

# THE DIAPASON

AN INTERNATIONAL MONTHLY 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-Fifth Year, No. 1—Whole No. 649

DECEMBER, 1963

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## FISK TO BUILD TRACKER FOR HARVARD MEMORIAL

FOUR MANUALS, 47 REGISTERS

Distinguished Committee Consults  
with Builder and Organist John  
Ferris on Design

C. B. Fisk, Inc., Gloucester, Mass., will build a new four-manual tracker-action organ for the Memorial Church of Harvard University. The new organ will replace the present 31-year-old Aeolian-Skinner, one of the first large instruments designed by G. Donald Harrison.

The new organ, which is to occupy a freestanding and elaborately carved oak case, will be silhouetted against the east window of the choir. The grilles of the present organ on either side of the choir will be closed off in order to prevent absorption of sound by the organ chambers.

The design calls for an organ of 47 registers and 4674 pipes. At the top of the functional case stands the great, beneath which are two enclosed divisions, the swell and the echo. The pipes of the pedal are distributed on either side. Directly behind the organist, on the floor of the choir, and in a case of its own, stands the rückpositiv. The case of the rückpositiv will serve as a reading desk for the minister at services held in the choir areas, as shown in the drawing.

The organ was designed by Charles Fisk, president of the building firm, and John Ferris, organist and choir-master of the University, in consultation with a committee consisting of E. Power Biggs, Edward Flint, Daniel Pinkham, the late Melville Smith and Donald Willing.

### GREAT

Bourdon 16 ft. 61 pipes  
Prestant 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Octave 4 ft. 1-2 ranks 86 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 1-2 ranks 79 pipes  
Cornet 2 — 5 ranks 209 pipes  
Mixture 6 — 8 ranks 344 pipes  
Double Trumpet 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes

### SWELL

Violin Diapason 8 ft. 61 pipes  
Echo Bourdon 8 ft. 61 pipes  
Italian Principal 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Night Horn 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Dulcian 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Shawm 4 ft. 61 pipes

### RÜCKPOSITIV

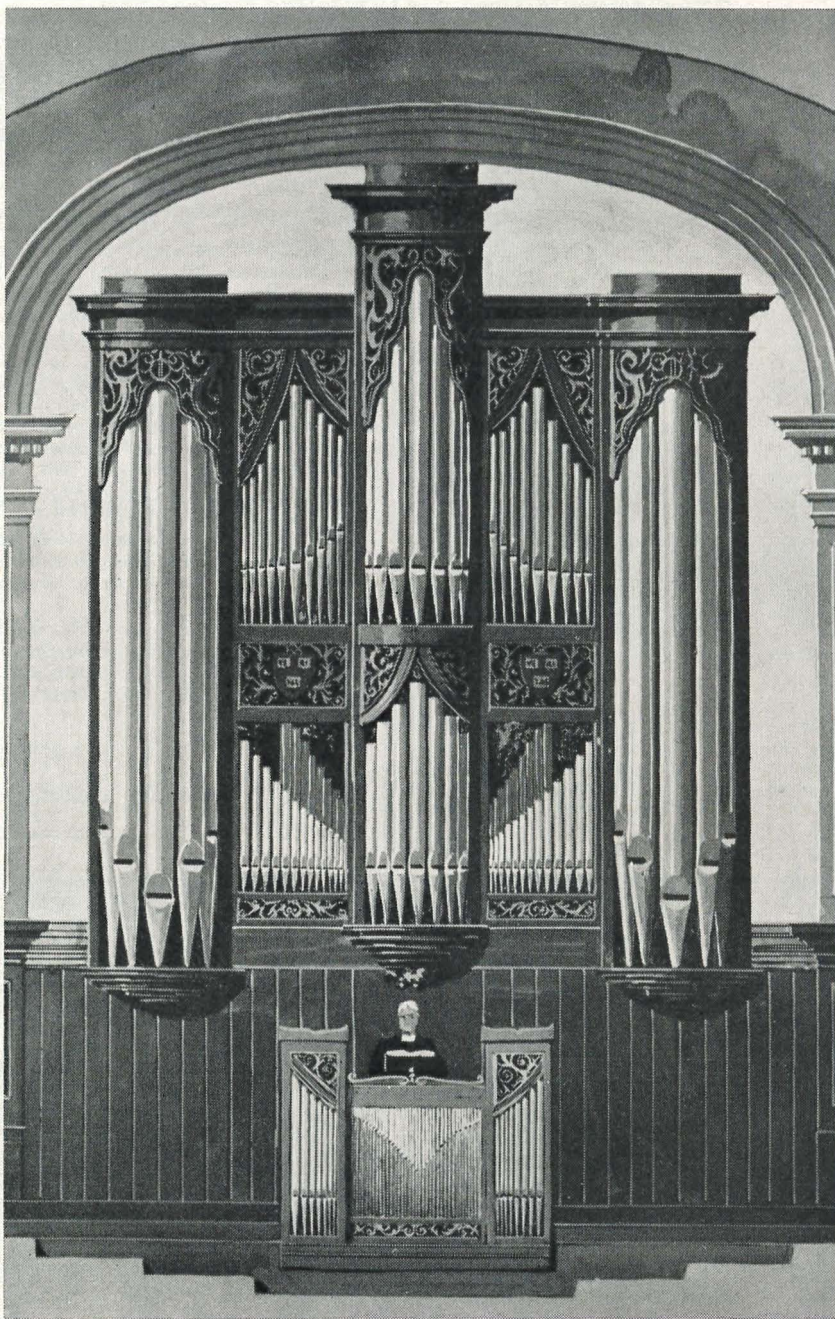
Stopped Diapason 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Spire Flute 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Nazard 1 3/4 ft. 61 pipes  
Cymbal 2 — 3 ranks 147 pipes  
Cremona 8 ft. 61 pipes

### ECHO

Chimney Flute 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Fugara 4 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Tertian 2 ranks 122 pipes  
Vox Humana 8 ft. 61 pipes

### PEDAL

Prestant 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Flute 8 ft. 32 pipes  
Fifteenth 4 ft. 32 pipes  
Mixture 5 ranks 192 pipes  
Contrabassoon 32 ft. 32 pipes  
Trombone 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes  
Clarion 4 ft. 32 pipes



Architect's realization of new Harvard Memorial Organ.

## MARIE-CLAIRE ALAIN TOUR BOOKED SOLID FOR 10 WEEKS

Marie-Claire Alain arrives in this country Jan. 5 and opens her second American tour Jan. 7 in New York's Riverside Church. Her tour is now fully booked. Guild Chapters throughout the country will hear her, and for the first time on the Pacific Coast. Master classes are scheduled for Oklahoma City and Dallas.

Miss Alain played Nov. 24 in Naples Radio Auditorium and Dec. 1 at the Salle Gaveau, Paris. She will play in December in Germany and in Denmark, also recording the complete Bach Clavierübung there.

In America she will feature works of three composers in her own family: Toccata by her father Albert; Prelude and Impromptu by brother Olivier; the familiar Trois Dances and Litanies by her late brother Jehan. She will also include Seth Bingham's Ut Queant Laxis on her programs.

Miss Alain's tour dates — in the East and Midwest until Jan. 27, in the Far West and Plains States into March, final dates back East — will appear in each month's calendar.

## SCHEDULE NINE CCM FELLOWS TO PLAY ST. THOMAS SERIES

The nine Fellows of the College of Church Musicians at the Cathedral in Washington, D. C. will be heard in a series of recitals at St. Thomas Church, New York City. John Cooper will play Dec. 15 and Daniel Marshall Dec. 29. The order of the other players will be Robert Grogan, Roger Petrich, Ronald Rice, Charles Bradley, David Koehring, William Partridge and Dale Krider. Their dates will appear in the calendar pages for the month in which they play.

## DICKINSONS RETURN HOME FROM 5,000-MILE JAUNT

Dr. and Mrs. Clarence Dickinson are home from a four and a half month motor trip of more than 5,000 miles across Southern Europe. The trip took them through much hilly and mountainous country and included hearing much fine music at various festivals. They are now busy trying to adjust the equipment of two homes into one apartment.

