

THE DIAPASON

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

Fifty-Fourth Year, No. 12—Whole No. 648

NOVEMBER, 1963

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Britain's Traditional
Three Choirs Festival
Worcester, 1963

**LAWRENCE COLLEGE GETS
FOUR-MANUAL SCHANTZ**

INSTALLATION FALL OF 1964

LaVahn Maesch, Music Director Of
Appleton School's Conservatory
Designs Large Instrument

Lawrence College, Appleton, Wis., has contracted with the Schantz Organ Company, Orrville, Ohio for a new four-manual organ to be installed in the fall of 1964.

The new instrument will be located across the rear of the stage with pipes of the great, positiv and pedal exposed to view. Renovation to the building includes eliminating all draperies and sound absorbing material and heightening the proscenium which will allow free egress of the entire organ tone into the auditorium.

The specification, to include several ranks of pipes from the present Kimball organ, was designed by LaVahn Maesch, director of the conservatory of music, in collaboration with A. C. Strahle, district manager for Schantz in the Midwest area. Mr. Strahle also designed the functional layout of the new organ installation.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Tremolo

SWELL

Rohrbordun 16 ft. 24 pipes
Rohrflöte 8 ft. 56 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Waldhorn 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremolo

CHOIR

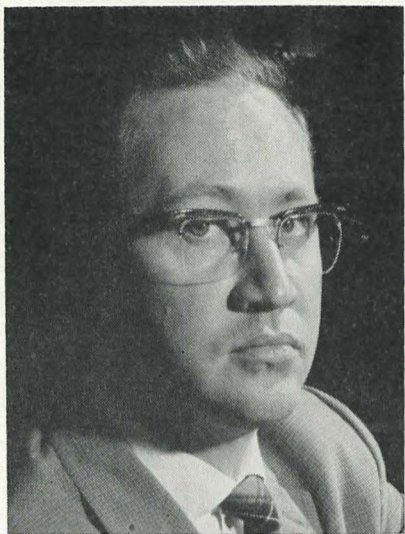
Gedackt 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Voix Celeste 8 ft. 49 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 49 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 1/4 ft. 61 pipes
Schwiegel 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Dulzian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
English Horn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel 3 ranks 183 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Quintaton 16 ft.



Hugh McLean, Vancouver, B.C., has completed a five-week tour of Europe. He conducted a program of 18th century music with Janet Baker, contralto, Peter Hurford, organist, and the English Chamber Orchestra in the Royal Festival Hall, London. He played the complete Bach Art of Fugue in two recitals on the new Harrison organ of St. Alban's Cathedral. He played a recital Oct. 12 on the organ of his former college, King's, in Cambridge. Later in the month he recorded several programs for the CBC on historic organs in England and the Netherlands, as well as on the organ of Bach's church in Muelhausen, East Germany. He played the British premiere Oct. 24 of Paul Hindemith's new Concerto for organ and orchestra for the BBC on the organ of St. Alban's Cathedral with Harry Newstone conducting the Philharmonic Orchestra.

On his return journey, Mr. McLean will play recitals in Montreal and on the Casavant organ of St. Joseph's Roman Catholic Cathedral, Edmonton.

Dulciana 16 ft. 32 pipes
Rohrbordun 16 ft.
Quint 10 1/4 ft.
Octave 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Viola 8 ft. 12 pipes
Rohrflöte 8 ft.
Quint 5 1/2 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Rauschquinte 3 ranks 96 pipes
Posaune 16 ft.
Waldhorn 16 ft.
Trumpet 8 ft.
Waldhorn 8 ft.
Clarion 4 ft.
Waldhorn 4 ft.
Krummhorn 4 ft.
Dulzian 16 ft.

BOMBARDE

Posaune 16 ft. 85 pipes
Trumpet 8 ft.
Clarion 4 ft.

**ASCAP AND NFMCO CO-SPONSOR
YOUNG COMPOSERS CONTEST**

The American Society of Composers, Authors and Publishers (ASCAP) will provide the prizes for the 22nd annual composition contest for young composers just launched by the National Federation of Music Clubs. Write Federation headquarters, Suite 1215, 600 S. Michigan Ave., Chicago, Ill. 60605.



MUSIC CALENDAR 1964

29 illustrations
Limited Edition

7 x 10 inches
\$2.50

Publication date: November 1963

A most welcome gift combining unusual beauty and usefulness throughout the year, and remaining a permanent record thereafter.

The 29 illustrations for the 1964 Music Calendar (including the cover, title page and each two-week calendar page) are superb reproductions of works of art concerned with composers, musical instruments and manuscripts.

Various countries and many centuries are represented through the widespread media of architecture, drawing, embroidery, engraving, furniture, illuminated manuscript, painting, photography, porcelain, pottery, sculpture (ivory, marble, metal, stone, wood) and tapestry. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1964 is also included.

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**REUTER TO CONSTRUCT
INSTRUMENT IN WHITTIER**

IN FIRST METHODIST CHURCH

**Three-Manual Contracted for Edifice
in California — Installation
Early in New Year**

The Reuter Organ Company has been awarded a contract to build a three-manual, 39-rank organ for the First Methodist Church, Whittier, Cal. The pipework will be installed on either side of the chancel area, with portions of the great and pedal sections exposed and situated on windchests cantilevered from the side walls. The instrument is scheduled for installation shortly after the first of the year.

GREAT

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremolo

CHOIR

Quintade 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Spitz Principal 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Clarinete 8 ft. 61 pipes
Tremolo

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintade 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 62 pipes



Larry King began his duties as organist and choirmaster of the Parish of Saint Paul (Episcopal), San Diego, Cal. upon his return from London, where he played a recital in Westminster Abbey on August 8. Mr. King was assistant to Alec Wyton at the Cathedral of St. John the Divine in New York for two years, and since that time has been organist and choirmaster of St. Clement's Church in St. Paul, Minnesota.

A native Californian, Mr. King is a graduate of the University of Redlands, was a Fulbright scholar at the Royal Academy of Music in London, and received his SMM from Union Theological Seminary.

At St. Paul's, he will organize a choir of men and boys and a choral society, and serve as musical consultant for the building of the choir arm and new pipe organ of the church, which is scheduled for completion for the centennial of the parish in 1969.

Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes

THE DIAPASON

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FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

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

NOVEMBER, 1963

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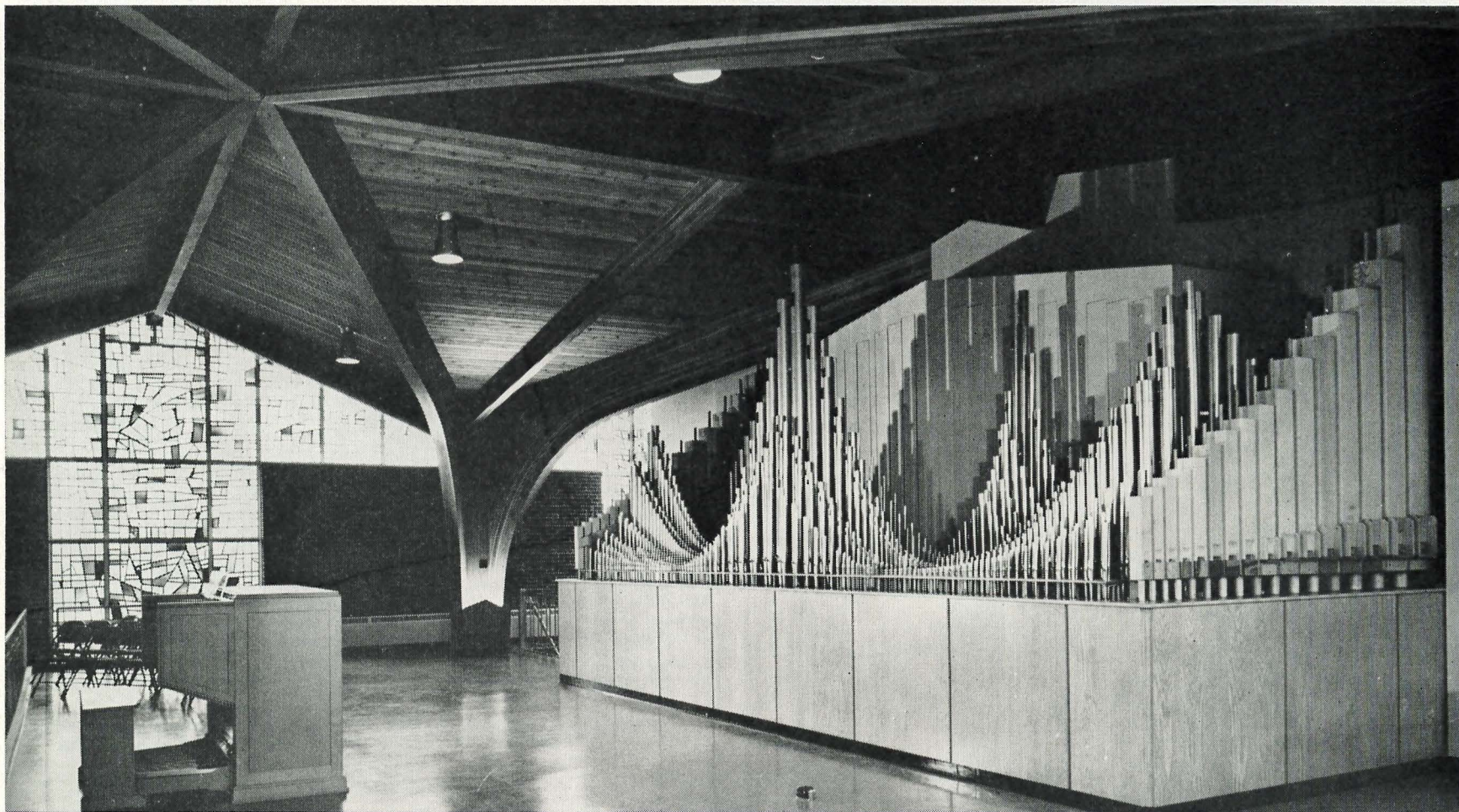
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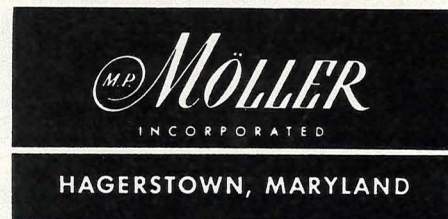


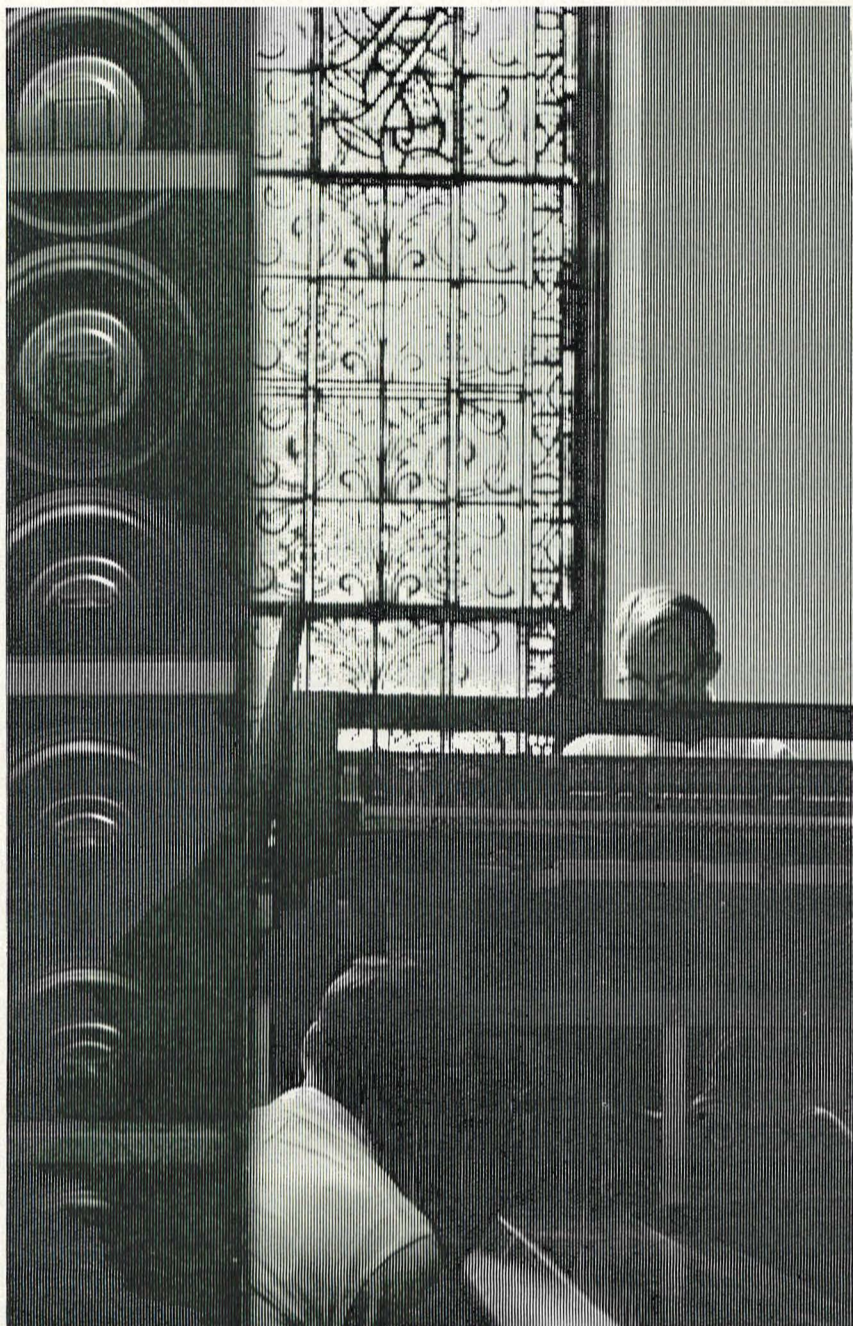
GREAT, SWELL, POSITIV, PEDAL

GALLERY INSTALLATION

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Dedicatory Recital — Marilyn Mason, Oct. 6, 1963





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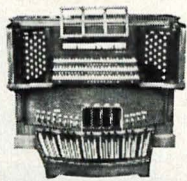
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The Wings of a Dove



A Story by
CHARLES PEAKER

In the vestry the Rector sat and gazed at his brother across the desk. Time was when no one outside the vicarage could tell the twins apart, and even now it would be difficult since parish and penitentiary etch much the same sort of lines on faces. The bells in the tower struck six. One hour till Evensong; the Rector perspired a little.

At the police-station the Inspector sweated profusely as he talked to his men. "The poor devil's taken sanctuary in St. Sepulchre's, very astute of him, huge congregation, we can't butt in. I'm sure of my seat, warden y'know; you watch all the doors as they come out." Someone asked a question. "All I know" snapped the Inspector, "is that he's well over six feet and very like the Rector. He'll be cleared inside a week, but we've got to take him in for breaking prison, damn it!"

At St. Sepulchre's clergyman and convict changed clothes; indeed they seemed to have changed persons when the convict had been endued with cassock, surplice, scarf and hood. Silently the brothers looked over the service-list. Psalm 54, Stanford Magnificat in B flat, Nunc Dimittis chanted.

"Tenth after Trinity" said the Rector. "Ferial responses, intone the Creed, Lord's Prayer and collects just as Dad did, announce nothing, and keep your sermon to ten minutes if you really want to give those lectures at the Sorbonne. For the rest, rely on the organist; he's equal to anything y'know. The Buick's at the lych-gate and everything's in it."

They shook hands and kissed each other. Then the Rector donned an old monastic robe he affected in times of stress and entered the inner study, his "Sanctum sanctorum" where none dare intrude. At the door he turned, "Say nothing to the old Canon who's reading the lessons, he can be awkward."

After locking himself in, the Rector turned on the sound-system. He grinned suddenly — "Oh would some pow'r the giftie gie us, to see oursels' as ithers see us!"

An interesting sequence followed. "Whither shall I flee?" said the organ. "Jesu, lover of my soul, let me to Thy bosom fly" sang the choir as they came up the church to 'Aberystwyth'. Exhortation, Absolution and Versicles clear and strong. Excellent, really excellent, thought the Rector, and probably all from memory. He wiped his eyes as his brother preached, nor was he alone in this. Clearly, four years in college could not compare with two in prison as a preparation for the text, "O for the wings of a dove". In the Nave the Inspector gazed at the man in the pulpit and forgot all about the chase. Quite the noblest of a series of noble sermons, he thought.

"And now to God the Father —". In his study, the Rector hummed the bass as the choir sang Wesley's "Thou wilt keep him in perfect peace". Instead of the usual choral platitude, an eloquent prayer followed the Offering. "Far better" murmured the Rector. He fell on his knees for the Benediction and remained so the while his brother knelt at the High Altar.

"O God, our help in ages past" receded and became fainter as men and boys traversed the main aisle. There were foot-steps in the vestry, a door closed. The Buick was bound for the air-port.

"Valet wir ich geben" said the organ. The church-calendar said nothing of the sort. "He knows" said the Rector calmly. Wistfully he recalled those far-off days at the University when the twins and the organist were inseparable. "Porthos, Aramis, D'Artagnan" said the Priest. Half an hour later, he unlocked the door, and going to a cupboard took out a length of rope. God bless the scouts, he thought as he bound himself so cunningly that even a Police-Inspector might be deceived. He said his prayers and lay on his couch to sleep as well as he might. A scrap of melody ran through his mind, one of those tantalizing fragments that elude and tease us all.

Bach? Why of course, "Valet wir ich geben"—Farewell I give thee, tonight's unlisted postlude. Glancing at his watch the Rector laughed aloud and wondered what his wife would say when organist and parson arrived for their weekly tea an hour and a half late.

"Leaving your car with us, Father?" said the man at the air-port. The priest smiled gravely and handed over his keys. Immigration respectfully returned the unopened passport. "Heard you tonight Sir. Leave your luggage to me". The tall man went aboard and at once immersed himself in his Prayer-book. The plane trundled out to mid-field, and after ten minutes profound thought swept down the run-way and took to the air.

Beside his old car, the organist watched till all he could see was a dot on the horizon. As he left the air-port for church he was singing.

"Coffee, Father?" He looked at the pretty thing and shook his head gently. He put out the light, crossed himself and said his prayers, not forgetting his brother lying in St. Sepulchre's far away now. The ship soared and set her snout for the Atlantic. Relaxed and drowsy the traveller thought of the enormous pinions bearing him up.

"The wings" he murmured, "the wings of a dove."

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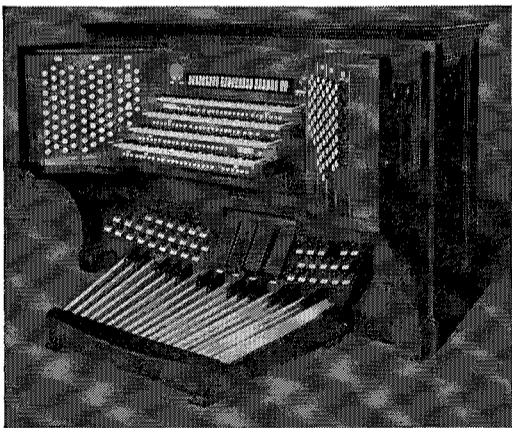


JOWETT-TORONTO

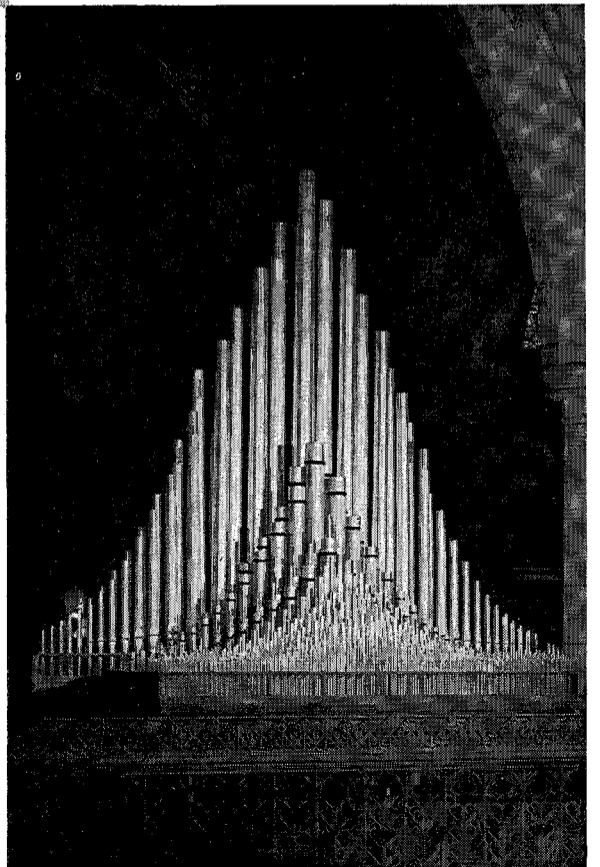
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THANKSGIVING ANTHEM

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| As Men of Old | Seth Bingham | .30 |
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Sir Ernest at 70



Sir Ernest MacMillan with a new beard of his own, photographed at 70 by Dennis Hall of Toronto.

What we are told was the final issue of the magazine, *Music Across Canada*, was devoted entirely to a tribute, photographic and journalistic, to Sir Ernest MacMillan as this paragon of music in Canada passed his 70th birthday.

A capsule summary of his life achievements from his early triumphs as a student and young organist in England, his appointments to leading Canadian posts, his days as conductor of the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir, up through his numerous more recent honors, make fascinating reading. Articles by leading Canadian musicians praised his accomplishments as conductor, organist, scholar and organizer.

THE DIAPASON is fortunate to be able to add to these tributes to Sir Ernest, one by Canada's outstanding composer and a long-time colleague of the new septuagenarian, Dr. Healey Willan:

IT was with real pleasure that I, as a well-established octogenarian, was able to write birthday congratulations to a young septuagenarian, Sir Ernest MacMillan, on Aug. 18 of this year.

Those who have read the current issue of *Music Across Canada*, commonly known as MAC (and could there be more appropriate initials!) may well be astonished at the listing of his many achievements as organist, conductor, teacher, writer, and in fact in every branch of musical activity.

I heard of his unusual musical attainments shortly after I arrived in Canada on Aug. 25, 1913 (how these anniversaries do crop up!), but I did not meet him until he came back from Germany in 1918. Since that time Ernest and I have been closely associated in many and varied undertakings. As club-mates at the Arts and Letters Club, we have frequently enjoyed "the merry quip and crank" together to the accompaniment of liquid refreshment; Ernest naturally leans toward Scotch, while I prefer Irish, but that has never been a serious point of disagreement.

I have never ceased to admire the ease with which his well-trained mind has grappled with the many problems which must inevitably enter into such an active life, and his prodigious memory has never failed to excite sheer wonderment.

Long may he live to enjoy the autumn of his days in good health and in the affection of his many friends, and among the latter, I very happily and sincerely include myself.

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on Three-Manual in Virginia —
Grover Oberle Is Organist

The new three-manual Casavant organ in Christ and St. Luke's Episcopal Church, Norfolk, Va. was dedicated Sept. 29 at a service followed by a recital by Grover J. Oberle, FAGO, organist and choirmaster. His program appears in the recital section.

The organ is designed with unenclosed great and positiv on slider chests and low wind pressure. All visible pipes speak. Unison couplers are provided.

Edward B. Gammons acted as consultant and Lawrence Phelps, tonal director for Casavant, executed the design.

The 54 speaking stops comprise 76 ranks and 3,681 pipes.

GREAT

Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Conique 4 ft. 61 pipes
Quinte 2 2/3 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Trompette Harmonique 8 ft. 61 pipes

SWELL

Bourdon Doux 16 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Céleste 8 ft. 61 pipes
Flute à Cheminée 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Traversière 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 5 ranks 305 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Trémolo

CHOIR

Saliciona 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes



Flute à Cheminée 4 ft. 61 pipes
Unda Maris 2 ranks 122 pipes
Flute des Bois 2 ft. 61 pipes
Cor Anglais 8 ft. 61 pipes
Trémolo

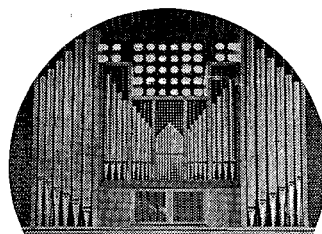
POSITIV

Cor du Nuit 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute à Fuseau 4 ft. 61 pipes
Flute à Bec 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Flageolet 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Soubasse 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Quintaton 16 ft.
Bourdon Doux 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Flute Convertie 4 ft. 32 pipes
Flute Octaviante 2 ft. 32 pipes
Fourniture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 32 pipes
Chalumeau 4 ft. 32 pipes

RICHARD ENRIGHT, organist, and Clara Mae Enright, soprano, were heard Oct. 13 in an all-Bach recital at the First Presbyterian Church, Evanston, Ill. Among music heard were chorales from Clavierübung part 3, cantata excerpts and the complete solo cantata 51.



New Organ Music

Several publishers sent new organ materials this month. The emphasis was largely on short, comparatively easy service music. Much of it is useful if rarely really distinguished.

In a set of 15 Preludes (Abingdon) Harald Rohlig is able to utilize various styles and influences with certain success, producing medium length pieces suitable for many services. Hammond and organ registration is provided.

Mr. Rohlig is also represented in the Concordia list with Three Trumpet Tunes, the first of which too readily suggests the first Bach trio sonata; the other two are in the manner of 18th century British works. His Christmas Music for Flute and Organ is a set of variations on a carol, which has considerable charm. Voluntaries on Hymn of the Week by Wayne Barlow are 15 hymn preludes for the season beginning with Advent, done in fairly traditional form and style; they are not excessively difficult.

World Library's One Faith in Song is another collection of 21 hymn preludes of varying worth, based on "hymns common to Catholic and Protestant Faiths." These progress from very easy to excessively fussy; one heavily represented composer may, we think, not find his highly obvious devices to the taste of all players. But there are several short and direct pieces in the collection which will be useful. Jan Nieland's Suite Religioso contains three well-made, usable pieces in conservative style. A set of 12 Short Preludes in All Keys finds Camil van Hulse in a more daring and dissonant mood than is usual with him of late; the pieces rarely exceed 20

measures in length. Marius Monnikendam's Intrada and Sortie for Organ and Brass — in a style which Claire Coci has made familiar to us — will be useful for festival occasions. Finally from World Library are two Preludes by Raymond Schrogens; the one on Adeste Fideles has a kind of ritornello setting; we prefer the deft setting of Hoe leit dit Kindeken.

The most recent of the monthly issues of *The California Organist* is a short, effective Lament for Absalom by George Frederick McKay; this laudable publication project seems to be making headway. — FC

**AWARD DORR MEDAL AT CLOSE
OF WORKSHOP AT BOYS TOWN**

William Ripley Dorr received the Boys Town Medal of St. Cecilia awarded annually at the close of the choirmasters' workshop. The presentation was made at the Solemn Pontifical Mass closing the 11th annual workshop, celebrated by the Most Rev. Gerald T. Bergan, Archbishop of Omaha. Mr. and Mrs. Dorr, now living in retirement in Santa Barbara, Cal. were present.

Closing the mass was the world premiere of a Solemn Psalm composed by Jean Langlais, with choir and orchestra directed by Roger Wagner, to whom the work was dedicated. The composer's son, Claude, was at the organ.

**FORT WAYNE CHURCH LISTS
5TH PLAYING COMPETITION**

The First Presbyterian Church, Fort Wayne, Ind., will sponsor its 5th national organ playing competition open to all organists who have not passed the age of 34. A preliminary judging of tape-recorded contest pieces will be held Feb. 15 and eight finalists will appear in Fort Wayne for the final competition March 14. The winner will receive a cash award of \$200 and an appearance April 14 on the season-long series at the church.

The music staff of the churches includes Lloyd Pinkerton, minister of music, Jack Ruhl, organist, and Nancy Ferguson, director of music education.

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SEASON 1963-64

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Jon Spong, a member of the faculty at Drake University, and Guest Organist and Choirmaster at St. Paul's Episcopal Church in Des Moines, Iowa, during the 1963-64 season, has a special desire to be of service to small communities. He is available for a limited number of recitals from November through May.

THE PURPOSE OF THIS PROJECT IS THREE-FOLD:

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

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Announcing . . .

Organ Solos for Advent and Christmas

by Richard Warner

This new collection of six organ solos is another step forward in the development of the Shawnee Press catalog of organ music. We invite you to examine these fine pieces by Dr. Warner for 30 days on approval, using the coupon below.

Dr. Warner has made a very perceptive choice of thematic materials for these compositions.

For instance, one of the Advent pieces is based on a traditional Hebrew melody that complements the fervent longing expressed by the Old Testament prophets and the Christian hope of a spiritual re-birth. Within the context of a service, it would both counterbalance and underscore the meaning of the hymn "O Come, Emmanuel" sung by the congregation.

The other Advent piece uses the melody of "How Far Is It to Bethlehem?", beautifully appropriate for the Sunday before Christmas.

For the four Christmas pieces, Dr. Warner chose carol melodies that are semi-familiar to congregations. These melodies "sound like Christmas," yet they would not often be sung by the congregation or played over department store loudspeakers. They are churchly, meaningful, and unhackneyed.

In all, this collection provides six organ pieces that express the religious significance of the seasons, have relevance to present-day worshippers, and breathe a bit of fresh air into your Advent and Christmas repertory.

The six pieces are available in this collection only; they are not published separately. The price of the collection is \$1.50. Send the coupon for a copy on 30 day approval.

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SHORT HILLS CHURCH ORDERS NEW AUSTIN

COMMUNITY CONGREGATIONAL

Robert Baker Advises on 3-Manual Organ — William F. Heyne Is Director of Music

The Community Congregational Church, Short Hills, N. J., has ordered a new three-manual organ from Austin Organs for its recently built colonial building. Specifications for the instrument were worked out by Dr. Robert Baker and Allan VanZoren, advisers to the church, with William Frederick Heyne, director of music, in consultation with Richard Piper, tonal director for Austin.

The organ will be located in areas each side of the chancel after certain architectural changes to the grillework and ceilings are completed.

The Community Congregational Church was organized in December, 1953, and the present building dedicated in October, 1958. Musically, the church has had a very active program from its founding and frequent oratorios and other large scale works are performed. The new Austin will replace an electronic instrument. Contract negotiations were handled by Charles L. Neill, Austin representative.

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
Super Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Cymbel 2 ranks 122 pipes
Trumpet 8 ft. (prepared)
Chimes (prepared)

SWELL
Rohrgedeckt 16 ft. (prepared)
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 3/4 ft. (prepared)
Octavin 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Fagot 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes

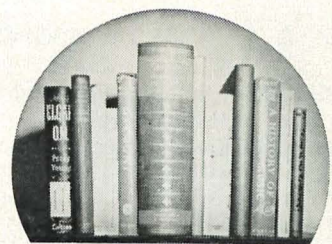
POSITIV
Nason Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Principal 4 ft. (prepared)
Rohrpfeife 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Principal 16 ft. 32 pipes
Quintaten 16 ft.
Rohrgedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrgedeckt 8 ft. (prepared)
Spitzprincipal 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachthorn 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Fagot 16 ft.
Krummhorn 4 ft.

TEAGUE BROADCAST SERIES RESUMES FROM SHREVEPORT

William Teague's weekly broadcast series, Great Organ Masterpieces, resumed Oct. 6 over Station KWKH, Shreveport, La. To run again for 30 weeks, the series originates on the organ at St. Mark's Cathedral.

LORENZ Publishing Company, Dayton, Ohio is offering six church music competitions with awards totaling \$1300. Write to 501 E. Third St.



New Books

We had received advance notice of *The British Organ* by Cecil Clutton and Austin Niland (B. T. Batsford, Ltd., London) before our trip but our first view of it was at Cleveland Lodge where we looked it through and discussed it briefly with Lady Susi Jeans. It seems to us to be pretty much what Lady Jeans said was sorely needed in her review of Dr. Vente's Die Brabanter Orgel in our September 1961 issue. Beautifully illustrated with 110 plates, drawings and charts, it covers its subject thoroughly, if not exhaustively, and interestingly. The early historical chapter discusses developments in various parts of Europe and their influence on British builders. The long section on tonal history is especially informative; the brief section on musical use is stimulating and often amusing; the major section on architectural history, occupying half the book, is indispensable. A gazetteer, a bibliography and an index, all apologized for as necessarily incomplete, are extremely helpful. Major music stores will stock this, we believe; Organ Literature Foundation, Nashua, N.H., has notified us it will be available there.

God and Man in Music by Carl Halter (Concordia) explores many philosophical associations of music and musicians to religion. It is brief and certainly deserves to be read.

The most recent issue of *Perspectives of New Music* (Princeton University Press) dated Spring 1963 has reached our desk. Like its previous issue which we noted, it is devoted to discussion and review of the most progressive tendencies in music — matters which probably should be of interest and comprehension to all serious musicians but unfortunately rarely are. Contributors to this issue include Gunther Schuller, Kurt Stone, Piette Boulez, Lukas Foss and some 16 others. The issue contains matters for several months' serious study.

H. W. Gray issues another publication of the Joint Commission on Church Music, *Service Music and Anthems*, a valuable listing of materials for the non-professional choir from various British and American publishers. — FC

FIRST WORD COMES OF PLANS FOR RCO CENTENARY IN JULY

Word on plans for the observance of the centenary of England's Royal College of Organists has reached us. Dr. W. Greenhouse Allt, president of the RCO, and Sir William McKie, new secretary, tell us that the celebration will begin July 27 with a service at Westminster Abbey and will conclude Aug. 1 with a morning service in St. Paul's Cathedral.

Recitals will be arranged on the finest organs available, with players of international reputation, and there will be a coach visit to St. Albans Cathedral and Coventry Cathedral whose organ was so generously subscribed for by the Canadian College of Organist (now RCCO). The Centenary dinner will be July 31.

A SEASON FOR SORROW, a "chancel opera" by C. Griffith Bratt, AAGO, had a successful production Sept. 23, 24 and 25 at St. Michael's Cathedral, Boise, Idaho. The composer is Idaho AGO state chairman and was the first dean of the Les Bois Chapter.

AN OPERA FOR EVERYMAN by Alfred Neumann will receive its first performance Nov. 3 at three services of Christ Congregational Church, Silver Spring, Md.

