetown, P.E.I., Canada —

To the Editor:

With reference to your article on copyright:

It is all very well for American publishers to harp on observance of copyright laws when it is they who have done their best successfully to obstruct adherence of the U.S.A. to the International Copyright Convention.

It is a strange anomaly that the U.S.A., alone amongst all the civilized nations, should hold aloof. Surely it is time for a change, whether the big publishing houses like it or not. Piracy is piracy everywhere, including America, and the American public should know about it.

Yours truly,

CHRISTOPHER GLEDHILL

Our 1938 Issue Stands Correted!

Pigeon Cove, Mass., Sept. 3, 1963 —

To the Editor:

Re your September *Those Were the Days* column, one little historical correction:

Henry Worley was not the "only organ builder to become mayor of a large city" by any means. George Stevens, a builder of considerably greater magnitude and achievement than Worley, was mayor of Cambridge, Mass. from April of 1851 to April of 1853. He had previously served the same city as alderman.

Sincerely,

BARBARA J. OWEN

SEWANEE'S 13TH MEETING ATTRACTS FROM 18 STATES

The 13th annual Fourth Province Church Music Conferences was held July 16 — 25 at DuBose Conference Centre, Monteagle, Tenn. Attending were 63 organists, choirmasters and choristers from 18 states. Members provided a choir for the Sunday services at All Saints' Chapel, Sewanee, and concluded with a festal choral evensong July 24.

Among music leaders of the conference were: William C. Teague, Shreveport, La.; Sam Batt Owens, Birmingham, Ala.; and Jack Edwin Rogers, Knoxville, Tenn. Dr. Adolph Steuterman, FAGO, Memphis, Tenn., was chairman, Thomas Alexander, Chattanooga, registrar and bursar, and Richard T. White, FAGO, Memphis, secretary.

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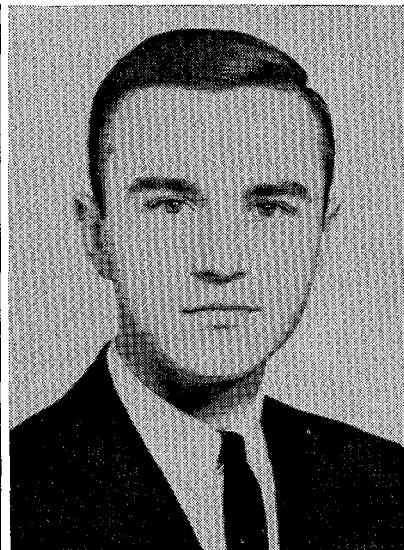
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Joseph Ritchie assumed duties Sept. 8 as organist-choirmaster of First Friends Meeting, Greensboro, N. C. He will head a program of three choirs and will play and direct several special programs within the church year. He leaves a similar post at St. Francis Episcopal Church of Greensboro. Mr. Ritchie is a senior at Greensboro College where he is studying with Harold G. Andrews. A native of Tennessee, Mr. Ritchie's previous organ study has been with Richard Tappa, Milligan College and Indiana University, and Ruth F. Stout and Gary Forsleff of East Tennessee State University. He is a former member of the East Tennessee AGO chapter, and has played numerous recitals in the East Tennessee and Western North Carolina areas.

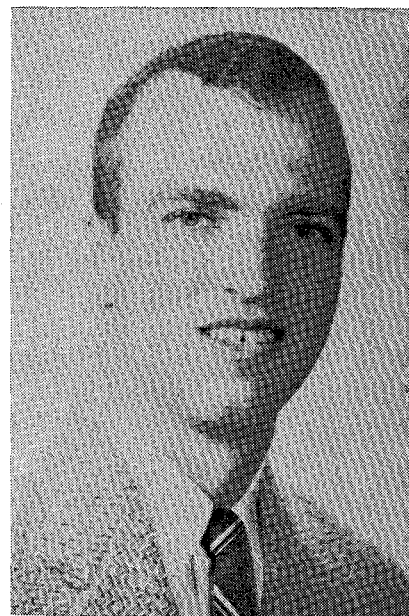


Stanton A. Hyer has become organist-choirmaster of the Miami Shores Community Church, Miami Shores, Fla., after four years in a similar position in the Memorial Congregational Church, Wantagh, L.I., N.Y. Mr. Hyer attended the Oberlin Conservatory of Music, majoring in organ and served four war years in the South Pacific. After the war he studied with Claire Coci. Miami Shore Community Church is non-sectarian and is the oldest and one of the largest organized groups in Miami Shores. The present church, erected ten years ago, replaced the original church built on the site of the area's first pumping station. Mr. Hyer will play a three-manual Wicks organ and conduct three choirs. He is married and is a member of the Miami AGO Chapter.



James V. Salzwedel, Bethlehem, Pa. in September became associate minister of music and education at the Home Moravian Church, Winston-Salem, N. C. He was minister of Christian education at Central Moravian Church, Bethlehem.

Mr. Salzwedel has his BM degree from Concordia College, Moorhead, Minn. and his BD from the Moravian Theological Seminary, Bethlehem. He has completed work on his MM degree at the University of Kentucky, Lexington. He has studied organ with Ruth Berge, Ludwig Lenel, Arnold Blackburn and Arthur Poister. He is married and has a year-old son.



Richard S. Miller has been appointed director of music at the Mount Vernon Methodist Church, Danville, Va. effective in September. He will have four choirs and a bell choir and will serve as organist. He will also teach at Stratford College in Danville.

Mr. Miller received his BMus degree from the University of Redlands, Cal. where he studied organ with Margaret Whitney Dow, Leslie P. Spelman and Raymond Boese. He received his MSM from Union Theological Seminary in June; he studied organ with Alec Wyton and counterpoint with George Powers.

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David C. Johnson, DMA, AAGO, has been appointed organist at Temple Emmanu-El, Marblehead, Mass, effective in September. Also music director at the First Church in Cambridge, he arranged a series of musical evenings for July and August. Christopher Dearnley, Salisbury Cathedral, appeared in an organ recital; the First Church motet choir sang a concert, and Dr. Johnson gave a recital of contemporary organ music, assisted on the piano by Allan B. Sly and Clifford Earle. Works of Hindemith, Messiaen, Persichetti and Copland made up this latter program.



Ronald E. Ostlund began his duties Sept. 1 as organist-choirmaster at Grace Episcopal Church, Sheboygan, Wis., leaving a similar post at Christ Church, Gary, Ind. He is a graduate of MacPhail College of Music, Minneapolis and has studied organ with Jack L. Noble, Rupert Sircom, Heinrich Fleischer and Benjamin Hadley. He will direct the choir of men and boys and maintain a teaching studio at Grace Church.



Thomas W. Hunt has joined the faculty of the Southwestern Baptist Theological Seminary Fort Worth, Tex. where he will teach organ and piano.

Mr. Hunt earned his bachelor degree at Ouachita Baptist College and his master's at Northern Texas State University where he was selected outstanding graduate student in 1957. He has partially completed work for his PhD at the latter school. His organ teachers have been Evelyn Bowden and Dr. Helen Hewitt. He taught the last two years at Oklahoma College for Women.