## OPEN AEOLIAN-SKINNER IN KANSAS CITY CHURCH

AT ST. ANDREW'S EPISCOPAL

Three-Manual Instrument Is Dedicated  
Oct. 6 — Carlene Neihart, Organist, Plays Opening Recital

The three-manual Aeolian-Skinner organ in St. Andrew's Episcopal Church, Kansas City, Mo. was dedicated at a special service of consecration Oct. 6. Carlene Neihart, regular organist, played the dedicatory program Oct. 13 which appears in the recital section.

The new organ marks the 50th anniversary of the church. The architect of the organ loft and balcony, Robert E. Jenks, and the builder, with Peter E. Nielsen of St. Andrew's, worked together many months to insure a perfect instrument in a good acoustical environment. The carvings were created by Adam Brehm from Mr. Jenks' designs. Installation was by Lawrence Schoenstein, his son Terrance, and Peter Nielsen.

The instrument's 43 ranks and 2400 pipes are distributed among 33 speaking stops.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 3 — 4 ranks 244 pipes  
Chimes 20 tubes

### SWELL

Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Rohrflöte 8 ft. 68 pipes  
Prestant 4 ft. 68 pipes  
Harmonic Flute 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Hautbois 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

### CHOIR

Cor de Nuit 8 ft. 68 pipes  
Spitzviol 8 ft. 68 pipes  
Dolcan Celeste 2 ranks 124 pipes  
Koppelflöte 4 ft. 68 pipes  
Nazard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Cormorne 8 ft. 68 pipes  
Tremulant

### PEDAL

Contre Bass 16 ft. 32 pipes  
Quintaton 16 ft.  
Rohrbass 16 ft. 12 pipes  
Quintaton 8 ft.  
Rohrflöte 8 ft.  
Principal 8 ft. 32 pipes  
Choralbass 4 ft. 12 pipes  
Rauschquinte 2 ranks 64 pipes  
Bombarde 16 ft. 32 pipes  
Hautbois 16 ft.  
Trompette 8 ft. 12 pipes

## CCWO SETS GRUENSTEIN COMPETITION FOR WOMEN

The Chicago Club of Women Organists has announced its annual Gruenstein Memorial organ contest for young women between 16 and 35. The winner receives an award of \$100 and sponsorship by the club in a public Chicago recital in the 1964-65 season.

This year the required piece is the "big" Bach Fugue in D major, a nemesis in the past for many a seasoned virtuoso. The contestant may choose her own second number from Romantic or Contemporary organ literature.

Hazel Quinney is contest chairman. Write for application blank or information to her at 1727 E. 67th St., Chicago, Ill. 60649.





## AUSTIN IS DESIGNING FOR FAMOUS CHURCH

FIRST PRESBYTERIAN, NEW YORK

Well Known for Music — Organists  
Have Been William Carl, Willard  
Nevins, Now John Huston

Austin Organs, Inc., Hartford, Conn. has announced the design of the large new four-manual organ for the First Presbyterian Church, near Washington Square in New York City. John Huston is the organist.

The church was founded in 1716 and was located on Wall Street until 1846 when the present well-known landmark on Fifth Avenue was built. The tower is modeled after that of Magdalen College, Oxford. The chapel was built in 1893. The church building was enlarged and beautified in 1920; the present modern parish house was completed in 1959.

Until 1888 the only "musical instrument" in First Church was a tuning fork. Pipe organs were considered to be contraptions of the devil. In 1888 Roosevelt installed a three-manual instrument in the rear gallery.

In 1920, at the time when two other congregations merged with First Church, the chancel was added with space provided for the choir and organ at the front of the church. The new organ of four manuals was built by Ernest M. Skinner. Some of the Roosevelt pipe-work, as well as some of the Hutchings-Votey from the organ of one of the merging churches was utilized.

In 1929 the same builder re-designed and enlarged the organ to 71 ranks.

William C. Carl was the first organist, serving more than 40 years. In connections with his duties at First Church, Dr. Carl founded the Guilman Organ School and upon his death was succeeded in both responsibilities by Willard Irving Nevins. John Huston has been organist and director since 1957.

The present organ is located at one side of the large chancel, as will be the new instrument. Some of the heavy stone tracery which has had such an inhibiting effect on sound will be removed and the great chests will be projected through with exposed pipe-work in the chancel.

The choristers are seated on risers across the chancel, so that they face the congregation. The console is at their lowest level with the organist facing the choir. An open screen separates the elevated choir risers from the congregation.

The large pocketed grille work covering the chancel ceiling will be backed with paneling to provide much better sound reflection.

The stoplist was worked out by Richard J. Piper, vice-president and tonal director of Austin in consultation with Mr. Huston. Contract negotiations were handled by Charles L. Neill, Austin's area representative.

## HEALEY WILLAN DIRECTS LITURGICAL MUSIC RECITAL

A recital of liturgical music under the direction of Dr. Healey Willan was heard Oct. 21 at the Church of St. Mary Magdalene, Toronto. The program included considerable plainsong plus motets by Byrd, Weelkes, Mundy, Philips and Dr. Willan himself.

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# WISCONSIN LUTHERAN HIGH GETS SCHLICHER

## DAILY USE IN WORSHIP SERVICE

Three-Manual Organ in Milwaukee School Uses Unnicked Pipes on Low Wind Pressure

A new organ for the Wisconsin Lutheran High School, Milwaukee, was built by the Schlicker Organ Company, Buffalo, N. Y. The tonal design stresses clear, cohesive ensemble throughout and provides for effective rendition of organ literature as well as accompaniment for congregational singing. Unnicked pipes on low wind pressure blend well with other instruments and with voices. The organ is a three-manual instrument of 38 ranks. Great and positiv divisions are exposed and the swell is under expression. The console is movable anywhere in the pit area. The organ will be used as a part of the daily worship services.

### GREAT

Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Holzflöte 8 ft. 61 pipes  
Quintadena 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 12 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4 — 5 ranks 293 pipes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Celeste 8 ft. 49 pipes  
Gemshorn 4 ft. 61 pipes  
Hohlflöte 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Mixture 3 — 4 ranks 232 pipes  
Basson 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Schalmel 4 ft. 24 pipes

### POSITIV

Gedeckt 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Nazard 2½ ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1½ ft. 49 pipes  
Scharf 3 ranks 176 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

### PEDAL

Subbass 16 ft. 32 pipes  
Quintadena 16 ft.  
Principal 8 ft. 32 pipes  
Quintadena 8 ft.  
Choralbass 4 ft. 32 pipes  
Quintadena 4 ft.  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trumpet 8 ft. 12 pipes  
Schalmel 4 ft.



Thomas McBeth has been appointed organist of the Westminster Presbyterian Church, Elizabeth, N. J. where Richard Vogt is minister of music. Several programs of choral music are planned at the church for the season.

Mr. McBeth comes to Elizabeth from two years as organist-choirmaster at the First Methodist Church, Montclair, N. J. He is also business manager of the New School for Music Study in Princeton, an experimental and research center founded and directed by Frances Clark. His undergraduate study was at Baylor University followed by master work in Europe for two years, including a year with Finn Viderø in Copenhagen.

# THE DIAPASON

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DECEMBER, 1963

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You are invited to attend our Ninth Annual Augsburg Minneapolis Music Clinic, at First Congregational Church, 500 8th Ave. S.E. on January 3 and 4, 1964. Organ-lecture-demonstrations will be conducted by Prof. Grigg Fountain and David N. Johnson; choral sessions by Dr. Elaine Brown, Prof. Leland Sateren and others. Write to us for details.

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### MÖLLER IN BIRMINGHAM TO BE COMPLETED IN 1964

#### SOUTH HIGHLAND PRESBYTERIAN

Sam Batt Owens Acts as Consultant  
for Three-Manual Instrument  
in Alabama Church

The South Highland Presbyterian Church, Birmingham, Ala., has contracted with M. P. Möller, Inc. to build a three-manual organ to be completed in August 1964.

The specification was designed by the Möller staff working with Sam Batt Owens, who was retained by the church as an advisor. Möller's area representative, D. H. Woodall, handled contract negotiations.