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“Leading Lady of the Organ”

— Philadelphia Inquirer

St. Petersburg Times, Wednesday, Feb. 27, 1963
AMERICAN GUILD OF ORGANISTS CONCERT
Claire Coci Offers Exciting Program
 By MARY NIC SHENK
 Times Music Reviewer

Miss Coci's program of dynamic compositions, requiring phenomenal stamina, concentration and control, was both exciting and musical, with the mechanics of organ playing always used effectively and artistically.

Bach's brilliant "Passacaglia and Fugue in C Minor" opened the concert, immediately demonstrating Miss Coci's high finger technique, flexible wrists, and spidery crawling from keyboard to keyboard so fascinating that most artists would leave this work for the close and then stagger off. But not Miss Coci. She was just getting started.

Bach had to share the spotlight with several works by lesser-known composers. Outstanding among them was Berlin's "Sinfonia No. 3, Sounds and Movements," a distinctively modern work which merits a review in itself. All six movements with varied fantastic registrations with dissonances and rhythms ideal for organ with sudden volume ex-

trêmes. The exciting Berlin's composition was balanced by Reubke's "Sonata on the 94th Psalm," a religiously modern and physical full organ facilities and physical agility. This was the most deeply moving work of the evening.

Of lighter vein but no less outstanding was the beautiful romantic "Adagio" by Andriessen and Miss Coci's arrangement of Mozart's "Fantasy in F Minor and F Major."

THE PHILADELPHIA INQUIRER
 MONDAY MORNING, MAY 13, 1963
At St. Mark's Church
Organist's Recital Marked by Brilliance
 By SAMUEL L. SINGER

Overwhelming brilliance, both as to registration and technique, marked the recital of Claire Coci, leading lady of the pipe organ, in St. Mark's Church, Frankford, on Sunday evening.

The American concert organist played music mostly from the 18th and 19th centuries, and excluded Johann Sebastian Bach. An organ recital without a Bach is even rarer than a piano recital without Chopin, but it can be done successfully as Miss Coci proved.

THE RIDGEWOOD, N. J., HERALD-NEWS
 Thursday, April 4, 1963
Dr. Coci Exhibits 'Superb Musicianship'
 By ELLIOT HEMPESTEAD

RIDGEWOOD — A judicious selection of stops, superb musicianship and a program of varied interest combined to make a first-rate event when Dr. Claire Coci was presented in an organ recital Friday night at the Northern New Jersey Chapter, American Guild of Organists, at the Bethlehem Evangelical Lutheran Church.

Of special interest was the Chorale "Phantasie and Fugue on the Organ," "Ad nos, ad Salvatorem unum," and Franks' "List." The organ was flexible and responsive medium under Dr. Coci's expert touch that incidental cadenzas were such like those executed on the piano by Liszt specialists. Bravura and ornamentation as in those that are simple works as in those that are simple.

The Chorale "Prelude" by Brahms was filled with longing by Brahms was in appropriately sombre autumn shades throughout. She never used a stop that was not needed, and never at a loss when bold combinations were in order.

Mastery of the contemporary was shown in a "Sinfonia" by Herman Berlioz written by Herman Berlioz in 1960 and dedicated to Dr. Coci.

Anticipating encores without any false modesty or vanity, Dr. Coci played the grand "Passacaglia" by Bach before beginning the program. Two generous encores were an "Adagio" by Hendrick Andriessen and Toccata by Marius Monnikensam.

tion were faultlessly carried out, but never displaced the central position of the thematic material.

The bright, flute-like combination of baroque organ was demonstrated in five selected toccatas by J. S. Bach. A portable cymbalstern, a device used by Spanish and Portuguese organ composers, was played by William Taxis, a member of the sponsoring chapter, and the designer of the instrument.

A simple but clear sustaining of the melody characterized the playing of a Berceuse by Marcel Dupre. In the "Fugue and Fugue in G Minor," also by Dupre, Dr. Coci showed that the expressive matters like pursuing and shading get the same care in technically exacting at times made one phrase pass to another like responses in dialogue. With all this freedom, however, there was no cluttering up with excessive change of reliance on mixtures with superfluous ingredients. Dr. Coci said on the organ exactly what she had to say and expressed it well.

The church was filled to capacity.

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President's Column

A routine examination of the Guild by the Internal Revenue Service of the U. S. Treasury Department has recently been concluded. The following information, therefore, is official and mandatory:

1. The Guild continues as a tax-exempt organization.
2. The financial structure and accounting at Headquarters are approved with commendation.
3. Chapters are required to fill out and return to their District Directors of Internal Revenue, Form 990A — designed for tax-exempt organizations — for the period October 1 - September 30, annually, commencing with the period October 1, 1962 - September 30, 1963. We have been assured that there should be little or no difficulty in complying with this ruling, and assistance, if necessary, may be obtained from local Internal Revenue Offices.
4. Chapters are responsible solely to their District Directors; not to Washington, D.C. or to Guild Headquarters.

The ideals, purposes, and relevant activities of the Guild, upon which our tax exemption was based, received long and searching investigation. The marked emphasis placed upon these should remind us that our primary concern is indeed the fostering and furthering of worthy religious music, as declared by our far-seeing Founders in 1896 and substantiated in so practical a fashion in 1963.

This statement bears the approval of the National Council.

HAROLD HEEREMANS

Rockland County

The Rockland County, N.Y. Chapter held its first meeting of the fall season Sept. 9 at St. Stephen's Episcopal Church, Pearl River. A covered dish supper was served for 38 members and guests. This was followed by a brief business meeting conducted by new Dean Ruth Churchill. Members and guests were invited into the regular meeting room where Euclid Marier, baritone, and David Thurber, tenor, sang a program of classic and contemporary solos and duets with Gunnar Jaerne at the piano. Music included works of Franck, Mendelssohn, Haydn, Stainer, Faure, Vaughan Williams and Gelineau.

Council Highlights; Actions Taken at October 7 Meeting

The treasurer reported that the balance Aug. 31 was \$22,339.60.

The president was authorized to make appointments to standing and special committees.

It was voted to award certificates in their respective categories to the Fellows, Associates and Choir Masters who passed the examinations last June.

In accordance with the recommendation of the National Committee on AGO Sunday, it was voted to set aside the third Sunday after Easter as AGO Sunday, except when that Sunday would be Mothers' Day, in which case AGO Sunday would fall on the Sunday following Mothers' Day.

CHARLES DODDSLEY WALKER
National Secretary

Central New Jersey

To start off the fall season the Central New Jersey Chapter held a dinner meeting Oct. 7 at the Greenwood Avenue Methodist Church, Trenton. The invocation was given by Chaplain Donald T. Phillips, pastor of the host church. Mary Myers sang a group of songs. The speaker of the evening was William K. Burns, Maplewood, N.J., who stressed the duties of those who teach. New officers for the coming year were sworn in by Past-Dean Marion Flintzer. They are: Lois Sorter, dean; Louise Clary, sub-dean; Caroline Burgner, secretary; Dolores Kirkham, treasurer; The Rev. Donald T. Phillips, chaplain; Beatrice Kendall, registrar.

BEATRICE KENDALL

Northern New Jersey

A church music workshop Sept. 28 at the West Side Presbyterian Church, Ridgewood, was sponsored jointly by the Northern Valley and Northern New Jersey Chapters. More than 80 were in attendance. Dr. Austin C. Lovelace gave a lecture-demonstration on the chorale preludes of the Orgelbüchlein of Bach, and the chorale preludes of Brahms and Walcha. Other lecturers and their topics included Richard A. Barrows, The Organ with Instruments; Harriet Dearden, Organ Accompanying; Richard Seidel, The Adult Choir; Florence E. Waller, The Junior Choir. After dinner the group traveled to the First Presbyterian Church where Dr. Lovelace played a program found on the recital pages. The committee in charge of the workshop included Raymond J. Tarantino, chairman, H. Wells Near, Robert O'Neill, Catherine Rosin, Wilma Schipper and Lyle A. Wood.

CLARA HOOGENHUIS

About Conclaves

THE DIAPASON continues to receive questions about a midwinter conclave for 1963. No official announcement has come to us from headquarters but we believe it can now be taken for granted that the conclave this year will be omitted, just as it was in 1958 when Christmas and New Year's also bisected their weeks.

The bid of the Chicago Chapter for the 1964 midwinter conclave has been accepted, the chapter has been notified from headquarters. Organizational work and program plans are getting under way. This journal will follow its practice of underplaying news of this conclave until after the biennial national convention in Philadelphia has become history.

Westchester

The Westchester Chapter opened the year with a dinner meeting Sept. 24 at the West Center Congregational Church, Bronxville. The new chaplain, the Rev. John Whitson, read the service of installation for officers listed in the July issue. John H. Hose of the M. P. Möller Company lectured on the process and mechanics of building an instrument and demonstrated use and voicing of both wood and metal pipes. He also displayed many leathers, metals and woods used in various details of construction.

MRS. THOMAS V. KELLY

Queens

Installation of the Queen's Chapter's new officers by Chaplain Kenneth R. Baldwin highlighted the vesper service Sept. 29 in the Holy Trinity Lutheran Church, Hollis, N.Y. Dr. Ivan Sterner stressed in his message the importance which music plays in worship and urged the chapter to strive to improve music in Queens. Dean Lorraine Merritt host-organist and director, led the choir and played the service music. Lily A. Rogers, FAGO, and Roy A. Anderson, AAGO, ChM, both past-deans, shared in organ parts of the service. A covered dish supper was served to members in the church parlors after the services; a business meeting followed, and an opportunity to renew friendships and fellowship.

The new officers are: dean, Lorraine Merritt; sub-dean, Carleton L. Inniss, AAGO; secretary, Carol E. Weber, AAGO; assistant secretary, David E. Schmidt; treasurer, Ruth K. Schuh; registrar, Roy A. Anderson, AAGO, ChM; librarian-historian, Bertha Mass; auditors, Howard H. Epping and Anna M. Foulke; chaplain, the Rev. Kenneth R. Baldwin.

ROY A. ANDERSON

Two Organs Being Built Especially for National Convention

The national biennial convention June 22-26, 1964 in Philadelphia will have two fine organs built and installed especially for the convention.

In the grand ballroom of the headquarters hotel, the Bellevue Stratford, Austin Organs, Inc., Hartford, Conn. will erect on the stage a comprehensive organ of baroque design with attractive functional pipe display. Several programs, including the convention opener, have been planned to use this instrument.

One of the most beautiful buildings in America, the Philadelphia Museum of Art, on the Parkway, will have an organ of contemporary design by Tellers of Erie, Pa. installed in a fine acoustical setting. A program of organ with strings will be heard here, after which conventioners will have time to enjoy some of the treasures of the world-famous museum.

Recitalists for these two events, as well as the entire convention program, will be announced in these pages within the next two months. Previously announced headliners include Allan Wicks, organist of Canterbury Cathedral, and the first American appearance of Maurice Duruflé.

Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its opening meeting of the season Sept. 16 at Munn Avenue Church, East Orange, with Earl B. Collins as host. As a result of numerous requests, Dr. George William Volkel, dean, gave a demonstration of improvisation. His interesting and witty talk, as well as his illustrations on the piano and organ, made this an outstanding evening. Refreshments and a social hour completed the evening.

ELSIE B. BROOKS

Staten Island

The season's first meeting of the Staten Island Chapter was held Sept. 30 at the home of Dean Edward R. Morand. Officers listed in the July issue assumed their duties at this meeting. Plans were made for an active year with the possibility of several members' recitals. At the close of the meeting refreshments were served.

GEORGE SHARRETT

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News of the American Guild of Organists—Continued

Southern New Jersey

A meeting of the Southern New Jersey Chapter was held at the Broadway Theatre, Pitman, Sept. 29. Lowell Ayars gave a demonstration and pop concert on the three-manual Kimball theater organ. A business meeting followed.

STEVENSON C. CHASE

St. Lawrence River

The St. Lawrence River Chapter held a meeting Sept. 23 at the Trinity Episcopal Church, Watertown, N.Y. The program was in charge of George N. Maybee, FRSCM, and John Elsworth. They gave accounts of the recent trip to England when Mr. Maybee received the degrees of Fellow of the Royal School of Church Music. Slides were shown from pictures taken by Mr. Elsworth. Tapes were played recorded in St. George's Cathedral, Kingston, Ont. by the Royal School of Church Music Choir following the Anglican Congress in Toronto.

ALTHEA MORSE GRANDALL

Eastern New York

The Eastern N. Y. Chapter held its annual fall workshop Sept. 28 at St. John's Episcopal Church, Troy. Members participated in an afternoon choral workshop led by Elaine Brown and later in the evening heard John Weaver on the 1957 Aeolian-Skinner at St. John's. His program consisted of works by Bach, Handel, Dupré, Messiaen and his own Toccata. J. Robert Sheehan was workshop chairman, Linda Clawson was in charge of hospitality and H. Wellington Stewart was host.

DAVID L. TATE

Lehigh Valley

The Lehigh Valley Chapter held a meeting in the Hotel Easton, on Oct. 12, the pastor-organist dinner which had as speaker Dr. Alfred E. Hass, professor of hymnology, Drew University, Madison, N. J.

NORMAN CRESSMAN

Elmira

The Elmira, N. Y. Chapter opened fall activities with a buffet supper at the new Pennsylvania Avenue Methodist Church. Public school music teachers and their administrators were guests. The main purpose was to become better acquainted with the music educators of the community, personally and professionally, and to share mutual interests. The supper was followed by a panel discussion on relationship between the director of worship music and the school music educator and the functions of each in the cultural life of our community. Edward Babcock was moderator and the panel was composed of public school music educators and members. A rousing discussion stimulated thinking along some new lines. Richard Shaw was general chairman; Eleanor Kilbourne, dinner chairman; committee members were Roland Bentley and James Shultes.

MRS. RAYMOND W. ANDREWS

Lockport

The Lockport, N. Y. Chapter opened its season with a minister-organists dinner held Sept. 15 at Wrights Corners Presbyterian Church. A panel discussion on Music Problems of the Church followed the dinner with Edna Springborn and Squire G. Haskins, both of Buffalo, N.Y., the Rev. Edward Gunther, Niagara Falls, and the Rev. E. Royden Weeks, pastor of the host church, serving as panelists. The moderator was Mrs. George Benzinger. Many area clergy were present with their organists. A short business meeting followed, led by Dean Mrs. Charles Robertson.

MRS. ROBERT J. CLIFFORD



James Dalton, Fellow and Organist of the Queens College in Oxford, England, is shown with members of the University of Indiana Chapter (NOT Student Group!) for whom he gave a lecture on the Schübler Chorales and an all-Bach recital.

In his three weeks in this country Mr. Dalton also played at Methuen and Cambridge, Mass.; at Connecticut Wesleyan; at Wooster and Oberlin Colleges in Ohio; at the University of Michigan, and at MIT.

In the 1950s Mr. Dalton was an Exchange Fellow at Oberlin.

Syracuse

The first regular meeting of the 1963-64 season of the Syracuse Chapter was called to order Sept. 16 by Dean H. Winthrop Martin at Delaware Baptist Church. The program chairman reported a concert at St. Paul's Episcopal Church of Syracuse Oct. 6 by the Motet Singers of Binghamton directed by Dr. Ruth Richardson, sponsored by the chapter. The program consisted of talks by Ernest White and Dr. Earl George, Syracuse University. Mr. White's talk was about Hymn Playing. He demonstrated on the organ with audience participation. Dr. George, with Mr. White at the organ, directed the audience in the singing of some 16th and 20th century anthems: Call to Remembrance, Farrant; At the Name of Jesus and O Taste and See, Vaughan Williams, and Veni Emmanuel, arranged by Dr. George.

PHYLA C. SCHEUMAKER

Pittsburgh

The Pittsburgh Chapter met Sept. 30 at New Wilmington, Pa. Sharing the events of the evening were members of the Youngstown, Ohio Chapter. Dinner was served at the United Presbyterian Church. Host and recitalist for the evening was Ray Ocock, Westminster College. A short business meeting was conducted by Dean Joseph O'Brien. Franklin Watkins, chairman of Guild examinations, announced that plans for setting up a study group were in the offing. The chapter in conjunction with the Council of Churches of the Pittsburgh area is sponsoring its fourth church music seminar and festival on choral work with children and adolescents from Oct. 1 through Nov. 9. Mr. Ocock's program is in the recital pages.

William H. Oetting has been made an honorary member, joining Dr. Caspar Koch in the elevated class of membership.

BERTHA MARSH FRANK

Central New York

The Central New York Chapter's meeting Oct. 2 at the First Presbyterian Church, Utica, was a dinner and a joint meeting with the Syracuse Chapter with 28 members from Syracuse. The dinner was served by the ladies of the church. George Walt was host organist and director. The monthly meeting was held in the chapel under the direction of Dean Donald Robinson. Nellie Snell announced the following plans for the adult choir festival Nov. 3 in Grace Church with a recital before the meeting played by Beverly Blunt Scheibert. Choirs were to be conducted by J. Laurence Slater, St. Catherine's, Ont., with 19 choirs and 350 members participating. The sermon was to be given by Chaplain Richard P. Weld, Cooperstown, N. Y. Accompanist for the festival was to be Alastair Cassels-Brown, FRCO. The postlude was to be played by scholarship winner Patricia Hadcock.

RAY CONRAD

Lancaster

The fall season of the Lancaster, Pa. Chapter opened with the annual clergy-choirmaster-organist banquet Sept. 16 at the Plain and Fancy Restaurant. The speaker was the Rev. George Evans. Announcement was made of the programs for the season. Mrs. John Choplosky presided.

CAROL ANSPACH

Reading

Officers for 1963-64 were installed at a meeting Oct. 5 of the Reading Chapter in Advent Lutheran Church, West Lawn. The new officers already listed in the August issue were installed. The Rev. Malcolm W. Albright conducted the Communion service with Mrs. David Y. Bauscher as organist.

RUTH C. BARR

Johnstown

The Johnstown, Pa. Chapter's opening meeting of the new year was held Sept. 17 at Calvary Methodist Church with Dolores Freeman as hostess. The dean discussed the religious principles and a review of the purposes of the Guild and extended greetings to guests and prospective members. A business meeting was held while refreshments were served followed by a round table discussion concerning future programs and ways to improve the chapter.

MRS. HAROLD M. LOHR

Lorain County

The Lorain County, Ohio Chapter opened the fall season Sept. 16 with an organ inspection tour of three Elyria area churches. The Rev. Thomas Curtis demonstrated the three-manual Holtkamp, built in 1949, at First Congregational. Randall Wagner demonstrated the tracker-action organ, first built in 1846, later re-built in 1898, at St. Mary's Roman Catholic Church. The tour ended at the First Baptist Church with Mr. Wagner also demonstrating the Möller built in 1938. A brief business meeting and social hour followed in the dining hall.

MRS. STANLEY CLARK

Toledo

The Toledo, Ohio Chapter met Oct. 8 for a dinner and business meeting at St. Paul's Lutheran Church. Dean Mary Cheyney Nelson announced the creation of a placement committee, headed by William Bliem, which will put area churches with music vacancies in contact with organists and directors seeking positions. Mrs. Nelson expressed the chapter's best wishes to Mr. and Mrs. Rodden W. Jones who are moving to Florida. Charlotte Engelke, organist of the host church, introduced Warren Leist, new director of music, who succeeds William Engelke who served more than 30 years. The chapter heard Robert Glasgow, University of Michigan, in a fine program on the new Reuter organ included in the recital section.

DAVID E. GARDINIER

Canton

The Canton, Ohio Chapter met Sept. 30 at St. Timothy's Episcopal Church, Massillon. A brief business meeting was held, followed by the annual Guild service, an Episcopal festival evening prayer. The Rev. Willard Hackenberg, Tiffin, Ohio, preached the sermon Practicing the Perfect. The Rev. James Millar, rector of the host church, and the chapter's festival choir under the direction of William Robert Morrison also participated. Dene Barnard, dean of the chapter was the organist.

DAUNE SHARON GILLESPIE

Youngstown

The first meeting of the season for the Youngstown, Ohio Chapter was held jointly with the Pittsburgh Chapter at Westminster College, New Wilmington, Pa., Sept. 30. Details are included in the Pittsburgh report.

Following the recital the Youngstown Chapter held a business meeting to elect a dean and sub-dean. Sub-dean Elwin Haskin was elected dean to fill the vacancy left by the resignation of Richard C. Einsel and Mrs. Raymond Knuth was elected sub-dean.

PAUL B. BATSON, JR.

Dayton

The Dayton, Ohio Chapter met for a dinner meeting Sept. 9 at Westminster Presbyterian Church. Dean Constance Klarer presided at a business meeting. Marilyn Baumgartner, program chairman, played Benoit's Carol Basque. Robert M. Stoffer lectured on Early Church Music. He was assisted by Paul McGill in presenting examples from the Hebrew and Greek Orthodox liturgies.

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GLEN ROCK, N. J.

News of the American Guild of Organists—Continued

Akron

The Akron, Ohio Chapter held its first fall meeting Sept. 9 at Stow Christian Church. A bountiful dinner was served by the ladies of the church. The new two-manual organ built and installed by Robert Wervey, Alliance, Ohio, was demonstrated. With the aid of Robert Morrison, AAGO, Canton, Mr. Wervey showed the various tonal effects possible on a small organ. After the talk, Mr. Morrison improvised on several hymns suggested by the audience. Before adjourning Dean Thomas Schaettle discussed the plans for the coming year.

LOUISE INSKEEP

District of Columbia

The Oct. 7 meeting of the District of Columbia Chapter began with a dinner served at the Calvary Baptist Church, Washington. Following dinner the formal installation of officers was conducted by the Rev. Dr. Virgil Louder, chaplain and by Kathryn Rawls, AGGO, regional chairman. Following the installation of officers a program was given, the theme of which was A Pre-View of Christmas Music. Eleanor Flottman AAGO and William Watkins, AAGO, played Christmas organ selections; Ruth Dyke and Lawrence Schreiber showed Christmas anthems distributed for sight reading. A business meeting was held; plans for Guild Sunday Oct. 13 were announced, an evensong service at St. John's Episcopal Church, Georgetown. The first chapter-sponsored organ recital of the season was announced; George Markey at the Georgetown Presbyterian Church Nov. 19.

W. LASH GWYNN

Chesapeake

The Chesapeake Chapter, Baltimore, Md., opened its season with a bus trip Sept. 21 to the M. P. Möller factory in Hagerstown, Md. H. M. Ridgely, vice-president of Möller, welcomed the chapter in the banquet hall of a nearby motel. John H. Hose, tonal director, gave a lecture-demonstration. Dean John Hoffmann presided at a short business meeting. Then followed a delicious luncheon hosted by the Möller Co. After luncheon, the chapter toured the factory.

JENNY LIND SMITH

Norfolk

The Norfolk, Va. Chapter sponsored Fernando Germani in a recital at Christ and St. Luke's Episcopal Church Oct. 3. A capacity audience heard Germani play the new Casavant organ in this church. His program appears in the recital section.

CORRINE S. STARKE

Haddonfield

The Haddonfield, N.J. Chapter held its first meeting of the year Sept. 9 at the home of Irene Moore. Prospective members were invited as guests for a get-acquainted picnic supper. Tentative programs for the year include a handbell ringing demonstration, the playing and discussion of general service music, a member recital, a panel discussion by clergymen and a trip to an organ factory.

ARDYTH LOHUIS

Monongahela

The Monongahela Chapter began its season with a pastor-organist dinner Sept. 23 at the Hotel Morgan, Morgantown, W. Va. New members and guests were introduced as well as Chaplain John W. Doane. Music and the Worship Service was the general subject discussed by two speakers, the Rev. Charles High and Don G. Mason, Uniontown, Pa. Final plans were announced for an organ tour in Pittsburgh Oct. 12 when the new Beckerath at St. Paul's Cathedral and the Casavant at St. Barnard's Church were visited and demonstrated under the direction of Dr. Clyde English. Officers for the chapter are: Martha Lewis Manning, dean; Virginia Holden Wellock, sub-dean; Mary Maxwell Kennedy, secretary-treasurer.

MARTHA MANNING

Roanoke

The Roanoke, Va. Chapter held its first program of the year Sept. 28 at Hollins College. An informal dinner for members and families opened with words of welcome by Dean Lois B. Ayers. An announcement was made by sub-dean Jerly Rowell concerning the choral workshop scheduled for Oct. 11-12. After dinner the group assembled in the chapel for a discussion-demonstration concerning AAGO, FAGO and ChM exams led by Edmund Wright, Hollins College, with students assisting. An anthem reading session, led by Alan Bostwick and Palmer Fletcher, concluded the evening's program.

ALAN C. BOSTWICK

Bridgeport

The Bridgeport, Conn. Chapter held its first meeting of the season Sept. 29 at the Charles Ingerson home. A tureen supper was the feature of the day. Members who attended workshops or conventions this summer told of their experiences. Final plans were also made known for the Elaine Brown choral workshop Oct. 12 at the United Congregational Church. An executive board meeting followed the supper.

CAROLE FANLOW

Rhode Island

The opening meeting of the Rhode Island Chapter was held Sept. 17 at the Church of the Transfiguration, Edgewood, with James Bennett host. Slides of England and organs in Germany and Spain were shown. Plans were discussed and an announcement of a workshop Nov. 3 at St. Stephen's, Providence, was made. Alfred Mangler, organ builder, will instruct in making minor organ repairs; William Dinneen will lecture on characteristics of organs; Roy P. Bailey will discuss short pieces for recital use.

ANNA G. FIORE

Vermont

An organ workshop was held by the Vermont Chapter Sept. 7 at Trinity Episcopal Church, Rutland, led by host organist Dr. Robert English, Green Mountain College. The discussion included hymn playing, postludes and architectural and acoustical problems. After dinner and social hour at Hearthiside, members went to the Rutland Congregational Church to hear a recital on the recently rebuilt Skinner. John Fraleigh, Providence, R.I., was the organist; his program appears in the recital section.

AGNES K. MCLEAN

Hartford

The Hartford, Conn. Chapter held a retreat Sept. 29 at the First Church, Congregational, New Britain. A brief meditation was led by Dr. Wallace Fisk with Esther Ellison at the organ. Following an intermission a second meditation was led by the Rev. Robert L. Edwards with Philip Treggor at the organ. Dinner was served and an evening festival service was sung by the choir of the host church. Barbara Smith, organist of the church, directed the choir in Blessing and Honor and Zion, Wake, Bach. Mrs. Smith played Chorale in A minor, Franck and In Babilone, Purvis. Dr. Clarence Dickinson spoke on the building of the integrated service of worship and gave valuable information concerning music which should harmonize with the sermon.

FLORENCE B. CASE

Worcester

The Worcester, Mass. Chapter met Sept. 22 at Clark University. Following the business meeting presided over by Dean Norman J. Roy, a choral workshop was directed by Lorna Cooke de Varon, New England Conservatory, Boston. Members and their guests formed the chorus which sang music by Tallis, Byrde, Thomson, Mennen, Ives, Schutz, Lockwood and Hovhances.

ELIZABETH WARDEN

Brockton

Members and guests of the Brockton, Mass. Chapter met at the Cochesett Methodist Church for the first fall meeting with Julia Young as hostess. A coffee and social hour preceded the meeting. Dean Arnold Johnston gave a short talk on the history of organs and outlined the season's activities. He then introduced Past-Dean William Moss and awarded him a past-dean's pin. Sub-dean Richard Hill played: Prelude in G major and Pastorale in F, Bach; Nun bitten den heiligen Geist, Buxtehude; Sonata in E flat, Mozart; Aria, Peeters. F. Robert Roche, organ builder, then entertained with a picture-sound presentation of Organ Building in America from 1700 to 1900 prepared by the Organ Historical Society, with recorded music on the various instruments and singing by the Moravian choir.

HELENA J. MOONEY

Monadnock

A meeting of the Monadnock Chapter was held Sept. 22 at the Allan Carman home, Peterborough, N.H. Mrs. Yvonne Bonneau gave a report of the regional convention which was attended by some members. The program for the evening was an organ recital given by six students of Mr. Carman. The new dean is Jet E. Turner, Keene, N.H.

DOROTHY C. MOWRY

Waterbury

The Sept. 22 meeting of the Waterbury, Conn. Chapter was held at the Southbury Federated Church with a round-table discussion on selected anthems and an exhibit of 18th century Bibles, hymnals and anthem collections. After the business meeting and refreshments the group proceeded to the South Britain Congregational Church where Ellsworth Hinze played the program listed in the recital section.

ELIZABETH WHITESIDE

Merrimack Valley

The Merrimack Valley Chapter opened its first meeting of the season with the annual pastor-organist dinner Sept. 17 at the First Parish Church, Billerica, Mass. Edgar Boadway, Jr., organist and choir director, was host. A spaghetti supper was served by the music committee of the church. Slides of old organs were shown by Mr. Boadway.

MRS. RICHARD E. HUBLEY

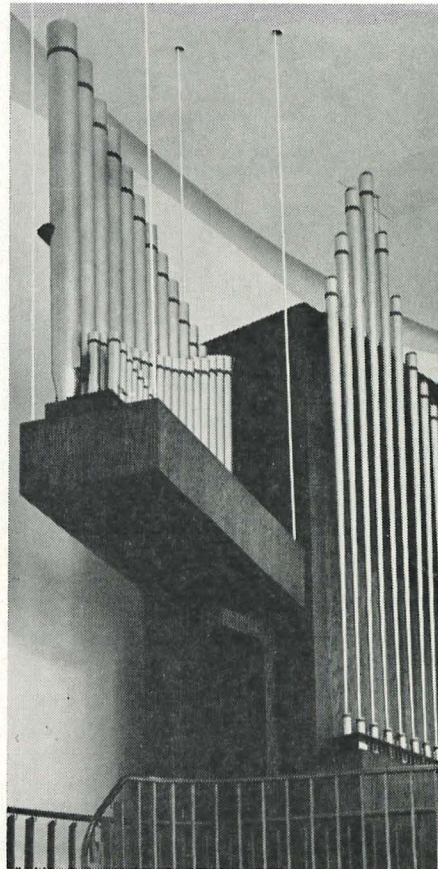
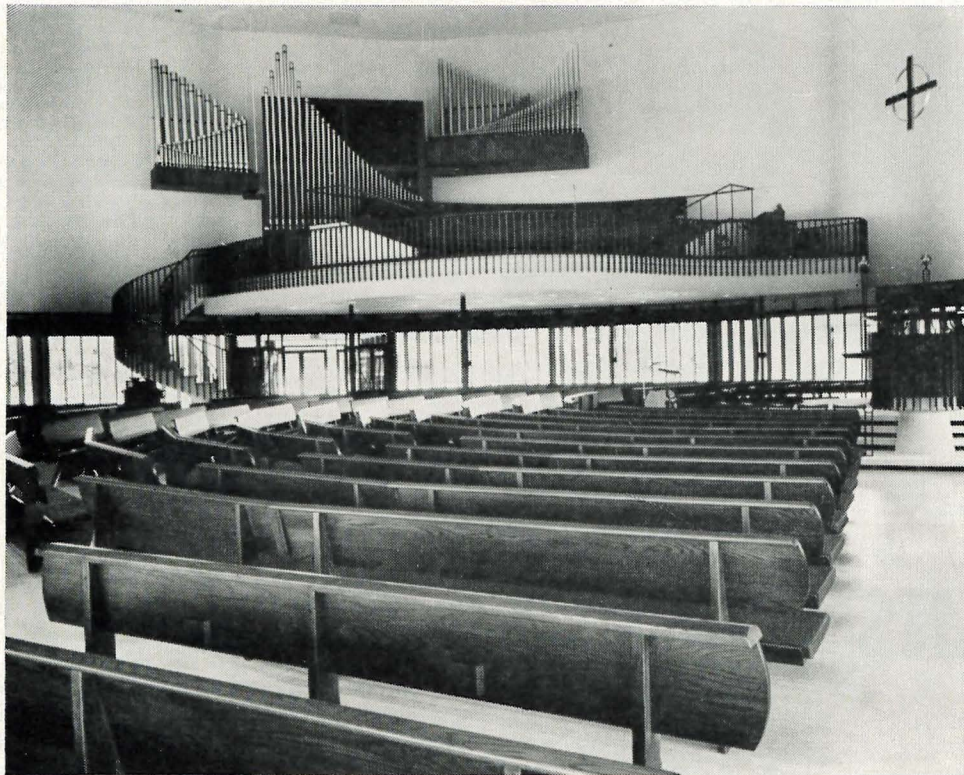
New Haven

The New Haven, Conn. Chapter attended a recital by Geraint Jones, BBC organist, Sept. 29 in Woolsey Hall, Yale University. The program appears in the recital section.

LAWRENCE J. LANDINO

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News of the American Guild of Organists—Continued

Greenwood

The Sept. 23 meeting of the Greenwood, S.C. Chapter was held in the Hodges room of the Main Street Methodist Church with a record attendance. Evelyn Martin and William Bobo were host and hostess. Dean Elbert Adams presided. After a short pep talk and relevant remarks about Guild activities the meeting was turned over to sub-dean Jean Wood who outlined the activities for the chapter. Mrs. D. C. Embler, music therapist of the S. C. State Hospital was introduced by sub-dean Wood. She discussed the music therapy program.

Officers for the year are: Dr. A. Elbert Adams, dean; Mrs. Tom Wood, sub-dean; Evelyn Martin, secretary; Marjorie Lightsey, treasurer and the Rev. John Murdock, chaplain.

AUDREY EADY PARSONS

Charlotte

The Charlotte, N.C. Chapter opened the 1963-64 season with a dinner meeting Sept. 19 at Pritchard Memorial Baptist Church. Joyce Helms was hostess. Dr. George Culbreth offered the invocation. Dean Henry Bridges presided at the business session welcoming members and guests. Efforts had been made by W. E. Pilcher, Jr. and his committee to increase the membership, reinstate old members and to initiate associate memberships. The result was most rewarding. Dean Bridges outlined program plans for the year and announced committee chairmen. The program by Paul Jenkins, Stetson University, was an illustrated lecture of his summer travels and studies in Europe. Major focus of interest was on Holland and North Germany.

FRANCES K. HOLLAND

Chattanooga

The Chattanooga, Tenn. Chapter had its first meeting of the year Sept. 23 at the Grace Episcopal Church with J. Norman Sylar as host. Following the ministers' night dinner, Harold Sweitzer spoke to the group on Ministers and Musicians — a Shared Responsibility. A panel of Mrs. W. C. Wheatley, Mrs. Frank Green, the Rev. Thomas H. Carson, Dr. Walter Letham and Mr. Sweitzer led in an open discussion pertaining to problems and answers to problems in church music ministries. Special guests were ministers of the members' churches. Following the discussion the group adjourned to the new sanctuary to hear the organ.