SINGING CITY HOLDS PAIR OF WEEK-LONG WORKSHOPS

The Singing City organization of Philadelphia held its annual choral workshops Aug. 4 - 10 and 11 - 17 at Crozer Seminary, Chester, Pa. under the guidance of Dr. Elaine Brown, its founder and director.

The first week was given over to the study of the life, works, style and influence of Heinrich Schütz, and was under the tutelage of Julius Herford. This week was so enthusiastically received that tentative plans are being made for a similar study of Orlando di Lasso next summer.

The second week, of a more general nature, was conducted by Dr. Brown and Singing City staff members including Phyllis Jenness, University of Kentucky, and was concerned with conducting and rehearsal techniques, group and individual vocal study, and reading session of choral literature.

A total of 65 attended one session or the other or both. Representing 23 states, it set a record for Singing City.



Joy E. Lawrence has been appointed organist-choirmaster of the Euclid Avenue Christian Church, Cleveland, Ohio effective Sept. 1, 1963. For eight years she has been assistant organist and director of youth choirs of the Church of the Covenant, Cleveland. She received a BM degree from Mt. Union College and an MSM from Union Seminary. Further graduate work was done at Western Reserve and Temple Universities. Organ study has been with Robert Baker and Edwin Arthur Kraft. She has served as dean of the Cleveland AGO Chapter and is co-founder of the Church Music Conference of Cleveland, now in its 12th year.



Monroe Bell has joined the faculty of Stephens College, Columbia, Mo. as director of choral activities. A native of Hillsdale, Mich., he has been choral director at MacPhail College of Music, Minneapolis, Minn. and instructor at Hamline University, St. Paul. He toured the midwest with the Hamline choir as student director and the east as organist with the Boston University Seminary Singers.

Mr. Bell has his AB degree from Hamline and his STB from Boston University. He has attended Dakota Wesleyan and the University of Minnesota. He served as chaplain of the Twin Cities AGO Chapter and is a member of NAFOMM and on the board of directors of the Bach Society of Minneapolis. He has several published articles.

Mr. Bell is married and has two children.

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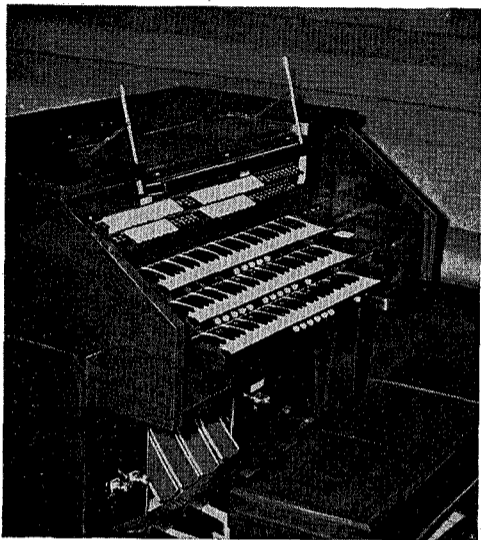
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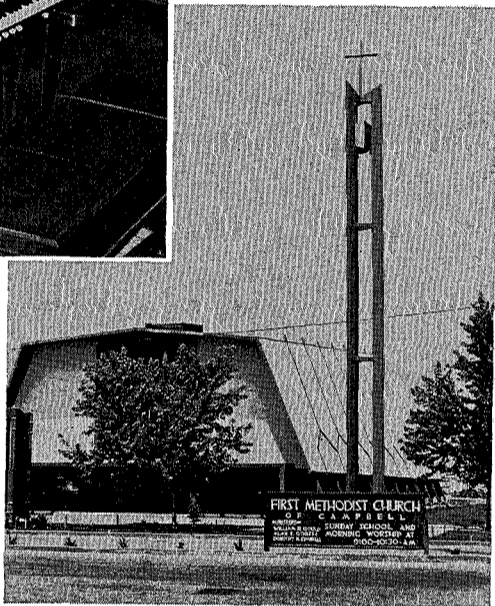
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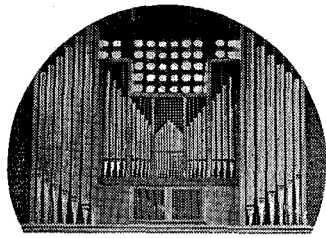
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New Organ Music

Organ music this month is somewhat more in abundance than in recent months and, as usual, it covers a considerable gamut.

From the standpoint of wide acceptance, we would hazard a strong guess that the second volume of chorale preludes by Helmut Walcha (C. F. Peters) would be a volume of importance. How widely the previous volume of 25 has been used is evident by a glance at any month's recital pages; volume 1 is almost always represented.

The second volume of 20 additional ones also extends throughout the church year and the index, prepared for both volumes, indicates clearly the most suitable occasion for each number. The "notes on interpretation" are helpful. Most serious organists and organ students will want to own this volume.

Another work likely to attract considerable attention is Marcel Dupré's large-scale Trio for violin, 'cello and organ (H. W. Gray). A standard three-movement work requiring professional players of some stature, it may well become a fairly frequent work on college programs.

Also from Gray is a brilliant toccata-like show piece, Paean to Jubal by Kevin Norris, and two pleasant pieces for Christmas time: Claude Means' Carol Prelude on A Babe Lies in the Cradle, with a curious and attractive double pedal ostinato, and Ronald Williams' Pastoral: The Nativity, which makes some musical demands on the player.

In Novello's Organ Music Club series are: Number 30 — Carillon, Plaint and Paean by Robert Ashfield, of Britain's

Rochester Cathedral (see issue of January, 1933). The outside movements are vigorous show pieces; the little Plaint is a transparent trio. Number 31 — Prelude, Air and Fugue by Derek Holman, three well-written movements playable as a unit or separately. Number 32 — Two Dialogues by Peter Hurford, jolly, cleancut pieces of convenient length and not unreasonable difficulty.

In Novello's International Series, Number 13 is a set of Five Pieces by Arthur Wills, which hold together as a suite but are all useful separately for service or recital. Of all Novello issues received this month we predict especial interest in Lloyd Webber's Six Interludes on Passion Hymns; the popularity of the form plus the use of tunes common to most hymnals augur well for this little volume.

The Los Angeles County Chapters' laudable project of a genuinely contemporary organ piece a month (*The California Organist*) has Gerhard Wuensch's Toccata Piccola as this month's entry. The piece should be fun to learn and might make a useful program piece.

Cradle Song by Cyril Jenkins (J. Fischer) is pleasant enough in a conventional medium. T. Frederick H. Candlyn has grouped five pieces by Handel, Purcell and Blow into An English Suite.

Four Voluntaries by Robert Graves (*Galaxy*) are playable with or without pedals; they are in perhaps a useful but not very stimulating idiom and could all be used within a single service.