#### GREAT

Diapason 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes  
Harp  
Celeste

#### SWELL

Rohrgedeckt 16 ft. 12 pipes  
Rohrflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 61 pipes  
Geigen Principal 4 ft. 68 pipes  
Waldflöte 4 ft. 68 pipes  
Spitzflöte 2 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Contra Oboe 16 ft. 12 pipes  
Trompette 8 ft. 68 pipes  
Oboe 8 ft. 68 pipes  
Clarion 4 ft. 68 pipes  
Tremulant

#### CHOIR

Bourdon 8 ft. 68 pipes  
Dulciana 8 ft. 68 pipes  
Unda Maris 8 ft. 61 pipes  
Koppelflöte 4 ft. 68 pipes  
Nazat 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Krummhorn 8 ft. 68 pipes  
Harp Celeste  
Tremulant

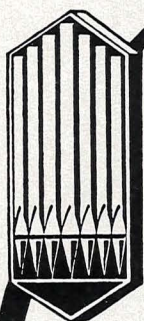


Peter Waring will study at the Union Theological Seminary the second semester of 1963-64. In his 11th year at the Episcopal Theological School, Dr. Waring will combine his regular sabbatical leave with a grant from the American Association of Theological Schools to study liturgics. He also hopes to revise and complete a text handbook for church musicians and ministers in Protestant churches.

Since his arrival in Cambridge Dr. Waring has served as organist-choirmaster at St. Andrew's, Wellesley; the Cathedral Church of St. Paul, Boston, and All Saints', Belmont. He has served on the executive committee of the Boston AGO Chapter and for four years was chairman of the broadcast committee which arranged for the taping of weekly recitals over Station WCRB.

#### PEDAL

Contrabass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohrgedeckt 16 ft.  
Spitzprincipal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Principal 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes  
Contra Oboe 16 ft.  
Trumpet 8 ft. 12 pipes  
Oboe 4 ft.



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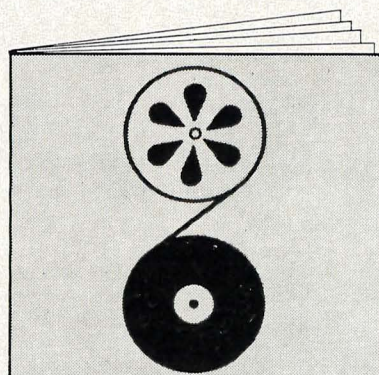
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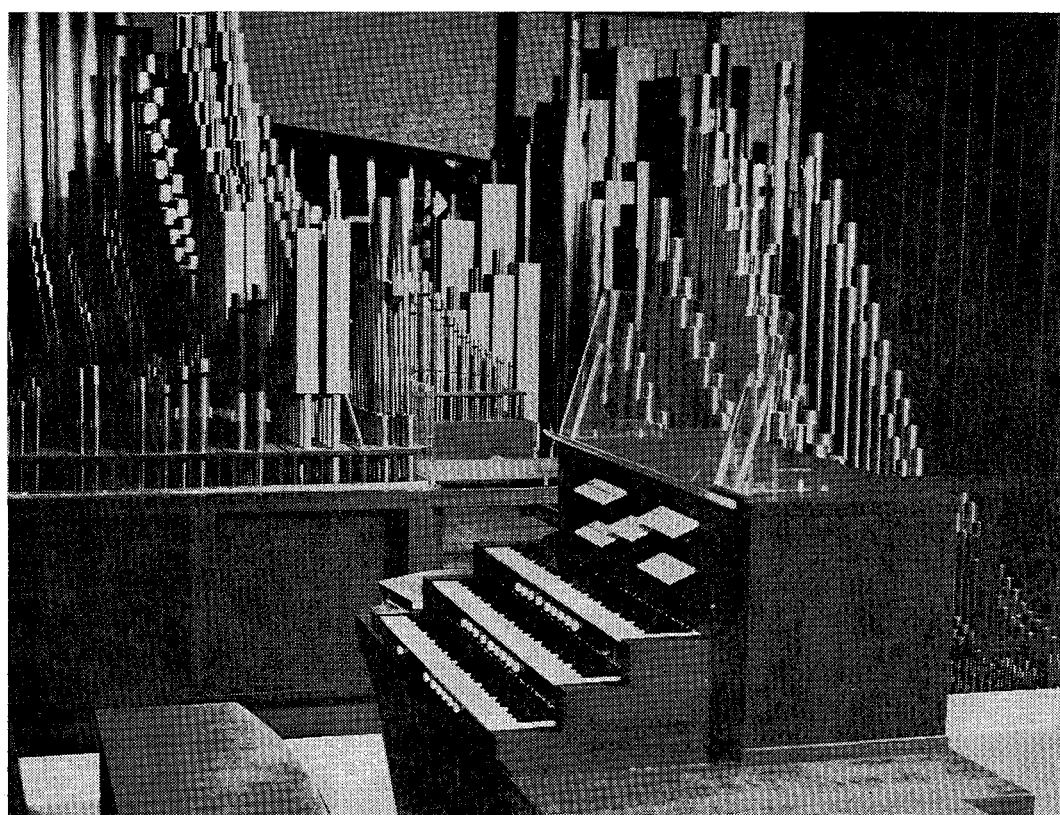
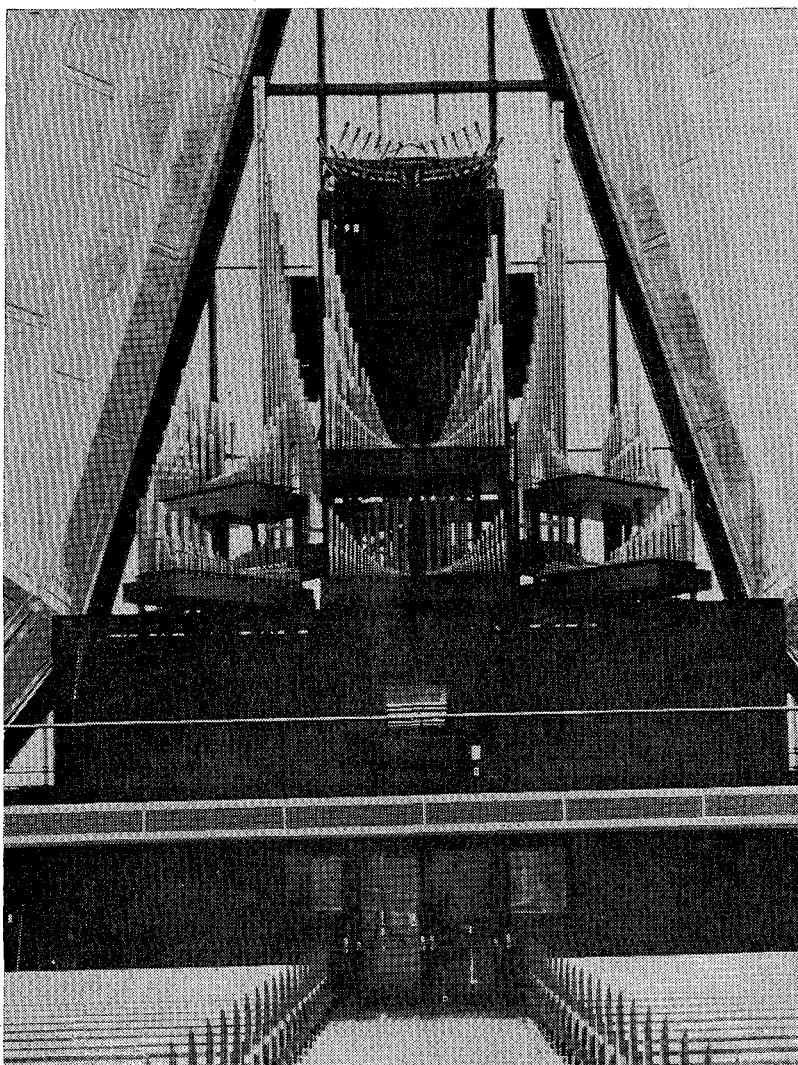


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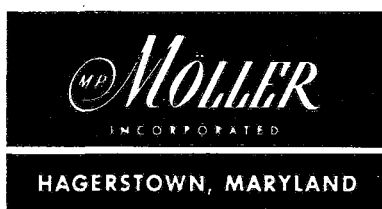


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GRAY-NOVELLO



Malcolm Johns, AAGO, Wayne State University organist and organist-choirmaster of the Grosse Pointe Memorial Presbyterian Church, has been granted sabbatical leave to study choral music in Europe in 1964. Jan. 1 will mark the completion of 25 years of service in both positions.