EVELYN GIBBS

Lexington

The Lexington, Ky. Chapter met Sept. 10 at the Imperial House for dinner, followed by a short business meeting conducted by the dean, Mrs. Conrad Steiner. Robert Quade gave a resume of the regional convention. Plans were made for a Guild service at Central Christian Church Guild Sunday, Oct. 13, and for a reception for Heinrich Fleischer following his recital at the University of Kentucky Nov. 17.

MRS. STANLEY BAUGH

Memphis

The Memphis, Tenn. Chapter met Sept. 9 at the Episcopal Church of the Holy Communion, with David Ramsey as host. An ice cream supper was followed by reports of the Sewanee Province Church Music Conference held in July and of the 1963 Presbyterian Conference on Church Music at Montreat, also in July. Mr. Ramsey demonstrated the organ and conducted a tour of the church building and of St. Mary's School adjacent to the church.

ROBERT WALTON ANDREWS

Upper Pinellas

The Sept. 16 meeting of the Upper Pinellas Chapter was held at the home of Earle C. Norse. It was conducted by Dean Olwen Young. At the business meeting an active program for the coming season was outlined and approved. A discussion of ways and means to increase the knowledge of the church-going public of the history and principles of the AGO suggested the advisability and methods of using radio, newspaper, notices and church bulletins. The meeting was followed by a social get-together.

EARLE C. NORSE

Baton Rouge

The season of the Baton Rouge Chapter opened with a dinner given by Mrs. W. Carruth Jones, sub-dean and program chairman, and Mrs. Joseph Drouet, immediate past-dean. Following dinner Mrs. Frank Collins, Jr., conducted a business meeting at which she and Mrs. Jones announced the recital series for the entire season. Newly-installed officers for the 1963-64 year are: Mrs. Frank Collins, Jr., dean; Mrs. W. Carruth Jones, sub-dean and program chairman; Mrs. Walter Prince, registrar; Elizabeth Thames Pierce, secretary; Mrs. Ernest W. Hasemeyer, treasurer; Mrs. Charles Gausshell, membership chairman.

ELIZABETH PIERCE

Lynchburg

The Lynchburg, Va. Chapter met Sept. 30 at Rivermont Presbyterian Church. Dean John Shannon conducted a short business meeting in which he outlined the programs for the year. The outstanding ones will be a master class Nov. 16 and a recital Nov. 17 by Heinz Wunderlich. Dean Shannon spoke on Problems of Organ Design and Construction, after which the meeting was adjourned.

NANCY E. MATTON

Western North Carolina

The Western North Carolina Chapter met Sept. 23 at the Trinity Episcopal Church, Asheville, for a covered dish supper. Mrs. Richard Ford, dean, presided over a brief business meeting at which six new members were inducted. Following the business meeting a representative of the Wicks Company showed the film, *Capturing the Wind*.

SUSAN BAUMANN

Central North Carolina

The Central North Carolina Chapter held a dinner meeting Sept. 23 in the cafeteria of North Carolina State College, Raleigh. Dr. Lillian P. Wallace, dean, made announcements concerning programs to be held this season. Effort is being made to interest members in applying for the various examinations. The October meeting was to feature a demonstration by a recent examinee of the applied portion of the AAGO examination. New officers listed in the July issue were installed.

JAMES CLYBURN

Greenville

The Greenville, S.C. Chapter's first meeting Sept. 24 was a program of New Service Music for the Organ played by Stephen Farrow, host organist, and Henry von Hasseln, Anderson College, on the Holtkamp organ at the Westminster Presbyterian Church. An extensive bibliography of appropriate church music complete with publishers, was distributed. The two parts of the program are listed separately in the recital section.

MARGUERITE D. LIGON

Knoxville

The Knoxville Chapter met Oct. 2 for an evening meal at the Magnolia Avenue Methodist Church. Dean Harry Harter presided. Virginia Raulston and Evelyn Miller were hostesses and Gilbert Oxendine was host. After the meal members met at Shiloh Presbyterian Church for a program-recital by James Bloy on the last of the tracker organs in the Knoxville area, the nine-rank Carl Barckhof organ built about 1875. Alfred Lunsford gave a brief talk about the organ.

ALBERT C. RULE

South Arkansas

The South Arkansas Chapter met Oct. 7 at Southern State College, Magnolia. At the dinner meeting four new members were inducted and introduced by Dean J. David Malloch. Following the business meeting Robert J. Powell, FAGO, ChM, Meridian, Miss., played a recital to an overflow audience on the Reuter organ in Recital Hall. His program is in the recital section.

EVELYN LLOYD

Fort Smith

Mrs. Charles McDonald, past-dean, was in charge of the Sept. 16 program of the Fort Smith, Ark. Chapter at the Midland Heights Methodist Church. Mrs. John Gilbert was hostess. Mrs. McDonald had attended the Southwest regional convention in Shreveport and gave an enthusiastic report of the meeting and had copies of the choral numbers from the convention for each member to sightread. She gave a detailed explanation of the interpretation given by the director.

ALICE LOUISE DAVIES

Oklahoma Baptist GSG

Officers of the Oklahoma Baptist University GSG for the 1963-64 are: Bobby Crane, president; James McConnell, program vice-president; Marjorie Walsh, publicity vice-president; Judy Lynes, secretary-treasurer; Georgia Dunlap, social chairman; Prentiss Dunn, historian. James Boeringer, AAGO, is faculty adviser.

The group journeyed to Oklahoma City Oct. 5 to view and play some of the larger organs. Recital plans include four senior recitals and one guest recital; the freshman organ majors will play Nov. 7. A Christmas program is planned for Dec. 15. Tentative plans for second semester include a concerto program by the seniors and a concert by members of the Oklahoma City Chapter. The group is also reassembling an antique 8-rank tracker organ which will be in playing condition second semester.

MARJORIE WALSH

Alamo

The Alamo Chapter, San Antonio, Tex. met Oct. 7 for dinner at Wolfe's Inn followed by a program at the new St. Francis Episcopal Church. The new tracker action organ imported from Europe was joined by harpsichord recorders and soprano and alto soloists in a program of Bach, Soler, Purcell, Castle and Lübeck.

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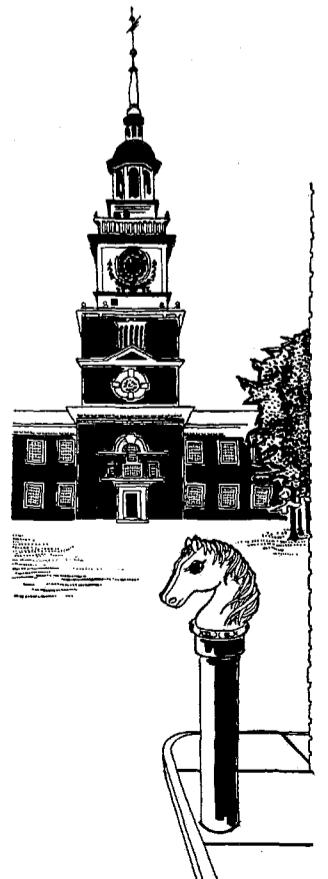
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News of the American Guild of Organists—Continued

Southern Arizona

The Southern Arizona Chapter held its opening meeting Sept. 10 at the Edward J. Law home. The evening began with an informal swimming party followed by a short business meeting and refreshments. Twenty-five members and five guests were present. Curtis Hughes gave a colorful report on his attendance at the Southwest regional convention in Shreveport, La. Rendell Dahms reported on the Episcopal Church music workshop in Evergreen, Colo. Program chairman Martha Cox briefly outlined the program highlights for the coming year. Dean DeRuth Wright introduced the committee chairmen and announced the formation of three new committees for the purposes of auditioning, telephoning and hospitality.

The chapter met Oct. 1 at St. Michael and All Angels Episcopal Church for a choral evensong and festival Guild service. The Rev. John C. Fowler officiated and host Rendell Dahms directed the choir. Her organ selections included Prelude, Fugue and Chaconne, Buxtehude; Evening Rest, Peeters; Meditation on Tallis' Canon, Purvis and Rigaudon, Campra. The choir sang O Bone Jesu, Palestrina and O Come, Ye Servants of the Lord, Tye. Following the service there was a short business meeting in the parish hall and a discussion period pertaining to the origin, development and types of Episcopal services.

SALLY REHFELDT

El Paso

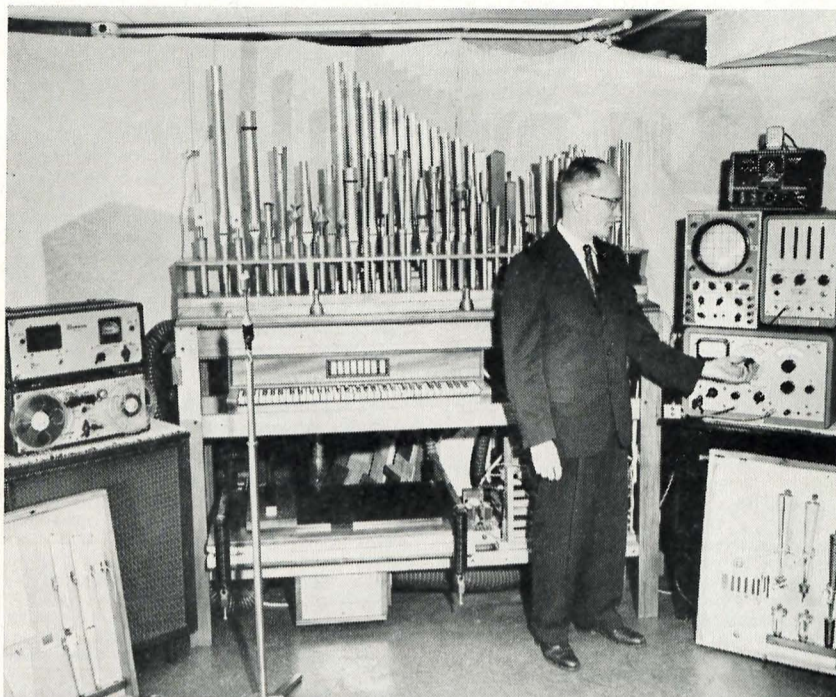
The El Paso, Tex. Chapter held its first meeting of the season Sept. 24 at Immanuel Baptist Church, with Eunice Fletcher as hostess. Monthly programs and outstanding recitals, master classes, etc. were planned for the coming year. Dorothy Learmouth gave a comprehensive report on Claremont Organ Week in California in June. Dean David Hinshaw, AAGO, illustrated his report on the regional in Shreveport, La. with colored slides. Past-dean Nyle Hallman, AAGO, announced her recital for Oct. 11 at Trinity Methodist Church.

DOROTHY NAYLOR ANDREWS

Houston

The Houston, Tex. Chapter launched its season Sept. 16 with an organ tour, visiting three new organs. G. O. Launer played the new Hofmann at Immanuel Lutheran; Lucille Wecht played the new Austin at First Church of Christ, Scientist, and Bob Bennett played the new Schantz at Park Place Baptist.

ROSAMOND GLOSUP



Don Gorman is shown with the equipment he uses for his lecture-demonstration, *Sound and the Behavior of Organ Pipes*, given widely on the Pacific Coast and in Canada, including the 1962 national convention in Los Angeles County.

Mr. Gorman and his wife were honored Sept. 26 at a dinner by the Spokane, Wash. Chapter from which he has retired as dean. He was awarded a past-dean's pin and Mrs. Gorman a corsage in appreciation of their untiring work for the chapter.

New officers were introduced: Jessica Johnson, dean; Estelle Cashatt, sub-dean, and James E. Story, treasurer.

Fort Worth

The Fort Worth, Tex. Chapter met Sept. 9 at the home of Mr. and Mrs. Ed House for the first meeting of the new year. The dinner, catered by Vance Godbey, was served out-of-doors in the beautiful garden area. An enthusiastic crowd of 70 enjoyed the surroundings, weather and good food. Chaplain Homer Cluck gave the invocation. Dean

Fred Bigelow presided. Twelve new patron members were introduced. William Barclay, program and concert chairman, gave a report on the programs and concerts for the year. Seven from the Ft. Worth Chapter attended the regional convention in Shreveport, La. and reported a wonderful time and a successful convention. There was no special program, just good fellowship.

MARIE WRIGHT

RETREAT OPENS CHAPTER YEAR

The Riverside-San Bernardino, Cal. Chapter held a retreat and recital Sept. 15 at the First Unitarian and First Congregational Churches. The session started after lunch with a social hour in the first-mentioned church. Paul Stroud entitled his lecture *Hymns: A Dreary Necessity?* Following coffee break Ernest Heeren and Robert Derick gave a "duo-address" on *Clergyman-Choirmaster Communication*. Dinner was served at the First Congregational Church; it was followed by a recital by Roberta Bitgood, FAGO, included in the recital pages. Dr. Bitgood is a former resident of Riverside.

BETTY J. HENNINGER

Texarkana

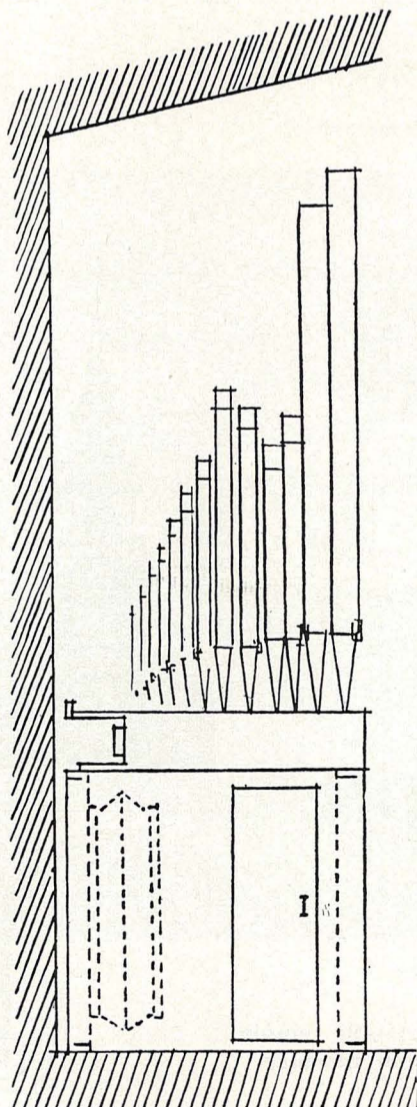
The Texarkana Chapter held its first meeting of the season Sept. 28 at the First Methodist Church. Dean Robert Hitt introduced Lillian McKenzie who played two organ compositions: *Theme and Variations, Homage to Frescobaldi, Langlais and Passacaglia and Fugue, Bach*. Dean Hitt presided at the business meeting at which time the program for the year was outlined by David Ogle, sub-dean and chairman of the yearbook committee. After some discussion the program was enthusiastically endorsed by members. Oct. 28 was the date decided upon for the annual minister-organists dinner. Light refreshments were served by the dean.

DOROTHY ELDER

Central Arizona

The Central Arizona Chapter held its opening meeting of the season Sept. 23 at Shepherd of the Hills Congregational Church, Phoenix. After the dinner Dean Martha Davidson conducted a short business meeting. A musical program followed. Lillian Pettijohn sang *God Is My Shepherd, Dvorak*, and *Hear Ye, Oh Israel*, from *Elijah*. Msgr. Robert J. Donohoe told the group of his week as houseguest of Pierre and Nicole Cochereau in Nice, France and of his week with Karl and Gladys Richter in Munich. The talk was followed by the playing of a tape of Richter's conducting the Munich Bach Choir in the *Mozart Requiem*.

THOMAS A. DONOHOE



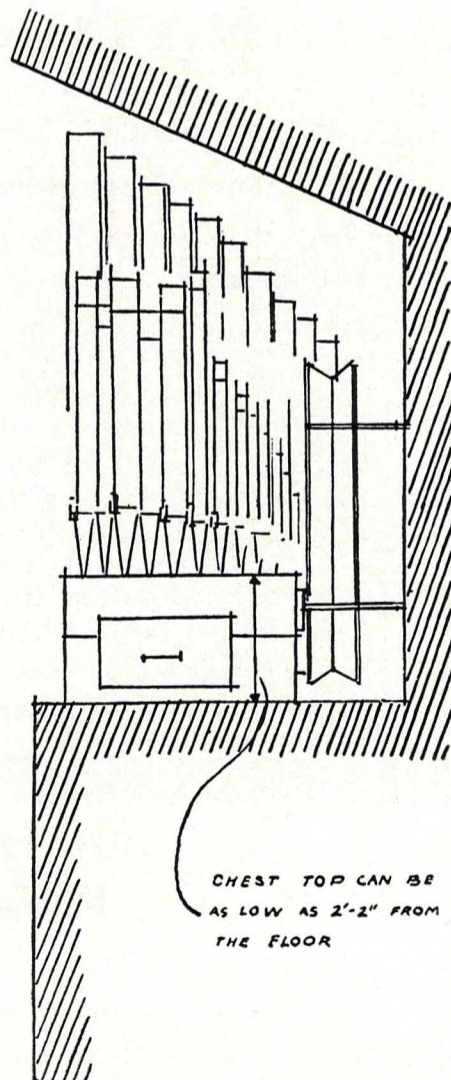
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News of the American Guild of Organists—Continued

Tacoma

The Tacoma Chapter's season began in great style with the first meeting held Sept. 16 at the Mason Methodist Church. Mrs. Paul Margelli, host organist, selected music that she used recently as service music. The three-manual Aeolian-Skinner was heard in the performance of Prelude in D, Bach; Prelude on Deo Gratias, Willan; Lord Jesus Christ, Be Present Now, Walter; Chorale, Young; Improvisation on the Church's One Foundation, Margelli.

RODNEY C. TROSTAD

Contra Costa County

The Contra Costa County, Cal. Chapter opened its year with an evening of fun and fellowship in the home of Mrs. Warren Kaeding, past-dean. Dean William Stone told of the plans for the year. The evening's program was a lecture with colored slides given by Mrs. Kaeding showing the churches visited and describing the music heard within her six weeks in Europe this summer. Included were St. Paul's Cathedral and Westminster Abbey, London; Heiliggeist Kirche, Heidelberg, Germany; Cathedral of Ulm; St. Jans Kerk, Gouda, the Netherlands; St. Laurens Kerk, Rotterdam, the Netherlands.

LAVONNE RODEAN

Los Angeles

Dean William Connell welcomed Los Angeles Chapter members to the first meeting of the season Oct. 7 after dinner at the Jeans French Restaurant. He introduced guest recitalist William MacGowan, Pasadena, recently returned from Tanglewood Music Center, who briefly described its activities. The members moved to the Immanuel Presbyterian Church for the evening's program by Mr. MacGowan, organist, assisted by Patricia Garside, flutist. The program is in the recital section.

CAROL WILCOX

Long Beach

A dinner at the North Long Beach Community Presbyterian Church opened the Oct. 1 meeting of the Long Beach, Cal. Chapter. Dean James Weeks presided and a service of worship and installation was conducted by the Rev. Richard G. Irving. Musical offerings were given by an octet from the chancel choir with host organist Mildred Specht at the console. Officers listed in the July issue were installed.

SAMUEL SCHURR

Sequoia

The Sequoia Chapter, Eureka, Cal. opened its year with a meeting Sept. 23 at St. Alban's Episcopal Church, Arcata, where the Rev. Allan Chalfant, assisted by Leland Barlow and James T. Mearns, Humboldt State College, and the St. Alban's choir under the direction of Elaine Bux, sang a service of choral evensong. An organ postlude service was presented by St. Alban's organist, Beatrice Smith and Mark Gaedecke. Music heard included van Hulse modal compositions, Adagio, Bach Toccata, Adagio and Fugue, and the chorale prelude O Thou of God, the Father. A business and social meeting followed in the parish hall where plans for the coming year were outlined by recently elected Helen Crozier, dean of the chapter.

JAMES T. MEARNES

San Francisco

The opening meeting of the San Francisco Chapter under new Dean Eileen Coggin was held Sept. 15 at the home of Mrs. Thomas Price in Piedmont. Performing were Melba Potter Palmer who played Schmücke dich, O liebe Seele and Fantasie and Fugue in G minor, Bach; Prelude on Iam Sol Recedit Igneus, Simonds and Toccata, Haines. Mark Smith played Concerto 1, Handel. A social hour followed with refreshments served by Ethel Elizabeth Crumme and Bessie Woods and light music played by Dr. Charles Greenwood and Bob Moonan. On the refreshment committee were Mrs. Greenwood, Josephine Bennington, Virginia Beardsley and Mary Klocubar. Hostesses were Ruth Adams, Dorothy Van Waynen, Ruth Johnson and Dorothy Dublin.

JO ANN OTT MCKAY

St. Louis

The first meeting of the 1963-64 season of the St. Louis Chapter was held Sept. 23 at the United Presbyterian Church, Jennings, Mo. Following dinner a business meeting was held presided over by Dean Bill Davidson. Retiring Dean Fern Kelly was awarded the past-dean's pin. The officers for the coming year were introduced. The program for the evening was in charge of John Walters, host choir director and his organist, Marian Gibson. The first part of the program included instrumental numbers played by members of the church including pieces for the oboe, flute, trumpet and trombones. The second part of the program was an anthem workshop in which the audience participated under Mr. Walters' direction in the reading of anthems suitable for Advent, Christmas, Lent and general use.

GROVER C. FARRIS

San Diego

The San Diego Chapter celebrated Guild Sunday Oct. 6 with the traditional Guild service at St. Andrew's by-the-Sea Episcopal Church. Wendell N. Shobert was organist for the prelude and postlude assisted by a brass choir from San Diego State College. Dean Louise Blake was at the organ for the balance of the service. The youth choir and senior choir sang anthems directed by Mrs. Blake.

MRS. C. EVERLY TERRY

Black Hills

The newly activated Black Hills Chapter met Sept. 23 at the First Presbyterian Church, Rapid City, S.D. The business portion of the meeting touched on many topics especially coming activities to include a junior choir workshop, an organ recital by members, a choir school, joint study groups and methods for better dissemination of literature and ideas. Dean Marylou Torrey and sub-dean Marilyn Larson talked about their activities at the summer workshop at St. Olaf's College.

PETER S. BROWN

Omaha

The Sept. 24 meeting of the Omaha, Neb. Chapter was held at the Trinity Lutheran Church with Dean Vesta Dobson presiding. Homer Frank, Reuter Organ Company, gave a lecture-demonstration on the newly installed organ. He explained voicing of various ranks and ways in which they were designed to be used. Questions were asked and answered. Many members examined and played the new instrument. Mr. and Mrs. Noyes Bartholomew were host and hostess at the social hour.

RUTH M. GIGER

Salina

The Salina, Kans. Chapter held an organizational meeting Sept. 17 at the home of Dean Paul Ryberg. Mrs. Charles Olson was elected to serve a three-year term on the executive committee. Plans were made for the year's meetings and projects and committee appointments were read. Each month's program will include an organ number, a vocal solo, a choir anthem and an appropriate hymn as an aid to building up a repertoire of good church music. Meetings will be held on different nights, making it more convenient for members to attend. Refreshments were served by Mrs. Ryberg.

ELINOR M. ASCHER

Kansas City

About 80 attended the first fall dinner meeting of the Kansas City, Mo. Chapter Sept. 16 at the Countryside Christian Church, Mission, Kans. Dean Edward S. Crum presided; the blessing was given by the Rev. Gilford E. Olmsted. Following dinner the dean reminded members of responsibilities in Guild ethics and principles and the need for arousing more members to active participation. The date for Marie-Claire Alain's recital was changed to Feb. 16. Slides of a recent trip to Russia and Berlin were shown by sub-dean Luther Crocker who gave a commentary of life and experiences behind the "iron curtain" and "the wall." Members moved to the church proper where Dr. Frederick Homan, Central Missouri State College, Warrensburg, played a brief recital on the Kilgen organ which included two of the examination pieces for the Associateship for 1964. His program: Es ist das Heil und Largo, Trio Sonata 5, Bach; Sonata 3, Hindemith; Variations on America, Ives. The meeting concluded with an announcement of John Weaver's recital Oct. 21.

VIOLETTE H. WILLIAMS

Wichita

The annual minister-organist dinner meeting was held Sept. 17 at the University Friends Church. This yearly meeting gives the ministers and their organists an evening of social fellowship with a program designed to be of information to each group. Following dinner, a short organ recital was played by Karolyn Longstaff, Marie Sampson and Elsie Will, members of the Wichita Chapter. The speaker of the evening was Dr. Cecil J. Riney, Friends University, who discussed The History of Our Hymnody.

GLENN C. THOMAS

Lincoln

The Lincoln, Neb. Chapter met Oct. 7 at Bishop's Cafeteria for supper. A short business meeting preceded the program of the evening for the Holy Trinity Episcopal Church. Members of the Omaha Chapter were guests for the program and for a reception. The following program was presented at the church: Mary Louise Holding, soprano, sang four Moravian songs with strings and organ. Conrad C. Morgan played Fantasie in G major, Bach; Iam sol recedit igneus, Simonds; Toccata, Pepping.

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Fort Wayne

The Fort Wayne, Ind. Chapter held its first dinner meeting of the season Oct. 1 at Trinity English Lutheran Church with 60 members and guests attending. Dean Richard Carlson served as host. Jack Ruhl, sub-dean and program chairman, outlined the plans for the future meetings. These programs will be based on the various chronological periods of church music — organ and choral — and will consist of recitals, lectures, workshops, master classes and music displays, as well as a tour of churches in the city. After the business meeting a program of organ and choral works of the pre-Bach period was heard in the Children's Chapel. Organ works by Dunstable, Isaac, Sweelinck, Scheidt and Hanff were played by Lou Gerig, Richard Carlson and Nancy Ferguson; selections by Schütz and Gibbons were sung by a choir.

FLORENCE FRY

Indianapolis

The Indianapolis, Ind. Chapter met Sept. 15 for an organ crawl. The afternoon program included four new churches: at St. George Syrian Orthodox Church with Father Schaheen describing the design and doctrines of the church. Berniece Mozingo explained the two-manual organ designed and built by Ken List at St. Alban's Episcopal Church. Hymns were sung by the audience, accompanied by Barbara Beatty, who also played two selections. The Lutheran Church of the Good Shepherd with organist Ruth Eickhorst at the two-manual Allen; several members of the choir and the Rev. Leslie Charles Yeager simulated part of the worship service. Mrs. Eickhorst played three pieces by J. F. Bach. Pastor Yeager explained about the free-standing altar in the new contemporary building. Ken List at the two-manual Wicks organ played two selections at the Episcopal Church of the Nativity. There was a short business meeting conducted by Dean Charlotte Moore followed by installation of the officers listed in the July issue.

MRS. ARTHUR G. WILSON, JR.

Western Michigan

The Western Michigan Chapter opened the season Oct. 7 with a meeting at LaGrave Avenue Christian Reformed Church. After a short business meeting members and guests adjourned to the auditorium to hear a program, Organ Music for the Church, played by Alyce Lantinga, Ronald McMahon, Sylvia Ten Broek and Luther Gutnecht. A social hour followed.

EVALYN RIKKERS

Saginaw Valley

The Saginaw Valley Chapter met Sept. 24 at the Memorial Presbyterian Church, Midland, Mich. Mrs. James B. Arnold, dean and hostess, presided for the business meeting. Conference and workshop reports were given and a tour through the organ followed. Frederick Lake was the teacher. Frank Serresque sang three songs accompanied by Dr. Frank T. Meisel. Refreshments were served and Mrs. Arnold told about her trip to Europe in the summer.

MIRIAM ENSZER

St. Joseph Valley

Members of the St. Joseph Valley Chapter met at a dinner meeting Oct. 8 at Memorial Presbyterian Church, South Bend, Ind. The short business meeting was conducted by the new dean, Mrs. Albert Wendt, Jr. The officers listed in the July issue were introduced. New members and guests were welcomed. After the business meeting a sound-filmstrip program on the history of the American organ from 1700 to 1900 was in charge of Donald R. M. Patterson, Culver Military Academy. Following the film was a discussion period at which Mr. Paterson answered questions.

DORRAS T. EUBANK

Dubuque

The first fall meeting of the Dubuque, Iowa Chapter was held Sept. 22 at the First English Lutheran Church, Platteville, Wis. Dr. Rosemary Clarke played a program of organ music assisted by Mrs. Gerald Darrow; it appears in the recital section. A social hour followed in the church parlors.

WILLIAM N. COLLINGS

Southwest Michigan

The Southwest Michigan Chapter met Oct. 7 for its first fall meeting at the First Congregational Church of Battle Creek. Following dinner Dean George Tucker presided at a brief business meeting. Of special interest was the presentation of the program plans for the coming season by Beatrice Stoner, sub-dean and program chairman. The group heard a brilliant recital played by Alexander Boggs Ryan included in the recital section.

RUTH DUNSMORE

North Shore

The North Shore Chapter will sponsor Heinz Wunderlich, St. Jacobi Church, Hamburg, Germany, in recital Nov. 26 at the First Presbyterian Church, Evanston, Ill.

MARGARET McELWAIN
BEVERLY W. MILLER

College Hosts Chapter Festival

St. Michael's College, Winooski, Vt., played host Oct. 27 to the choir festival of the Vermont Chapter. About 100 singers from Vermont choirs sang under the baton of William Tortolano, director of music at the college. The concert was sung in the college playhouse.

The AGO prize anthem, *Comfort Ye, My People*, by John Koch, Newbury, Vt., was sung by the massed voices. Also on the program was *O Clap Your Hands*, Vaughan Williams, a cappella motets by Gallus and Victoria, and portions of the Vivaldi Gloria. St. Michael's choir sang a group of Gregorian chants. A brass ensemble and a chamber orchestra assisted.

Madison

The Madison, Wis. Chapter held its first fall meeting Sept. 23 at the Bethany Methodist Church. Families of members were invited to the potluck supper. Dean Louis Novak conducted the meeting which opened with *Fantasia in C minor*, Bach, and *Adagio*, Suite for a Mechanical Organ, Beethoven played by Mrs. Richard Andrews. After devotions Arthur Becknell led the group in a choral reading session. John Harvey played the accompaniments on the new Casavant organ.

RUTH PILGER ANDREWS

Chippewa Valley

The Chippewa Valley Chapter held its first meeting of the 1963-64 season at the First Congregational Church, Eau Claire, Wis., Sept. 16. After dinner, a brief business meeting was held with primary discussion on plans for Benjamin Britten's *Noye's Fludde*. Following the business meeting an exchange and reading of new choral music was held. The Oct. 21 meeting was to be held at Grace Lutheran Church, the annual clergy night.

MARYLS M. MIXDORF

Milwaukee

The members of the Milwaukee Chapter resumed activities with a dinner and members recital Sept. 29 at Epiphany Lutheran Church. A business meeting was conducted to discuss the activities and recitals for the season. The new officers were introduced: Mrs. Earl Leisman, dean; J. Wesley Skilton, sub-dean; Caroline Bersch, secretary; F. Winston Luck, treasurer; Robert Legler, registrar and the Rev. Hoover Grimsby, chaplain. The recital was played on the organ recently rebuilt by Otto Eberle of Milwaukee. The program appears in the recital section.

WALTER DERTHICK

Clinton

The Clinton, Iowa Chapter held its meeting Sept. 15 in the parish house of Grace Episcopal Church. Dean Betty Nelson outlined the year's plan of program topics and recitals with Edward Mondello listed for Oct. 20. A student group under the sponsorship of Mrs. Paul Burgdorf was formed. Members adjourned to the Community Congregational Church for the recital on the organ rebuilt by H. W. Howell, a member, and played by Curtis Schmitt, former member now of Denver, Colo. The program appears in the recital pages.

MRS. PAUL BURGDORF

Waterloo

The vesper service of the Waterloo, Iowa Chapter was held at the Bethel Presbyterian Church Oct. 6. Organist was Margaret Dravis and choir director was Burtis Burow. The music included: *Arioso in A*, Bach; *Praise the Lord, Lord of Our Life*, Cruger; *Dear Lord and Father*, *Andante Commodo*, Sacchini and *The Lord's Prayer*, Malotte. A duet written by Mary Richardson and Margaret Dravis was sung by D. Bouis and A. Hockaday. The chaplain was the Rev. Leo Potter.

MRS. HAROLD ZELL

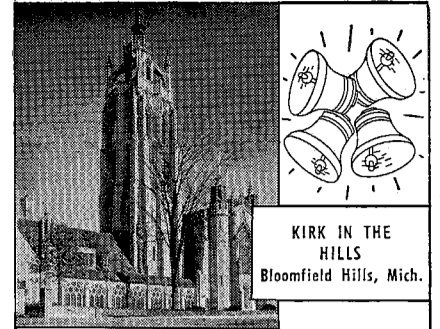
Western Iowa

The Western Iowa Chapter opened the season Oct. 5 with anticipation. After dinner at Hammer's Restaurant, LeMars, Iowa, the Jewetts opened their home. Elma Jewett's pupil, Allen Moeller, 14, played works of Bach, Lully, Mozart, Karg-Elert, Brahms, Buxtehude and Purvis. Good music, refreshments, hospitality and perfect weather made the first meeting enjoyable.

VERA DUCOMMUN

Chicago

The Chicago Chapter opened its season with an open house Sept. 29 at St. Chrysostom's Church. Lillian Robinson, FAGO, and John Walker shared an hour of organ music listed in the recital section. Members climbed the tower for a demonstration of the carillon by Dean Robert Lodine, FAGO. A coffee hour in the Harding room gave opportunity for renewing acquaintances.