Thy Love Enfold Us is the title of a little collection from Mills Music designed for the "volunteer organist." It is a collection of fairly easy, harmless transcriptions by Chester Nordman.

Chorale Intradas by Gerhard Krapf are not organ music at all but useful chorale-based brass quartets. Set 1 contains music for Reformation, Advent, Christmas and Epiphany.

We are not capable of evaluating such a complex work as Yury Arbatsky's Berlin Symphony for Organ and Strings (McGinnis and Marx) by study of a pocket score photographed from manuscript. This composer's work has many admirers; we have not yet heard any of it. — FC

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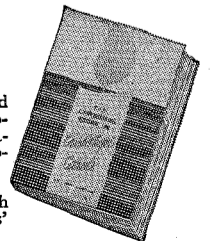
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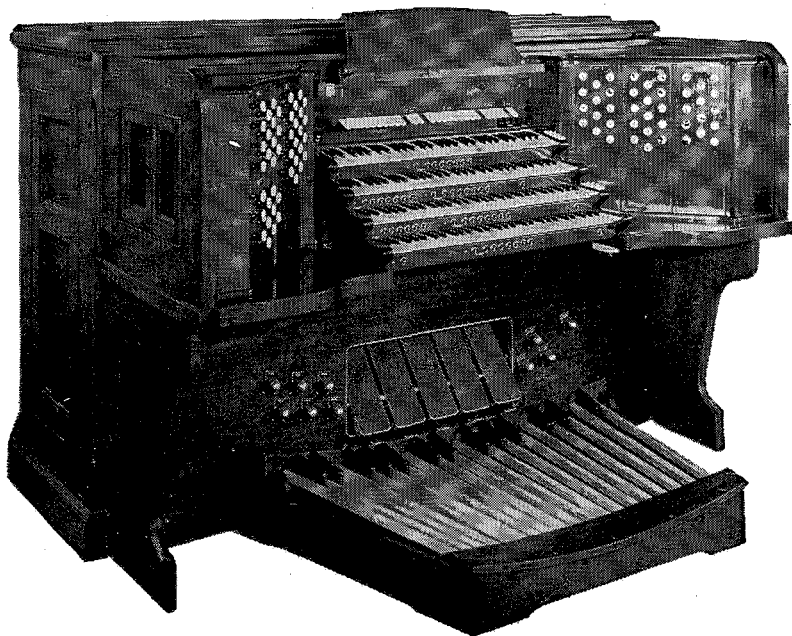
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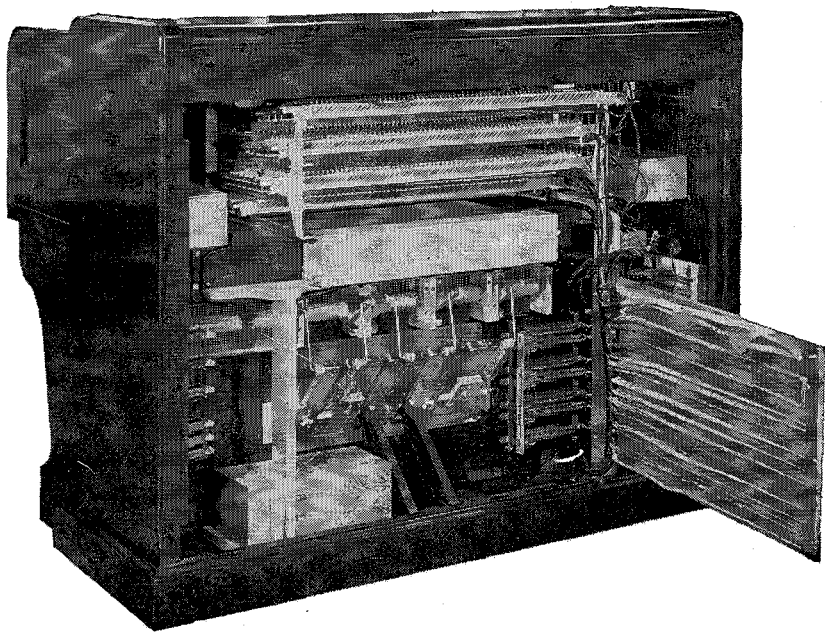
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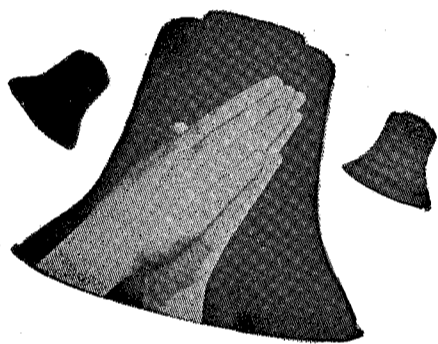
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Great tower of Gloucester Cathedral completed about 1450 is said to weigh about 4700 tons.

After a visit to Bristol we decided to take a side trip to Llandaff which was most enjoyable. We were just as surprised as everybody else is at the sight of the new organ in the cathedral, its unique case and screen.

Returning by way of the picturesque Rye valley, and a short stop-off to see the ruins of historic Tintern Abbey, we eventually saw the great tower of Gloucester Cathedral in the distance. The Cathedral Church of the Holy and Indivisible Trinity at Gloucester is one of the five cathedrals founded by Henry VIII from monastic churches at the Dissolution.

Founded in 681 the first religious house at Gloucester was dedicated to St. Peter. The church was rebuilt in stone in the ninth century. Again, in 1058, the church was rebuilt on a larger scale. The present church, commencing with the early Norman crypt, was begun in 1089. Then followed the apse, ambulatory, chapels, and the choir above it. This eastern portion together with part of the transepts and crossing was dedicated in 1100. Although interrupted in 1122 by a serious fire, the nave was finished about 1160.

For nearly 500 years the present cathedral continued to serve the monks as their monastic Church of St. Peter. At last, however, in 1540, the church, at the creation of the new See, became the cathedral and received its present dedication.

The cathedral now stands tall in a perpendicular of old houses. Pleasantly, in pendicular, central tower is by far the most dominating part of the exterior. Standing 225 feet high, this tower was completed about 1450 and replaced a less lofty predecessor. It has been calculated that this magnificent structure weighs 4,700 tons.

Entering the building by the south porch the visitor is immediately overwhelmed by the massive Norman bays in the nave. They consist of great cylindrical piers over thirty feet high and six feet in diameter. While the original Norman nave was covered with a wooden ceiling, the present stone vault was built in the Early English style in 1242.