Mr. Johns received his MusB from Oberlin College; his BS and MMus from Wayne State U and further graduate work at the University of Michigan and at Tanglewood. In world war 2 he was chief welfare specialist in charge of choral music at the Quonset, R.I. Naval Air Station. His organ teachers have included George Lillich, Charles Frederic Morse, Ernest White and Vernon deTar; choral teachers, Olaf Christiansen, Hugh Ross and Robert Shaw; orchestral conducting at Fish Creek, Wis. under Dr. Thor Johnson.

In Detroit Mr. Johns has conducted the Henry Ford Hospital nurses chorus, the Grosse Pointe Community Chorus, the Wayne U Singers and Choral Union, and has also been university organist. He has been a regular lecturer for the Detroit Symphony women's association, a member of the National Council of Churches committee on worship and the arts, choral conductor for the U.S. Army Church Music Institute, Berch-

### DEXTER CHORALE ON FORD

#### GRANT HEARD IN CONCERT

The Mid-America Chorale sang its first concert Nov. 24 under the direction of John Dexter, organist and choir-master of the Plymouth Congregational Church, Des Moines, Iowa.

This is the first of six concerts over a three year period to fulfill a \$10,000 grant to Mr. Dexter by the Ford Foundation. Eleven directors were selected to receive such grants, intended to extend opportunities in the midwest by the organization of a professional group of singers and instrumentalists for concert performances and to commission choral works for their concerts.

The 32-voice chorus and 22-member orchestra comprising the Mid-America Chorale included in their first concert William Bergsma's Confrontation from the Book of Job, commissioned under the grant; the premiere performance in America of Pierre Certon's Missa pro Defunctis (Requiem Mass) written in 1750; Three Harvest Home Chorales, Charles Ives; Deutsches Magnificat, Heinrich Schütz; Wachet auf, Hugo Distler, and Friede auf Erden, Arnold Schönberg.

tesgaden, Germany and in 1962 a member of the group of American organists touring Germany as guests of the Federal Republic.

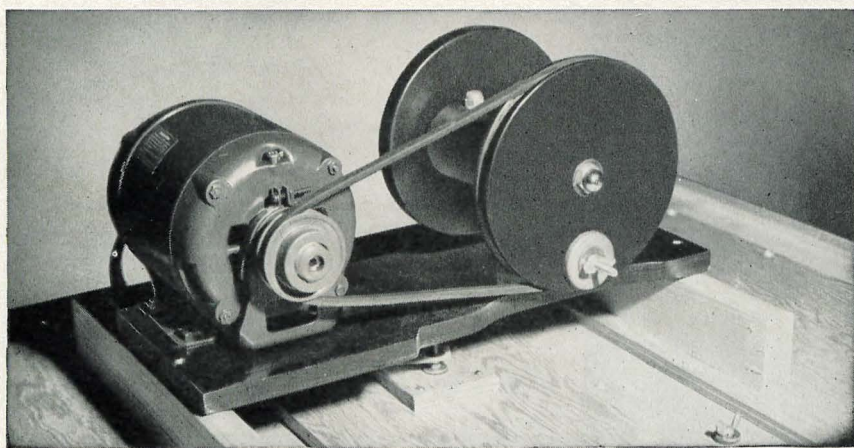
In Europe Mr. Johns will do research in the choral music of Hugo Distler and make a study of the revival of the Kantorei-Praxis in Germany under Wilhelm Ehman at the Westfalian Church Music Institute, Herford. Additional study will include Karl Richter, Munich; Jürgen Jürgens, Hamburg; Heinz Werner Zimmermann, Berlin; Bruno Pensien, Heidelberg; Hans Heintze, Bremen; Helmut Kahlhofer, Wuppertal-Barmen; Erhart Mauersberger, Leipzig; Hans Gillesberger, Vienna, and Martin Flämig, St. Moritz.

Mrs. Johns and daughter Kristen will accompany Mr. Johns; Cort, the son, will remain at the University of Michigan.

Grace Zetterstrom will assume Mr. Johns' duties at the church for his absence. She is on the faculty of Wayne U.

WALTER R. RYE played the chorale preludes of the Bach Clavierübung Nov. 3 at St. Mark's Episcopal Church, Toledo, Ohio.

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## New Records

The three records received this month all have special uses for Christmas gifts. Designed exactly for the purpose is Music for a Merry Christmas, a set of eleven arrangements for organ and instruments made by Daniel Pinkham (Columbia). E. Power Biggs plays these versions of highly familiar carols with the Columbia Chamber Orchestra. These are not like any carol arrangements extant and the various sounds, especially in stereo, are delightful. The jacket avoids the information about what organ is used. The record is designed especially for lovers of carols rather than just for musicians; it would suit most owners of good phonographs to a T.

Much more specialized is a record Koleda, with Milada Javora and Marie Bradac singing and Godfrey Tomanek at the organ (Gamut Records, Hartford, Conn.). Side one is a medley of Czech Christmas carols made by Karel Stecker; side two is a similar compilation of Slovak carols. This is an interesting and revealing record. The duet with organ accompaniment proves a limiting medium for two sides of a long record but the performances are pleasing.

Not specifically for Christmas but suitable as a gift is the record titled simply Boys Town Choir and available from Boys Town, Neb. The first side is 15th and 16th century music. On the other face are Brahms, Bruckner, a couple of contemporaries, some songs for Twelfth Night and some encores. Even the basses are youths and the sound is ingratiating. — FC

A FESTIVAL of Sacred Music was sponsored Nov. 3 by the Los Angeles Choral Conductors Guild at St. John's Episcopal Church.

## DELAWARE WILL BUILD FOR BARRYTOWN SCHOOL

### ST. JOSEPH'S NORMAL INSTITUTE

Rear Gallery Installation Set for Three-Manual Replacing Old Kilgen Instrument

The Delaware Organ Company, Inc. Tonawanda, N. Y., has been awarded the contract to design and build a three-manual organ for St. Joseph's Normal Institute, Barrytown, N. Y. The instrument will be located in the rear gallery of the chapel with the swell division located on one side balanced by the great and pedal on the other. The 8 ft. principals of the great and pedal divisions will be featured in the casework. The positiv will be located in the center of the gallery with the 4 ft. prestant of this division incorporated into this case.

The specification for the new organ, which will replace a three-manual Kilgen, was drawn up by Robert Colby and Gene Burmaster of the Delaware firm in consultation with Brother Anthony Timothy, FSC, of St. Joseph's.

#### GREAT

Lieblich Gedeckt 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

#### POSITIV

Gedeckt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Krummhorn 8 ft. 61 pipes

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Hohlflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Fagot 8 ft. 61 pipes  
Schalmey 4 ft. 61 pipes  
Tremulant



Charles A. Wilson was honored Oct. 2 on his 25th anniversary as minister of music of the First Congregational Church, Pontiac, Mich. Part of the honor was the dedication of the new Casavant organ named in his honor of which the first unit has just been installed. A plaque was awarded signalling this at a dinner in his honor.

Mr. Wilson played the dedicatory recital listed in the recital pages.

He has bachelor and master degrees from the University of Kansas and later studied at the Westminster Choir College. His organ studies have been with Laurel E. Anderson, Carl Weinrich and Joseph Bonnet.

Mr. Wilson is also organist at Temple Beth Jacob.