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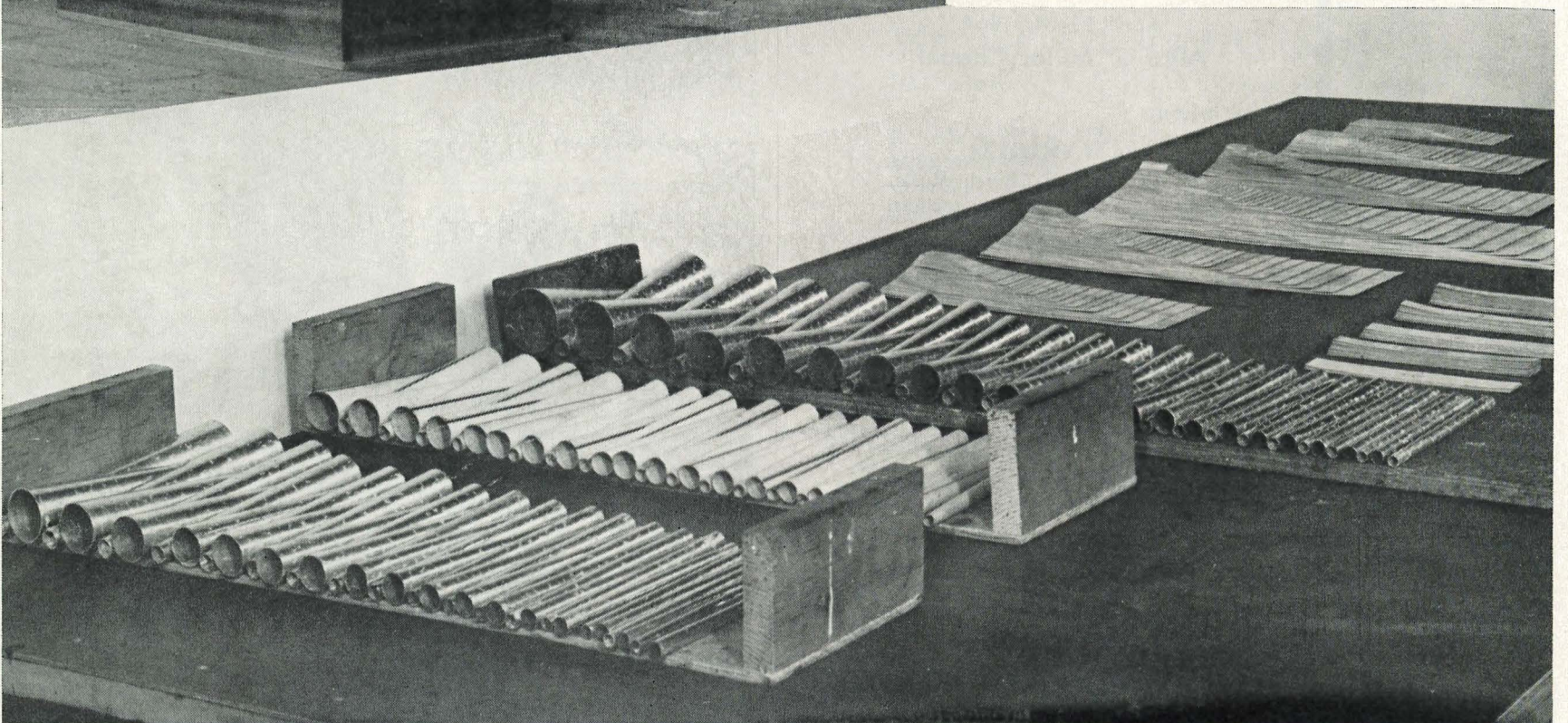
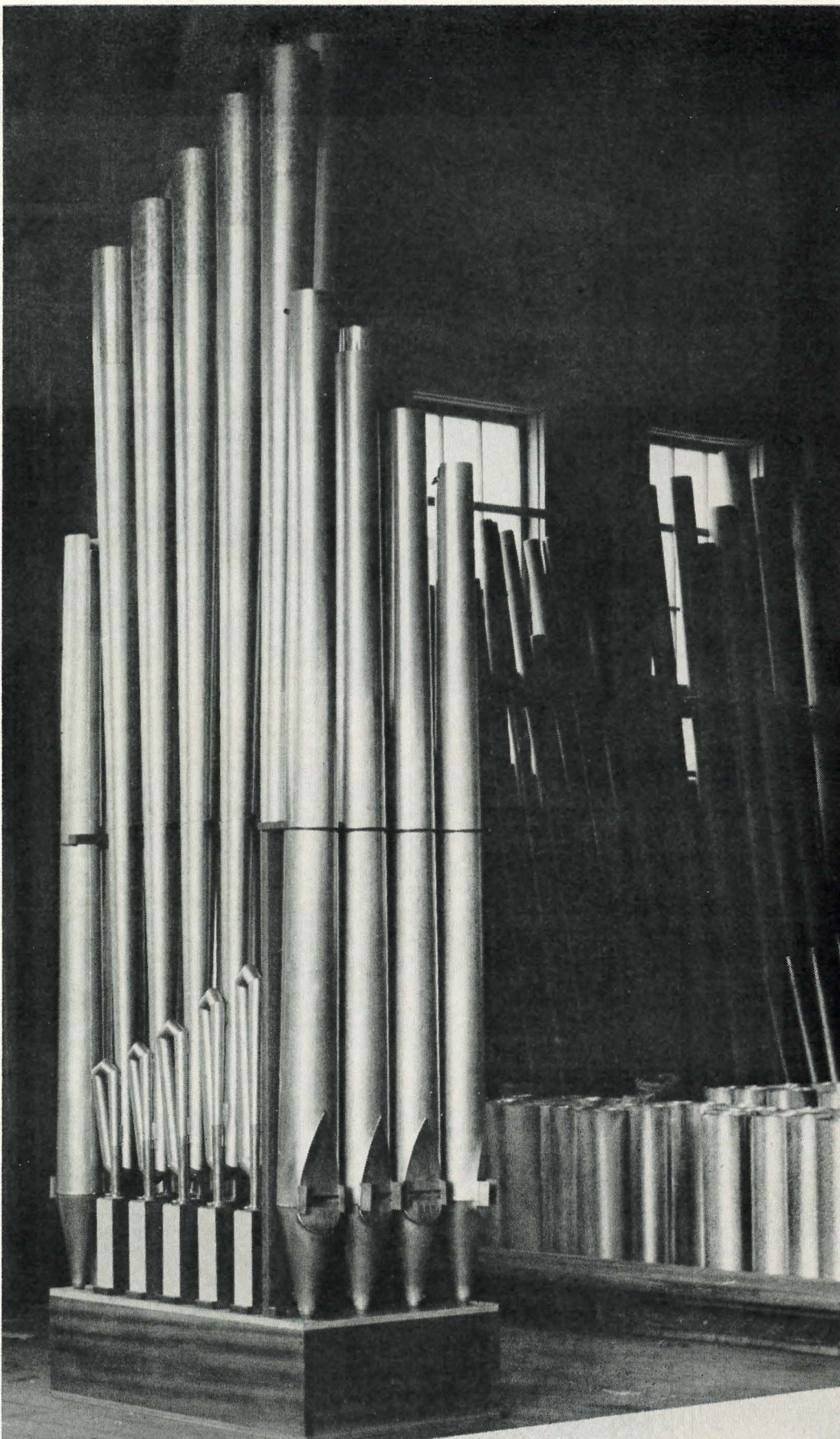
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Writing this during the 100 plus
temperature of the recent Los Angeles
heat wave, I was reminded of the time
we visited the Cathedral at Worcester
on a very rainy, cold day when the
temperature was just about half of what
it is today.

The Cathedral Church of Christ and
Blessed Mary the Virgin at Worcester
is one of the New Foundation, that is,
it had been served by monks until its
reconstitution with secular canons by
Henry VIII upon the dissolution of the
Benedictine house. There was a Saxon
bishop here since the seventh century;
however, little is known of this early
history until 964 when St. Oswald
founded a new church for the monks.
This church was gutted in 1041 when
the city was ransacked by the Danes.
In 1084 the rebuilding was undertaken
by St. Wulstan. This second church was
seriously damaged by fire in 1113. The
central tower collapsed, and, in 1180,
much damage was done by a second fire.

The building of the present church,
above the level of the crypt, dates from
about 1170, although the chapter-house
was built about 1120. Of majestic di-
mensions, the building is 425 feet in
length. The best view is obtained from
the southwest, on the opposite side of
the river Severn.

Worcester Cathedral contains examples
of three great periods of architecture
in its fabric — Early English, Decorated
and Perpendicular. Fragments of pre-
vious churches are also very much in
evidence. After a major catastrophe in
1202 it was necessary to rebuild the
entire building. Again in the 14th cen-
tury there was also much rebuilding.

Despite the loss of its detached belfry,
and the effects of much restoration
which almost amounts to transformation
of its exterior, the cathedral still stands
as a witness to the glory of God on the
southern edge of this busy manufactur-
ing and shopping center. Of the exterior,
the central tower, 196 feet high, mas-
sive but delicate, is the feature least
spoiled by restoration. This was com-
pleted about 1370. The west front is
probably the most attractive of the many
facades with its large modern window
in the Geometric design set between two
turrets.

ENGLISH CATHEDRALS

WORCESTER



A view of the choir from the nave at
Worcester Cathedral.

Entering the north porch I was im-
pressed by the immense floor of black
and white marble. This is Victorian
work and covers the entire area. The
vista from west to east is one of mag-
nificence, not at all marred by the open
chancel screen. It will be noticed that
the triforium is unusual in that it is
not open as in most English Gothic
Cathedrals. A wall is built in the arches
which gives a feeling of great stability
and adds to the beauty of the whole.
Proceeding to the choir, 13th century
Early English, we at once notice the
columns of black marble as they contrast
to the basic lighter stone work. East
of the high altar, backed by its elab-
orately carved Victorian reredos, is the
Lady Chapel. Here again black marble
is used most effectively. Not many would
be able to guess that during the restora-
tion of 1857-69 this Lady Chapel was
entirely rebuilt. It matches exactly the
proportions and design of the earlier
13th century structure.

At this period of restoration the many
coats of whitewash were removed from
the nave. This process revealed not only

the pink sandstone of the arcades and
the upper stages, but also the white
oölite and green stone out of which the
roof is made. The Worcester nave in-
deed possesses a natural polychrome
seldom found in any English cathedral.

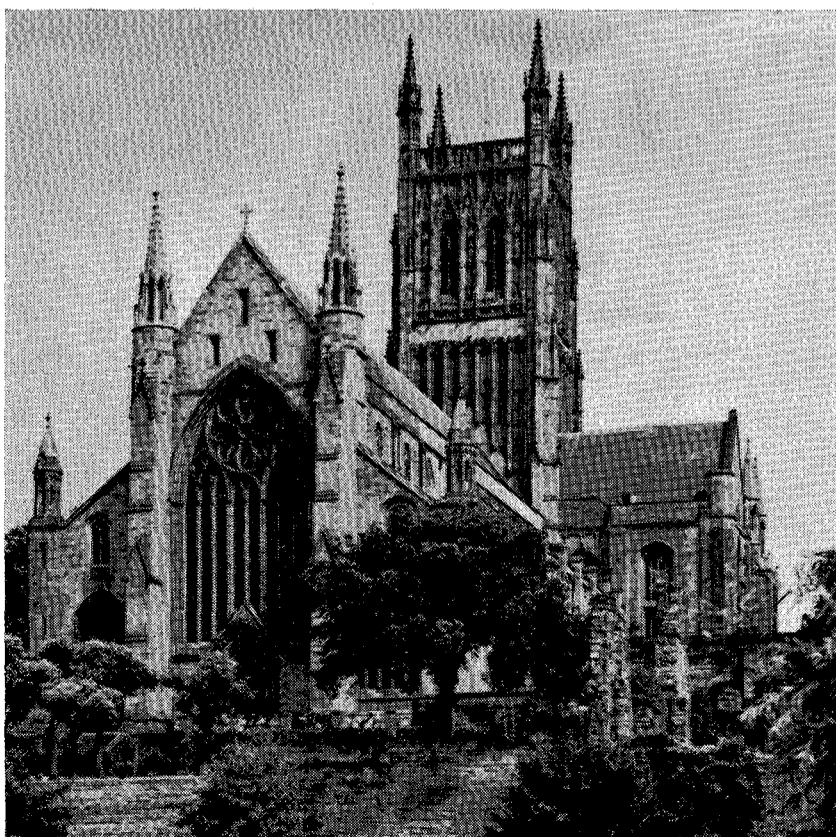
The organ in the cathedral is indeed
very interesting. It was built by Hope-
Jones. For some time it was his "show"
instrument, and it is one of the very few
remaining organs by this revolutionary
and controversial builder. It is true
that the case is very ordinary, but I
have seen cases that are less tasteful.
Of four manuals, it was rebuilt by Har-
rison in the 1920's. In the retro-choir I
found a delightful old Father Smith
organ of one manual and about four
ranks which at one time belonged to
Handel.

Douglas Guest, recently appointed to
Westminster Abbey, was organist here.
He has been succeeded by Christopher
Robinson, who was assistant to Dr.
Guest. Thomas Tomkins, prominent
seventeenth century composer was or-
ganist at Worcester 1596-1656. Sir Ivor
Atkinson, and Dr. David Willcocks,
presently at King's College, Cambridge,
are also former organists.

The annual Three Choirs Festival was
held at Worcester this year, an account
of which you can read elsewhere in this
issue.

On the Sunday we attended services
in the cathedral, we heard Matins fol-
lowed by Holy Communion. Matins was
held in the nave. Seated on the south
side were students of King's School, and
on the north side were the girls from
another school. Combined, there must
have been a congregation of several hun-
dred. A truly inspiring service! One un-
usual item to me was at the time of the
Te Deum the choir left its stalls and
formed in concert formation on the
chancel steps and sang without a con-
ductor in sight. After the service a
congregation of about 70 and the choir
retired to the choir side of the screen
for the Communion service. We noticed
that the cushions in the choir and
presbytery were embroidered in hand-
some needlepoint. Prominent in the
choir is the tomb of King John which
lies just in front of the high altar. Wor-
cester is rich in other tombs and me-
morials, many of them dating from the
thirteenth century.

The best view of the Worcester Cathedral is from the southwest, from the opposite bank
of the Severn River.



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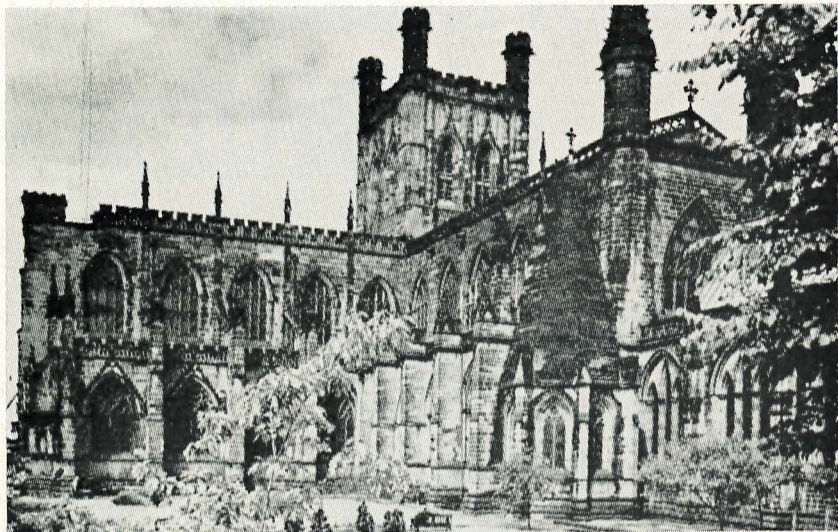


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CHESTER



Chester Cathedral combines three great periods of architecture; its entire exterior can be viewed only from the air.

Of Chester it is said that this is the only city in England that still possesses its walls perfect in their entire circuit of two miles and so remains a splendid example of a fortified mediaeval town.

Situated on the picturesque river Dec, Chester was at one time an important and prosperous port. The Mayor is still Admiral of the Dec. Right in the middle of this Middle Ages setting we find the Cathedral Church of Christ and the Blessed Virgin Mary.

In 1093 a Benedictine abbey was founded at Chester. Of this early Norman church the greater portion of the north transept, the wall of the north-nave aisle, and the foundations of the north west tower are all that survive. The church was made a cathedral when Henry VIII created five new bishoprics after the dissolution of the religious houses.

The cathedral is built of red sandstone. The fabric has suffered greatly because of the soft texture of this material. It is not an imposing building being 350 feet in length, 200 feet in width, though the height of the nave is 75 feet. While there are many vistas of the cathedral down narrow streets there is no place where a full view of the entire building can be had except from the air.

For the most part because of the great length of time required in completing the building, there are three great periods represented. The chapter-house and the vestibule leading to it are beautiful Early English work of the 13th century. The south transept and the nave arcade in the Late Decorated style was not completed until the 14th century. Perpendicular style was used for the nave clerestory and the central tower which were constructed in the 15th century. The choir, which had been changed and added to, and in which are represented all the building styles of the period, took almost the entire 13th century.

Until 1874 the choir was separated from the nave by a stone screen or pulpitum. Since it was found essential to open the choir to the nave the screen was removed. In its place an open screen was designed to blend with the choir canopy. The woodwork of the choir is the cathedral's chief glory. The choir stalls and their almost unequalled series of misericords illustrating fables and scriptural scenes belong to that period, Early Perpendicular, when church furniture was at its best. The view looking westward from the altar steps is considered by many to be one of the most picturesque in England.

To the east of the choir is the Lady Chapel. This is a graceful work with its Early English vault. Here we see, at the west end, the 14th century shrine of St. Werburgha, or Werburgh, a Mercian princess of the seventh century who preferred the cloister to the court.

The organ at Chester is a large four-manual Hill built about 1910. It is placed in the north transept just ahead of the choir screen. Again, the organist is out of sight of his choir, the console being in a little gallery on the second floor. The present organist is John Sanders, who has recently succeeded Dr. Roland Middleton. Mr. Sanders was assistant at Gloucester, and I am sure he will be another among the many young organists holding forth in English cathedrals that are building and keeping going the splendid tradition of cathedral music.

The service list shows that daily Evensong is sung at 4:15 with the exception of Wednesday when it is said, and on Sunday when it is sung at 3:30. The choir at Chester was one of the very few choirs in English cathedrals that wear Eton collars rather than the traditional ruffs.

A visit to Chester can be rewarding in other ways in addition to a visit to its Cathedral. The town is famous for its black and white half timbered houses and shops. Some of these are definitely old and others are rebuilt. The view of these rows of houses down the long narrow streets gives one a quaint feeling of being in a fairy-book land.

For our next episode we will visit the cathedrals at Liverpool and Manchester.

This issue completes the first year of Frank Owen's English Cathedral series in which 25 of these 42 edifices have so far been pictured and described. The author and the publication join in thanks for the generous appreciation readers have expressed.

The ornate woodwork of the choir screen, canopy and organ case provides Chester's chief glory



Anthems For The Christmas Season

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All correspondence should be directed to the general secretary

Pembroke

The monthly meeting of the Pembroke Centre was held Sept. 24 at the Fred C. Chadwick home. Don Walmsley gave a comprehensive report of the convention and showed pictures of organs heard there. A visitor, Adrien Smit, described organs in Holland, also the state scheme there for protection of older organs against devastating remodeling. He also told of the strict examinations given prospective church organists when applying for positions in parish churches in that country. Mrs. Chadwick served lunch.
 FRED C. CHADWICK

Victoria

David Palmer, young Victoria organist, was sponsored by the Victoria Centre in a farewell recital in St. John's Church Sept. 4. Mr. Palmer will be attending Miami University, Oxford, Ohio, on an organ scholarship. He included in his recital compositions by two members of the centre, J. Ingram Smith and Jack F. Lenaghan. The program appears in the recital section. The evening closed with an informal reception, where chairman Jack Lenaghan, on behalf of members and other musicians present, wished Mr. Palmer success in his studies.
 FAITH WEBSTER

Winnipeg

The Winnipeg Centre held its first meeting of the new season Sept. 16 at Crescent Fort Rouge United Church. The evening began with a dinner provided by the ladies of the church. A short business meeting followed in which two new members were admitted. Wilf Gardiner reported on the resolutions made by the centre to the General Council and Conrad Grimes, chairman of the program committee, outlined the activities planned for this season. These will include a recital, demonstration and master class on a new organ being installed in the First Presbyterian Church, a lively Christmas party, a choral workshop, a student recital and a small organ demonstration. The next meeting was to be a recital Oct. 28 by Barry Anderson in Westminster United Church.

Two members have been honored recently in organ examinations. Winnifred Sims was awarded the LMM diploma (Licentiate of Music in Manitoba) from the University of Manitoba, and won the Herbert J. Sadler Memorial book prize for the highest mark in organ exams. The prize was awarded at the meeting by the chairman of the Winnipeg Centre, Dorothy Matheson. The meeting also paid tribute to Maxine Olfrey who was awarded the ARCCO diploma and the Healey Willan Scholarship.

A panel discussion followed on the general subject of music in the church and the problems of selection. The panel consisted of Archdeacon Boyd and the Rev. C. H. Forsyth, representing the clergy, Dorothy Matheson representing the choirmasters and Filmer Hubble representing the organists. Chairman of the panel was Hugh Lloyd, past-chairman of the centre.

Barrie

Members and guests of the Barrie Centre at its Sept. 1 meeting at the Cliff Ireland home in Midland heard Dr. Sauks, Ontario Hospital, Penetang, declare that talented musicians are a neurotic lot. Drawing from case histories of famous composers from Mozart to contemporaries, Dr. Sauks explained that many brilliant musicians and performers suffered from various mental and emotional disorders and other sensitivities. Concluding his talk entitled Psychology of Creative Workers, the doctor pointed out that many of the prolific composers (such as Beethoven and Smetana) rose above their disorders to compose some of their finest music within their most difficult periods. The business meeting which followed dealt mainly with plans for the forthcoming season. Mr. and Mrs. Ireland and Mr. and Mrs. J. B. Herdman served refreshments at the conclusion of the meeting.
 JAMES J. BELCHER

Hamilton

Almost the full membership was in attendance for the first meeting Sept. 21 of the Hamilton Centre at St. John United Church. The evening began with an excellent dinner planned by the social committee headed by Dorothy Pettigrew and Alice Woolvett. After a welcome by Jack Thom, Chairman Keith Hopkins reported on the national convention held at Kitchener. Congratulations to one centre member, George T. Veary, ARCCO, were extended on his election to the office of National President of the College. In reply, President Veary spoke of his ideas for furthering the work and prestige of the College in his term of office. The evening was concluded by the showing of a considerable number of colored slides taken on a recent trip to Europe by Jack Hodd and his wife.
 HOWARD W. JEROME

Calgary

Members of the Calgary Centre and their friends gathered at the Cathedral Church of the Redeemer Sept. 21 to listen to organ music that included test pieces for the ARCCO and FRCCO. Three members contributed. Alfred Beside playing his own Pastorale and Tone Poem, played the Willan Prelude and Fugue in B minor. Donald Woodworth played the Bach Trio in D minor and the Great Prelude and Fugue in C major. John Searchfield completed the program with his own Pastorale and A Memory of Spring and Movement 1, Mendelssohn's F minor Sonata. After the recital refreshments were served in the parish hall.
 PHYLLIS FORD

London

The opening meeting of the London Centre for the season took place Oct. 6 at the College of Music, University of Western Ontario, when Lansing MacDowell showed films of cathedral and churches of Europe with music recorded in the buildings shown. A short business session followed at which the year's program was outlined, including a recital by Marie-Claire Alain. Afterwards members were guests of Clifford von Koster, principal of the college.
 GORDON ATKINSON

Sarnia

The season opened with a Sarnia Centre meeting Sept. 24 at Central Baptist Church. Plans for the year and a provisional program were outlined to the membership by chairman Mel Keffer. Following the business meeting members examined a display of Christmas choral music contributed by members. The resulting display covering a wide range of periods, styles and degrees of difficulty, evoked considerable interest.
 DAVID YOUNG

Kitchener

The Kitchener Centre held its Sept. 21 meeting, a recital of organ and trumpet numbers by Charles McClain, Donald Smith and James Small in St. Matthew's Lutheran Church. Mr. McClain was host-organist for the meeting. The program: Concerto 3 in B minor, Walther; Sonata for Trumpet in D major, Purcell; Voluntary for Two Trumpets and Organ, Purcell; Prelude and Fugue in G major, Bach; Carillon Sortie, Mulet. Chairman Edward Johnstone conducted a business meeting following the recital. Convention matters were dealt with. Lunch was served by Pauline Hymmen, Rose Merklinger and Helen Critchison.
 HELEN CRITCHISON

Vancouver

The Sept. 21 meeting of the Vancouver Centre took the form of a fall banquet in the Tudor room of the Vancouver Lawn Tennis Club. 33 members feasted on roast chicken. After a few introductory words of welcome, Chairman G. Herald Keefer introduced Donald Forbes who gave a short talk on An Adventure In Music, relating his work since 1956 with boys' choirs in Saskatoon. He played two tapes recorded by his boys before he left Saskatoon. The last part of the meeting was spent watching slides, introduced by John Stigant, of German monasteries visited in a trip to Europe this summer. At the close of the meeting Beth Hughes thanked Mr. Forbes and Mr. Stigant for their contributions.
 GORDON W. ATKINSON

St. John

The St. John Branch held its first monthly meeting of the season at a dinner party at the summer home of William Seely, Acamac, N.B. Maurice McIntyre reported on the national convention at Kitchener-Waterloo, Ontario. The new executive of the St. John Branch consists of: president, William Seely; vice-president, John Grew; secretary-treasurer, Shirley Atkins. Committees appointed were social: Mrs. George Ross, Mrs. Harold Ellis, Mrs. Charles Higgins; program: John Grew, Ruth Clarke, Marion MacFarlane; Diapason: Shirley Atkins.

Windsor

The Windsor Centre opened its season Sept. 14 with a barbecue at the home of the chairman, Mrs. Clifford Seaby. After the feast all adjourned to the house and were entertained with informal duo-piano numbers by several members and information regarding the building of the stalactite organ in the caverns of Luray, Va. Records featuring Leland Sprinkle and Virgil Fox were played and pictures were shown of the Riverside organ and church.
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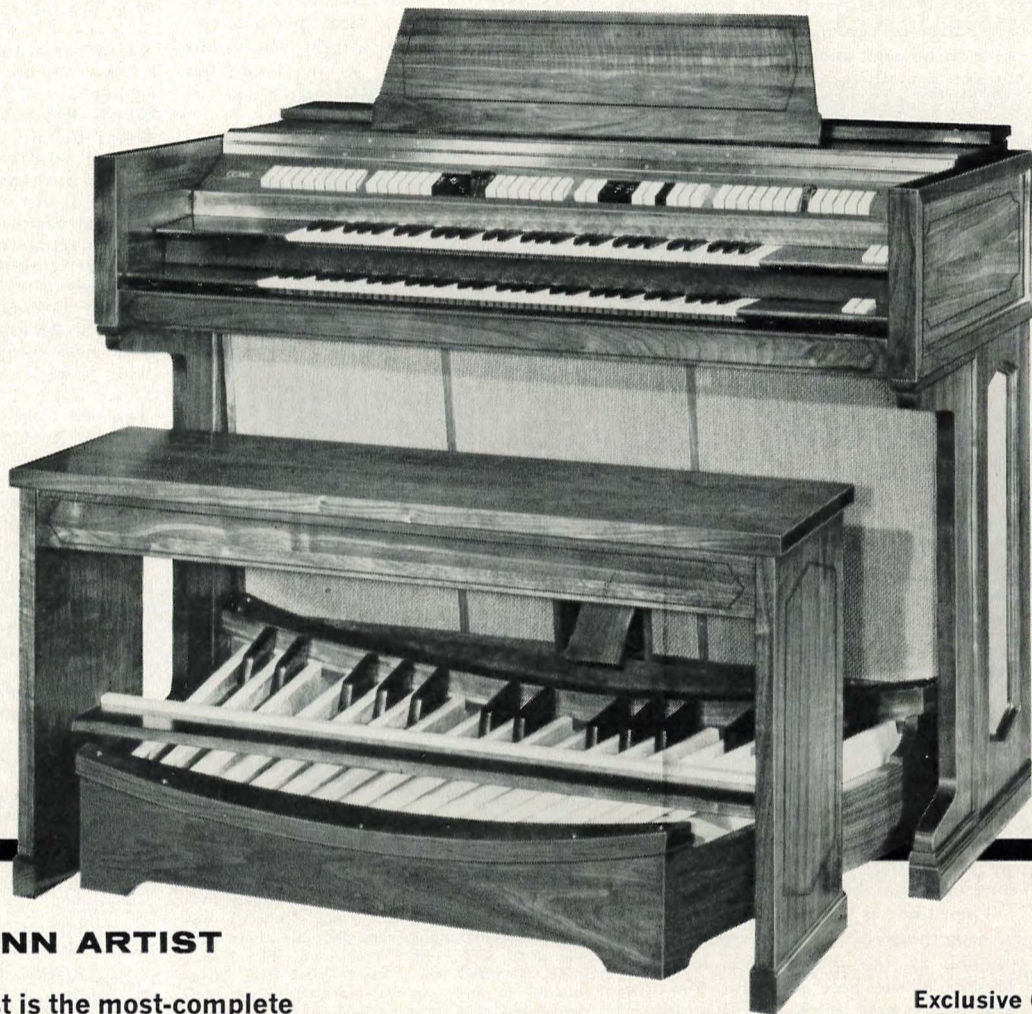
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Diapason 8'
Dulciana 8'
Gamba 8'
Trumpet 8'
Octave 4'
Super Octave 2'
Quint 1-1/3'
Cancel Left
Flute 8'
Flute D'Amour 4'
Nazard 2-2/3'
Piccolo 2'
Chime Preset

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

LESLIE

Leslie Rotor On
Leslie-Fast-Slow
Leslie-Flute-Diapason

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THE DIAPASON

EDITORIALS

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

Random Thoughts on a Trip Canada

The one characteristic which stands out above all the other admirable ones which Canadians possess seems to us to be friendliness. This expresses itself in many ways — understanding of Canadian youth by elders and the sincere encouragement of their ambitions and their new ideas; a remarkable hospitality and welcome for people of all other countries; an informality and bantering good humor with one another which exceeds what we have noted elsewhere.

We note with some dismay only one matter, the not-decreasing tendency to fragment, to sectionalize this great country — the bilingual Maritimes, the rather more British Ontario, the Prairies and the Pacific Coast. Music is trying to bridge these gaps with examiners being widely exchanged, but this is still the RCCO's major problem and certainly one of Canada's. The comparatively small population distributed over a vast domain makes this problem natural but perhaps not inevitable.

England

We are impressed with many things British, but perhaps most of all the ability to make tradition a living thing. Ever conscious of an illustrious past, the British seem to have special talents for putting the best things of their past to work for themselves and others today. They seem able to do this without any belittling of the accomplishments of other peoples. Their loyalties seem in-born and not the fierce ones which sometimes compensate for inner doubts of the validity of convictions.

So we hate to see, as unavoidably we must, the progressive encroachments of Americanisms and Germanisms and other isms on British ways of life, including music. We hope the best of those ways withstand the pressures for a long time to come.

Belgium

We know of no country in which one can slow one's pace and genuinely relax so readily as in Belgium. Hurry must be illegal there; certainly it is rarely seen or felt. The new grows up gradually in the shadow of the ancient and somehow takes its place without a hint of incongruity or contradiction. The Belgians seem to have a talent for

making the best of things. They seem unconcerned that other peoples may have something bigger and better. Their attitude seems to be: "This is ours and we like it; we hope you will like it too."

Perhaps this placidness is carried a bit too far. Organs in Belgium, for example, hardly compare in number or quality or even present condition to those to the north in Holland or to the east in Germany. "We just don't have the money," they say; yet the living standard in Belgium is high. Perhaps sometimes they are a little too inclined, those Belgians, to make the best of things.

France

Our brief stop in Paris, devoted mostly to making a few visits with some of our acquaintances among French organists, gave us no new impressions. Paris is not France, for all its press-agency, and the rudeness of Parisians toward tourists, especially American, is something one takes in one's stride. More significant, we think, is the almost universal sorrow among organists at "L'Affaire Marchal" noted elsewhere in this issue.

An American remembering not dissimilar occurrences in which American organists have been victims in recent years, continues his troubled meditations about the insecurity of the profession of the church musician — even the greatest — in the present scheme of things. Chess has never been his game, but many of his friends have from time to time been unwilling pawns.

A Rose by Any Other

Terminology is a fascinating subject, a kind of what's-in-a-name game. We are reminded of this as we read through AGO Chapter reports. For example, there is the word *sanctuary*. To the liturgical-minded, the sanctuary is one holy spot within a church. Because the word is so specific and so sensitive to some, chapter correspondents — yes and organ builders, too! — will note that we nearly always change the word when it is used to refer to the church area itself as differentiated from the whole congregational building complex.

Then there is the word *present*, which is something of a fetish or, better, a phobia at our office. We feel that *present* is the best word for the occasion only when it involves the physical transfer of something material, a giving of a present for example. Even then *award* is often a better word. We believe a person *plays* an organ recital or *sings* a vocal one. We believe he is more likely to *read* a lecture or to *show* a film.

We also credit the dictionary's insistence that *unique* means "different from all others" and not just enjoyable or a bit out of the ordinary.

During, we feel, deserves its purist use of "throughout the entire time of." So to us "during his year on a Fulbright he played three recitals in Paris" indicates that each of these recitals extended exactly four months — unless the correspondent really meant "while on his year on a Fulbright."

These things become neuroses with editors after a brace of years. Maybe, though, this little confession will explain "what goes on there" when we tackle the monthly chapter reports.

Mine, All Mine

One of the crosses every editor must bear is also one of the most natural and understandable expressions of human personality: the inevitable tendency to think of one's own activities, accomplishments and even troubles as more prominent in the overall picture than they really are. This is a simple matter of perspective, we suppose. What is near must be larger because it certainly *looks* larger.

It is not easy to make decisions which require the scaling down of matters of

great importance to someone into a proportion which seems just and fair and sensible. Because, obviously, some things near to us are magnified in our eyes too!

When we have doubts about our fairness in an individual case, we try to have little staff committee meetings in which one of us deliberately plays devil's advocate. We hope as a result we achieve nearly as much impartiality as our special, king-size brand of human frailty will permit.

From time to time some of you cast negative votes on some of the emphasis decisions we make. We honestly try to wear the cloak of your point of view as stylishly as we can. We have been known to admit we are wrong, too.

Perhaps our worst fault (it's pretty near to us to get a clear perspective!) is our failure to draw a tight rein on our enthusiasm. We do go overboard on rather slight provocation, don't we?

Letters to the Editor

Seek and Ye Shall Find?

Mount Morris Ill., Oct. 6, 1963 —
To the Editor:

Being two students of the organ, in our spare time we enjoy going on organ crawls. On a specific morning we pack some food and a map, push up our hopes to the limit, and set out to inspect organs in country, small town, and city churches.

On our last big "crawl" we had some very interesting experiences and became so disgusted that we decided to make that trip a survey and send the results to THE DIAPASON. The outcome, we are sure, will not be surprising to many; yet because it is not seen in writing often, we would like to make an attempt to remind fellow readers of some nauseating facts.