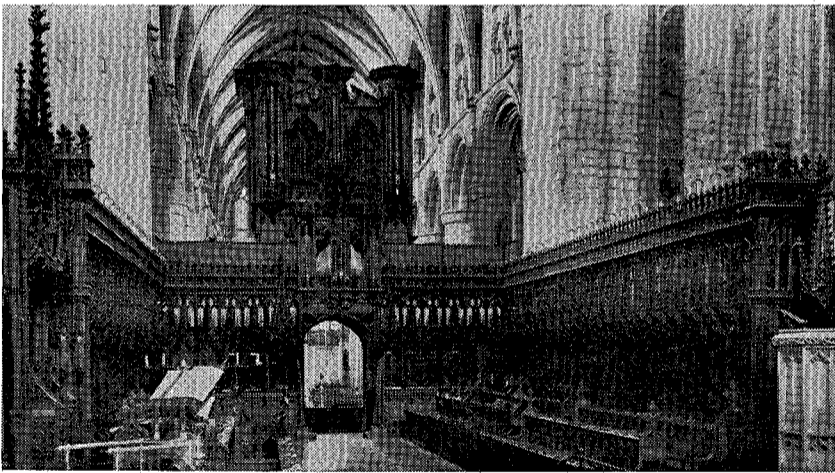
As we pass into the choir we seem to be transported into another century as we notice the beauty. Originally this was the same design as the nave. In the fourteenth century the choir was altered and the lofty clerestory and intricate vaulted roof were added. This necessitated raising the roof of the choir about 20 feet. Perpendicular tracery was placed over the Norman arches. The crowning glory of this decoration was the completion of the great east window, said to be the largest east window in England.

The present Lady Chapel was built between 1470 and 1483, and is decorated on similar lines as the choir with much glass, tracery and delicate vaulting. Complete in itself this chapel stands a little apart from the east end of the main church. It is connected to the cathedral by an ambulatory bridge. At least one advantage to this situation is that the building does not obstruct the light from the great east window of the Cathedral.

A justifiable pride of Gloucester is the cloister. It lies to the north of the nave, not a very usual position in England. Entrance can be made from the north east corner of the nave. Started in 1351 and completed in 1412, this quadrangle walk is said to be the finest in England. The glory being in the delicate fan vault which is continuous round all sides, the first to be constructed in this manner. Off the east walk should be noticed the rectangular Norman chapter-house which seems to bear traces of the 1122 fire.

In 1665 an organ was built by Thomas Harris. Ten stops from this organ are incorporated in the present organ. The organ case also dates from this period. Other famous builders have been associated from time to time with this instrument such as Father Smith, Jordan, John Snetzler and, later, Henry Willis. This last organ had about 28

Beautiful wood carving makes the choir at Gloucester a joy to behold; the organ looms above the stalls in a very authoritative fashion. Herbert Sumsion has presided here for more than 35 years.



ENGLISH

Eleventh in a series

GLOUCESTER

stops. In the 1880's Willis made extensive alterations and improvements. A fourth manual was added in 1896 that contained four stops. This organ remained until 1920 when a complete rebuild became a necessity. This time Harrison and Harrison were commissioned to do the work. The organ now has 50 speaking stops and the action is tubular pneumatic. The 32 ft. pedal open, seemingly such a necessity on an English organ, is placed on the floor of the triforium. What a magnificent sound comes from this instrument in a room with a nearly ten-second reverberation period. Dr. S. S. Wesley was appointed organist in 1865, and died here in 1896. In the late 17th century a Stephen Jeffries was organist. It was his habit to spend much time in the local tavern. There is a Gloucester tradition that Mrs. Jeffries, to cure her husband of this habit, dressed up a fellow in a winding sheet with directions to meet him with a candle in the cloister, through which he had to pass on the way home; but that on attempting to terrify him, Jeffries simply said, "I thought all you ghosts had been in bed by this time!"

The present organist is Dr. Herbert W. Sumsion. On the day we were in Gloucester there was sung no Evensong because the choir was at Hereford rehearsing for the Three Choirs Festival. I shall have more to say about this a little later.

Evensong can be heard at 4:00 each afternoon except on Sundays when, in addition to the regular morning services, this traditional service is sung at 3:00 p.m.

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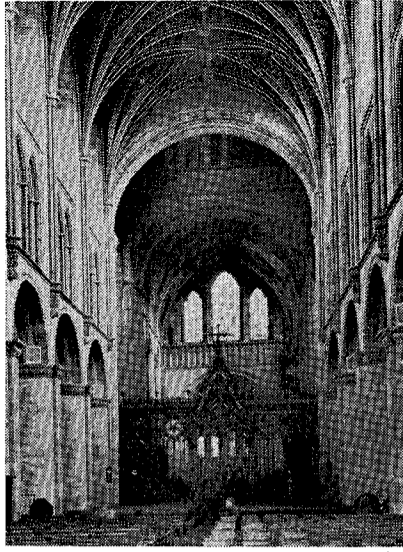
Alston Memorial Organ

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CATHEDRALS

by Frank K. Owen

HEREFORD



In the Norman nave whose vault is 64 feet above the floor the cylindrical piers are magnificent.

Arriving at Hereford on the same day as that on which we left Gloucester (Saturday) we again found there would be no sung service of Evensong for the same reason that the choirs from the three cathedrals concerned were busy rehearsing for the upcoming festival. Having been informed as to where this rehearsal was being held I was privileged to listen to part of it. This was a rare treat.

The Cathedral Church of St. Mary and St. Ethelbert at Hereford is a moderate sized building and stands pleasantly amid its lawns in a busy country town. Its tower is the main feature of many attractive views from over the river Wye.

Founded in the late seventh century the diocese came into being when the much larger diocese of Lichfield was split up. Another Saxon church was built about 825 over the tomb of St. Ethelbert, the King of East Anglia who had been slain in 792. This structure had a brief existence, being destroyed by fire in 1056 by a Welsh king who also slew the bishop and many clergy. Nothing remains of this church.

Toward the end of the eleventh century a Romanesque cathedral was started by Robert de Losing who was bishop from 1076 to 1095. Of this building the pillars of the nave, the south transept wall and the arches around the high altar are a splendid example of Norman strength.

Originally the building had three apses, one at the end of each aisle and one at the end of the choir. This east end was remodelled and an eastern aisle or processional path was built as an entrance to the Lady Chapel about 1225.

The Central Tower, which is easily the most distinctive feature of the outside of the building, is 165 feet high and was completed about 1325. This tower had at one time a timber, leaded spire, which has now disappeared. A tower with a spire was also built over the west front in the 14th century, but this collapsed in 1786. Great damage was done to the roof and first bay of the nave. Since this time there have been three major restorations.

Inside the cathedral the Norman nave arcades with their cylindrical piers are magnificent. The contrasting triforium, clerestory and plaster vaulting are impressive. The building is 344 feet long, 177 feet wide and the vault is 64 feet

above the floor. In the second bay from the south west is the Norman font. It contains the figures of the twelve apostles around the bowl. These have been defaced, perhaps by Cromwell's men.

Coming closer to the choir one cannot pass the screen without giving it some attention. This screen has been the brunt of much controversy for nearly a hundred years. It was designed by Sir Gilbert Scott and erected in 1864. Described as both "gorgeous" and "detestable" yet I must confess I found it neither distasteful nor objectionable. It is said to contain 11,200 lbs. of iron, 5,000 lbs. of copper and brass, 50,000 pieces of mosaic and 300 cut stones.