#### PEDAL

Subbass 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 32 notes  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Flute 4 ft. 12 pipes  
Super Octave 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft. 32 notes  
Trumpet 4 ft. 32 notes



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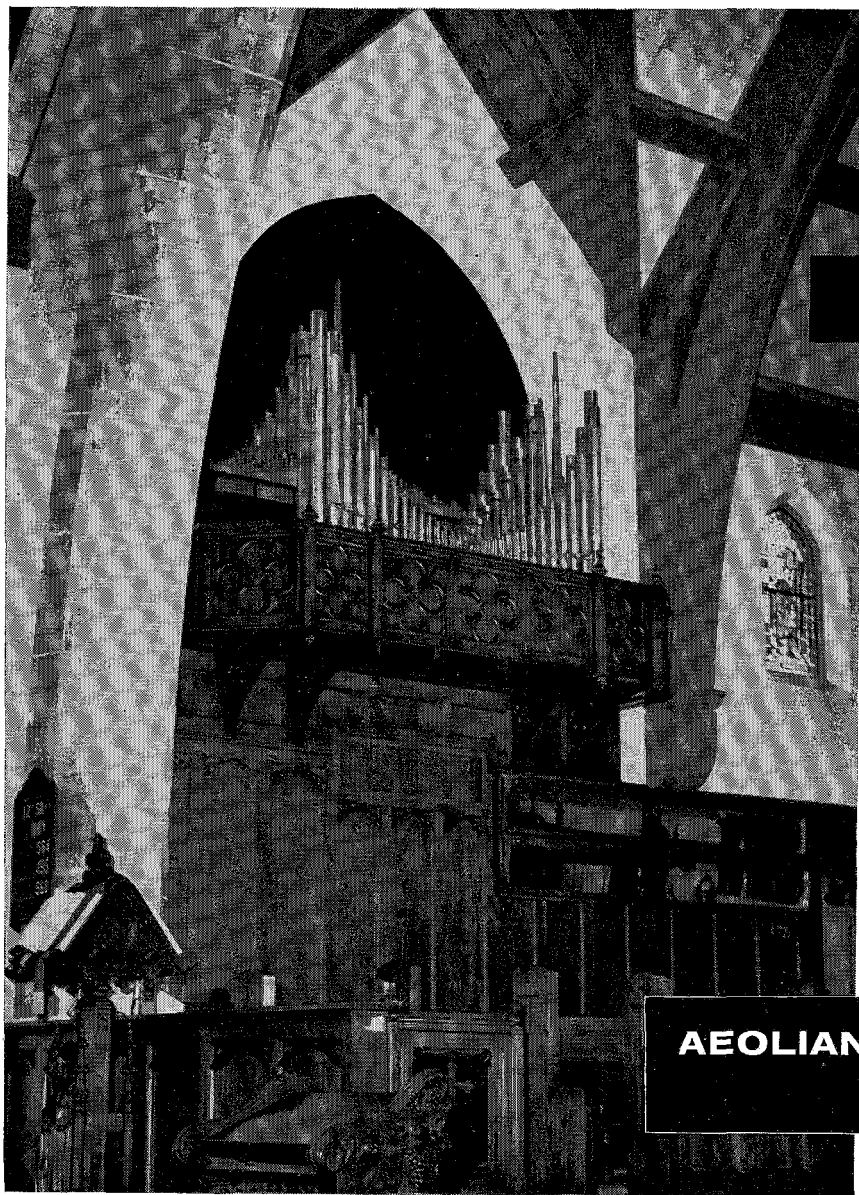
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CHRIST IS ARISEN — Kukuck 98-1723.....	\$ .20
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SING UNTO THE LORD A NEW SONG (SA) — Couperin-Jewell 98-1709.....	\$ .25
THIS IS THE DAY — Gallus 98-1702.....	\$ .30
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HOW CAN I THANK THEE, LORD — Bunjes 98-1698.....	\$ .25
Chorale concertato — score 97-4638.....	\$1.25
IF A MAN LOVES ME (SA) — Bender 98-1697.....	\$ .20
JESUS, ONLY LIGHT (SAB) — Albert-Leupold 98-1686.....	\$ .22
PRAISE WE THE LORD (TTBB) — Haselton-Pantaleoni 98-1682.....	\$ .22

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SHAARE EMETH CONGREGATION

Douglas Schlueter, AAGO, is Organist — Instrument Will Occupy Space Above Entry Areas

The Wicks Organ Company, Highland, Ill., will build a new three-manual organ of 37 ranks for Shaare Emeth Temple, in St. Louis, Mo. Installation is scheduled for early 1964.

The instrument will be placed above the entry areas and between the windows at the rear of the temple. Swell and choir divisions will be enclosed in boxes on either side. The exposed pedal will be placed in front of and above the expression boxes. The exposed great will be centrally located.

Negotiations for the Temple were conducted by the music committee headed by Mrs. Benjamin Milder. W. R. Wannemacher handled arrangements for the company. Douglas Schlueter, AAGO, serves as organist of the congregation.

## GREAT

Quintade 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes (prepared)

## SWELL

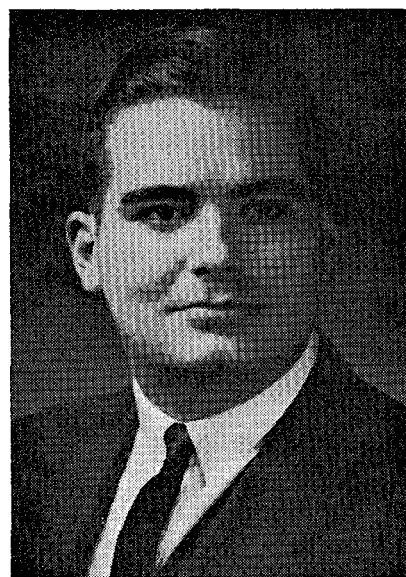
Rohrflöte 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 54 pipes  
Principal 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Basson 16 ft. 61 pipes  
Trompete 8 ft. 61 pipes  
Tremulant

## CHOIR

Gedeckt 8 ft. 61 pipes  
Klein Erzähler 8 ft. 61 pipes  
Unda Maris 8 ft. 54 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasard 2 3/4 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

## PEDAL

Contrabass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Rohrgedeckt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes  
Quintade 16 ft.  
Basson 16 ft.



Merrill N. Davis III, for four and a half years organist at the First Congregational Church, La Crosse, Wis., has been appointed organist and choirmaster at St. Clement's Memorial Episcopal Church, St. Paul, Minn. succeeding Larry King, whose new appointment was announced in the November issue.

At St. Clement's Mr. Davis will continue developing the boy choir program started by Mr. King and will preside at a new Aeolian-Skinner organ to be installed in the spring. He is a graduate of Wisconsin State College, La Crosse, former dean of the La Crosse AGO Chapter and was recently honored by the American Guild of Musical Artists for outstanding promise in the field of performance.

Mr. Davis has studied organ and church music with Arthur B. Jennings and with Willard Irving Nevins at the Guilman School, New York City.

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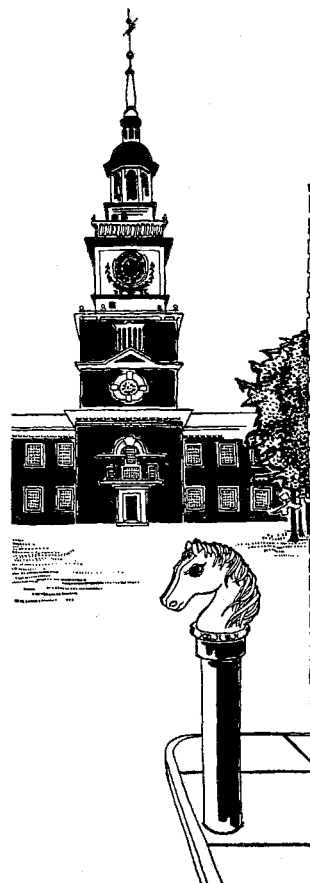
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# SPECIFICATIONS OF THE AUSTIN ORGAN FOR FIRST PRESBYTERIAN CHURCH NEW YORK CITY

## GREAT ORGAN

		pipes
16	Violone	61
8	Principal	61
8	Montre	61
8	Rohrflöte	61
8	Erzähler	61
4	Octave	61
4	Blockflöte	61
4	Gemshorn	61
2 2/3	Quint	61
2	Waldflöte	61
1 3/5	Tierce	61
IV	Kleine Mixtur	244
IV	Fourniture	244
III	Cymbal	183
	Chimes (Solo)	
	Tremulant (on flutes)	

## SECONDARY GREAT ON CHOIR

8	Montre
8	Rohrflöte
8	Erzähler
4	Gemshorn
2	Waldflöte
1 1/3	Quint
IV	Kleine Mixtur

## CHOIR ORGAN

		pipes
16	Gemshorn (Ext. of 8')	12
8	Spitzprincipal	68
8	Cor de Nuit	68
8	Gemshorn	68
8	Gemshorn Celeste, TC	56
4	Prestant	68
4	Koppelflöte	68
2 2/3	Nasard	61
2	Spillflöte	61
1 3/5	Tierce	61
III	Mixture	183
16	Bass Clarinet (Ext. of 8')	12
8	Trumpet	68
8	Flügel Horn	68
8	Clarinet	68
4	Rohr Schalmel Tremulant	68