We went through ten towns. Seven of the towns had populations of about 700, two had populations of 3200, and one had a population of 47,000. Except for the town with the population of 47,000 and one of the towns with a population of 3200, we visited an average of two churches per town. In the seven small towns and in one medium-sized town, we found a total of ONE pipe organ and 14 electronics! In a few towns we did not see all of the organs; but after five towns and 10 electronics, we could well guess what type of instrument was in other similar churches.

We hit the jackpot in Marengo, Ill. Out of five churches we visited, only one had an electronic. Three churches had adequate instruments and marvelous acoustics. In the fourth church was our pearl among the swine. Set in a small and lovely Missouri Synod Lutheran Church (we rarely have bad luck musically in a Missouri Synod Church) was a three-manual, thirty-rank Baroque organ with the great and positiv unenclosed. The instrument was built by a small, local firm. After talking to the organist-choirmaster, we both were convinced that he realized his own and the organ's limitations and capabilities; thus music was performed in a tasteful manner. In this church the situation seems ideal. The choir has 40 fine voices and is stimulated to sing difficult music. The congregation loves to sing and provides the foundation for free accompaniments, descants, etc. The only reason we mention any specifics at this point speaks for itself. In our area such a situation is indeed rare.

In the largest city we went to six churches and saw only one electronic. In a city of this size this proportion is not unusual (although it should be 6:0), but we feel that it is truly a shame that one must go to the larger urban areas to see, at least, good average instruments and hear music of the same calibre. To quote a friend, "The organ is the biggest single investment in the church." Why not make the most of it? To educate congregations in good, tasteful music and fine adequate instruments, one must educate them thoroughly and painstakingly. All churches, no matter how small and poor they may claim to be, can afford some type of pipe organ. One must know where and how to look. There are many small, independent firms for just this purpose.

In summation: Out of 25 churches, we saw only nine pipe organs, and the remainder were devoured by electronic dragons! We also found that opinions on music in the church were highly varied. One incident stands out starkly, although humorously, in our minds, but at the time we were close to boiling point. After asking at one church if there was an organ within, we were proudly shown a sewing machine cabinet and twelve bloody stubs. We were then informed that it matters not how church music is performed and were left with the assumption that church music was anything with the words church or God in it.

The congregation would have been overjoyed to hear "Moonlight on the Chapel" played on a survey.

This is our survey. There are a lot of gaps and, we are sure, fallacies, but we feel that what we are trying to say is obvious. Both of us have similar and definite ideas on pipe organs, electronics, the church, and church

Those Were the Days

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

James F. Quarles, St. Louis organist, became university organist at Cornell University, Ithaca, N.Y.

William Zeuch was appointed municipal organist of Atlanta, Ga.

The noted composer, Theodore Dubois, died Oct. 21 at 76 from injuries sustained in an automobile accident in Paris

Robert Hope-Jones was entertained at a banquet in his honor by theater proprietors and leading citizens of Pittsburgh, Pa.

AGO Warden J. Warren Andrews sent letters to deans of all chapters urging a national convention in 1914 and proposing Minneapolis as a suitable central point for such a meeting

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

The famed Möller five-manual organ which Reginald Foort carried all over Great Britain in trucks for an unprecedented series of recitals was described

The hurricane which devastated New England did remarkably little damage to organ factories (Aeolian-Skinner, Hall, Austin reported) but did vast damage to organs installed in storm-battered churches

Fritz Heitmann was being booked for his first American tour; André Marchal was just completing his first nationwide swing

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

Fritz Heitmann died Sept. 7 at the age of 62, following a brief illness

Robert Noehren won the French Grand Prix du Disque for the best organ recording of 1953 (two Bach trio-sonatas)

Flor Peeters was in the midst of a six-week recital tour

Mary (Mrs. Arthur J.) Fellows was announced as general chairman for the national convention in the Twin Cities in 1954

music that would make many people quite unhappy with us. But that letter is in the future.

Sincerely,

MARGARET LITWILLER
SANDRA WEBER

Constructive Suggestions

Grass Valley, Cal. Sept. 11, 1963 —
To the Editor:

* * * * *

I wonder whether the National Council of Churches wouldn't be a logical organization to handle inter-denominational placement of professional church musicians, as local Councils of Churches sometimes handle it in cities. The one in Los Angeles has done excellent work in this field, including placement and mediation of difficulties.

There is a real problem in trying to solve unethical practices because the church musicians seem so reticent about discussing them. This is at least partly due to the fact that they feel embarrassed and guilty (whether it is their fault or not) when an unpleasant incident occurs.

When I was chairman of the committee which prepared A Guide for Church Music Relations (first printed in 1953, revised 1960 — reprinted in the December 1960 issue of THE DIAPASON) we tried to get suggestions and comments by publishing a request in THE DIAPASON, but had no replies at all. We even ran into opposition in our own membership, but when pressed, no reason would be given. Finally, one person said that the trouble was that what we had prepared had no teeth in it — but still no constructive suggestion was offered.

* * * a part of the training given the officers of every church should include the considerate, fair way to make necessary staff changes. After all, changes are inevitable from time to time — it's how they are made that is the crux of the problem.

Very truly yours,

RUTH P. ROCKWOOD

MONTH TOUR OF JAPAN MADE BY ROGER WAGNER CHORALE

The famous Roger Wagner Chorale left Los Angeles Sept. 22 for a hectic month of concerts throughout Japan between Sept. 27 and Oct. 22. Cities on the tour include Tokyo, Shizuoka, Nagoya, Osaka, Kyoto, Iwakuni, Kokura, Kagoshima, Ogohri, Kurume and Yokohama.



New Records

Records this month, largely organ, display new organs by North American builders as well as some restored historical ones. The music literature represented perhaps supports Alec Wyton's criticisms (in a letter to the editor in October) of the slighting of the great mass of pre-Bach repertoire by the AGO examination committee. Much space on these records represents music of earlier centuries. Presumably recorded to sell, this would indicate that perhaps record buyers are not in complete agreement with the examination committee's emphasis (or lack of it!)

There are some fine Christmas gift suggestions widely enough varied to please many tastes. The records of North American organs give very specific details of the registration used.

The first recording we have heard of a recent Casavant organ is one by Claude Lavoie on the four-manual instrument at the Church of Saints-Martyrs Canadiens in Quebec, described and pictured on page 1 of the April 1959 issue. Both the sound and the playing are excellent examples of the best in French style. The French baroque first side — Dandrieu, Boyvin, Balbastre and Julien — closes with a clean and stimulating performance of the Bach G major Prelude and Fugue. The reverse side contains Bonnet's *Matin Provençal*, Dupré's *Berceuse*, the Langlais *Incantation* and some pleasant Litaize *Variations on an Angevin Noël*. This is a record we believe most organists will like very much. Get it from Casavant.

Austin Organs, Inc. has a quite different record in *Praise Him with Organs*, on which Frederick Swann used two recent Austin installations: Christ Chapel of New York's Riverside Church described in the August 1959 issue and St. Mark's Episcopal Church described in the May 1960 issue. Mr. Swann has on the whole chosen remarkably un-hackneyed works to display the varied tone qualities of the two medium-sized instruments — Karg-Elert, Drischner, Sowerby and Murrill on side 1, Buxtehude, Tournemire, Langlais, Cook, Brahms and the Bach Dorian Toccata on the other. His playing is skillful and lively, a bit in the Romantic and bravura vein; his registration is a bit busy in his desire to show the organs. The engineering is good and the overall effect one which may appeal to many listeners.

Very different Buxtehude is on the Cantate record played by Arno Schönstedt on the baroque organ in the parish church of Borgentreich, Westphalia, and Eduard Büchsel at the Zionkirche of Bethel, Germany. Buxtehude, like several other composers, seems to profit greatly by being heard in rather large doses. This fine record could make a good many converts, for it is bright, logical and energetic music, clearly registered and played. There is hardly a dull moment here; concentration comes very easily. There are preludes and fugues in F major, E and D minor, the Prelude, Fugue and Chaconne in C, the Morning Star Chorale Fantasia and the Magnificat on Tone 1, this latter played by Mr. Swann as listed above.

Another Cantate record, Samuel Scheidt Choral and Organ Works requires much more concentration. The singing is by the Göttinger Stadkantorei, the organ playing by Herr Schönstedt again and by Robert Köbler on the famed Heinrich-Schütz organ in Herford Münster. This is a Christmas record for a scholar.

Günther Ramin was such a legend that it is always dangerous to attempt any evaluation of his work. His Cantate "Dokumentation" with the choir of St. Thomas, Leipzig has many good points of musical interpretation and feeling in its program of Gabrieli, Galus, Kodaly and Westmann; it also has

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some flat attacks by boy sopranos and some obtrusive individual voices which might curl the hair of a genuine English Cathedral choirmaster. This record was not probably given a final approval by Ramin for publication before his death. — FC

MARILYN MASON TAKES PART IN ORGAN MEET IN SPAIN

Marilyn Mason was the American guest recitalist at an International Congress of Organs in Spain Sept. 17 — 28 sponsored by the Gesellschaft der Orgelfreunde. Dr. Walter Supper, German critic, editor and scholar, Kantor G. Seggermann and the tour leader, J.-M. Garcia Llovera, were in charge. Organists from Germany (Rudolph Walter, Dom G. Estrada and G. Sonnenschmidt), Belgium (Gabriel Verschraegen of Ghent), and a number of Spanish organists were recitalists.

The organists visited 14 cities and villages and heard many interesting organs as well as some informative lectures. En-Chamade trumpets were, of course, of especial interest; most of the larger instruments feature them.

Miss Mason found outstanding instruments at La Seo (Zaragoza) and at the Cathedrals of Segovia, Burgos and Toledo. The organs are played infrequently; at Burgos, dust poured out of the horizontal reeds as they were played, showering the organist with a dust-bath.

WILBUR HELD GIVES WORKSHOP NOV. 11 ON ORGELBÜCHLEIN

Dr. Wilbur Held will conduct an organ workshop on Bach's *Orgelbüchlein* Nov. 11 on the campus of Ohio State University, Columbus. In two sessions, morning and afternoon, he will discuss the historical origins, use and registration of these chorale settings, demonstrating each on the Mershon auditorium organ.

The sessions are free to interested persons. Dr. Held will play the entire series to furnish background and will discuss in some detail aspects of interpretation.

SCHOENSTEDT ENDS TOUR AS WUNDERLICH BEGINS HIS

Arno Schoenstedt, Herford, Germany completes his first American tour Nov. 3, a total of 14 recitals and two master classes.

On the same day Heinz Wunderlich, Hamburg, Germany begins his tour at Indiana Central College, Indianapolis. Most of his tour is listed in the calendar section.

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BIGGS OPENS AND CLOSSES TWO PHILADELPHIA SERIES

E. Power Biggs was soloist with the Philadelphia Orchestra both in its second program Sept. 27 and 28 at the Academy of Music and at the first concert in its New York series Oct. 1 at the Philharmonic Hall, Lincoln Center. In New York he opened the program with Barber's *Toccata Festiva*; in Philadelphia his opener was the Handel Concerto 13 (*Cuckoo and Nightingale*). In both series he closed the program with Sowerby's *Concerto in C major*.

Eugene Ormandy conducted. Most critics in both cities welcomed the performance of the Sowerby, not heretofore programmed at Philadelphia Orchestra concerts.

RIDGELY ELECTED NEW APOBA PRESIDENT AT ANNUAL MEET

The annual meeting of the Associated Pipe Organ Builders of America (APOBA) was held Sept. 24 at the Statler-Hilton Hotel, Washington, D.C. Herbert M. Ridgely, vice-president of M. P. Möller, Inc., was elected president, succeeding Franklin Mitchell, tonal director of the Reuter Organ Company. Donald D. Curtis, Klann Organ Supply Corporation, is the new vice-president. Benjamin Hadley was re-elected secretary-treasurer.

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Authenticity in Registration

The organist sat poised to play *Apparition de l'Eglise Eternelle* by Messiaen during the course of a lesson. Seeing that the dynamic level was pianissimo, he drew the swell gamba and voix celeste. When it was pointed out that the registration called for full swell with box closed he was surprised. But then came the crowning statement, "But I don't think I would like it that way," he said.

I fear that episodes like this happen much too often. Too many players disregard the registration specified by the composer or, when not specified, that registration which is consistent with a style or era. This, therefore, is a call for integrity — a plea for authenticity of registration.

I believe that the performer has no privileges; his sole duty is to try to "get into the mind" of the composer and play his music the way he would want it played — nothing more, nothing less. This is no revolutionary concept; Toscanini spent his life trying to do just this.

It follows that a faithful performance of a work is not possible with incorrect registration. Take the opening anecdote for example. It is quite obvious from the indicated registration that the eternal church which Messiaen envisioned was built on a more solid foundation than that of the voix celeste. The player, therefore, was about to misinterpret the piece.

Also, we can infer from the anecdote that the player had every right to dislike the registration. However, I propose that — like it or not — he had no right to change it. Why do we unhesitatingly change the registration of a Franck organ piece when to change the orchestration of his *Symphony in D minor* would be unthinkable?

We could even go so far as to say that when the registration of a passage is changed the texture of the music is affected. Perhaps it could safely be asserted that most, if not all, composers of organ music have written with some kind of organ sound in mind. If that is so, and if the composer is a worthy one, he probably wrote idiomatically for that sound: one texture for the string sound, another for the reed, and so on. Imagine, for example, playing the *Scherzo* from Vierne's *Symphony 2* on the bombard instead of the flutes. This is an extreme example but it illustrates the point.

What about the varying acoustics of different buildings? Should the registration be changed to suit each one? For the answer we again go to the orchestra. Does a conductor reorchestrate the score of a work for the particular auditorium in which it plays? Of course not; the orchestration remains unchanged.

The views thus far expressed could well be labeled "purism". This brings

to mind another anecdote. A student was being auditioned by the organist of a large church. In preparing the registration for the *Prelude, Fugue et Variation* of Franck she drew a mixture and two-foot flute for the melody. (It will be recalled that Franck requested flutes and oboe.) When questioned about this she exclaimed, "Oh we are purists at our school." Is the kind of performer who rejects the desires of a composer a "purist"? Or, for that matter, is the performer who uses Baroque registration for Romantic music any more of a "purist" than one who uses Romantic registration for Baroque music? I think not. In either case, integrity and faithful interpretation were absent.

How does one go about achieving authenticity of registration? Because of limited space and the complexity of the subject, detailed solutions of the many problems that arise cannot be offered. However, I should like to suggest a few guiding principles. Let us first consider those situations in which the registration is specified. By examining the organ works of César Franck an excellent point of departure can be established since Franck carefully indicated the registration he wanted.

First, it is of major importance to possess an authoritative edition of a composer's works. Durand of Paris published all twelve of Franck's major organ works and all the final drafts were approved by the composer. The Durand editions of Franck's works are easily available in this country and by obtaining these we can be sure of the composer's true intentions. Second, one must know the organ or kind of organ for which a piece was registered. Franck wrote his twelve pieces while he was organist at Ste. Clothilde in Paris and with that organ primarily in mind. The specification of this organ should be learned — what stops it had and how they sounded both alone and in ensemble. One should also know the construction or mechanics of the organ. Many problems solve themselves when it is known that the *Récit* (Swell) of Franck's organ was the only division which was under expression. This means that when the swell box is closed while playing on the *Grand Orgue* (Great), all manuals coupled, sometimes the most prominent effect is a change of tone-color. Thirdly, one should know nomenclature. What stops are drawn when Franck calls for flutes and/or anches; what manual is used when the *Positiv* is indicated? Lastly, one should know stop usage. For instance, it is important to know that, although Franck never indicated the use of the Great mixture, he regularly brought it on with the Great reeds.

These suggested principles for the authentic registration of Franck's organ works can be applied to the works of any composer who indicates his registra-

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tion. They are especially valid for the French Romantic composers, all of whom played on Cavaillé-Coll organs. As a matter of fact, the same is true of the contemporary French composers; many of them play on these same organs which remain virtually unchanged.

But what about the music of composers who did not indicate their registration? We know that most of the Renaissance and Baroque music — the French Baroque being a notable exception — has come down to us with no registration markings. This is also true of the music of many Romantic composers such as Liszt, Brahms and so on. Even such modern composers as Hindemith and Sowerby have published pieces with no indications.

In most cases, we cannot know exactly what kind of sound the composer had in mind. Nevertheless, there are certain principles we can follow which can bring us close to the ideal of authenticity of registration. If the composer is living, simply ask him how he would like his piece registered. Most composers are only too happy to co-operate with anyone trying to interpret their music with fidelity. If this is not possible, one should acquaint himself with the organ or organs with which the composer was associated. One should attempt to know the same details about the organ as were covered in the discussion of Franck's music. This is particularly applicable to such composers as Bach, Frescobaldi, Sowerby and so on. If the composer was not associated with an organ or was not even primarily an organist, then one should find out what organs this composer knew and played. In addition to this, the organs of the day in the area in which he worked should be studied. For example, we know that Mendelssohn played recitals on English organs and in fact wrote his six sonatas for an English publisher. This should certainly give us a clue to the registration of these pieces. This sort of sleuthing can be fun as well as rewarding.

One should also know the registration practices of the day. Early Italian Baroque practices were described by the organ builder, Constanzo Antegnati, as were late French Baroque practices by Dom Bédos. The texture and style of the music can also be of assistance in deciding registration. One would hesitate to begin the Fantasia of the "great" G minor fugue of Bach on a combination of soft stops, or to use a Plein Jeu on the organ chorale, Alle Menschen müssen sterben, by the same composer. In the latter case, the text also helps determine the registration. The principle of texture and style is also applicable to the three sonatas of Hindemith. He does not seem to have been influenced by any particular kind of organ but his music, by its objectivity and

contrapuntal texture, seems to show an affinity to the spirit of the Baroque era. Therefore, a clear Baroque type of registration seems to be called for.

There is an exceptional instance in organ literature which poses a special problem. How should the Fantasia in F minor by Mozart be registered? Was he thinking of the flute tone of the clock mechanism for which he wrote it, or was he thinking beyond this to the great organs which he knew? Should one be a "purist" and play this magnificent piece on one flute stop or let the music dictate the use of a fuller and more varied registration? I should choose the latter course because the nature of the music leads me to believe that Mozart was indeed writing for the great organs of his time.

How does one go about acquiring the knowledge necessary to put these principles into practice? The best way to acquaint oneself with an organ is by going to hear it and, where possible, by playing it. The next best way — and by far the cheaper — is to listen to a recording of it. Perhaps it is safe to say that most significant organs have been recorded by now, and with modern high fidelity, excellent reproduction of organ tone is possible. Also, an increasing number of books and articles may be found on the subject of organ specifications and registration practices. The prefaces to many good music editions are excellent sources of information concerning this.

The question arises as to how these principles may be adapted to an organ of more limited resources. The answer is simple although more difficult to realize. It is predicated on knowledge resulting from a thorough coverage of the subject. That is, the more we know about the organ with which the composer was associated, the easier it will be to find the nearest sound to it on the organ at hand. A word of warning: one should always bear in mind that sometimes stops of the same name sound differently on different organs. The stops which produce an authentic tone should be used regardless of what they are called.

This article has, perforce, been of a general nature and, no doubt, there are many questions which have not been answered here. I am not sure that this is bad. If more people will begin to think about this business of authentic registration my purpose will have been fulfilled. Even so, I hope that the principles offered here will be of some assistance. The task is great; the organist must have much knowledge — more, perhaps, than any other instrumentalist. But as the task is great, the reward is greater and the reward is the satisfaction of having achieved a necessary ingredient of a performance which is faithful to the composer's intentions.



Familiarity breeds enjoyment

Most people like to hear on a recital program some, if only a little, music which with they are acquainted. At an A.G.O. convention a Bach partita or a Langlais suite would be familiar fare to most listeners. For a local church recital an interesting and well-played transcription of *The Lost Chord*, *Liebesträum*, or several treasured hymns might better satisfy this need. New and challenging paths are always to be sought after, but the mindful recitalist will not be insensitive to the emotional and intellectual needs of his audience.

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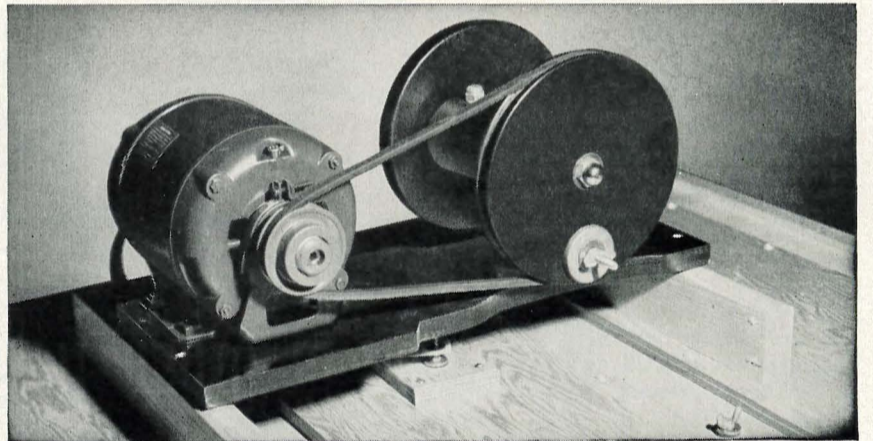


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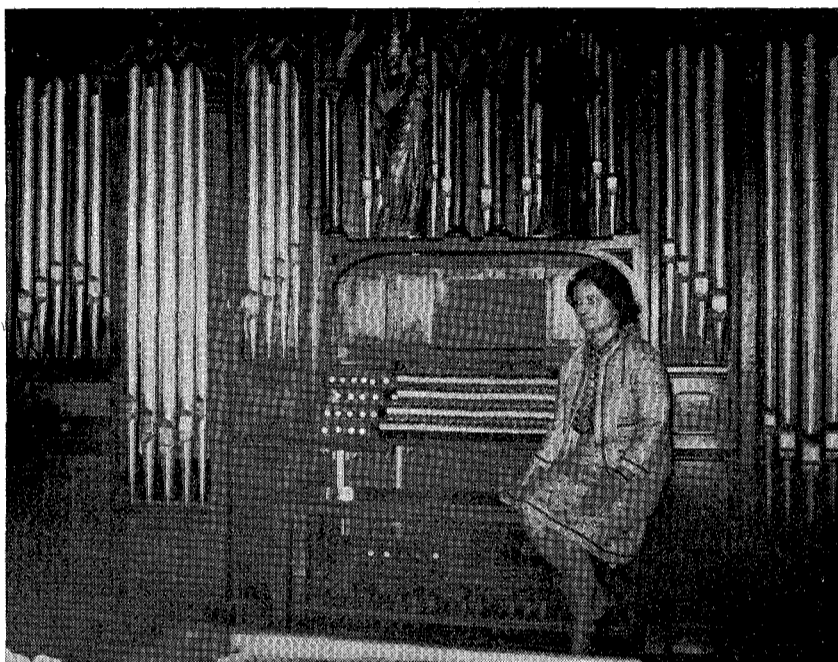
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We Visit

MARIE-CLAIRE ALAIN



The four-manual tracker built by her father dominates the living room of Miss Alain's home; last winter played havoc with its action and makes her practice somewhat more of a problem.

It was a beautiful mid-September afternoon as we went to call upon Marie-Claire Alain at her home in St. Germain-en-Laye, a house which her family has occupied since 1910. The trip out from St. Lazare station in Paris takes about a half hour and Miss Alain was waiting at the railway station for us.

The old town of St. Germain-en-Laye had its days of glory in the time of Louis XIII; it is now normally quiet except for Saturday crowds of farmers — not unlike a county-seat town anywhere.

We were, of course, interested in Miss Alain's family. Her father at 83 is still organist in the local church at St. Germain, playing a good Cavaillé-Coll; his daughter "supplies" for him on occasion. All his four children became organists: Jehan's brilliant career, of course, was cut short by the war; an older sister, also deceased, was an accomplished organist; younger brother Olivier is a competent though no longer professional organist. He is a critic for *Le Figaro* and is a composer as well; Marie-Claire will play movements from a new suite he has composed on her forthcoming American tour.

Miss Alain, very French in her

appearance and her movements, is married to a business man and has two children, a daughter 12 and a son 6. Her musical activities, outside of an active recital schedule on two continents and extensive recording, are limited to a very few private students and her regular summer courses at the organ insti-

tute which each year follows the International Improvisation Competition at Haarlem, Holland. Her heavy practice schedule is largely on the organ in her home, built by her father as a do-it-yourself project about half a century ago. Last winter's extreme cold did great damage to the organ's action.

Miss Alain's really serious study began only after she was 15. Before that, she says, there was always someone else making music in the house. Her organ teachers were Duruflé, Litaize, Dupré and Marchal. Each contributed something special and individual; the combination, she feels, turned out to be the best possible team of teachers for her own particular musical personality.

It was not easy to break away from the pleasant and informative conversation in the old house in St. Germain-en-Laye. As we were driven back to the station, we paused momentarily outside the birthplace of Claude Debussy. At the station, Miss Alain blithely parked her little car in a no-parking zone and led us through the beautiful formal gardens for which the town is famous. Then it was only "au revoir", for we shall be seeing Marie-Claire Alain again in the Chicago area in February.

This is the car in which Marie-Claire Alain dashes about St. Germain-en-Laye and into Paris for evening concerts — a mere 25-minute drive at night, she says. This is NOT the no-parking zone but the corner outside her home.



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Mixture IV

SWELL

Quintaton 16'
Geigen Diapason 8'
Viole Gambe 8'
Viole Celeste 8'
Flute 8'
Flute Dolce 8'
Flute Celeste 8'
Aeoline 8'
Aeoline Celeste 8'
Octave Geigen 4'
Gemshorn 4'
Nachthorn 4'
Doublette 2'
Spillflöte 2'
Larigot 1 1/3'
Plein Jeu III
Bombarde 16'
Trompette 8'
Hautbois 8'

Clarion 4'
Schalmei 4'
Tremulant

CHOIR

Viole 8'
Gedackt 8'
Quintadena 8'
Dulciana 8'
Principal 4'
Koppelflöte 4'
Nazard 2 2/3'
Waldflöte 2'
Tierce 1 3/5'
Krummhorn 8'
Schalmei 8'
Harmonic Trumpet 8'
'C'
Tremulant

PEDAL

Contra Bass 32'
Bourdon 16'
Diapason 16'
Lieblich Gedackt 16'
Principal 8'
Flute 8'
Choral Bass 4'
Flute Dolce 4'
Octavin 2'
Mixture II
Bombarde 16'
Trompette 8'
Clarion 4'



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Program of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich. — University of Michigan, Hill Auditorium, Sept. 22: Prelude and Fugue in E minor (Wedge), Alle Munschen müssen sterben and Wedge and Fugue in D major, Bach; Chorale in E major, Franck; The World Awaiting the Saviour, Passion Symphony, Dupré; Prelude and Fugue, Badings, Litanies, Alain. Nov. 8: Toccata in F, Bach; Noel, Grand Jeu et Duo, Daquin; Variations on Vater, unser im Himmelreich, Mendelssohn; Sketch in D flat major, Schumann; Fantasie and Fugue on B-A-C-H, Liszt; Es ist ein Ros' entsprungen, Brahms; Tumult in the Praetorium, Maleingreau; Divertissement, Vierne; Arioso, Sowerby; Carillon-Sortie, Mulet. Nov. 28: Allegro, Sympony 6, Widor; Noel, Grand Jeu et Duo, Daquin; Variations on Vater unser im Himmelreich, Mendelssohn; Allegro, Trio Sonata 5, and Prelude and Fugue in D major, Bach; Sketch in D flat major, Schumann; Toccata and Fugue in A minor and Melodia, Reger; Tumult in the Praetorium, Maleingreau; Divertissement, Vierne; The Reed-grown Waters, Karg-Elert; Carillon Sortie, Mulet.

Milwaukee Chapter Members — Epiphany Lutheran Church Sept. 29: Prelude and Fugue in G minor, Bach — Mariann Thompson. Praise to the Lord, Walthers; In God My Faithful God, Doles; Thee We Adore, O Blessed Savior, Willan; Paean Exaltant, Smith — Wallace F. Franz. Trio Sonata for strings and organ in F major, Corelli — Lauretta R. Cotton. Hymn to the Holy Ghost and Hymn to God the Father, Legler — Robert C. Legler. Andante, Alegro, Pastorale, Brown; Dawn Hymn, Hovahnness; God Among Us, Messiaen — Phyllis Stringham.

Roberta Bitgood, FAGO, Bay City, Mich. — First Congregational Church, Riverside, Cal. Sept. 15: Fanfare in C and Rondeau, Purcell; A Tune for the Flutes, Stanley; Andantino, Soler; Variations on My Young Life Hath an End, Sweelinck; Ah, Whither Shall I Fly? In Dulci Jubilo and Toccata and Fugue in D minor, Bach; Homage to Perotin, Roberts; On an Ancient Alleluia, Covenanters Tune and Offerories from Afar, Bitgood; Holiday for the Pedals, Gordon Young; Kyrie in C sharp minor, Vierne-Schreiner.

Robert Lodine, Chicago — First United Presbyterian Church, Hammond, Ind. Oct. 6: Dedicatory recital, Offertory on O Filii et Filiae, Dandrieu; Elevation, Tierce en Taille, Couperin; Sleepers Wake!, Come now, Tailleur of the world and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Andante con moto, Böely; Carillon, Sowerby; Scherzo, Symphony 2, Vierne; Te Deum, Langlais.

Peter Muir Partridge, London, England — St. George's Cathedral, Kingston, Ont. Sept. 10: March, Elegy, Scherzetto, Walton; Three Minuets, Purcell; Nun komm der Heiden Heiland and Prelude and Fugue in C major, Bach; Aria, Concerto 12 for strings, Handel; Nun sei willkommen Jesus Lieber Herr, Peeters; Trumpet Tune in D, Purcell; Gavotte, Arne; Toccata and Fugue in D minor, Bach.

John Leo Lewis, Aurora, Ill. — Dedicatory of new Möller, Fanfrated Church, Sandwich, Ill. Sept. 29: Fantasie and Fugue in G minor, Bach; Concerto in F, Handel; Cradle Song for Christmas Day, Milford; Dialogue on a Noël, Warner; Trumpet Voluntary, Clarke; Paraphrase on Salve Regina and Homage to Landino, Langlais; Toccata, Symphony 5, Widor.

Edmund L. Ladouceur, Colorado Springs, Colo. — USAFA Catholic Cadet Chapel Sept. 22: Prelude and Air, Purcell; Paraphrase sur Salve Regina, Langlais; Prelude in C, Bach; O Sacred Head Now Wounded, Brahms; Carillon, Vierne; A Madrigal, Jawelak; Kommst du nun, Jesu, Bach; Prelude on the Kyrie, Langlais; Finale, Franck.

Anna G. Fiore, Fall River, Mass. — Westport Friends Meeting, Central Village, Aug. 11: Chaconne and Benedictus, Couperin; Fantasie in A minor, Bach; Nigun, Berliniski; Lord of All, Freed; Two Preludes, Bailey; Greensleeves, Purvis; Lied, Scherzetto and Carillon, Vierne.

Reginald F. Lunt, Lancaster, Pa. — St. Stephen's Lutheran Church Sept. 7: All Bach. In Thee Is Gladness! Sleepers, Wake! A Voice Is Calling; Prelude and Fugue in B minor; Passacaglia in C minor; Adorn Thyself, Dear Soul, With Gladness; Jesus, Priceless Treasure and Toccata in F major.

Robert Hobbs, Indianapolis, Ind. — Christ Church Cathedral Oct. 18: Chaconne, Couperin; Three Schübler Chorales, Bach; Solemn Melody, Davies; Jesu, Joy of Man's Desiring, Bach; Movements 3,5,6, Symphony 4, Widor.

Jean Langlais, Paris, France — Choirmaster's workshop, Boys Town, Neb. Aug. 29: Canzone dopo l'Epistola, Ricercata dopo il Credo, Toccata per l'Elevazione, Messa della Madonna, Frescobaldi; Dialogue a deux tailles et deux dessus de cornet, Grigny; Kommst du nun, Jesu, vom Himmel herunter, Nun komm', der Heiden Heiland and Wir glauben all' en einen Gott, Bach; Prelude and Variations, Franck; Le Pere, At Buffalo Bill's Grave and Ave Maria, Ave Maris Stella, Langlais.

Suzanne Kidd, Richmond, Va. — Ebeltoft Kirke, Denmark Aug. 22: Prelude and Fugue in F minor, Ach Herr, mich armen Sunder and Ein feste Burg ist unser Gott, Buxtehude; Der Tag, der ist so freundenreich, Vater unser im Himmelreich and Prelude and Fugue in G major, Bach; Wondrous Love variations, Barber; Chorale in A minor, Franck. Reformierte Kirche, Thalwil, Switzerland Sept. 7: Suite on Tone 2, Clérambault; Ach Herr mich armen Sunder and Ein feste Burg ist unser Gott, Buxtehude; Sonata 1, C.P.E. Bach; Prelude and Fugue in G, O, Mensch bewein dein Sunde gross, Der Tag, der ist so freundenreich and Toccata and Fugue in D minor, J.S. Bach.

Karen Tyse Johnstad, Brockton, Mass. — First Congregational Church, Middelboro, Mass. Sept. 15: Jesus, All My Gladness partita, Walthers; Prelude and Fugue in A minor, J. S. Bach; Sonata 6 in G minor, C. P. E. Bach; Chorale Preludes on Norwegian Folk-tunes: Lord, We Honor Thy Name and Hear the Church Bells Sounding, Gottfried Pedersen; Variations on I Know a Fortress in Heaven, Arild Sandvold; Abide, O Dearest Jesus and A Mighty Fortress Is Our God, Peeters.

Raymond H. Ocock, New Wilmington, Pa. — For Pittsburger and Youngstown AGO Chapters, Westminister College Sept. 30: Introduction and Trumpet Tune, Boyce; A Maggot, Arne; Nun komm' der Heiden Heiland, Nun freut euch, lieben Christian g'mein and Wir glauben all' en einen Gott, Bach; Prelude and Fugue in C major, Krebs; Andante sostenuto, Symphonie Gothique, Widor; Variations on a Christmas Carol, Post; Introduction, Passacaglia and Fugue, Wright.

Robert J. Powell, Meridian, Miss. — For South Arkansas AGO Chapter, Southern State College, Magnolia, Ark. Oct. 7: Sonata in E minor, Rheinberger; Echo and All Glory be to God on High, Scheidt; Blessed Jesus, We Are Here and Come Now, Saviour of the Gentiles, Bach; My Young Life Hath an End, Sweelinck; Prelude and Fugue on a Theme of Vittoria, Britten; Sacred Harp Suite, Powell; Fugue in A flat minor, Brahms.