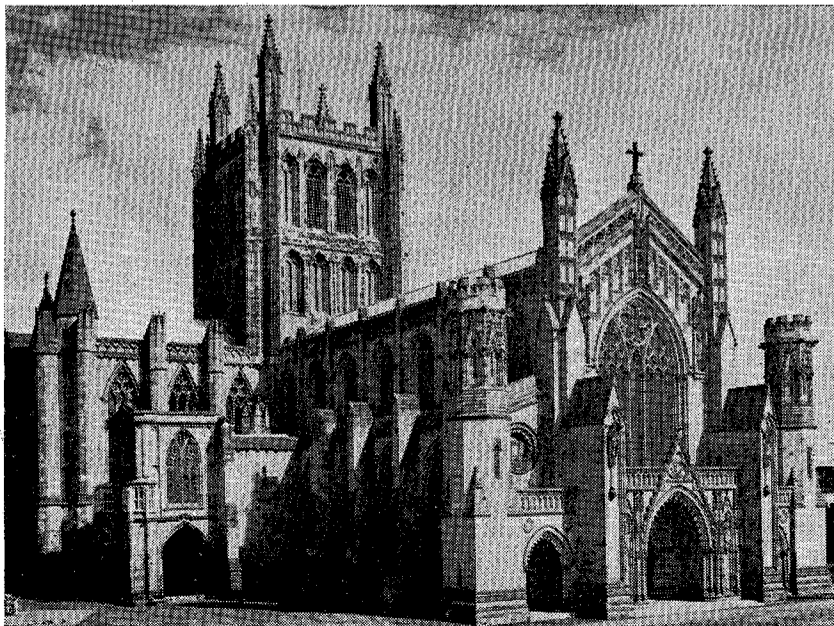
In the choir the bishop's throne and choir stalls are very fine examples of 14th century craftsmanship in wood. Beyond the choir and through the retro choir we come to the charming thirteenth century Lady Chapel.

One of the greatest treasures of the cathedral is its famous chained library. Not many such libraries remain and Hereford possesses the largest, with nearly 1500 chained books, some of them dating back to the ninth century. Hereford cathedral is also notably rich in its mediaeval monuments including many fine brasses.

The organ, originally built by Renatus Harris, a gift of King Charles II, has gone through many rebuilds and enlargements, the last being in the 1930's by the Henry Willis Company. It is now a four-manual instrument and is presided over by Dr. Melville Cooke who came to the cathedral post from Leeds Parish Church. He is also the choirmaster of the splendid choir that can be heard daily in the cathedral, and one of the conductors of the famous Three Choirs Festival.

We will next go for a visit to the cathedrals at Worcester and Chester.

The central tower completed in 1325 is the most distinctive exterior feature of the Hereford Cathedral. Another tower with a spire collapsed in 1786 doing great damage.



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COME UNTO ME Pallma .25
DEAR LORD, WE OFFER THEE OUR PRAISE Pallma .25
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IN ADORATION, LORD, WE KNEEL Pallma .22
JESUS, SPEAK TO ME Triebel .22
LEAD US, DEAR LORD Pallma .22
MY HEART SHALL SING A HYMN AT MORNING Pallma .22
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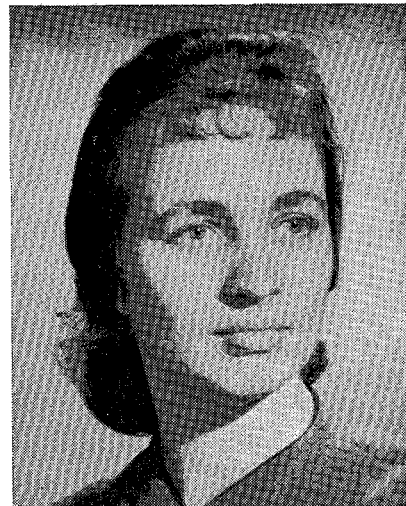
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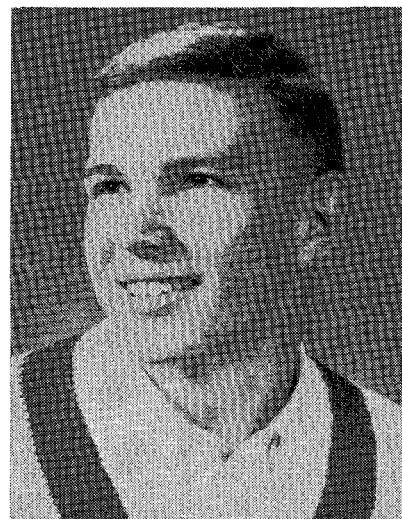


Jack Edwin Rogers became organist and choirmaster of St. John's Cathedral, Jacksonville, Fla. in September. He came to Jacksonville after 11 years in a similar post at St. John's Episcopal Church, Knoxville, Tenn. He previously served Episcopal churches in Steubenville, Ohio and Louisville, Ky. He has been a staff member of church music conferences in Evergreen, Colo. and Sewanee, Tenn. He was a recitalist at the recent AGO regional convention at Nashville.



Kirstin Synnestvedt has been appointed organist and choir director at historic First Congregational Church, Lee, Mass. Her activities will include three choirs and a program of private instrumental teaching.

Miss Synnestvedt received her BS degree this year from the Juilliard School of Music. She majored in organ with Vernon de Tar. Other studies have included piano, voice and dance in the Philadelphia area and four summers at the Berkshire Music Center, Tanglewood, Lenox, Mass.



Rodger H. Phillips has been appointed organist and director of music at the Troy Methodist Church, Troy, Mich., leaving a similar post at the Bethany Baptist Church, Detroit. He is a graduate of the Detroit Conservatory of Music and has studied at the Detroit Institute of Musical Arts and St. Paul's Cathedral in Detroit.



Gordon Wilson has been appointed head of the organ department of the University of North Carolina at Greensboro. For three years he taught at Rollins College, Winter Park, Fla. where he was associated with Catharine Crozier.

Dr. Wilson was the first organist to complete requirements for the DMA degree at the University of Michigan where he was a teaching fellow in organ and theory. His organ study there was with Marilyn Mason. His earlier organ training was with Minnie McNeill Carr, Birmingham, Ala. and with Miss Crozier.

Dr. Wilson taught in the summer session of the Greensboro institution.