## SWELL ORGAN

		pipes
16	Lieblieh Gedeckt (Ext. of 8')	12
8	Geigen	68
8	Gedeckt	68
8	Viole de Gambe	68
8	Gambe Celeste	68
8	Spitzflute	68
8	Flute Celeste, T.C.	56
4	Geigen Octave	68
4	Rohrflöte	68
2	Octavin	61
V	Plein Jeu	305
16	Contra Fagotto	68
8	Trompette	68
8	Hautbois	68
4	Clairon	68
8	Vox Humana Tremulant	61

## SOLO ORGAN

8	Flute Harmonique	61
8	Gamba	61
8	Gamba Celeste	61
4	Octave	61
4	Concert Flute (Ext. 8')	12
IV-VII	Grand Chorus	305
8	French Horn	61
8	English Horn	61
8	Orchestral Oboe	61
16	Contre Bombarde	61
8	Bombarde	61
4	Bombarde Clairon Tremulant	61

## ECHO ORGAN (Present reconnected)

8	Diapason	61
8	Gedeckt	61
8	Aeoline	61
8	Viola	61
8	Voix Celeste	49
4	Octave	61
2 2/3	Twelfth	61
2	Fifteenth	61
	Tremulant	

## PEDAL ORGAN

		pipes
32	Contra Bourdon	12
16	Principal	32
16	Flute Ouverte	32
16	Violone (Great)	
16	Bourdon	32
16	Gemshorn (Choir)	
16	Lieblieh Gedeckt (Swell)	
10 2/3	Quint (16' Bourdon)	
8	Octave	32
8	Spitzflöte	32
8	Bourdon	12
8	Gemshorn (Choir)	
8	Still Gedeckt (Swell)	
4	Choral Bass	32
4	Spitzflöte	12
2	Flöte (Ext. 8')	12
III	Mixture	96
32	Contra Posaune (Ext. 16')	12
16	Posaune	32
16	Bombarde (Solo)	
16	Fagotto (Swell)	
16	Clarinet (Choir)	
8	Trumpet (Ext. 16')	12
4	Clarion (Ext. 16')	12
4	Rohr Schalmel (Choir) Chimes (Solo)	

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## Feature Famed Bethlehem Bach Choir at National Convention

The Bethlehem Bach Choir, with soloists and symphony orchestra, conducted by Dr. Ifor Jones, will sing two Bach cantatas and part of the Bach B minor Mass for the Biennial National Convention in Philadelphia in June 1964. This renowned organization from Bethlehem, Pa. will be heard in Philadelphia's recently renovated Academy of Music.

The Convention Committee has also completed arrangements for the Guild Service, which will be sung by the Choir of the Cathedral of St. John the Divine, New York City, directed by Alec Wyton. Several choirs from Philadelphia will also participate in this inspiring service to be held at Holy Trinity Church on Rittenhouse Square.

The convention brochure will feature a cover which has been drawn especially for the brochure, the work of a local artist and illustrator. The picture is evocative of historic Philadelphia; a small portion of the scene has been reproduced in convention ads appearing in THE DIAPASON.

The committee has been gratified by the great number of inquiries about advance registration, particularly since the announcement of the "door prize" — a two-manual Möller organ, custom installed anywhere in USA. Specifications appeared in October issue.

## Colorado Springs

Members of the Colorado Springs Chapter held their first meeting of the season Oct. 6 in the catacombs of the new Air Force Chapel and assisted at the reception given for Dr. Robert Baker after his recitals listed on the recital pages.

The members met Nov. 4 with the Rocky Mountain Chapter at dinner at the First Presbyterian Church in Colorado Springs. There were 60 people present who heard the Reuter organ played by Dorothy Schlegel. The group went to the Broadmoor Community Church and heard the Casavant played by Dewey Layton; Our Saviour's Chapel in Broadmoor where the Holtkamp was demonstrated by Ben Gahart; last was the Wurlitzer theater organ at Penrose Hospital Chapel, played by Richard Hall of Denver.

AGNES S. MARTIN

## Wyoming

The first fall meeting of the Wyoming Chapter was a pot luck dinner Oct. 15 at St. Mark's Episcopal Church. Directors of music and clergy of the Casper churches were especially invited to attend, and among the guests introduced following the dinner were representatives of five churches. John Erickson, past-dean, who acted as installing officer, gave an explanation of the organization and principles of the Guild. Mrs. Harold Link reported as the chapter's delegate to the regional convention in Hastings, Neb. Harry Swink discussed the proposed program for the coming year. Mrs. George Haskell, chairman of the vesper committee, spoke on the Sunday vesper programs to be held in various Casper churches this season, to which the public is invited. The first service was to be held at the First Methodist Church Nov. 24. The officers listed in the August issue were inducted.

## Central Arizona

Marjorie Jackson Rasche, FAGO, conducted a workshop Oct. 25 sponsored by the Central Arizona Chapter at the Aldergate Methodist Church, Phoenix. Sixty members and non-members attended. The workshop was devoted to the improvement of hymn playing, repertory, anthem accompaniment and preparation for Guild examinations. Clergymen were invited to the dinner session at which Mrs. Rasche discussed the position of the organist in relation to the ethics of his work with church music.

THOMAS A. DONOHUE

## Tacoma

The second meeting of the season for the Tacoma Chapter was an illustrated lecture Oct. 14 at the Lakewood Methodist Church in South Tacoma given by Rodney Trostad, Bremerton, Wash., involving flue and reed pipe construction, with special emphasis given to flutes and mixtures. Individual charts and graphs covered the various phases of this subject. The Aeolian-Skinner Volume I recording with G. Donald Harrison narrating allowed members to augment the lecture with good examples of flutes and mixtures.

ARLINE BAKER

## Salem

The first meeting of the season for the Salem, Ore. Chapter was held Oct. 7 at the First Christian Church. Present were about 60 members and friends to hear Mr. and Mrs. Lauren Sykes, Portland, who showed colored slides taken on a recent trip to Europe. Mr. Sykes also discussed the tonal design of the host church organ. Soprano Myra Friesen Brand sang French songs accompanied by Harriett Ottum. At the business meeting a committee was appointed to plan for an organ and choral workshop. The evening ended with a reception arranged by Gerry Benedict and Kay Cracroft.

HAZEL GLAZIER

## Walla Walla Valley

The season's first meeting of the Walla Walla Valley Chapter was held Oct. 22 at the First Presbyterian Church. Dean Stanley R. Plummer conducted a business meeting at which time plans for the year were discussed. Announcement was made of the master class and recital by Fernando Germani Oct. 29 at the College Church. Mr. Plummer also reported on the regional convention in Boise, Idaho last July. Recordings made by Germani approximately 30 years ago at Westminster Cathedral concluded the meeting.

LOIS H. JACOBSEN

## Portland

The Oct. 7 meeting of the Portland Chapter was held in St. John's Episcopal Church, Milwaukie, Ore. The business meeting was preceded with a program by the church choir, conducted by Elizabeth Adamy. After a short business meeting past-dean Don McPherson talked on organs and distributed pertinent literature. A recording, The Organ, by E. Power Biggs, was played.

BETTE L. ASHTON

## San Francisco

The Oct. 7 meeting of the San Francisco Chapter was held at St. Cecilia's Catholic Church. Father Robert Hayburn, director of music of the archdiocese of San Francisco, gave a lecture-demonstration on the history, phrasing, style of singing and style of conducting Gregorian chant. The singers assisting him were Paul Walti, Mike Tomasini, Joe Tissier and Warren O'Callahan. Ruth Adams, social chairman, and Harriet Baken and Ila Gillespie, hostesses, provided refreshments for the social hour which followed. Program chairman was John Klobucar.