Herbert Gotsch, River Forest, Ill. — Evangelical Lutheran Church of St. Luke, Chicago Oct. 13: Tiento de Sexto Tono, Arauxo; Chorale in E major, Franck; Prelude and Fugue on A-L-A-I-N, Durufle; Meine Seel' erhebt den Herrn, Kommst du nun, Jesu, vom Himmel herunter and Fantasie and Fugue in G minor, Bach; Canon in B minor, Schumann; Schmücke dich, o liebe Seele, Brahms; Ricercata, Hillert.

Paul Manz, St. Paul, Minn. — Choirmaster's workshop, Boys Town, Neb. Aug. 25: Mein junges Leben hat ein End, Sweelinck; Adagio-Andante, Concerto 1, Handel; How Lovely Shines the Morning Star, Pachelbel; Prelude and Fugue in E flat (St. Anne), Bach; Chorale in B minor, Franck; Improvisation on St. Anne, Manz; Benedictus, Reger; Variations on an Old Flemish Song, Peeters.

Donald Mackey, Montreal, Que. — Christ Church Cathedral Sept. 24: Concerto in D minor, Vivaldi-Bach; Nun danket alle Gott, Christ, unser Herr, zum Jordan kam and Prelude in E flat, Bach. Sept. 26: Vive le Roy, Raison; Elevation, Messe des Couvents, Couperin; Les Cloches, LeBegue; Franck de Paix, Langlais; Chorale in B minor, Franck.

Robert L. Meyer, Quincy, Ill. — Salem Church Oct. 6: Trumpet Voluntary, Purcell; Allegro Maestoso and Air, Water Music, Handel; Jesu, Joy of Man's Desiring, O Hail This Brightest Day of Days and Toccata and Fugue in D minor, Bach; Legende, Scherzetto and Carillon Westminster, Vierne.

Peter DeWitt, Tallahassee, Fla. — Senior honors recital, University of Florida Oct. 1: Prelude and Fugue in E minor (Wedge) and Nun freut euch, Bach; Chorale in E major, Franck; Chorale and Fugue, Peter DeWitt; Messe de la Pentecote, Messiaen.

Henry von Hasseln, Anderson, S. C. — For Greenville AGO Chapter, Westminister Presbyterian Church, Greenville Sept. 24: Trumpet Tune in D major, David N. Johnson; Flainsong Prelude, August Maekelberghe; Five Pieces for Organ, Willan.

Arno Schoenstedt, Herford, Germany — Concordia Senior College, Fort Wayne, Ind. Oct. 6: Prelude and Fugue in E minor, Bruhns; Wie schön leuchtet der Morgenstern, Buxtehude; Fantasie Chromatica, Sweelinck; Toccata and Fugue in F minor, David; Partita on Wacht auf, Distler; Vater unser im Himmelreich, Ich ruf zu dir, Wer nur den lieben Gott lasst walten and Prelude and Fugue in E minor, Bach.

Stephen Farrow, Greenville, S. C. — For Greenville AGO Chapter, Westminister Presbyterian Church Sept. 24: Fanfare, Guy Eldridge; Pastorale, The Nativity, Ronald Williams; Chorale Improvisations on Hyfrydol, Tallis' Canon and Wacht auf, Paul Manz; Prelude on St. Agnes, Austin Lovelace; Chorale-Prelude on Dundee, Richard Peek; Prelude on Aberystwyth, Gordon Young.

Frances Shelby Beniams, El Cerrito, Cal. — Interstake Center, Oakland Oct. 6: Fantasie and Fugue in A minor, Bach; Fuga, Handel; Concerto 5, Telemann; Counterpoint 13 and Inversion, Art of Fugue, and When in the Hour of Deepest Need, Bach; Capriccio Cucu, Kerll; Two Monograms, Clarence Mader and Orpha Ochse; Prelude and Fugue in G minor, Dupré.

Grover J. Oberle, Norfolk, Va. — Dedicatory recital, Christ and St. Luke's Episcopal Church Sept. 29: Ciacona, Buxtehude; How bright appears the morning star, Pachelbel; From God I ne'er will turn, Buxtehude, Bach; Toccata and Fugue in D minor, Bach; Autumn, Noble; Basse et Dessus de Trompette, Clérambault, Pièce Héroïque, Franck.

Gary Doupe, Binghamton, N. Y. — Christ Church Oct. 22: Fugue on the Kyrie, Couperin; Trumpet Dialogue, Clérambault; Cantabile, Franck; Three Elevations, Benoit; Prelude, Symphonie 1, Vierne.

Geraint Jones, London, England — Yale University, New Haven, Conn. Sept. 29: U. of Florida Oct. 18; M.I.T. Oct. 23: Prelude and Fugue in F sharp minor, Buxtehude; Two Noëls, Daquin; Prelude and Fugue in B minor, Bach; Variations on La Folia, Pasquini; Allegro, Cavalho; Variations on La Folia, Frescobaldi; Sonata for a trumpet stop, Lidon; Adagio and Allegro in F minor, K594, Mozart; Weinen, klagen, Liszt.

Bene W. Hammel, Chattanooga, Tenn. — For Chattanooga AGO Chapter, St. Paul's Episcopal Church Sept. 15: Voluntary in C major, Purcell; Basse et Dessus de Trompette, Clérambault; Concerto 4 in F major, Handel; Prelude and Fugue in D, Bach; Pièce Héroïque, Franck; Flute Solo, Arne; Prelude on Veni Emmanuel, Hammel; Prelude and Fugue in G minor, Dupré.

James E. Barrett, White Plains, N.Y. — Dedicatory recital, Elmwood United Presbyterian Church, East Orange, N.J. Sept. 15: Prelude and Fugue in D major, Bach; Brother James' Air, Wright; Klein Prälieden und Intermezzi, Schroeder; Scherzetto, Vierne; Carillon Sortie, Mulet; Variations on America, Ives; Adagio, Modale Suite, Peeters; Prelude and Fugue on B-A-C-H, Liszt.

David Rothe, San Francisco, Cal. — St. Paul's Episcopal Church, Visalia, Sept. 15: Prelude and Fugue in C major and Glory Be to God on High, Bach; Prelude, Fugue and Chaconne in C major, Buxtehude; Rejoice, Beloved Christians, Bach; Partita, Doppelbauer; My Soul Longeth to Depart in Peace, Langlais; Carillon de Westminster, Vierne.

Lee Dettra, Lancaster, Pa. — First Methodist Church Sept. 26 for Pa. Federation of Music Clubs: Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck.

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Program of Organ Recitals of the Month

Robert Glasgow, Ann Arbor, Mich. — For Toledo AGO Chapter, St. Paul's Lutheran Church Oct. 8: Overture to the Occasional Oratorio, Handel; Elevation, Zipoli; Prince of Denmark's March, Clarke; I Call to Thee, Lord Jesus Christ, Bach; Three Noëls, Daquin; Chorale in E major, Franck; Scherzo, Symphony 2, Vierne; Chant d'Oiseaux, Messiaen; Carillon de Westminster, Vierne.

John E. Fair, Hamlet, N.C. — First Methodist Church Sept. 8: Toccata per l'Elevazione, Frescobaldi; Noël sur Les Grands Jeux, Daquin; Come Saviour of the Gentiles and Toccata and Fugue in D minor, Bach; O God, Thou Faithful God, Brahms; Ah, Leave Us With Thy Grace, Karg-Elert; Boys Town, Place of Peace, Langlais; Carillon, Vierne.

Carl Moehlan, Bryan, Tex. — St. Andrew's Episcopal Church Sept. 29 and Abilene, Tex. AGO Chapter Oct. 11: Allegro, Concerto 2 in A minor, Vivaldi-Bach; Prelude and Fugue in D major, Buxtehude; Sonata 1, Hindemith; Fugue in A flat minor, Brahms; Prelude, Fugue and Variation, Franck; Aria, con Variazioni, Martini; Finale, Symphony 1, Vierne.

Eugene Belt, Baltimore, Md. — Brown Memorial Church Sept. 29: O Lamb of God, pure, spotless, Bach; Three Sonatas, Scarlatti; Voluntary 6, Stanley; Fantasie in A, Franck; Eight Hymn—Preludes on Traditional Southern Tunes, Scott Watson; Litanies, Alain; Scherzo, Symphony 2, Vierne; Comes Autumn Time, Sowerby.

Timothy Farrell, London, England — Westminster Abbey Aug. 22: Toccata in A, Purcell; Allein Gott in der Höh' sei Ehr', Mit Fried' und Freud' ich fahr' dahin and Prelude and Fugue in C minor, Bach; Musical Clocks, Haydn; Sonata Eroica, Jongen; Toccatina, Yon; Folk Tune, Whitlock; Tu es Petra, Mulet.

Alexander Boggs Ryan, Kalamazoo, Mich. — Southwest Michigan AGO Chapter, First Congregational Church, Battle Creek Oct. 7: Chaconne in G minor, Couperin; Basse de Trompette, Marchand; Offertoire sur les Grands Jeux, Parish Mass, Couperin; Jesus tombe sous le poids de sa croix, Dupré; Chorale in A minor, Franck; Naiades, Vierne; Variations on a Noël, Dupré.

Douglas Breitmayer, St. Louis, Mo. — Evangelical United Church of Christ, Highland, Ill. Sept. 22: Dedicatory recital. Trumpet Tune and Air, Purcell; Valet will ich dir geben and Herzlich thut mich verlangen, Bach; Fugue in C (Jig), Buxtehude; The Musical Clocks, Haydn; Chorale in E major, Franck; The Suspended Garden and Litanies, Alain. Carole Godwin, soprano, assisted.

William McRae, Lewisburg, Pa. — Dedicatory recital, First Baptist Church Oct. 20: Grand Choeur Dialogue, Gigout; Basse et dessus de trompette, Clérambault; Trumpet Tune and Peal, Purcell-Grace; Trio Sonata 1 in E flat major and Toccata in F major, Bach; Telemann Suite, arr. Whitney; Sonata for Three Flutes and Organ, Scarlatti; Aria Peeters; Toccata, Symphony 5, Widor.

George Henry Kershner, Reading, Pa. — St. Paul's Memorial Church Sept. 15: Toccata and Fugue in F major, Buxtehude; Sleepers, Wake! and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Benedictus, Reger; All Praise to Thee, Eternal God, Lenel; Rhosymedre, Vaughan Williams; Festival Toccata, Fletcher. A mixed quartet of St. Paul's Church assisted.

J. E. Greene, Davenport, Iowa — St. Ambrose College, Christ the King Chapel Sept. 29: Prelude and Fugue in E flat major, Bach; Chorale in B minor, Franck; Feast of the Assumption, Tournemire.

Dr. Robert Anderson, Dallas, Tex. — Dedicatory recital Jefferson Methodist Church, San Antonio Sept. 22: Praise the Lord with Drums and Cymbals, Karg-Elert; Why art thou so troubled, my heart, Scheidt; Remain with us, Lord Jesus Christ, and Toccata, Adagio and Fugue in C major, Bach; Theme and Variations, Epilogue, Hommage a Frescobaldi, Langlais; Andante sostenuto, Symphonie Gothique, Widor; Carillon, Dupré.

Richard Van Sciver, Charlotte, N.C. — St. Peter's Episcopal Church Sept. 4: Ave Maria, Arcadelt-Liszt; Trumpet Tune, Purcell; Prelude and Fugue in G minor, Christ lag in Todesbanden and Jesus Christus, unser Heiland, Bach; Fantaisie in A, Franck. Sept. 11: Prelude and Fugue in E minor, Bach; Suite in Miniature, DeLamarter; Bethany, Bingham; Sonata in the Style of Handel, Wolstenholme. Sept. 18: Toccata per l'Elevazione, Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; Three Preludes, Orgelbuchlein, Bach; Dank sei Dir, Herr, Handel-Barnes; Menuett, C.P.E. Bach; Vision, Rheinberger; Prelude on St. Anne, Noble. Sept. 25: Prelude and Fugue in C major, Bach; Noël sur les Flutes, Daquin; Es ist ein Ros' entsprungen, Brahms; The Hanging Garden, Alain; Chorale in A minor, Franck.

Fred Cronhimer, Providence, R.I. — St. Thomas Episcopal Church, Taunton, Mass. Sept. 29: A Mighty Fortress, Buxtehude; Introduction and Trumpet Tune, Boyce; Qui Tollis, Couperin; Sonata per Organo, Pergolesi; Dorian Toccata, Bach; Prelude and Fugue in G minor, Dupré; Prelude au Kyrie, Langlais; Toccata in F major, Widor; Comes Autumn Time, Sowerby; Allegretto, Sonata in E flat minor, Parker; Idyll, Peloquin; Gargoyles, Edmundson.

Myrtle Regier, South Hadley, Mass. — General Theological Seminary, Chapel of the Good Shepherd, New York City Oct. 7: Concerto Grosso in D minor, Vivaldi-Bach; An Wasserflüssen Babylon, Prelude and Fugue in C major and Trio Sonata 4 in E minor, Bach; Chorale in E major, Franck; Sonata 2, Hindemith; Passacaglia on a Theme of Hindemith, Tagliavini; Les enfants de Dieu, La Nativité and Transports de Joie, L'Ascension, Messiaen.

Jack Ossewaarde, New York City — St. Bartholomew's Oct. 2: Triumphant Fanfare, Water Music, Handel; Come, Saviour of the Gentiles, Lord Jesus Christ, Turn Thou to Us and Fantasie and Fugue in G minor, Bach; Fidelis, Whitlock; Improvisation on Praise to the Lord, Oct. 16: Prelude and Fugue in D, Bach; Cantabile, Franck; Verses on a Paderborn Melody, Hurford; Air, Hancock; Improvisation on Marion.

Ernest E. Bedell, AAGO, Lincoln, Neb. — First Plymouth Congregational Church Sept. 29: Andante, Felton; Two Pictorial Pieces, Dandrieu; Praise Be to Thee, Jesus Christ, Blessed Jesus, We Are Here and Christ Lay in Bonds of Death, Bach; Homage to Perotin, Roberts; Sonata 5 and 1, Mozart; Sonata 2, opus 3, Corelli; Sonata 1, Hindemith. Morris Collier, violin; Carol Work violoncello; Ruth Johnson, violin assisted.

Linnea Hendrickson, La Grange, Ill. — First Methodist Church Oct. 6: Voluntary in A major, Selby; Prelude in C minor, Soler; Arietta in G, Martini; The Cuckoo, Daquin; Prelude in G major, Bach; Scherzo, Symphony 2, Vierne; Fantasie in F minor, Mozart; Toccata, Monnikendam; Finale, Symphony 1, Vierne. John MacDonald, bass, shared the program.

Marilou De Wall, Grand Rapids, Mich. — Moody Bible Institute and Chicago AGO Chapter, Torrey-Gray Auditorium, Chicago Oct. 14: Grand Jeu, Du Mage; Duo sur les Tierces, Couperin; First verset, Veni Creator, Grigny; Plein Jeu, Clérambault; Tierce en Taille and Offertoire sur les Grands Jeux, Couperin.

Garth Peacock, Oberlin, Ohio — Trinity Episcopal Church, Tulsa, Okla. Oct. 7: Mass for Parish Use, Couperin; Schmücke dich, o liebe Seele, Deis sind die heil'gen zeh'n Gebot', Nun freut euch, lieben Christian g'mein and Prelude and Fugue in C major, Bach; Symphonie 2, Widor.

Herbert White, Jr., Chicago — Sherwood Music School Oct. 2: Psalm 19, Marcello; We Pray Now to the Holy Spirit, Buxtehude; Allegro, Trio Sonata 1, Bach; Pièce Héroïque, Franck; Sketch in D flat, Schumann; Toccata in B minor, Gigout.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral Oct. 4: Prelude and Fugue in G major and Variations on Be Thee Greeted, Bach.

George Thalben-Ball, London, England — Westminster Abbey Aug. 1: Praeludium in E minor, Reger; Schmücke dich, Bach, Krause; Ad nos, Liszt; Four Sketches, Schumann; Feux follets, Vierne; Toccata, Suite, Creston.

Kenneth Meek, Montreal, Que. — Christ Church Cathedral Sept. 3: Fantasie and Fugue in G minor, Bach; Benedictus, Reger; I am black but comely, Dupré; Chorale in A minor, Franck. Sept. 5: Fantasia of Four Parts and The Woods so Wilde, Gibbons; A Voluntary for ye Cornett Stop, Blow; Prelude and Fugue in G major, Bach; Rhosymedre, Vaughan Williams; Festal Flourish, Jacob. Sept. 10: Concerto 2 in A minor, Vivaldi-Bach; Wir glauben all' an einen Gott, Vater and Prelude and Fugue in B minor, Bach. Sept. 12: Prelude and Fugue in A major, Wir glauben all' an einen gott und Nun freut euch, Bach; Sonata 3, Mendelssohn; Prelude on the Kyrie, Francaise and Passiccio, Langlais. Sept. 17: Fantasie in G major and Prelude and Fugue in D minor, Bach; Three Sonatas, Scarlatti; Ave Maris Stella and Epilogue, Willan. Sept. 19: Sonata 1 in E flat, Bach; Chorale Preludes on Caswall and Song 34, Hurford; Prelude and Fugue on B-A-C-H, Liszt.

Kenton W. Stellwagen, Memphis, Tenn. — St. Mary's Cathedral Sept. 22: Canzona dopo l'epistola, Frescobaldi; Basse et Dessus de Trompette, Clérambault; Benedictus and Offertoire sur les Grands Jeux in C major, Couperin; Prelude in C major, Böhm; Prelude and Fugue in E minor, Bach; Le Banquet Celeste and Jesus accepte la souffrance, La Nativité, Messiaen; Mors et resurrectio, Langlais; Tu es petra, Mulet; Sonata 6 in D minor, Mendelssohn.

William D. Peters, Kenilworth, N.Y. — Dedicatory recital, Community Methodist Church Sept. 8: Introduction and Toccata in G major, Walond; Noël 10, Daquin; How Brightly Shines the Morning Star, Buxtehude; Prelude and Fugue in C major, Bach; Suite for a Musical Clock, Haydn; Rhosymedre, Vaughan Williams; Shepherds came, their praises bringing, Walcha; Bethany, Bingham; A Mighty Fortress is Our God, Peeters; Chant Héroïque, Langlais.

Lillian Robinson and John Walker, Chicago — For Chicago AGO Chapter, St. Chrysostom's Church Sept. 29: Prelude and Fugue in G minor, Stanley; The Primerose, Peerson; Trio Sonata 1, Bach; Prayer, Suite, Creston; Rondo Suite, David Smart; Finale, Symphony 4, Vierne; Mrs. Robinson. Offertoire sur les Grands Jeux, Couperin; Toccata, Adagio and Fugue in C, Bach; Toccata, Durullé, Mr. Walker.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church, Oct. 9: Psalmus: De Jesus an dem Kreuze stund, Scheidt; Regina Coeli, Titcomb; Trumpet Tune in D major, Johnson. Oct. 16: Prelude, Air and Gavotte, Wesley; Westminster Suite, Purcell. Oct. 23: Partita Een Vaste Bure, Kee; Movement 2, Sonatina, Sowerby. Oct. 30: Concerto del Sig Torelli, Walther; Ave Maria, Ave Maris Stella, Langlais; Carillon, Vierne.

Mildred Andrews, Norman Okla. — Zion Lutheran Church, Marengo, Ill. Oct. 13: Prelude and Fugue in E major, Lubeck; Concerto in B minor, Walther; Sonata, Arne; Prelude and Fugue in D major, Bach; Chromatic Study on B-A-C-H, Piston; Sonatina for Organ, Archer; Prayer from Christ ascending toward His Father, Messiaen; Prelude and Fugue in G minor, Dupré.

Karl W. Kinard, Jr., Springfield, Ohio — Graduate recital, Wittenberg University Oct. 6: Grand Jeu, Du Mage; Wie schön leuchtet der Morgenstern; Buxtehude; Toccata and Fugue in C major, Bach; Song of Peace, Langlais; In Bethlehem's lowly stable and He whom joyous shepherds praised, Walcha; Chorale in A minor, Franck.

H. Morley Jewell, FRCO, Worcester, Mass. — Chestnut Street Congregational Church Oct. 6: Moderato in F major, Gade; Andante Expressivo, Sonata in G, Elgar; Fantasie Op. 136, Bowen; Prelude in A major, Bairstow; Prelude and Fugue in D major, Bach; Symphony 5, Widor.

Mary Moore Grenier, Shaker Heights, Ohio — Interchurch Center Chapel, New York City, Aug. 30: Mein junges Leben Variations, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Schmücke dich, Karg-Elert; Passacaglia and Fugue in C minor, Bach.

Ellsworth Hinze, South Britain, Conn. — Congregational Church Sept. 22: Fantasie and Fugue, Bach; Aria, Handel; Il Dore Prende, Mozart; Trio for violin, viola and organ, Moszkowski. George Weigl, violin and Irma Holst, viola, assisted.

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Program of Organ Recitals of the Month

Fernando Germani, Rome, Italy — For Norfolk Va. AGO Chapter, Christ and St. Luke's Episcopal Church, Norfolk, Va. Oct. 3; Canzone Della La Spiritual, Cabanilles; Toccata 2 and Batalla Imperial, Cabanilles; Toccata 3, Frescobaldi; Concerto in G major and Passacaglia, Bach; Sonata 1, Hindemith; Sonata on Psalm 94, Reubke.

Clyde Holloway, New York City — St. Bartholomew's Oct. 9: Prelude 6, Schroeder; Blessed Jesus, at Thy Word, Bach; Introduction and Toccata in G, Walond; Brother James, Wright; Carillon in B flat, Vierne. Oct. 23: Chaconne, L. Couperin; Récit de Cornet, F. Couperin; Trumpet Dialogue, Clérambault; Adagio Symphony 6, Widor; Grand Choeur Dialogue, Gigout; Oct. 30: Psalm 19, Marcello; Passacaglia, Raison; Passacaglia and Fugue in C minor, Bach; Rejoice Greatly and O God, Thou Faithful God, Karg-Elert; Toccata on Ein' feste Burg, Schindler.

Austin C. Lovelace, New York City — First Presbyterian Church, Ridgewood, N.J. Sept. 28: Prelude and Trumpetings, Roberts; Partita on Lift up, ye gates, David; How shall I fitly meet thee, Pepping; Pastorale, Freed; Variation, Chorale and Toccata on Veni Emmanuel, Arnold; Come Saviour of the Nations, Come, Holy Ghost, Lord God, We all believe in one God, Father and We all believe in one God, Creator, Franck; Sonata 1, Hindemith; Chorale in A minor, Franck.

John Fraleigh, Providence, R. I. — For Vermont AGO Chapter, Rutland, Vt. Congregational Church Sept. 15: Come, Redeemer of our Race, O Guiltless Lamb of God and in Thee is Joy, Bach; Concerto 2 in B flat, Handel; Sonata 6 in D minor, Mendelssohn; Ah, Holy Jesu and Shepherds Came, their Praises Bringing, Walcha; Prelude on the Kyrie and Epilogue for pedal solo, Langlais; Drop, Drop Slow Tears, Milton Gill; Fugue, Honegger; Prelude and Fugue in E flat major, Bach.

Ronn Huettmann, Vermillion, S. D. — Trinity Lutheran Church, Akron, Iowa Sept. 13: Trumpet Voluntary in D, Clarke; Noël sur les Flutes, Daquin; Prelude in B minor, Bach; Cantabile, Franck; Greensleeves, Purvis; Prelude au Kyrie, Langlais; Le Banquet Celeste, Messiaen; Antiphon 3, Dupré; Sonatine for Organ, Persichetti; With The Lord Begin Thy Task, Boeringer; Choral and Fantasy on Veni Emmanuel, Corliss Arnold.

Alan Bostwick, Roanoke, Va. — First Methodist Church, Seminole, Okla. Aug. 25 and First Presbyterian Church, Ardmore, Okla. Aug. 27: Rigaudon, Campra; Nun bitten wir den In Dulci jubilo, Buxtehude, Dupré; Prelude and Fugue in A minor, Handel; Sinfonia, Cantata 29, Bach-Edmundson; Variations on Wondrous Love, Barber; Sonata 6, Mendelssohn; Five pieces, Pezzi Piccoli, Schroeder.

Robert C. Bennett, Houston, Tex. — St. Luke's Methodist Church Sept. 25: Prelude and Fugue in A major, Walther; Adagio and Allegro, Corelli; Introduction and Trumpet Tune, Boyce; Allegro, Concerto in G major, Bach; Cantabile, Franck; Suite for a Musical Clock, Handel; Introduction, Passacaglia and Fugue, Wright; Berceuse, Suite Bretonne, Dupré; Fugue in E flat major, Bach.

Homer Whitford, Boston, Mass. — First Church in Chestnut Hill, Sept. 9: All Whitford program. St. Ann's, Five Choral Paraphrases, Book 2; Elegie; Benedictus; Ton-y-botel, Ten Choral Paraphrases; In the Hills, Autumn Idylle, Suite for Organ; St. Kevin, Gardiner and Ein Feste Burg, Five Choral Paraphrases, Book 1.

Walter D. Ross, Wilmington, N.C. — First Baptist Church Oct. 2: Four Hymns, Vaughan Williams; Meditation and Processional, Bloch; Concerto in G major, Telemann; Jesus is My Lasting Joy, Buxtehude. Robert Melton, tenor and Ramon Scavelli, viola, assisted.

Robert Hays, Manhattan, Kans. — Kansas State U chapel Oct. 6: Six Fugues on B-A-C-H, Schumann; Herzlich thut mich erfreuen, Brahms; Sonata 3 in A, Mendelssohn. Jean Sloop soprano, and Peter Tanner, pianist, assisted.

Harry H. Huber, Salina, Kan. — Kansas Wesleyan University Sept. 7: Chorale, Jongen; Sketch in F minor, Schumann; Choral Song, Wesley; Magnificat Fugue, Pachelbel; Psalm 19, Marcello; Toccata in E minor, Pachelbel.

Joel Weingartner, Binghamton, N. Y. — Christ Church Oct. 15: Voluntary in C major, Purcell; Four Chorale Preludes, Brahms; Benedictus, Rowley.

Searle Wright, New York City — Westminster Abbey, London, England Aug. 15: Caballero variations, Cabezon; Nun bitten wir den heiligen Geist, Buxtehude; Prelude and Fugue in E minor, Bach; Dialogue, Grigny; Chorale in B minor, Franck; Minuet, Bridge; Psalm Prelude, Howells; Toccata alla Passacaglia, Searle; Prelude on Adeste Fideles, Ives; Savonarola, Harmonies of Florence, Bingham; Air with Variations, Sowerby; Carillon de Westminster, Vierne.

David Palmer, Victoria, B. C. — St. John's Church Sept. 4: Agincourt Hymn, Dunstable; Balletto del Granduca, Sweelinck; Concerto 3, Soler; Toccata and Fugue in F major, Bach; Modal Trumpet, Karam; Humoresque for the Flute Stop, Yon; Chant de Mai, Jorgens; Prelude on Hanover, Parry; Sunset, J. Ingram Smith; Scherzo, Jack F. Lenaghan; Prelude and Fugue in G minor, Dupré.

Horace P. Daggett, Waterloo, Iowa — Dedicatorial recital First Presbyterian, Aplington Sept. 22: Caprice in B flat, Battling; When I think upon Thy Goodness, Guilman; Molto Adagio, Haydn; Serenity, Wallace; Chant sans Paroles, Bonnet; Hallelujah Chorus, Handel.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Church, Sept. 29: All-Bach program: Fantasie in G major; Three-part Kyrie; Prelude and Fugue in C major (Fanfare); Fugue in E flat major (St. Anne).

Lee Engstrom, Binghamton, N. Y. — Christ Church Oct. 29: Differencias, Cabezon; Canzona, Gabrieli; Prelude, Fugue and Chaconne in C major, Buxtehude; Prelude and Fugue in E minor (Cathedral), Bach.

Josephine Bailey, Indianapolis, Ind. — Christ Church Cathedral, Oct. 26: Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Prelude and Fugue on B-A-C-H, Liszt.

William MacGowan, Pasadena, Cal. — For Los Angeles AGO Chapter, Immanuel Presbyterian Church, Los Angeles Oct. 7: From Heaven on High to Earth I Come, Pachelbel; Sonata in C major, Telemann; Sonata 2 for Flute and Clavier, We all Believe in One God, Creator and Fantasie and Fugue in C minor, Bach; Weihnachts 1914, Regner; Prelude to the Blessed Damselle and Syrinx, Debussy; How Brightly Shines the Morning Star, Drischner. Patricia Garside, flutist, assisted.

John Holtz, Hartford, Conn. — First Presbyterian Church, Jeru Amboy, N. J. Sept. 22: Rigaudon, Campra; Jesu Meine Freude, Walther; Toccata and Fugue in D minor, Bach; Schuncke dich, O liebe Seele, Brahms; Trumpet Voluntary, Purcell; Fugue, Noehren; Divertissement, Vierne; Toccata, Symphony 5, Widor.

James Roger Boyd, Colorado Springs, Colo. — USAFA Protestant Cadet Chapel Sept. 22: Fanfare in C, Purcell; Song of Peace, Langlais; Prelude and Fugue in E minor (Cathedral), Bach; Chorale in B minor, Franck; Pastorale, Milhaud; Finale, Symphony 1, Vierne.

Milton Gill, Hanover, N. H. — Dartmouth College, Durham, N. H. for New Hampshire Federation of Women's Clubs Sept. 10: Toccata and Fugue in F, Buxtehude; Eight Chorale Preludes and Prelude and Fugue in G, Bach.

Richard Peek, SMD, Charlotte, N.C. — Morrison chapel, Covenant Church Sept. 29. All-Bach: Fantasie and Fugue in G minor; Six Schühler Chorales; Trio Sonata 3 in D minor; Prelude and Fugue in G major.

Emmanuel V. Leemans, Boys Town, Neb. — Music workshop Aug. 18: All-Bach program. Prelude and Fugue in G major; O Mensch bewein dein Sunde Gross; Trio Sonata 1 in E flat major; Fugue in C major.

Gordon Wilson, Greensboro, N.C. — University of North Carolina for Piedmont AGO Chapter Oct. 6: Prelude and Fugue in F sharp minor, Buxtehude; Dialogue for the Trompette Stop, Clérambault; Introduction and Toccata in G major, Walond; Come Now, Redeemer of Our Race, To Jordan Came the Saviour and Fugue in E flat major, Bach; Pastorale, Roger-Ducasse; The Children of God and The Angels, Messiaen; Passacaglia, Symphony in G, Sowerby.

Harold C. O'Daniel, Binghamton, N. Y. — Christ Church Oct. 1: Chaconne in F minor, Buxtehude; Matins, Willan; Folk Tune, Whitlock; Chanson, Solemn Prelude and Toccata on Picardy, Young. Oct. 8: Pavane, Unknown; All Glory Be to God on High, Zachau, Vetter Walther; Adagio, Stanley; Andante tranquillo, Whitlock; Schonster Herr Jesu, Schroeder; Dawn and Night, Jenkins. Nov. 5: Adagio, Toccata, Adagio and Fugue and Prelude in C major, Bach; Four Pieces, Pachelbel; Trumpet Voluntary in D, Stanley. Nov. 12: Five excerpts, Mass for Parish Use, Couperin. Dr. Harry Lincoln, flutist, assisted.

John Hamersma, Grand Rapids, Mich. — Boston Square Christian Reformed Church, dedicatory recital, Sept. 17: Trumpet Tune, Purcell; O God, Thou Faithful God, Karg-Elert; Noël, Grand Jeu et Duo, Daquin; Concerto 5 in F major, Handel; Herzlich thut mich verlangen, Bach; Vom Himmel hoch da komm ich her, Pachelbel; Herzlichster Jesu, Walcha; Allein Gott in der Höh' sei Ehr, Telemann; Schmucke dich, o liebe Seele, Brahms; Prelude and Fugue in E minor, Bruhns.

Allan Moeller, Remsen, Iowa — For Western Iowa AGO Chapter, Elma Jewett home, Le Mars, Iowa Oct. 7: Prelude in G major and Largo, Violin Sonata 5, Bach; Jesu, Priceless Treasure, Bach, Leopold; He Who Will Suffer God to Guide Him and Our Father Who Art in Heaven, Bach; Aria, Lully; Sonata in E flat, Mozart; Benedictus, Karg-Elert; My Heart Is Ever Yearning, Brahms; Hail the Day so Rich in Cheer, Buxtehude; Divinum Mysterium, Purvis.

Curtis G. Schmitt, Clinton, Iowa — For Clinton AGO Chapter, Community Congregational Church Sept. 15: Introduction and Toccata, Walond; Now Pray We to the Holy Ghost, Buxtehude; Little Preludes and Fugues in D minor, F major and A minor, Bach; O World, I Now Must Leave Thee, Brahms; Communion and Prayer, Guilman; Scherzo, Vierne; Prelude on Tallis' Canon, Purvis; Prelude on Festal Song, Bingham.

Frederick F. Jackisch, Springfield, Ohio — Weaver Chapel, Wittenburg University Sept. 29: Prelude and Fugue in C minor, Soul, Adorn Thyself with Gladness, Our Father in Heaven and We All Believe in One God, Bach; Flute Solo, Arne; Fantasie in F minor, K 608, Mozart; Communion, Tourne-mire; Fantasie in A, Franck; Scherzo, Symphony 2, Etoile du Soir and Carillon de Westminster, Vierne.

Allan Birney, Cedar Rapids, Iowa — Coe College Auditorium Sept. 10: Three Sonatas in C major, G major and D major, Scarlatti; Toccata per l'Elevation, Frescobaldi; Passacaglia and Fugue in C minor, Bach; Studies in canon form, 6 in B major and 5 in B minor, Schumann; Serene Alleluias and Outburst of Joy, Messiaen; Grande Pièce Symphonique, Franck.

Dr. Rosemary Clarke, Dubuque, Iowa — First English Lutheran Church, Platteville, Wis. Sept. 22: Italian Hymn, McKinley; In Thee is Joy, In God My Faithful God and From God Shall Naught Divide Me, Buxtehude; Christmas Suite, Warner; All Ye Who On This Earth Do Dwell, van Hulse. Mrs. Gerald Darrow and Judy Clements assisted.

Larry King, San Diego, Cal. — Westminster Abbey, London, England Aug. 8: Prelude and Fugue in G minor, Buxtehude; O Lamm Gottes, unschuldig, Wer nur den lieben Gott lässt walten and Prelude and Fugue in D major, Bach; Essay for Organ, Mader; Five Preludes on Old Southern Hymns, Read; Passacaglia, Symphony in G major, Sowerby.