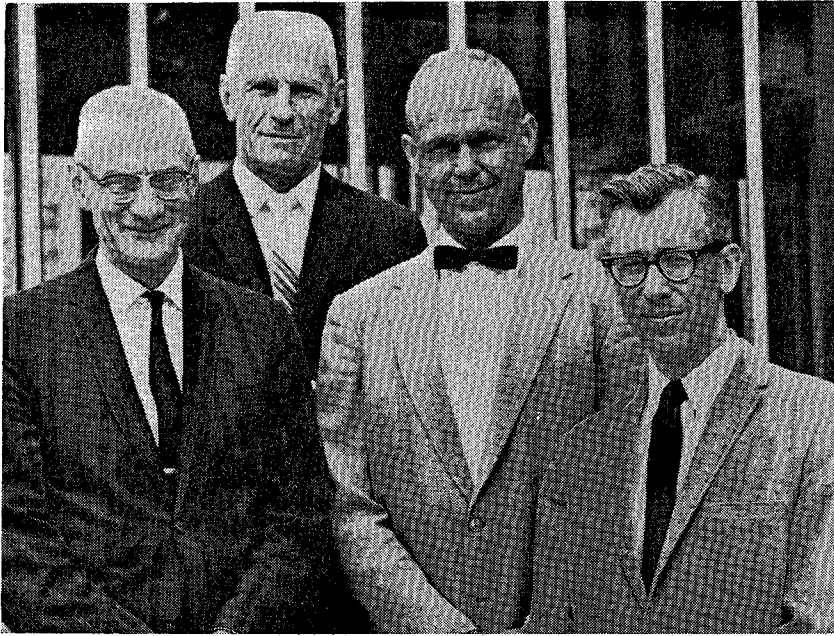
John M. Thomas, AAGO, becomes assistant professor of organ in September at Wisconsin State College, Stevens Point. For the last two years he has worked for the DMA degree at the University of Illinois on a fellowship of the Lutheran Board of Education. He served as graduate assistant in organ and was organist-director of the First Congregational Church, Champaign.

From 1956-1961 he taught at Greenville, Ill. College and was organist-director of the St. James Lutheran Church, Vandalia.

He has the BM from Southwestern College, Winfield, Kans. and the MM from the University of Wichita and has studied at Union Seminary and Washington University, St. Louis.



Gale Enger has been appointed organist-choirmaster of the First Presbyterian Church, Reading, Pa. He is a member of the organ faculty of the Westminster Choir College, Princeton, N. J. He was a recitalist at the 1962 AGO midwinter conclave in Oklahoma City, holds music degrees from Lewis and Clark College, Portland, Ore., Sherwood Music School, Chicago and Westminster Choir College.

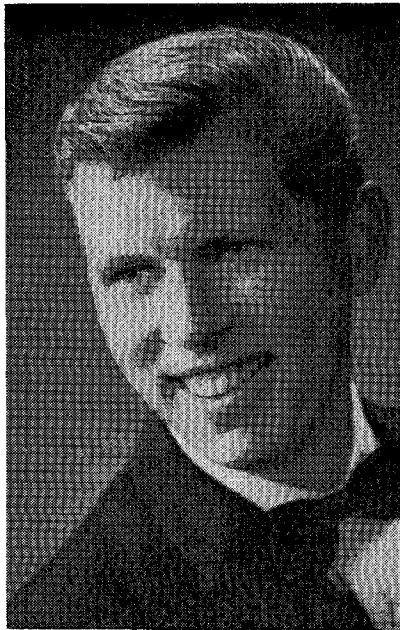


Shown above are the leading lights of the St. Olaf College organ and choir workshop described in the story on page 2 of this issue. Dr. Arthur Poister on the left gave daily master classes. Behind his left shoulder is Dr. Olaf C. Christiansen, conductor of the famed St. Olaf Choir, who gave lectures and demonstration. Next comes Dr. David Johnson who gave lectures on organ repertoire. On the extreme right is Kenneth Jennings who was in charge of anthem repertoire and conducting classes.



Marlan Allen became organist and master of the choristers July 1 at Christ Episcopal Church, Winnetka, Ill. He had served for nearly four years in a similar post at St. John's Presbyterian Church, Berkeley, Cal.

Mr. Allen holds an AB degree from San Jose State College and an MSM from Union Theological Seminary. While a student Mr. Allen served as assistant organist at St. James Episcopal Church, New York City. Organ study has been with Richard Jesson, Richard Purvis and Donald Coats.



Curt Haessner began Sept. 8 as organist and choirmaster at the Memorial Presbyterian Church, Newark, N. J. He served a similar position at the Christ Lutheran Church, Maplewood, N. J. He served as organist-choirmaster and chaplain's assistant with the U.S. Army in this country and in the West Indies. He teaches at the Arnold Leeds Studios, Paterson, N. J.

Mr. Haessner was a student of the late Richard Vanden Heuvel, Clifton, N.J., and now studies with National Treasurer J. Clifford Welsh.

TWO PROJECTS COMPLETED AT CATHEDRAL IN VICTORIA

The third annual choir camp sponsored by Christ Church Cathedral, Victoria, B.C. was held again at Shawnigan Lake School Aug. 6 - 18. Dean Brian Whitlow was camp manager and Richard Proudman, cathedral organist and choirmaster was musical director. Services for two Sundays were again provided by the 51 boy altos and trebles combined with selected men from the cathedral choir. The final service took the form of an English choral evening with Stanford's Magnificat and Nunc Dimittis in B flat and his O for a Closer Walk. About 800 attended.

A new series of short noon hour recitals designed to introduce well-known organ music to the general public has been completed at the cathedral. The 35-minute programs have been heard on Saturdays in July and August and were played by Mr. Proudman assisted by Geoffrey Thornburn. Music heard always included a major Bach work, a piece to show the trompette stop and a virtuoso finale. Some of Mr. Proudman's compositions were included.