JO ANN OTT MCKAY

## Coachella Valley-Palm Springs

The opening meeting of the Coachella Valley-Palm Springs Chapter was held Oct. 14 at St. Paul's Episcopal Church of Palm Springs. Dean Harry Tomlinson conducted the meeting. Topics were planned for the year. Hymn playing was demonstrated in three ways for effectiveness. The November meeting was to consist of members playing their preferences in Christmas organ music. Again this year organ recitals will be played on radio every Sunday. These recitals will be given by local members.

BETTY LUDWICK

## Contra Costa

Walnut Creek Methodist Church, Walnut Creek, Cal. was the setting for a recital given Oct. 28 by five members of the Contra Costa Chapter. Those participating were Dawn Davis, Thelma Vandevort, Donald Hartsell, Harold Soderstrom and William Stone. Their numbers appear in the recital section. The moderator was Kenneth Mansfield. Refreshments were served in the Patio room following the program.

LAVONNE RODEAN

## Now It's Official

The invitation of the Chicago Chapter to hold the midwinter conclave at Chicago Dec. 28, 29, and 30, 1964, has been accepted by the national council.  
— AMERICAN GUILD OF ORGANISTS

## Mother Lode

The Mother Lode Chapter started the year by hosting two different chapters of the Choral Conductors' Guild at Grass Valley, Cal. on successive months. The Feather River Chapter came Sept. 7 for a program which included the solo cantata I am the Resurrection by Hammerschmidt, sung by Donald Baggett, accompanied by an instrumental ensemble of flute, oboe and strings, and five of Haydn's Seven Last Words, sung by a choral group of selected voices directed by Bernard Rockwood, with Ruth Rockwood at the organ.

The Sacramento Chapter of CCG came Oct. 7 for a program of short cantatas with instruments and choral concertatas with congregational participation. Among those included were three by Buxtehude, Lord, Keep Us Steadfast in Thy Word, Lord, in Thee Do I Trust and My Jesus Is My Lasting Joy, and Built on the Rock the Church Doth Stand by Bunjes and Now Thank We All Our God by Rohlig. In the choral numbers the audience was rehearsed briefly to act as the choir before the performance with instruments, thus giving them an opportunity to become better acquainted with the music.

RUTH P. LOCKWOOD

## Los Angeles

The North Hollywood First Presbyterian Church hosted the dinner meeting of the Los Angeles Chapter Nov. 4. In preparation for the evening's program the Rev. Edward J. Caldwell, pastor, briefly described the church's plans for their recently built edifices and three-manual 30-rank Schantz organ and emphasized the fact that the organ was included in the original building plans and contract. Members and guests heard Howard Don Small, La Jolla, demonstrate the new instrument, the program appearing in the recital section.

CAROL WILCOX

## Orange Coast

For the first program of the year, the Orange Coast Chapter sponsored Charles Shaffer in recital Oct. 8 at the First Presbyterian Church, Anaheim. Mr. Shaffer played a varied and impressive program ending with the Fantasie-Toccata on Dies Irae, Van Hulse. As dean for three years of the chapter, Mr. Shaffer was awarded a past-dean's pin by Dean Jerry Van Deventer. The recital was followed by a reception with refreshments served by Doris Albreck and her committee.

BERTHA GOLDSTEIN

## GREETINGS OF THE SEASON . . . . .

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# News of the American Guild of Organists—Continued

## San Jose

The annual Guild service for the San Jose Chapter was held at St. Edward the Confessor Episcopal Mission with a choral evensong. Dorothea Miller played for her prelude Sarabande, Bach, and Chorale, Boellmann. The St. Edward's choir, directed by Robert Ross, sang anthems by Palestrina, Atwood and Bach. The Rev. William Halstead gave a short talk and read the Declaration of Religious Principals. Mrs. Miller played Two Liturgical Preludes, Oldroyd, and Fond d'Orgue, Marchand. Refreshments were served after the service.

## Pasadena and Valley Districts

Thomas Murray, winner of the young artists competition at the 1961 AGO western regional convention in San Francisco, played the opening recital of the 1963-64 season for the Pasadena and Valley Districts Chapter Oct. 14 at the First Methodist Church, Pasadena. Preceding the recital, dinner was served in the church social hall. Dean Ladd Thomas conducted a short meeting and festival program books containing programs for the entire series of organ recitals, as well as names and addresses of members, were distributed. William MacGowan, staff organist and harpsichordist at the Berkshire Music Center last summer, gave highlights of events at Tanglewood.

RUTH BUELL

## Fort Worth

The Fort Worth Chapter sponsored a recital Oct. 14 by Paul Lindsley Thomas, FAGO, Dallas, Tex. This recital was an Exchange Recital which the Dallas and Fort Worth Chapters have scheduled for many years. This arrangement has proven mutually beneficial and inspiring to the two chapters in spite of the reputed "feud" between the cities of Dallas and Fort Worth!

ELZA COOK

## Amarillo

The Amarillo Chapter enjoyed a dinner before the regular monthly meeting Oct. 14 with the Christian Church Wofflin annex as host. Presiding was Dean Lynn Whitten. New officers for the year were elected and installed as follows: Dean, George Ratliff; sub-dean, Betty Blackman; treasurer, Lydia Grey; secretary, Barbara Clark; registrar, Beulah S. Burnette; auditors, Bob McAvoy, Dee Williams; library chairman, Freda Timmons. Lynn Whitten, accompanied by Mary Ruth McCulley, treated three anthems in a work session. Vandalia Burgie reviewed the article in Fischer's News on Acoustics of New Lincoln Center of the Performing Arts and the description of the installation of the new Aeolian-Skinner organ there.

BEULAH SPRINGSTON BURNETTE

## Galveston

The Pipers of Houston played an interesting concert Oct. 20 to a large audience in Trinity Episcopal Church sponsored by the Galveston, Tex. Chapter. Three of the pipers are organists of the Houston Chapter — William Barnard, Robert Bennett and Jennie Cossitt, founder and director of the group. The boy and girl choirs of Trinity Church sang anthems accompanied by the pipers.

The regular monthly meeting was held Nov. 4 at the Central Methodist Church. A short program of music was played by Neils Nilson, assisted by flute and cornets, and Paul Bentley at the piano. The musical portion of the meeting was open to the public, which showed some interest in the activities of the chapter. A social hour followed in Stokes Hall.

PAUL BENTLEY

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.

## Houston

The Houston, Tex. Chapter held its second meeting of the year Oct. 7 at the Second Baptist Church. Dean Wesley Coffman, host choirmaster, had just returned from a month of conducting in Germany. The meeting began with dinner served by members of the choir. After introduction of new members and guests, an interesting panel discussion was led by Sub-dean Merrills Lewis. The program committee chose The Volunteer Choir, Our Pet as the subject, using the last word as an acrostic. Planning was the subject treated by Edward Acton; his choir plans for the next two years are already made, including a week's encampment each August for choir families. Enlisting was discussed by Thad Roberts who suggested an enlistment night for choir members to visit laymen with possible interest in singing. Training was discussed by Charles Lindsay, Sam Houston State Teachers College, with ideas for teaching a choir to read music. The dinner audience expounded and shared all the ideas expressed. Frederick Swann's November recital was announced.

ROSAMOND GLOSUP

## Dallas

The Oct. 7 meeting of the Dallas, Tex. Chapter was held at Temple Emanu-EL with the dinner-business meeting presided over by Dean Chester Channon. Following the meeting was a program of Music for the Jewish High Holydays by the choir conducted by Samuel Adler, with Barbara Sims, organist. Rabbi Levi A. Olan spoke on Worship as an Art.

The Nov. 7 meeting was with the Ft. Worth Chapter at the First Presbyterian Church in Arlington.

The Sept. 30 meeting of the Dallas Chapter got off to an energetic start at St. Michael and All Angels Episcopal Church with a capacity crowd for the dinner-business meeting. Dr. Chester Channon, dean, conducted the business meeting followed by the installation of new officers by the Rev. W. Francis Craig, chaplain. The well-attended Guild service was given in commemoration of the 18th anniversary of the founding of the host church. May Walker, assistant organist, opened the service with Introduction, Passacaglia and Fugue, Willan. The oratorio choir of the church and orchestra were conducted by Paul Lindsley Thomas, organist and director of music. Christ, the Fair Glory of the Holy Angels was written by Mr. Thomas especially for the service. A reception followed in Fellowship Hall honoring the choir and Mr. Thomas.