C. Allison Salley, Midland, Tex. — First Presbyterian Church Sept. 22: Fanfare for Organ, Cook; Come, Saviour of the Gentiles and Prelude and Fugue in A minor, Bach; Sonata 1 in F minor, Mendelssohn; Greensleeves, Vaughan Williams; Chorale in A minor, Franck.

Alastair Cassels-Brown, Utica, N.Y. — First Presbyterian Church Oct. 1: Fantasie in F minor, Mozart; Prelude, Air and Gavotte, Wesley; Trio Sonata 4 in E minor, Bach; Rhosymedre, Vaughan Williams; Deus Tuorum Militum, Sowerby; Litanies, Alain.

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New Choral Music

This is perhaps a rather static time of year for choral publishers — late for Advent and Christmas, early for Lent and Easter. Yet the output continues generous.

Jane Marshall's Give to the Winds Thy Fears (Abingdon Press) has a rather pleasing meditative quality. Samuel Walter has made a problem-free anthem, There's A Light upon the Mountains, from the tune Mount Holyoke. For his hymn anthem, Turn Back, O Man, V. Earle Copes has used Old 124th. Forth in Thy Name by Eugene Butler uses unison and block harmony for a strong effect. William C. Schoenfeld's The Presence in melodic style closely approaches the gospel song; the mechanical modulation between stanzas does not destroy the impression. Lloyd Pfautsch has arranged an Easter anthem, Christ Is Arisen! from a stately excerpt from Schubert.

In other voicings, Abingdon has a unison, Drop, Drop Slow Tears by Cecil A. Lapo which might be even more effective and practical as a solo for a good contralto. Seven Treble Choir Anthems by R. Evan Copley essay the difficult task of setting new melodies to words already closely associated to familiar tunes; even if the tunes are this well-made, the problem remains. Richard Warner faces the same problem in his TTBB Soldiers of Christ, Arise.

Abingdon's major publication of the month is C. Buell Agey's editing of the Handel St. John Passion. The editor has done some real research for this edition which also has the advantage of orchestral parts available for sale. Certainly an interested director should carefully compare this edition of the early Handel work with others available.

The Shawnee Press Youth Praises series now issues its "green book" for SA with special songs for Fall and the Christmas season (the latter of highly familiar materials). This is easy, elementary arranging, designed for the earliest part-singing and well-adapted for this use.

George Frederick McKay's Creation seems to us more suitable for a school group or a program than for service use; the accompaniment is for piano and would require adaption to the organ. In its proper setting this could be impressive.

Two special purpose pieces come from the Robert B. Brown Music Co., Hollywood. A Delta Omicron award winner, Nisan, the Third Day by Radie Britain, is for mixed chorus with division in all parts and a colorful, difficult piano accompaniment. It should make an interesting performance but we wonder just where and by whom. The other, a Gloria in Excelsis by Joseph Wagner, for SSA with flute, clarinet and piano,

would have fewer logistic problems but would demand some careful rehearsal.

Malcolm Williamson's Christmas cantata, Adoremus (Boosey and Hawkes) has a Latin text and requires alto and tenor soloists. Choral parts are largely unison.

A set of ten Mendelssohn Chorale Harmonizations edited by Carl Schalk (Concordia) will be useful for most choir libraries to own.

C. Buell Agey has edited three early choruses for Mercury. SSATTB Lo, I Am the Voice of One Crying and SATB The Voice of the Lord Sounds upon the Waters, both by Heinrich Schütz, and Samuel Scheidt's double chorus, Lo, the Angel Said to the Shepherds. Interest in this period will assure attention to these.

H. W. Gray includes several for the Christmas season. Mary E. Caldwell's a cappella The Crimson Drum extends its percussion effects to considerable lengths. Claude Means includes optional youth choir in a pleasant, folk-like Gentle Mary. David H. Williams' O Lord, Where Now is Bethlehem will have its admirers. Leo Sowerby has made a rather curious setting of a traditional text in Lovely Infant. Dale Wood's rather elaborate Wake, Awake uses two trumpets.

For general use from Gray are: Everett Titcomb's The Lord's My Shepherd set to the tune Crimond, and a straight-forward a cappella Lord Jesus, Think on Me by Eric Thiman.

Gray has re-issued some service music by Bassett Hough — a Benedictus Es, Domine in G with considerable unison, another setting of the same canticle in A on a somewhat larger scale with division in all parts, and a Magnificat and Nunc Dimittis in B flat with solos for soprano, alto and bass.

The Gamut Company has a Christmas cantata, The World Was Made Flesh by T. W. Dean. It uses a speech choir to narrate the Christmas Story. The choral sections are usually brief and never very demanding. Two unaccompanied number in Gamut's Historical Music for Worship series are a William Child Praise the Lord, O My Soul and a Karl Graun Lord, I Love the Habitation of Thy House, both edited by E. A. Weinandt. In the contemporary series, also a cappella, is a rather busy The Lord Reigneth by James C. McKinney. For unison children's choir are two simple things by Robert H. Young, Gentle Jesus, Meek and Mild, and Children of the King.

Most of Elkan-Vogel's stack is for Christmas. There is a new English version of Charpentier's famed Midnight Mass for Christmas, prepared by Wesley A. Day. Robert Graham has a very singable setting for Saw You Never, in the Twilight. Walter Ehret has arranged a Basque carol, Oh Bethlehem, and David Kozinsky a Polish one, In a Hut Lowly. There are unusual SSA Three Spanish Christmas Pieces (16th and 17th centuries) edited by Robert L. Goodale — The Angels Are Flying, The Kings Follow the Star and See the Shepherds Dancing. There is a small SA Star of the East by Arthur Frackenpohl.

For general use from Elkan-Vogel are an SAB O Sing, All Ye Lands by W. Glen Darst, two unaccompanied anthems by Raymond Rhea, SAB O Splendor of



Henry William Charles Rearick has been appointed organist of Grace Lutheran Church, San Jose, Cal. Bill at 15 is the youngest member of the San Jose AGO Chapter. He began his musical education at five with LeRoy V. Brant, first dean of the chapter, studying piano and later organ. He played his first church service at the age of 11 and has played special services in churches of various denominations. He is a student of Ralph Fiedler and Evelyn Heach. He is shown at the 60-year-old organ of St. Joseph's Roman Catholic Church, San Jose.

God's Glory Bright and SATB O Lord of Heaven and Earth. Jean Pasquet has two general anthems, Day by Day I Seek Thee and O Taste and See. Russell Woolen has made a suitable setting of the familiar Prayer of St. Francis and Gordon Binkerd a rather busy contrapuntal setting of Ave Maria. The Agnus Dei and Gloria from an a cappella mass by Vincent Persichetti (Latin text) are available separately.

A great deal of Christmas music came from the World Library of Sacred Music. Most of it is very simply arranged. There are six familiar carols arranged SSA by a Trappistine nun — Christ is Born in a Manger Bed; Lullay, My Liking; Coventry Carol; How Far Is It to Bethlehem; In Dulci Jubilo, and Susani. Oliver Coop is responsible for STBs of: While Shepherds in Meadows; Christmas Song by Niels Gade; Angels We Have Heard on High, and Christ Is Born in a Manger Bed. Hans Van Koert has put six carols together with Scripture readings into an SA Carol Service for Christmas. He has also made separate SA-STABs of: Good Christian Men, Rejoice; Christ Is Born in a Manger Bed; Lo, How a Rose; How Like a Holy Temple; While Shepherds in Meadows, and What Child is This. This latter is also arranged STTB by Mario Salvador; Noel Goemanne's name is on: On Christmas Night; Jesus Is Born (also SSA), and A Babe Is Born. Joseph Duris has three sets of Slovak carols — for SSA, for TTBB and for SATB.

Finally World Library has a curious set of psalm settings for unison or SATB by Jenö Takács with English versions by Mark Evans. Psalms 4, 50, 115, 127 and 135 are represented. Psalm 22 was set by Jan Vermulst, Psalm 50 by Marius Monnikendam and Psalm 99 by Jan Nieland. — FC

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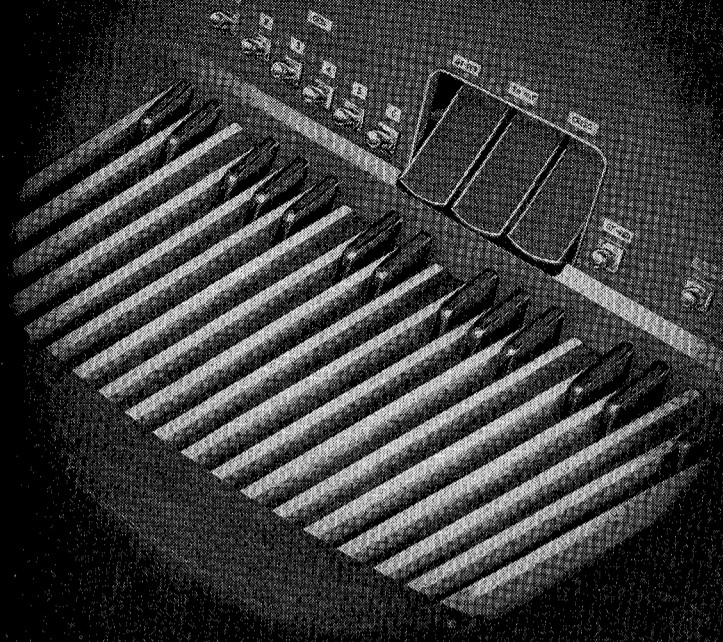
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L'Affaire Marchal

So many questions have been asked about André Marchal's resignation from his post as organist of Saint-Eustache in Paris that we believe our readers may wish to read a translation of the information in L'ORGUE sponsored by Les Amis de L'Orgue:

ANDRÉ MARCHAL LEAVES SAINT-EUSTACHE

Having been greatly moved that André Marchal has resigned from his post at the grand organ of Saint-Eustache, which he had held since 1945, we asked the master what his reasons were for the decision he had made. Here is the reply we received:

The organ of Saint-Eustache was the object of a general restoration before the war under the guidance of my predecessor, Joseph Bonnet. The work was carried out well under particularly difficult circumstances by the builder Victor Gonzales, who electrified the organ and rethought the arrangement of its four manuals. The Gonzales firm, which maintained the organ, has always given me satisfaction. But the organ, for 25 years, had showed signs of weakness, for all its electric action and its care. There was indeed need to revise the pedal which has not been corrected since Merklin. We had, with Victor Gonzales and his grandson-in-law, George Danion, considered touching up some details to improve certain manuals. And we were not unaware that we could profit from a general overhauling to finish off all this work. We awaited only necessary funds for this remodelling. The priest of Saint-Eustache assured me that he would take care of his part of this—minimal, no doubt—and we put our hope in the Service of Fine Arts of the City of Paris for the rest of it. We thought that this latter might take into consideration the needs and wishes of the organist himself. A letter was received three or four years ago from a high official of the City of Paris making known his intention of changing nothing of the organ's qualities. A visit this official made three years ago, accompanied by the priest of Saint-Eustache, confirmed me in this understanding that he would work out the problem.

Now following incidents which I pass over, I learn that the City of Paris had

asked, without notifying me, for specifications for the restoration of the organ from two organ builders, one of whom, on the request of the clergy, had just rebuilt the chancel organ. I believed that I understood that I was no longer in touch with the ideas of the city officials. I had confirmation while in America as I learned that an appraisal of the organ has been made by the Fine Arts Service of Paris in the presence of my priest and without, to be sure, forewarning me. Finally, I knew that the great organ to which Gonzales had attached his name was, with full authority, entrusted to a builder about whose technical skill I had no knowledge. I see no reason for withdrawing the instrument from the firm which has had charge of it for 30 years. This is why I offered my resignation. For I think that it is a flagrant injustice to withdraw from one of the best organ building firms an instrument universally admired.

Here moreover is the letter to the priest of Saint-Eustache which confirmed my resignation:

Paris, March 25, 1963

My dear Father,

Upon my return from the United States, I learn quite indirectly that the rebuilding of the great organ of Saint-Eustache has been taken away from Maison Gonzales by the City of Paris to be entrusted to another builder.

Under these circumstances, as I told you in my letter of Jan. 31, I am constrained to send you my resignation as organist of Saint-Eustache, thus ending a long liturgical career: 30 years at Saint-Germain-des-Prés, 18 at Saint-Eustache.

I do not need to dwell on the deep sorrow which this decision causes me. You know how attached I was to this magnificent instrument and how precious to me the affection I have found with you, my dear Father, and all the clergy of Saint-Eustache.

Rest assured that it is not a question of a reaction of bad humor which surely would have been justified by the incomprehensible attitude of responsible authorities of the City of Paris who have completely ignored me in this mat-

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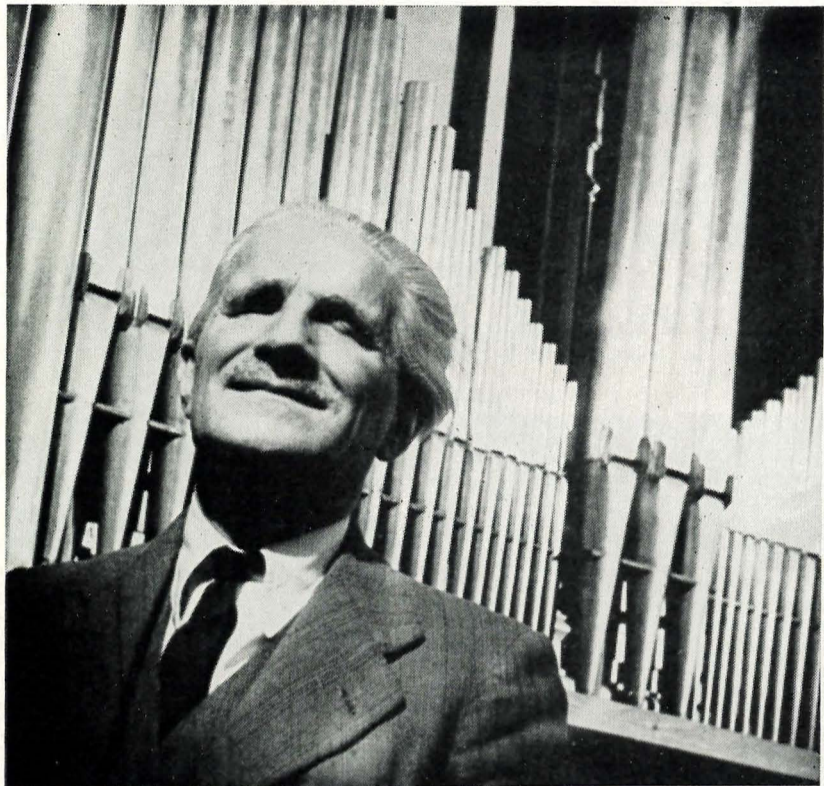
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ter, informing me of nothing, not even the appraisals made in my organ-loft. In the Commission of Historical Monuments for the Restoration of Organs in the Ministry of Fine Arts, of which I have taken part for 30 years, no restoration has been decided upon without the titular organist, however modest he was, being notified and consulted.

The Saint-Eustache organ, as Gonzales has rebuilt it, has presided for more than 30 years at religious ceremonies; its fame is international and its exceptional value is attested by recordings known and appreciated throughout the world.

A most elementary justice required entrusting of this organ to the builder who had signed his name to it and who had not stopped servicing it to the satisfaction of all, even if it only concerned an overhauling made necessary by 30 years of use and by work done in the church which had damaged the mechanism and covered the pipes with a layer of dust.

To withdraw the care of this organ from the builder to whom this organ owes its fame is an undeserved affront. Since no voice is being raised to emphasize the injustice of such a decision,

I am of the opinion that it is I who must do it. You will understand, my dear Father, that there was no other action in my power except to offer my resignation.

I beg you to believe, my dear Father, my expressions of respectful affection.

ANDRÉ MARCHAL

We are amazed even more at the casualness with which both the Service of Fine Arts and the clergy of the church have acted, as everyone knows what André Marchal has done for the Commission of Organs of Historical Monuments for 30 years, for the restoration of organs of France, for the improvement of French organ building and for the spreading abroad of our school of playing to foreign lands.

And here is how the spirit of authority of some — an authority which finds its source in no particular competence — tied to a spirit of resignation in others, winds up in a scandal. What an image of France is projected!

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We pity the one who succeeds Marchal in such circumstances: a repetition of the Guilment affair at La Trinité!

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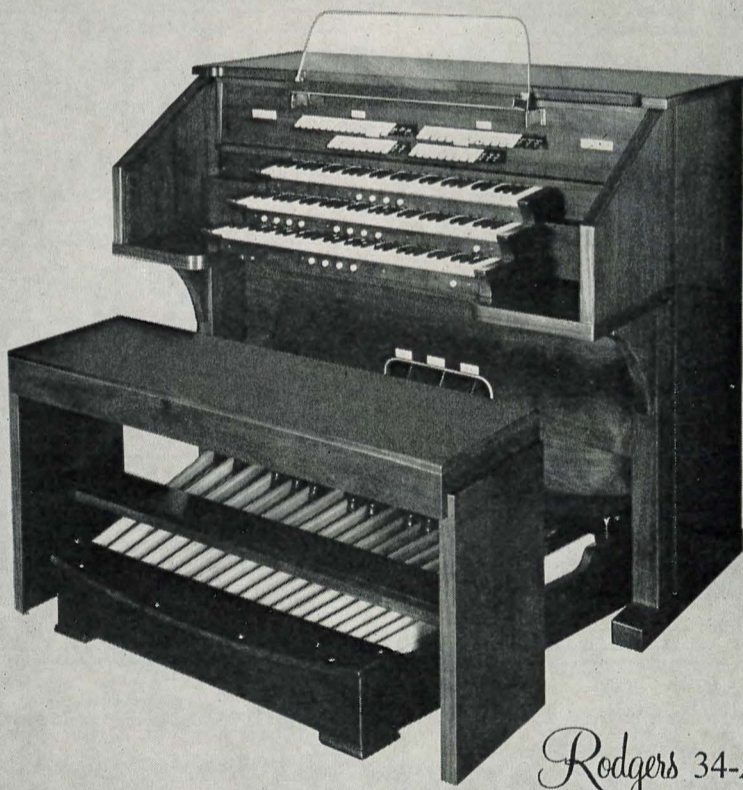
"We require from buildings, as from men, two kinds of goodness;

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(*"The Stones Of Venice"*)

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NUNC DIMITTIS

BAY STATE ORGANIST DIES AFTER PROLONGED ILLNESS

William Crowell died in September in Newtonville, Mass. He had held positions at the First Baptist and St. Patrick's Roman Catholic Churches, Stoneham, and at the First Congregational Church, Milton. He studied with John Hermann Loud and Everette Truette, the latter a founder of the AGO. For several years, ill health confined Mr. Crowell to his home, where he gave informal recitals.



Carl E. Sennema, organist and choirmaster of the First Methodist Church, Grand Rapids, Mich., died unexpectedly Sept. 25 while attending the annual homecoming dinner at the church. He was 58 and had served the church as organist for 29 years.

Mr. Sennema studied organ with Harold Tower and Emory Gallup and voice with Leslie Arnold. He had attended the Christian-sen choral school and the Fred Waring workshop. He had been a faculty member of the Grand Rapids Conservatory.

He was a charter member of the Western Michigan AGO Chapter and at the time of his death was a council member. He accompanied the Kiwanis and the Shrine Chanters for many years, the Schubert Club for 30 years and was known as an arranger of choral music and as a recitalist.

In May 1960 he played the recital dedicating the new organ at the First Methodist Church and was featured organist on the St. Cecilia program in December 1961. His widow, a son, two daughters and nine grandchildren survive him.

ERNEST LA MARCHÉ, organ builder with La Marche Brothers Pipe Organ Company from 1920 through 1957, died Sept. 26 at the age of 74.

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.



Ethel Widener Kennedy, organist emeritus of the First Presbyterian Church of San Diego, Cal. died Aug. 23, at the age of 79. She was honored in 1961 as the only living charter member of the San Diego AGO Chapter and was dean of the chapter in 1934-1935. She served the First Presbyterian Church as organist for 35 years and had a standing engagement with Dr. William Livingston, pastor of that church, to attend the annual ministers and organists' dinner of the San Diego Chapter. She was the teacher of many of the other members of the chapter.

Mrs. Kennedy did not limit her interests to the organ, but was a charter member of Music Makers, a member of Musical Merit Foundation, a supporter of the San Diego Symphony, and a patroness of Sigma Alpha Iota Sorority at San Diego State College.

The San Diego Chapter is establishing a memorial fund in her honor, and Musical Merit Foundation also has similar plans.

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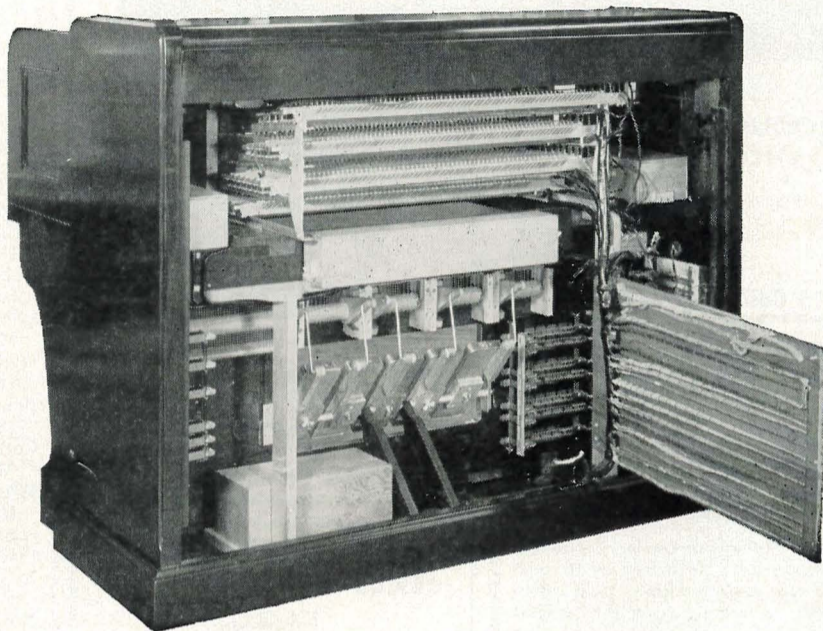
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Nov. 10

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Durufle Requiem, Asylum Hill Choir,
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Mozart Requiem, First Presbyterian,
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College

Marilyn Mason, Boston Symphony
series

Frederick Swann, Capitol Drive Luth-
eran, Milwaukee

Heinz Wunderlich, Duke U, Durham,
N.C.

Brahms Requiem, St. Bartholomew's,
New York City

11 Heinz Wunderlich, First Baptist,
Greensboro, N.C.

Wilbur Hord, workshop on Orgel-
büchlein, Ohio State U, Columbus

12 Virgil Fox, Ebenezer Lutheran, Chi-
cago

Richard Ellsasser, Alliance, Ohio

Fernando Germani, First Presbyterian,
Midland, Tex.

Wilma Jensen, First Presbyterian, Fort
Wayne, Ind.

Frederick Swann, First Methodist, Val-
paraiso, Ind.

Donald McDonald, Pine Street Presby-
terian, Harrisburg, Pa.

William Teague, Shreveport, La. Sym-
phony

13 Richard Ellsasser, Bloomfield Hills,
Mich.

William Teague, Shreveport, La. Sym-
phony

Phony Wunderlich, U of Texas, Austin

14 Richard Ellsasser, Bloomfield Hills,
Mich.

15 David Craighead, Dartmouth College,
Hanover, N.H.

Missa Universalis, Jean Salter Edson,
Dartmouth College, Hanover, N.H.

16 Virgil Fox, Fort Street Presbyterian,
Detroit

Wilma Jensen, St. Paul's Anglican,
Toronto, master class St. Andrew's

Heinz Wunderlich master class, First
Presbyterian, Lynchburg, Va.

Missa Universalis, Jean Salter Edson,
Dartmouth College, Hanover, N.H.

17 David Rothe, First Unitarian, Berk-
eley, Cal.

David Crawford Stills, Jr., Ebenezer
Baptist, Atlanta, Ga.

Charles H. Heaton, First Methodist,
Evanston, Ill.

Lee Dettra, St. Paul's Methodist, Lan-
caster, Pa.

Brahms Requiem, First Presbyterian,
Midland, Tex.

Wilma Jensen, First Methodist, Syra-
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Beethoven Missa Solemnis, Washington, D.C. Cathedral

Marianne Webb, First Lutheran, Kansas City, Kans.

Ray Ferguson, St. Paul's United, Chicago

19 Robert Noehren master class, Asylum Hill Congregational, Hartford, Conn.

Charles H. Heaton, DePauw U, Greencastle, Ind.

Virgil Fox, St. Matthew's Episcopal, Wheeling, W. Va.

Richard Ellsasser, St. Cloud, Minn.

Fernando Germani, St. Michael and All Angels, Dallas, Tex.

George Markey, Georgetown Presbyterian, Washington, D.C.

Donald McDonald, Louisville, Ky.

AGO William Whitehead, Brighton Presbyterian, Rochester, N.Y.

Heinz Wunderlich, Hollins College, Va.

20 Donald McDonald master class, Louisville, Ky. AGO

Wilma Jensen, MIT, Cambridge, Mass.

Alexander Boggs Ryan, Western Michigan U, Kalamazoo

21 Virgil Fox, Park Place Church of God, Anderson, Ind.

Richard Ellsasser, Milwaukee, Wis.

William Whitehead, Juanita College, Huntingdon, Pa.

22 Fernando Germani, St. Bernard, Pittsburgh, Pa.

Festival Choral Evensong, St. James', West Hartford, Conn.

23 Fernando Germani, Wheaton, Ill. College

24 Virgil Fox, Court Street Methodist, Rockford, Ill.

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Spanish and Portuguese Music, Covenant Presbyterian, Charlotte, N.C.

William MacGowan, All Saints, Pasadena, Cal.

Robert Anderson, Shrine of St. Therese, Fresno, Cal.

Heinz Wunderlich, U of California, Berkeley

Fauré Requiem, St. Bartholomew's, New York City

25 Parker Hora Novissima, Church of the Ascension, New York City.

26 Heinz Wunderlich, First Presbyterian, Evanston, Ill.

Robert Anderson, First Congregational, Long Beach, Cal.

Fernando Germani, Central Presbyterian, New York City

28 Heinz Wunderlich, Central Reformed, Grand Rapids, Mich.

29 Fernando Germani, Central Presbyterian, New York City.

Dec. 1

Marianne Webb, Grace Lutheran, Eau Claire, Wis.

Heinz Wunderlich, Unitarian of Germantown, Philadelphia

Thompson's Peaceable Kingdom, St. Bartholomew's, New York City

Frederick Swann, Wesley Methodist, Vienna, Va.

2 Robert Noehren, First Presbyterian, Winnipeg, Man.

Harriette Richardson, First Congregational, Springfield, Vt.

3 Noehren master class, First Presbyterian, Winnipeg, Man.

Fernando Germani, Ohio State U, Columbus

Heinz Wunderlich lecture-master class, Union Seminary, and recital Madison Avenue Presbyterian, New York City

4 Virgil Fox, Haddonfield, N.J. Methodist

Fernando Germani, Central Methodist, Detroit

8 Handel Messiah, First Presbyterian, Royal Oak, Mich.

E. Power Biggs, St. Paul's Cathedral, Pittsburgh, Pa.

Poulenc Gloria, Mozart Coronation Mass, Asylum Hill Congregational, Hartford, Conn.

Handel Messiah, First Baptist, Wilmington, N.C.

Bach Christmas Oratorio, St. Michael's College, Winooski, Vt.

Fernando Germani, Boston Symphony series

Bach Magnificat, St. Bartholomew's, New York City

Bach Wacht auf, Handel Messiah, excerpts, St. Philip's, Durham, N.C.

9 Fernando Germani, St. Martin's, Providence, R.I.

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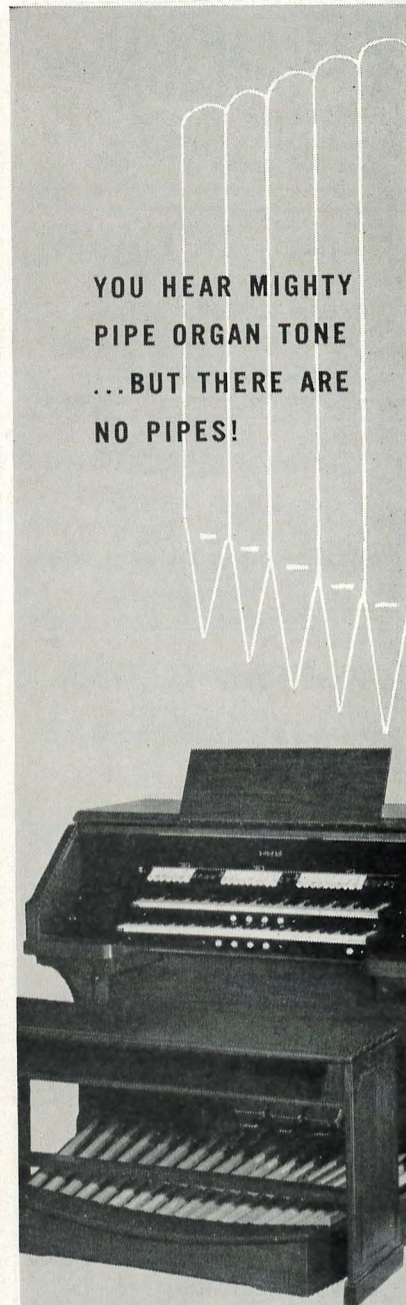
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CHRIST METHODIST CHURCH

Building Now Under Construction
Will Seat Nearly 2,000, in-
cluding 100 in Choir

Christ Methodist Church, Memphis, Tenn., has purchased a new four-manual instrument to be built by M. P. Möller, Inc. The edifice is now under construction; the architects are Thorn, Howe, Stratton and Strong of Memphis. The new building will seat 1500 on the main level, 350 in the balcony, plus a choir seating of 100 persons.

The specification was designed by the Möller staff, with contract negotiations handled by Möller's Memphis representative, T. O. Spence.

GREAT
Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Cymbal 3 ranks 183 pipes
Trompette Harmonique 8 ft.

SWELL
Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Trompette Harmonique 8 ft. 61 pipes
Tremulant

ANTIPHONAL
Bourdon 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Tremulant

PEDAL
Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Bassoon 16 ft.
Bombarde 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Bassoon 4 ft.

ANTIPHONAL PEDAL
Bourdon 16 ft. 12 pipes
Bourdon 8 ft.
Bourdon 4 ft.

**12TH CHURCH MUSIC SCHOOL
HELD IN PALM BEACH, FLA.**

The joint commission on church music for organists and choirmasters of the Protestant Episcopal Church conducted its 19th annual school of church music Aug. 19-23 at the Church of Bethesda-by-the-Sea, Palm Beach, Fla. Emphasis was placed on Morning and Evening Prayer services with both Anglican chant and plainsong. Edward B. Gammons, Dr. Leo Sowerby, Paul Allen Beymer and the Rev. William B. Schmidgall lectured. Adam L. Decker was local chairman of arrangements.

FRED TULAN was soloist Sept. 22 with members of the Stockton, Cal. symphony orchestra in the Poulenc Concerto and added solo numbers by Bach and Brubeck.

ROBERT D. SETZER
St. Peter's Episcopal Church
St. Petersburg Junior College
St. Petersburg Florida



Sharon Elery Rogers has been appointed associate director of music at the First Methodist Church, Birmingham, Mich. She is responsible for four of the church's 10 choirs and will share organ duties with Rodney Petersen, minister of music.

Mrs. Rogers formerly held positions at Trinity Episcopal Church, St. Clair Shores, and Salem Lutheran, Detroit. She has done graduate work at Wayne University and has had a score of anthems and organ works published.



Euel Belcher has joined the faculty of Howard Payne College in Brownwood, Tex. Before going to Howard Payne he was organist at the First Methodist Church, Coral Gables, Fla.

Mr. Belcher received the BM degree from Texas Wesleyan College and the MM degree from Indiana University, where he has done further study toward the MusD degree. Previous teaching positions were at Blue Mountain College and Pfeiffer College. His duties at Howard Payne include the teaching of organ, service playing and music theory.

Sacred Songs

The sacred solos for this month are of French average quality. Abingdon's Three Sacred Solos for medium voice (with a low B flat?) by Dana F. Wells are rarer somewhat by occasional inept parody, emphasizing some unimportant words. There is a general song, We Pray; a Christmas setting of Once in Royal David's City; and a Lenten Gethsemane.

Augustus Lowe's God Is Love (Carl Fischer) in its effort to be simple and direct succeeds in resembling many other songs. — FC

**R. L. BEDELL TO LARGE CHURCH
IN JAMAICA; CHOIR OF 100**

Dr. Robert Leech Bedell has been appointed organist and musical director of the Roman Catholic Church of the Immaculate Conception, associated with the Passionist Monastery, Jamaica, N.Y. He began his tenure Sept. 15 and presides over a large new organ, built along classic French tonal designs by the Croteau Organ Company, and a choir of 100 men and boys.

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RECITALS LESSONS

**NEW DOWNEY, CAL. CHURCH
CHOOSSES WICKS ORGAN**

INSTALLATION ON CHANCEL SIDES

First Baptist In California City —
Thomas Steele Minister Of Music
Margaret Sanders Organist

The First Baptist Church of Downey, Cal. has chosen a three-manual Wicks organ for its new edifice. The building was designed by Culver Heaton and Associates, Pasadena architects, and the organ was designed by Charles H. Clarke, Wicks district representative.

Great and pedal are exposed at sides of the chancel, in front of the swell and choir chambers. Thomas E. Steele is the minister of music and Margaret Sanders is the organist.



Margaret Westlake Powers has been appointed minister of music of the First Congregational Church, Manchester, N.H. Born in New York City, she attended Drew Seminary, graduated from Chicago Musical College and Teachers College, Columbia University. She has her MSM from the school of sacred music, Union Seminary.

She has held organist-director positions in New York City, Richmond, Va., Worcester, Mass., Pawtucket, R.I. and the Second Congregational Church, Waterbury, Conn.