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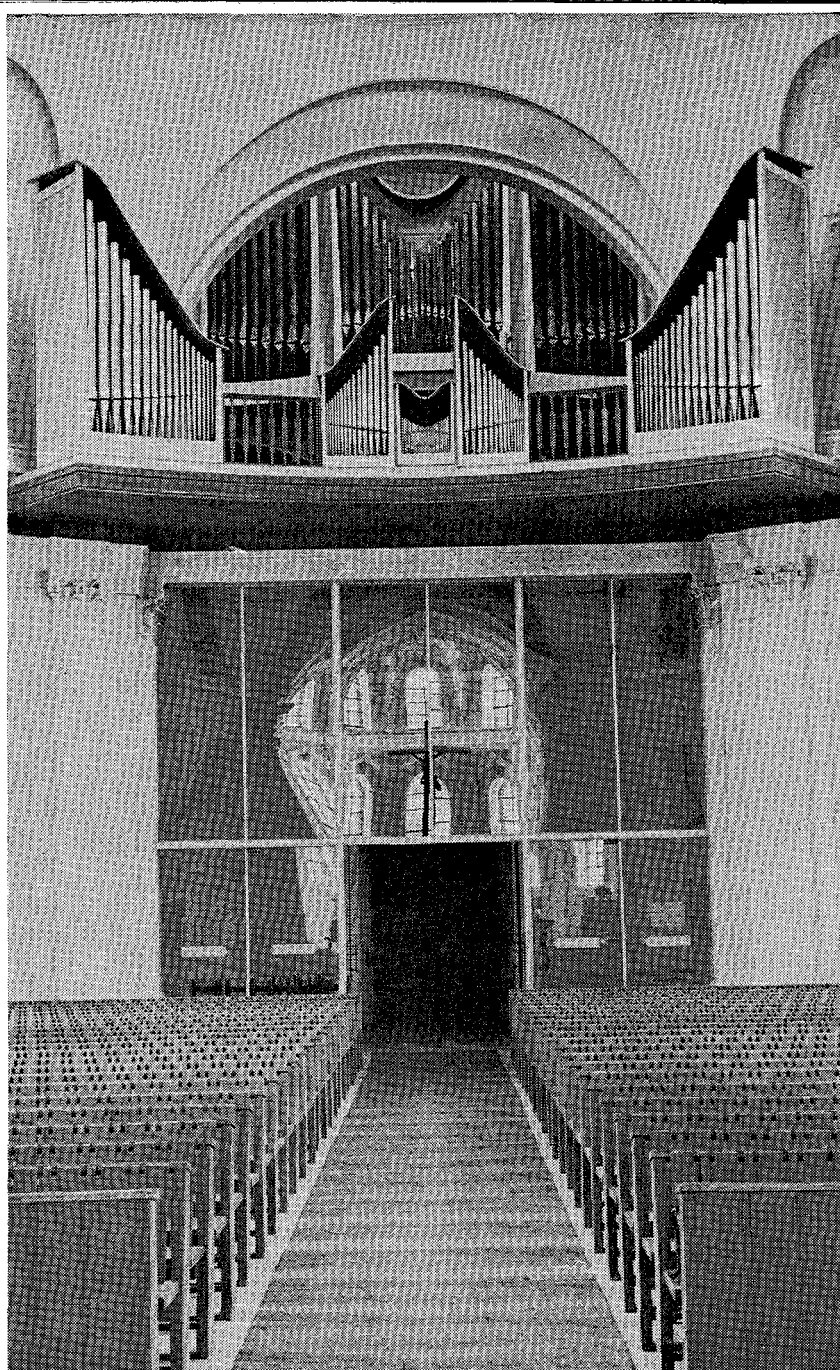
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Nuremberg



The new Rieger mechanical action organ at Egidienkirche in Nuremberg was a major addition this year to the list of instruments used in Organ week events.

The Twelfth International Organ Week was held June 16 - 30 at Nuremberg and drew the large crowds usual for this widely acclaimed event. Centering about the same historic edifices as before, a new organ was added this year to the list — a three-manual Rieger at St. Egidienkirche designed by Friedrich Höpner of Munich, who played a recital there as part of the church music seminar. The picture and description of this instrument are given in this re-

port.

The "week" was again truly international with organists from Switzerland, England, Denmark and France sharing honors with organists from both North and South Germany. And it was again eclectic in the best sense: it extended its program to include many kinds of music whose primary purpose was praise to the Almighty.

The festival got under way with the Roman Catholic service at the

Liebfrauenkirche at which the Tölze Boy Singers led by Gerhard Schmidt sang an excellent performance of the Benjamin Britten Missa Brevis in F and shorter works by Lassus and Isaac. The organist of the church, Hubert Schaffer, gave impeccable performances of Joseph Ahrens' Intraða and Pieter Cornet's Fantasie on Tone 8.

The official opening at the Opera House later in the morning with Friedrich W. Schobert presiding included an address by Friedrich Blume-Schlüßtern on Bach and Romanticism. The Tölzer Singing Boys were heard again and the municipal symphony orchestra under Erich Riede.

The Bamberg Symphony was heard in the evening with Joseph Keilberth conducting Winfried Zille's Choral Concerto on the Passion Chorale and Bruckner's Symphony 6.

One of the highlights of the week, according to the critics, (who again allotted many columns of space to reviewing all the events) was a program, June 18 at historic St. Sebald's composed of music from the Middle Ages, performed by singers and players of ancient instruments. The performers were from the Studio of Early Music, Munich. Another enthusiastically received program of early music was a program for three organs at the 12th century former Cistercian monastery in Ebrach (two 18th century organs by Seuffert and a 1750 positive).

Contrasted to these was the traditional Ars Nova concert at St. Sebald's. Ensembles from the Franconian orchestra led by Carl Gorvin and Konrad Lechner, the Nuremberg Singing Society led by Waldemar Klink, and several soloists combined in music by generally unfamiliar composers. Critics were unhappy with the inclusion of some oft-played Messiaen organ music on this program. Willy Spilling's Psalm Cantata was the major work.

The familiar large choral work of the festival was a performance of the Brahms Requiem by Max Loy's Nuremberg Teachers Singing Society and the Franconian Orchestra.

The organ recitals were many and varied. Ralph Downes of London played two recitals — at the Lorenzkirche and a largely pre-Bach one on the 1764 organ at the Reformed Church at Erlangen. His playing in both instances received critical acclaim.

Heinz Wunderlich of Hamburg played Bach, Scheidt, Hindemith and Reger at the Lorenzkirche, being especially praised for the Hindemith.

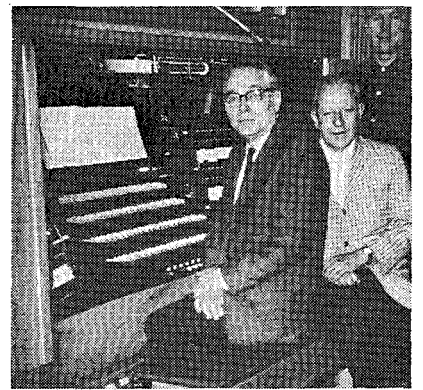
Also playing at the Lorenzkirche was

Rolande Falcinelli of Paris. She was at her best in a Bach trio sonata and in the Messiaen Les Corps Glorieux. Her improvised Passacaglia and Fugue on a sequence from the Middle Ages was described as "in the French cathedral style."

Finn Viderø's program of Bach, Böhm, Tunder and extensive Buxtehude was played on the new organ at St. Egidien. The Buxtehude was especially the subject of highly favorable comment.

Earlier St. Egidien's had been the scene of the traditional young organist program. The two young people, François Desbaillet, Geneva, and Sebastian Meyer, Berlin, upheld the high standards established for this popular annual feature.

The remarkable Winsbach Boy Choir led by Hans Thamm was again this year heard in a vesper program at the



Above: Americans Philip McDermott, Gregory Abbott and Preston Rockholt are Organ Week visitors. Below: Kurt Hausmann, Ralph Downes, Franz Kessler, Mrs. Downes, Walther Koerner.



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Lorenzkirche. Both pre-Bach and contemporary unaccompanied German church music was sung. Resident organist Herman Harrassowitz also was heard in Bruhns, Bornefeld, Michelsen and Distler.

The final concert by the excellent chorus and orchestra of the Bavarian radio and soloists — another annual feature — saw Rafael Kubelik conducting the Haydn Mass in Time of War, Fortner's organ concerto with Bedrich Janacek at the Gustav Adolph organ, and Höller's Hymns for Orchestra.