GREAT
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes

SWELL
Gedeckt 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Rohr Nazard 2 1/2 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 12 pipes
Contra Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmei 4 ft. 61 pipes
Tremolo

CHOIR-POSITIV
Rohrfloete 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Spitzprincipal 4 ft. 61 pipes
Quintaton 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Sifflote 1 ft. 12 pipes
Holz Regal 8 ft. 61 pipes
Tremolo

PEDAL
Acoustic Bass 32 ft. 32 notes
Principal Bass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedecktbass 16 ft. 32 notes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Choralbass 4 ft. 32 pipes
Singen Gedeckt 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contra Fagotto 16 ft. 32 notes
Trompette 8 ft. 32 notes

**ELIZABETH VAN HORNE WEDS
GERMAN ORGANIST, KANTOR**

Word has come of the marriage of Elizabeth Van Horne, former member of the faculty of Baldwin-Wallace Conservatory and Fulbright winner in 1960 for two years of study in Paris with André Marchal. The groom is Arwed Henking and the ceremony was performed in Sitzberg, Switzerland; Anton Heiller was organist for the service, playing the 18th century organ.

The Henkings will live in Tuttlingen, Germany, where Mr. Henking is organist and kantor.

**JUNIOR FESTIVAL AWARDS
ANNOUNCED BY FEDERATION**

The annual Junior Festival (for performers not more than 18) sponsored by the National Federation of Music Clubs, concluded with a tally of 21,600 entries and 23,589 entrants from 44 states. An all-time high of 1,599 member clubs entered 623 events and 9,317 blue awards and 804 gold awards were presented.

Top five states in the number of entries were: Iowa, 1,888; Texas, 1,467; Oklahoma, 1,365; North Carolina, 1,163; Idaho, 1,098.

THE CHICAGO Concert Chorale sang Mass in G, Poulenc; Trois Chansons, Ravel, and other works under the direction of Irving Bunton Oct. 20 at Little Theater, McCormick Place.

**MIDDLETOWN, N.Y. ORGAN
REBUILT BY AUSTIN**

JERRY ANDERSON IS DIRECTOR

1913 Austin in Webb Horton Memorial Presbyterian Church to Have Extensive Tonal Changes

Austin Organs has contracted with the Webb Horton Memorial Presbyterian Church, Middletown, N. Y. for the complete rebuilding and enlargement of its Austin organ. The present tubular pneumatic action, still operating on the original leather, will be replaced with modern electro-pneumatic action and a new console will be provided. Tonal changes will be extensive and others are planned for future installation.

Specifications were drawn up by Richard Piper, Austin tonal director. Jerry Anderson is director of music of the church and Robert E. Nahm, chairman of the organ committee. Charles L. Neill, sales representative, handled the contract negotiations.

GREAT
Contra Gemshorn 16 ft. 61 pipes (prepared)
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes
Carillon Bells (prepared)

SWELL
Gedeckt 16 ft. 73 pipes
Viola 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Rohrfloete 8 ft. 73 pipes
Principal 4 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Flautino 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 73 pipes
Oboe 8 ft. (prepared)
Clarion 4 ft. 73 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Koppelfloete 4 ft. 73 pipes
Nasard 2 1/2 ft. 61 pipes
Flute 2 ft. 61 notes
Clarinet 8 ft. 73 pipes
Tremulant

PEDAL
Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft. (prepared)
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Flute 4 ft. (prepared)
Trombone 16 ft. (prepared)
Trumpet 8 ft. (prepared)
Clarion 4 ft. (prepared)

**BETENBAUGH IS APPOINTED
TO CHATHAM, N.J. CHURCH POST**

Gordon M. Betenbaugh, 22, has been appointed organist and choir director at the Stanley Congregational Church, United Church of Christ, Chatham, N.J. after two years in a similar post at the Centenary Methodist Church, Metuchen. A native of High Point, N.C., he is a senior at Westminster Choir School where his teachers have been Alexander McCurdy on organ, Elaine Brown in conducting and James McKeever in voice.

DANA C. BROWN, Alexandria, Va. will play Handel Concerto 5, Three Mozart Sonatas da Chiesa and the Poulenc Concerto Nov. 6 at Christ and St. Luke's Church, Norfolk, Va. Grover J. Oberle will conduct the orchestra.

REGULAR SUNDAY afternoon recitals have resumed in both Carnegie Hall, Oakland (Dr. Marshall Bidwell) and North Side Carnegie Hall (Paul Koch) Pittsburgh's long-standing pair of recital series.

**HILLGREEN, LANE BUILDS
FOR COLLEGE IN OHIO**

MOUNT UNION AT ALLIANCE

3-Manual Studio Organ for Music Hall—Building Is Part of New Fine Arts Center

Hillgreen, Lane and Company has completed negotiations for a contract for a new three-manual studio organ for the new music hall on the campus of Mount Union College, Alliance, Ohio. The music hall along with the Chandall Art Studios and the Rodman Playhouse is part of a new million dollar Fine Arts Center on the campus. The organ is a gift from the Kulas Foundation of Cleveland and will be known as the Kulas memorial organ.

The instrument is intended to give experience to the student in handling three manuals, two expression chambers, and the usual couplers and accessories found in most organs. The great and pedal pipes will be exposed in a functional display.

GREAT
Nachthorn 8 ft. 68 pipes
Prinzpal 4 ft. 68 pipes
Mixture 3 — 4 ranks 224 pipes

SWELL
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste 8 ft. 49 pipes
Flute à Fuseau 4 ft. 68 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 68 pipes
Tremulant

CHOIR
Gelindgedeckt 8 ft. 68 pipes
Quintadena 4 ft. 68 pipes
Nasat 2 1/2 ft. 61 pipes
Prästant 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

PEDAL
Resultant 32 ft.
Principal 16 ft. 32 pipes
Choir Gedecktbass 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gelindgedeckt 8 ft.
Gedecktquinte 5 1/2 ft.
Principal 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Fagott 16 ft. 32 pipes
Fagott 8 ft. 12 pipes
Fagott 4 ft. 12 pipes

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Three Choirs Festival at Worcester

Of all the festivals we have so far attended the most strenuous and in many ways the most rewarding was the oldest of them all — England's noted Three Choirs Festival which alternates annually among Worcester, Gloucester and Hereford Cathedrals. We were especially happy that we could make our first visit to this traditional week of events this year, Douglas Guest's last year as conductor before he succeeded Sir William McKie as organist and master of the choristers at Westminster Abbey.

Three Choirs is pure paradise for the genuine choral buff. A schedule much tighter than an AGO national convention is almost exclusively choral. Open rehearsals each day extend from 10:00 a.m. until 1:00. A concert begins at 2:30 and evensong services too fine to miss come at 5:15. After the major concert which begins at 8:00, various social events fill most of one's time until at least midnight. So, we should warn, the Three Choirs Festival is for the hardy, the devoted, the alert.

As Watkins Shaw has pointed out in his book on the festival and in his fine program notes in this year's big program book, the Three Choirs Festival has been in continuous existence at least since 1719, making it "the oldest surviving musical festival in Europe." Many of the principal large British choral works for generations have had their first performances here.

The special talents and accomplishments in the field of massed choral singing which the British have always evinced show themselves throughout the festival. Extraordinary soloists with oratorio experience and background of a sort unknown to most of us Americans, three symphony orchestras, the Jubilate Players and the Amadeus String Quartet all contributed to a week of music which would be hard to match anywhere.

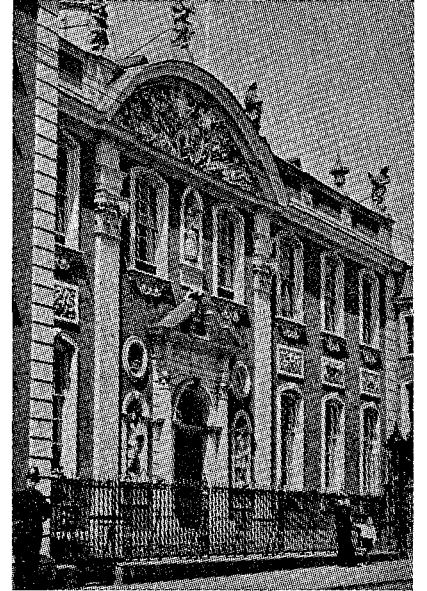
Most of the events took place in the great Worcester Cathedral itself, described elsewhere in Mr. Owen's Cathedral Series. Each concert, for this reason, began and ended with prayer and no applause was permitted. We feel that it is fortunate that the acoustically excellent edifice can be so used; great music seems to us an appropriate way to praise the Almighty, especially when the texts sung are essentially religious.

Festival Party

The very first official event of this year's Three Choirs Festival was the festival party Saturday night, Aug. 31, at the Guildhall, historic and interesting Worcester landmark. The party proved an excellent opportunity to meet literally hundreds of people in one way or another connected with the festival.

Sunday

Matins and Sung Eucharist Sunday morning, like the daily evensongs, provided excellent examples of typical



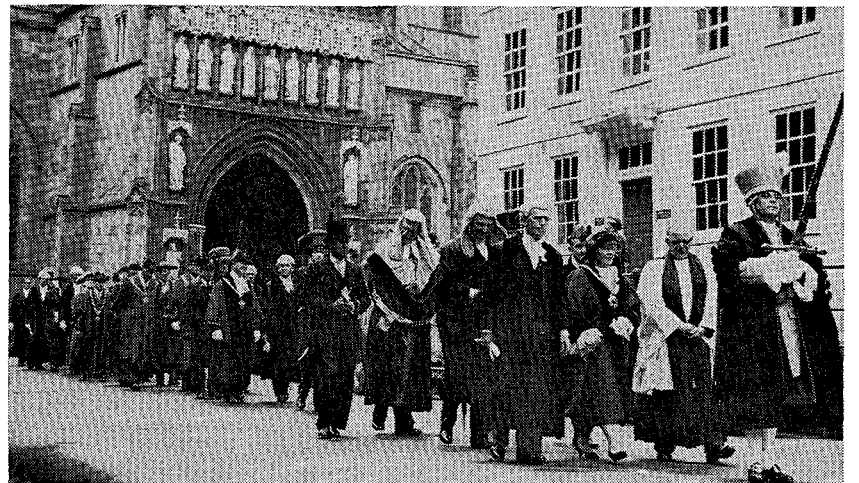
Worcester's historic Guild Hall was scene of two major festival events.

English cathedral services, models of well thought out, carefully prepared and musically sung church music of many periods.

The Opening Service Sunday afternoon was full of the ceremony, the processions and all the sort of thing the English love and do so well. A pre-service recital by Christopher Robinson, young successor to Douglas Guest as organist and choirmaster of Worcester Cathedral, was rhythmic, vital playing and intelligent use of a difficult organ in Clavierübung book 3 music. The familiar Vaughan Williams Old 100th, a Magnificat and Nunc Dimittis by Herbert Sumsion (Gloucester organist whose illness prevented his participation) and Elgar's The Spirit of the Lord were the principal choral offerings. Elgar, so long identified with the festival, was also represented orchestrally by his Sursum Corda, Imperial March and Elegy for Strings. Mr. Guest conducted the huge chorus and the City of Birmingham Symphony in the service. What seemed to us a curious intrusion in the service was the Delius Summer Night on the River. To an outsider the most impressive part of the service was perhaps the extraordinary ceremony and display.

Sunday evening was an orchestral concert by the National Youth Orchestra of Great Britain, composed exclusively of non-music-major students under 18. The orchestra and the concert, including a Haydn oboe concerto, was of unbelievable calibre. Rudolph Schwarz and his group must surely have enjoyed a successful continental tour on which they embarked the following day.

The spectacular procession, which the British love and do so well, moves toward the entrance for its part in the moving opening service.



Monday

The Monday morning rehearsal, largely concerned with the premiere of the Arthur Bliss *Mary of Magdala*, commissioned for the festival, prepared listeners for the evening performance. Group and solo rehearsals filled the afternoon while the Jubilate Players at the Guildhall played an enjoyable chamber concert of 17th and 18th century music of English, French, Italian and German origin.

The Bliss work was of prime interest in the evening concert at the cathedral. With the composer conducting and Norma Proctor and John Carol Case as ideal soloists, the cantata came off as a moving, colorful and appealing addition to the sizeable choral works for the Easter season; it may find wide use. Preceding the Bliss, Mr. Guest conducted a spirited and satisfying performance of Handel's Psalm 110, *Dixit Domine*, with fine assists from the soloists. One wonders that this work is not more widely heard. A carefully proportioned performance of the Beethoven violin concerto by Alan Loveday proved a welcome interlude between the choral works.

The Novello Company entertained at a reception for Sir Arthur after the performance. It was perhaps our best opportunity to visit with some of the week's conductors.



Sir Arthur at rehearsal with Norma Proctor and John Carol Case.

Tuesday

Tuesday was no less compactly filled. A particularly strenuous morning rehearsal prepared everyone for the wide variety of the afternoon concert and the traditional Elgar of the evening.

The illness of Dr. Sumsion brought two unscheduled conductors into the afternoon concert. His Gloucester assistant, John Sanders, conducted Carissimi's *Jephte*, a work we had not previously heard. It proved highly worth a hearing as sung by the Worcester semi-chorus. David Willcocks, who preceded Mr. Guest at Worcester, conducted the Royal Philharmonic Orchestra in Kenneth Leighton's large-scale *Passacaglia, Chorale and Fugue*.

Mr. Guest conducted two highly individual works: Vaughan Williams' *Flos Campi*, which a small choir, an excellent violist, strings and percussion performed with utmost delicacy and charm, was another work outside our previous experience. Not so the Stravinsky *Canticum Sacrum* directed by Mr. Guest with a kind of biting incisiveness. This work, which most Americans take in their stride, was violently disliked and disapproved at Worcester. It became the real conversation piece of the festival and a real tribute to Mr. Guest's wide-ranging musicianship and indefatigable energies.

Said Mr. Guest returned again at 8:00 to conduct the most traditional, the most sentiment-involved, the most beloved evening of the festival, the performance of Elgar's *The Dream of Gerontius*. It is hard for an outsider to gauge or even to understand the reactions of Three Choirs regulars to this performance. The greatest care, a respect bordering on awe, a fierce kind of local pride, make this evening something whose very atmosphere is very special. Frankly, this major work of Elgar on a poem which moves us very little is just a welcome work to be able to hear so superbly sung; it is not an



Christopher Robinson

emotion-packed personal experience as it is to most of the crowd which jammed the cathedral. We might even find regular listening to the work something of a chore after awhile.

Wednesday

Wednesday morning rehearsal again prepared listeners and performers for the day's concerts. The afternoon was an all-French program. Mr. Guest led off with a loving, tender performance of the *Fauré Requiem*. This was marred considerably by the obtrusive sound of a Compton electronic which earlier had also made itself unwelcome. (The cathedral organ is in the chancel; the festival events are performed nearly a block distant, in the west end of the nave). Christopher Robinson made his first appearance as a festival conductor in the Roussel *Sinfonietta for Strings*, opus 52. His understandable lack of poise did not prevent a musical and vibrant performance.

Melville Cook, who will be next year's festival conductor at the Hereford Cathedral, made his first festival appearance for this year in a notable performance of the Poulenc *Gloria*.



Melville Cook

Many felt that the high spot of the whole festival was the Wednesday night performance of the Britten *War Requiem*. American critics and their British counterparts have been diametrically opposed in their evaluation of this enormous work. With the kind of performance Douglas Guest conducted, we can report that the packed cathedral seemed to a man to be moved to tears and to leave the cathedral fairly haunted by this curiously static but always penetrating music. We are glad to number ourselves and Columbia University's Searle Wright among those so moved. The impact of such a performance in such a place completely transcends what the finest recording can project.

Thursday

Thursday afternoon's event was called a "recital by the Three Cathedral Choirs," men and boys, with the strings of the Royal Philharmonic. Smallest in scale of any of the cathedral concerts, it provided an interesting opportunity to hear the English ideal of the perfect church choir sound. Again Dr. Sumsion's absence necessitated some changes

in conducting assignments. Mr. Guest led off with a curious a cappella *Missa Salve*, something reconstructed by Denis Stevens from 13th and 14th century fragments. We were inclined to agree with many of those present that the end did not justify the means and the choir was too fine for its material. The choir came into its own in four fine motets by Byrd and Tomkins conducted by Mr. Cook. It was good to hear the Purcell *O Sing unto the Lord* in its original form and in a setting similar to that for which it was composed. Mr. Robinson conducted this and a not especially impressive *Divertimento for Strings* by William Mathias. Mr. Guest closed the proceedings with Bach's *Cantata 78, Jesu, der du meine Seele*, in which the choir, soloists and conductor seemed to find a thoroughly congenial medium.

Berlioz's *L'Enfance du Christ*, popular as it has been becoming in America these last 10 years, was not exactly a work we would have expected to occupy an evening of the Three Choirs Festival. But there it was, beautifully sung by the choir and ideally chosen soloists (Heather Harper, Gerald English, John Carol Case, John Shirley-Quirk) and conducted with insight and taste by Melville Cook. In many ways it was a happy choice for the evening between Britten's *War Requiem* and Handel's *Messiah*.



Mr. Guest poses with Philip Sawyer, secretary of the festival.

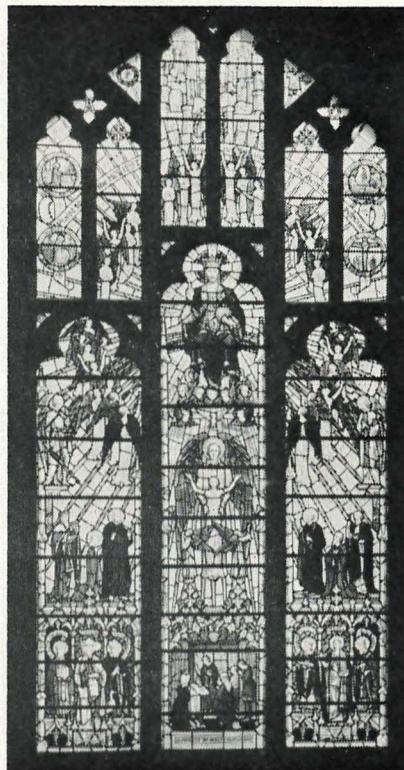
Friday

Friday afternoon the Amadeus String Quartet played three standard quartets beautifully in old St. Swithin's Church, while the Cathedral was readied for the final event of the festival, the traditional performance of Handel's *Messiah*, first heard at one of these "music meetings" as far back as 1757 and an integral part of them ever since. Using Watkins Shaw's edition, with magnificent soloists and the Royal Philharmonic, Mr. Guest achieved something approaching a definitive performance of the work in the big English massed choir style. And there is no denying, despite the work's appeal in small-scale "classic" performance, that the oratorio does have tremendous power and excitement when sung in the traditional English fashion under the arches of a great cathedral. We do not expect or want the style of the Three Choirs *Messiah* to change.

The two stars of this year's festival were the great choir itself, whose devotion and self-sacrifice is a long story in itself, and certainly Douglas Guest, who conducted a whole series of major works within a single week with unflagging energy, communicative understanding and impeccable musicianship. Worcester's lamentable loss is certainly Westminster Abbey's great gain.

The Three Choirs Festival is surely a prime late summer target for any director or singer in any serious choral organization. It gives unparalleled opportunity to hear a great deal of major choral music within a short time. Performances maintain a high standard and the friendliness and hospitality of the people is remarkable.

But one should not attend Three Choirs as a casual stop on a summer tour. Go preferably armed with scores and prepared to attend rehearsals, services and all the concerts. *If you survive*, you will return home with a new appreciation of the exciting medium choral music really is.



The famed Elgar window characterizes the love and esteem in which the composer's memory and his music are held in Worcester, his home at the end of his life.

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Four-Manual Console Controls 110
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The Aeolian-Skinner Company is finishing the organ in the chapel of the school of music, Southern Baptist Theological Seminary, Louisville, Ky. The instrument is the result of careful planning in 1950 when the initial portions of the organ were installed. The four-manual console then was made large enough to control the 1963 instrument of 110 ranks.

Three faculty members of the school, Philip Malpas, Dr. Maurice Hinson and James Good, co-operated on the design with John J. Tyrrell, president of Aeolian-Skinner.

In practice rooms the school has four small organs; there are two larger instruments in other chapels. All organ students will have an opportunity to play the large new instrument while attending school.

A series of five dedicatory recitals will feature Donald McDonald, Mr. Good, Dr. Heinrich Fleischer, Dr. Gordon Wilson, and Mr. Malpas.

GREAT

Quintal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Flute Harmonique 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave Quint 2 3/4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Klein Mixtur 3 ranks 183 pipes
Fourniture 4-6 ranks 338 pipes
Cymbel 4 ranks 244 pipes
Grande Fourniture 4-6 ranks
Bombarde 16 ft.
Trompette Harmonique 8 ft.
Clairon Harmonique 4 ft.

SWELL

Flute Conique 16 ft. 73 pipes
Geigen Diapason 8 ft. 73 pipes
Rohrflöte 8 ft. 73 pipes
Viole de Gambe 8 ft. 73 pipes
Viole Céleste 8 ft. 73 pipes
Flauto Dolce 8 ft. 73 pipes
Flute Céleste 8 ft. 73 pipes
Principal 4 ft. 73 pipes
Harmonic Flute 4 ft. 73 pipes
Nazard 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Cymbel 4 ranks 244 pipes
Contre Trompette 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Hautbois 8 ft. 73 pipes
Vox Humana 8 ft. 73 pipes
Clairon 4 ft. 73 pipes

CHOIR

Violone 16 ft. 73 pipes
String Diapason 8 ft. 73 pipes
Cor de Nuit 8 ft. 73 pipes

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Mus. D., F.A.G.O.
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Perry G. Parrigan became organist of the First Christian Church, Columbia, Mo., Oct. 1. Since 1953 he has been organist and director of music at the Missouri Methodist Church. He will continue as assistant professor at the University of Missouri. He has his bachelor degree from the University of Kentucky and master of music degree from Indiana U. Further graduate study has been at Union Theological Seminary and at the University of Colorado.

Erzähler Celeste 8 ft. 61 pipes
Nachthorn 4 ft. 73 pipes
Gemshorn 4 ft. 73 pipes
Nazard 2 3/4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Acuta 3 ranks 183 pipes
Clarinete 8 ft. 73 pipes

POSITIV

Spitzgeigen 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Lieblich Prinzipal 2 ft. 61 pipes
Oktavquinte 1 1/4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharf 4-6 ranks 342 pipes
Dulzian 16 ft.
Krummhorn 8 ft.
Schalmei 4 ft.

BRUSTWERK

Holzgedeckt 8 ft. 61 pipes
Kopfflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Gemshorn 1 ft. 61 pipes
Tertian 2 ranks 98 pipes
Cymbel 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes

BOMBARDE

Grande Fourniture 4-6 ranks 312 pipes
Bombarde 16 ft. 61 pipes
Trompette Harmonique 8 ft. 61 pipes
Clairon Harmonique 4 ft. 61 pipes

PEDAL

Bourdon 32 ft. 12 pipes
Contra Basse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft.
Flute Conique 16 ft.
Violone 10 1/2 ft.
Quintal 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Rohrflöte 8 ft.
Violon 8 ft.
Quintal 8 ft.
Spitzquinte 5 1/4 ft. 32 pipes
Superoctave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Nachtin 2 ft. 32 pipes
Mixtur 3 ranks 96 pipes
Scharf 4 ranks 128 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Dulzian Trompette 16 ft.
Contre 16 ft.
Bombarde 8 ft. 12 pipes
Dulzian 8 ft.
Bombarde 4 ft. 12 pipes
Schalmei 4 ft.
Kornett 2 ft. 32 pipes

CAMMAC TO SPONSOR THIRD COMPOSITION COMPETITION

Cammac (Canadian Amateur Musicians) is sponsoring its third annual composition contest dedicated to music for amateur groups. Applicants are invited to submit works (1) for recital ensemble and (2) for a cappella choir. In either case a work should not exceed five minutes duration. A \$100 cash prize is offered in each category. Write Cammac Contest, Fraser-Hickson Institute, 4855 Kensington Ave., Montreal, Que., Canada.

ORGAN IN ST. LOUIS CHURCH IS COMPLETELY REBUILT

WESTMINSTER PRESBYTERIAN

Sieckmann Re-uses Certain Swell,
Choir and Pedal Ranks — Herbert
R. Fenton Is Organist

The organ in the Westminster Presbyterian Church, St. Louis, has been rebuilt and redesigned, according to word from Herbert R. Fenton, its organist and choir director for 32 years. Mr. Fenton's Oct. 13 dedicatory program appeared in the October recital section.

The rebuilding was under the direction of Edward B. Sieckmann, Reuter representative, and a new three-manual Reuter drawknob console was provided. The great contains all new pipework and several ranks of the swell division were replaced. Pipework from the old Kimball was retained chiefly in the choir and pedal division.

GREAT

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

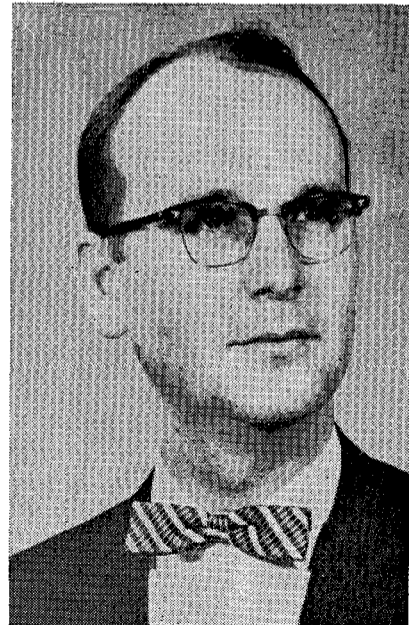
Lieblich Bourdon 16 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Viola de Gambe 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Hautbois 8 ft. 61 pipes
Clarinon 4 ft. 61 pipes

CHOIR

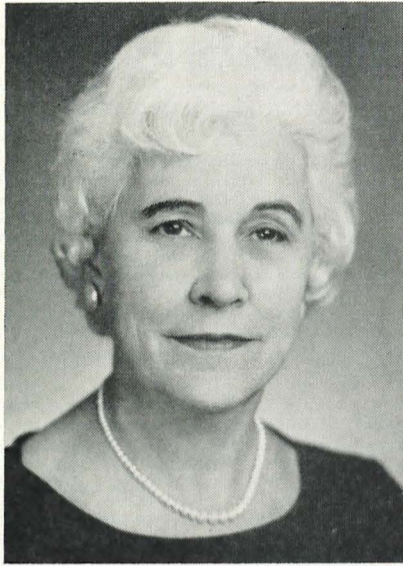
Dulciana 16 ft. 61 pipes
Quintadenta 8 ft. 61 pipes
Unda Maris 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Chimney Flute 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Clarinete 8 ft. 61 pipes
Harp

PEDAL

Resultant 32 ft.
Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Dulciana 16 ft.
Lieblich Gedeckt 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Double Trumpet 16 ft. 12 pipes
Trumpet 8 ft.



Kent Hill has been appointed to the faculty of the Texas Technological College, Lubbock, as instructor in organ. A graduate of Oberlin, he has a master's from the Eastman School of Music where he has been occupied in doctoral study for the last three years on a Defense Education Act Fellowship. Mr. Hill's activities on his Fulbright grant in Copenhagen were detailed upon his return in 1960.



Lena P. Derouin was honored Sept. 15 at a reception observing her 25th anniversary as organist and choir director at the First Lutheran Church, Waterbury, Conn. Members of the chancel choir were hosts in the parish hall; they were assisted by the chapel and treble choirs.

Henry F. Schissler, member of the choir for 25 years, was general chairman. The Rev. Robert A. Heydenreich praised Mrs. Derouin for her faithful service and for her successful work with the choirs. Hauer Schott, chairman of the church council, presented her with a purse from the congregation. About 350 attended the reception.

Mrs. Derouin is a native of Holyoke, Mass. where she served as organist and choir director until she came to Waterbury in 1933. She assumed her duties at First Lutheran in September 1938. She has organized three choirs, has directed cantatas, concerts and operettas. She was dean of the Waterbury AGO Chapter in 1961-62 and is a past-president of the Mattatuck Musical Art Society. She has served as vice-president of the Connecticut State Federation of Music Clubs.



John L. Wheeler, shown with a gift of a lyre-shaped piece of driftwood, was honored Sept. 11 at a recognition dinner for his 15 years of service as minister of music at the First Congregational Church, Muskegon, Mich. Special guests were Harold Haugh, University of Michigan, and Mrs. Haugh. D. W. Bemer, president of the church, presented Mr. Wheeler with a purse and a framed parchment citation.

Under Mr. Wheeler's direction the motet choir has performed many outstanding choral works including the well-known standard oratorios. He also plans and directs a biennial music festival which has won wide acclaim.

Besides his work at the church, Mr. Wheeler directs the West Shore symphony orchestra, the Cosmopolitan male singers and is serving his second term as dean of the Muskegon-Lakeshore AGO Chapter. He holds two master degrees in music from the University of Michigan.

CHURCH IN LOUISVILLE ORDERS NEW SCHANTZ

INSTALLATION SET FOR 1965

Otto Fedden, Organist-Choirmaster
of First Lutheran Responsible
for Tonal Design

The First Lutheran Church, Louisville, Ky. has contracted with the Schantz Organ Company, Orrville, Ohio for a new three-manual instrument to be installed in 1965.

The design is by Otto Fedden, organist-choirmaster of the church. Negotiations were handled by Sylvester Kohler, Louisville representative for the Schantz Company.

HAUPTWERKE

Quintaton 16 ft. 12 pipes
Prinzipal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Chimes 25 bells

OBERWERKE

Spitzgamba 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Spitzgamba 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 12 pipes
Scharff 3 ranks 168 pipes
Schalmei 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
Quintade 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Nasat 1 3/4 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Zimbelstern 4 bells

PEDAL

Resultant 32 ft.
Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Spitzgamba 16 ft.
Oktav 8 ft. 12 pipes
Bassflöte 8 ft. 12 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 12 pipes
Blockflöte 2 ft.
Rauschquint 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft.
Trompete Clairon 4 ft.

JUNIOR STUDENTS IN FINAL OBERLIN SALZBURG PROGRAM

Eighty-five juniors in the Oberlin College Conservatory of Music sailed Sept. 25 for a year's study at the Mozarteum in Salzburg, Austria. This will mark the sixth and final year of the Oberlin-Salzburg program started in 1958.

Before classes began Oct. 14, students had three days of auditions, an intensified orientation program and settled into two dormitories. They are studying under the resident staff of the Mozarteum and will receive full credit toward their Oberlin degrees. Next year they will complete their undergraduate work at Oberlin.

LOUISVILLE CHOIR HEARD IN ST. MEINRAD PROGRAM

Brass players from the Louisville, Ky. Symphony assisted the monastics of the host abbey and the Holy Spirit Men's Choir of Louisville in a vesper service Sept. 15 at St. Meinrad Archabbey, St. Meinrad, Ind. Music of Piseri, Lassus, Gabrielli, Couperin, Petzel and Nieland were performed as well as a Te Deum laudamus by Robert Crone, organist and choirmaster of the Louisville group, with Samuel Kelly as cantor.



Ann Labounsky has been awarded a Fulbright renewal to continue her study in Paris in 1963-64 with André Marchal in organ and Suzanne Chaisemartin in improvisation at l'Ecole Normale de Musique. In September she won the License d'Execution at the Concours in Soissons. She is organist of St. Joseph's Catholic Church in Paris.

GRAHAM STEED HEARD IN EXTENSIVE BRITISH TOUR

Graham Steed, FRCO, Windsor, Ont. made a five-week recital tour of the United Kingdom in September and early October. His itinerary included Wakefield Cathedral, Middlesbrough Town Hall, St. Alban's Cathedral, Salisbury Cathedral, St. John the Evangelist Church, Islington, St. Thomas' Church, Newcastle-on-Tyne, St. Mary's Cathedral Edinburgh and Durham Cathedral.

On his return trip he played in All Saints' Cathedral, Halifax, N.S. His repertoire for the recitals ranged from Pachelbel, Buxtehude and Bach to Macelburghe, Britten and Alain.



Robert W. Glover, SMD, FAGO, FTCL, ChM, has been appointed minister of music at the Trinity United Church of Christ, St. Louis. He held a similar post at the Tyler Place Presbyterian Church for four years.

Dr. Glover is a graduate of Knox College, the University of Illinois and Union Theological Seminary. His organ teachers have included James MacC. Weddell, Russell Hancock Miles, Hugh Porter, André Marchal and Marcel Dupré. He also studied with Norman Coke-Jephcott, Seth Bingham and Norman Lockwood. He studied at the Royal School of Church Music, then in Canterbury, England.

Dr. Glover was formerly on the faculties of Olivet Nazarene College and Drury College. He was once minister of music of the First Presbyterian Church, La Grange, Ill.

At Trinity Church, Dr. Glover will serve as organist and will direct four choirs.

GERHARD KRAPP played a performance of Bach's Art of Fugue Oct. 4 at the First Methodist Church, Iowa City, Iowa.

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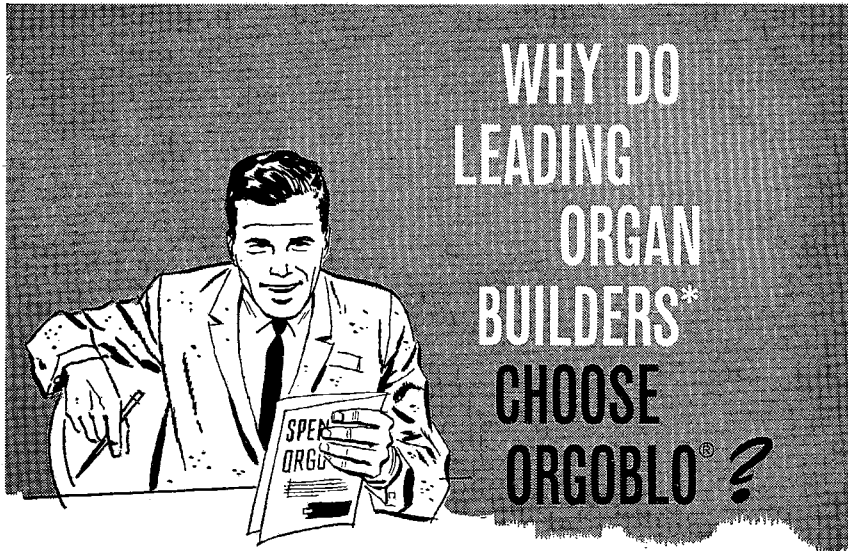
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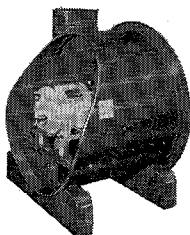
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