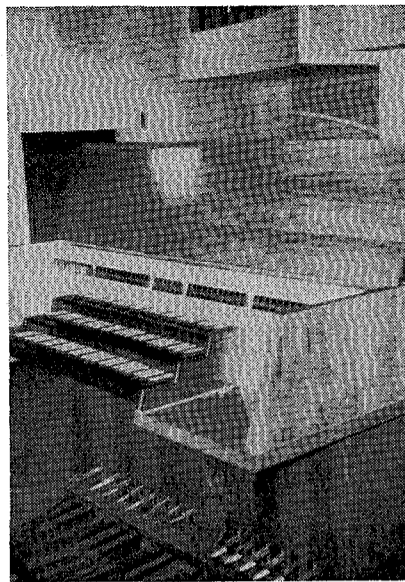
The church music seminar, as always, occupied daytime hours the first week.

A number of Americans attended all or part of Organ Week this year.

(Report based on personal notes of Horst Bruchner and on daily stories and criticisms from Nuremburg newspapers.)



Above "young organists" François Desbaillet, Geneva, and Wolfgang Sebastian Meyer, Berlin. Below: Finn Videro, noted Danish organist.



New Rieger at St. Egidien

HAUPTWERK

Pommer 16 ft.
Prinzpal 8 ft.
Spitzflöte 8 ft.
Oktave 4 ft.
Nachthorn 4 ft.
Quinte 2 1/2 ft.
Superoktav 2 ft.
Rauschwerk 4 ranks
Mixture 6 ranks
Fagott 16 ft.
Trompete 8 ft.

RUCKPOSITIV

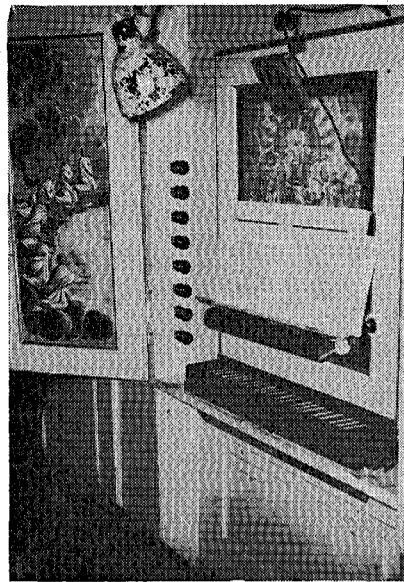
Quintade 8 ft.
Holzgedackt 8 ft.
Prinzpal 4 ft.
Koppelflöte 4 ft.
Sesquialtera 2 ranks
Gemshorn 2 ft.
Quintan 2 ranks
Scharff 4 ranks
Schalmei 8 ft.
Tremulant

SCHWELLWERK

Prinzpal 8 ft.
Spitzgamba 8 ft.
Bleigedackt 8 ft.
Prinzpal 4 ft.
Rohrlöte 4 ft.
Terzsept 2 ranks
Nasat 1 1/2 ft.
Plein Jeu 7 ranks
Cimbel 3 ranks
Musette 16 ft.
Kopftrompete 4 ft.
Tremulant

PEDALWERK

Prinzpal 16 ft.
Subbass 16 ft.
Oktav 8 ft.
Subbass 8 ft.
Choral bass 4 ft.
Pommer 4 ft.
Hohlflöte 2 ft.
Mixture 5 ranks
Posaune 16 ft.
Zinke 8 ft.
Clairon 4 ft.



1764 tracker organ at Reformed Church, Erlangen

MANUAL

(left)
Gedeckt 8 ft.
Oktav 4 ft.
Sesquialter 2 ranks
Flöte 4 ft.
Flageolett 1 ft.
Trompete 8 ft.
Tremulant

(right)
Prinzpal 8 ft.
Quintadena 8 ft.
Quinte 2 1/2 ft.
Oktav 2 ft.
Terz 1 1/2 ft.
Mixture 4 ranks

PEDAL

Posaune 16 ft.
Subbass 16 ft.
Oktavbass 8 ft.

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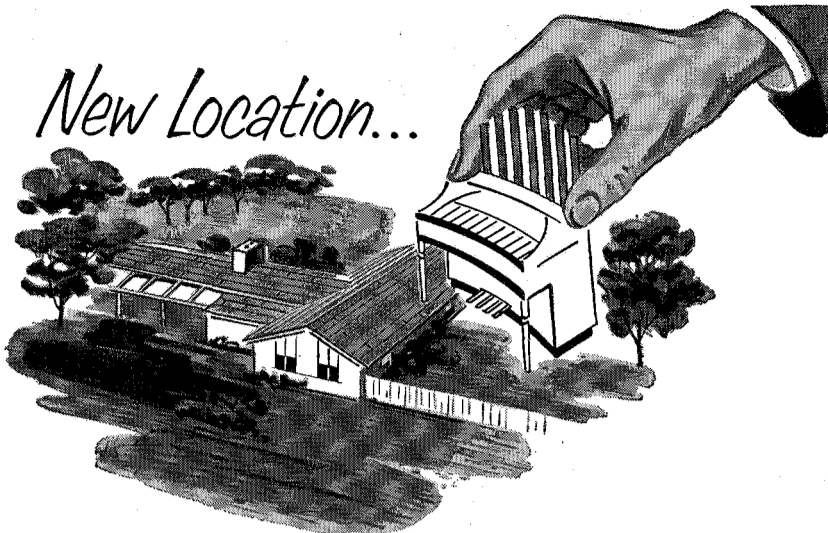
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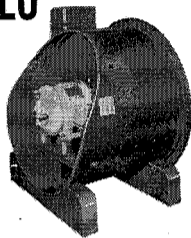
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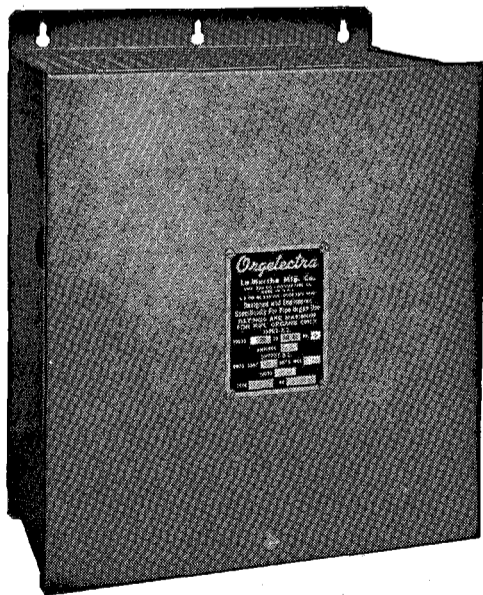


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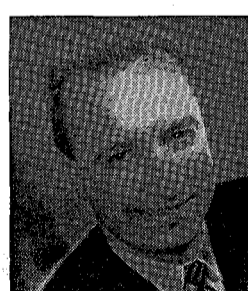
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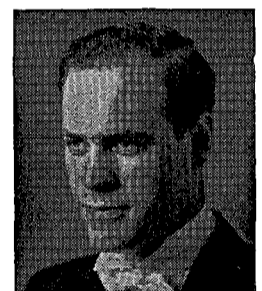
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