BRUCE W. NEHRING

## El Paso

The El Paso, Tex. Chapter met in the Manhattan Presbyterian Church Oct. 29 with Dean David Hinshaw, AAGO, presiding. The organ program, performed by the members, included The House Upon a Rock, Weinberger; Nun bitten wir, Buxtehude; Ten Ancient Christmas Carols, Adagio, Purcell; Christmas Medley for Quiet Stops and many others. Refreshments were served by the hostess, Mrs. S. Van Slyke.

DOROTHY ANDREWS

## Abilene

The Abilene, Tex. Chapter met Oct. 11 at St. Paul Methodist Church for the first meeting of the new year. The meeting opened with a buffet supper. Following this a short business session was held presided over by Dean Carl Best. He outlined the programs planned for the year 1963-64. Other officers are as follows: Doris Franke, sub-dean; Robert Winn, treasurer; Mrs. Wiley Caffey, secretary. The program of the evening was an organ recital by Carl Moehlman, which appears in the recital section. The public was invited.

PAULINE M. CAFFEY

## North Louisiana

The North Louisiana Chapter met Oct. 21 at the Redeemer Lutheran Church, Shreveport, for the first meeting of the year. Mrs. Norman Fisher, dean, introduced the new officers and committee members. Mrs. Henry Bond, sub-dean, spoke briefly on the programs planned for the year; yearbooks were given each member. The program, with group participation, had each member speaking briefly on his or her favorite organ prelude, offertory, postlude and anthem. The remainder of the program consisted of reports from members who had attended summer conferences: Bill Teague on the Fourth Province conference, Monteagle, Tenn.; Norman Fisher on the Southern Presbyterian conference, Montreat, N. C.; Marilyn Hansen on final details of the Shreveport regional convention. Movies of this convention were shown as members relaxed over coffee and cookies. An important business item requesting that the New Orleans and Baton Rouge Chapters be admitted to the Southwestern region was sent from the chapter to the national council. Mr. Teague's recitals broadcast each Sunday evening over radio station KWKH were announced.

MRS. J. J. CARAWAY

## Central Louisiana

William Teague opened the fall season of recitals of the Central Louisiana Chapter with a brilliant recital Oct. 7 in the First Baptist Church, Pineville. A large and appreciative audience attended. The program is listed in the recital section. Following the program Mr. Teague was honored at a reception in the choir room.

BEATRICE BUCK

## Fort Smith

Esther M. Graham was installed as dean of the Fort Smith Chapter at a meeting Oct. 7 along with other officers listed in the June issue. The installation was held at the annual meeting honoring the clergy at the First Presbyterian Church. Speaker was Kenneth R. Osborne, University of Arkansas, who recently returned from Europe where he attended a conference on church music in Denmark and traveled in other Scandinavian countries. The Rev. David T. Moore, chaplain, presided at the installation ceremonies. Mrs. Charles W. McDonald was in charge of arrangements.

OLLIE THOMPSON

## Ozark

Five members of the Ozark Chapter played an organ program for the Oct. 13 meeting in Immanuel Lutheran Church, Joplin, Mo. Preceding the program Dean Johnny Kemm awarded a past-dean's pin to Jerry Byrd, Galena, Kans. The program follows: Agincourt Hymn, Dunstable, and Toccata for Elevation, Frescobaldi, Jerry Byrd; Lament for Absalom, McKay, and Melodie for Flute, Yon, Johnny Kemm; Our Father Which Art in Heaven, Buxtehude, and Improvisation Toccata on Tonis Peregrinus, Titcomb, Raymond Payne; Prelude en Forme de Carillon and Offertorie in B minor, Dubois, Dr. William Roehling; Come Holy Ghost, God, and Lord, Armsdor-Bach, We Now Implore God, Buxtehude, Psalm 19, Marcello, and A Mighty Fortress Is Our God, Pachelbel, James Quade. Members of the choir of the host church served refreshments at a social hour. James Quade was host-organist-director.

RUTH THOMAS

## Southeast Minnesota

A dinner meeting at the Towne House, Rochester, followed by an ersatz tour of European organs and cathedrals, opened the fall season of activities Oct. 22 of the Southeast Minnesota Chapter. Robert Scoggin showed slides taken in his year of study in Europe. Officers listed in the July issue were installed.

MARIAN TREDER

## Central Missouri

Twelve members of the Central Missouri Chapter and their families met at Carl Burkkel's cottage overlooking the Osage River Oct. 11 for a barbecue and planning meeting. Sub-dean Mrs. Elmer Williams was unanimously chosen to continue the work of the treasurer, Dr. William Bedford, who has taken a new position elsewhere. A lecture on electronics, organ and harpsichord recitals, a workshop by a visiting artist and further gastronomic fellowship were planned for the coming season.

HEINZ ARNOLD

## Kansas City

More than 500 attended the initial concert of the 11th season of the Kansas City Chapter's subscription series when John Weaver was sponsored Oct. 21 at the Second Presbyterian Church. Preceding the recital, 120 members and guests were at the monthly dinner meeting in Fellowship Hall, at which Mr. Weaver was a dinner guest. Dean Edward Crum presided and introduced the guests of honor. As a feature of the meeting, Clyde B. Neibarger, critic for the Kansas City Star, was awarded an illuminated parchment commendation from the chapter by Violette Hembling Williams, Missouri state chairman, in recognition of his faithful support of Guild activities. Mr. Neibarger told of some of his experiences on the plane trip to Bonn, Germany, when a large group of Kansas Cityans in a chartered plane flew over to hear Han Schwieger, conductor of the Kansas City Philharmonic, conduct the orchestra Sept. 21 as part of the Beethoven Festival. Following the dinner meeting members and guests heard Mr. Weaver's recital. Announcement was made of the Nov. 18 recital by Marianne Webb at the First Lutheran Church. Both programs are listed in the recital section.

VIOLETTE HEMBLING WILLIAMS

## St. Joseph

The opening dinner meeting of the St. Joseph, Mo. Chapter was held Oct. 7 at the Huffman Memorial Methodist Church. Mrs. John Lefler, program director, announced plans for the forthcoming Guild festival service recital featuring Bob Whitley, organist, and choral works performed by a massed choir of the churches of the city. The service was to be held Nov. 24 at Christ Episcopal Church. Various chapter members reported on their summer activities of a musical nature. Dorothy Powell described the week at the Columbus regional convention.

COLIN A. CAMPBELL

## Mason City

The Mason City Chapter met Oct. 29 in the First Methodist Church, Hampton, Iowa. After a short business session, Mrs. W. F. Selene played Prelude, Paumann; As Jesus Stood Beside the Cross, Scheidt; Gagliarda, Schmid, and Largo, Bargiel. Mrs. Frank Pearce talked on baroque and German classical music. Mrs. Vincent Vedig, Forest City, played Come, Savior of the Gentiles, Bach, and versions of A Mighty Fortress by Walther and Kee. The program was concluded with Mrs. C. D. Quaife of Hampton playing Passacaglia, Bach; Legend of the Mountain, Karg-Elert, and The Lord Into His Garden Comes, Kettering. Lunch was served by Mrs. Selene, Mrs. Quaife and Marie Barta.

MRS. JOHN TIDBALL

## Western Iowa

Dr. Frank Jewett, Westmar College, LeMars, Iowa, was in charge of the program for the meeting of the Western Iowa Chapter Nov. 2 at the Claire Nylen home. He gave an illustrated talk and played recordings of the great baroque organs of Holland, Denmark and North Germany he visited while attending master classes. The meeting was preceded by dinner at the Normandy.

VERA DUCOMMUN



## Registration — the Key

Words have been written *ad infinitum* about the proper selection and use of organ stops. Nonetheless — let there be no mistake — the imaginative employ of this phase of the art, often given precious little exploration, is an indispensable key to a successfully vivid musical offering. A performer must painstakingly seek out, exploit, and then present at the hour of recital, and within the largest framework of good musical taste, the best the instrument has to offer.

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# News of the American Guild of Organists—Continued

## Wichita

Oct. 15 marked the first of the fall-winter series of recitals sponsored by the Wichita, Kans. Chapter. Diane Bish, graduate organ major at the University of Oklahoma, played an outstanding program at First Methodist Church. Miss Bish was the 1963 Organ Award winner of the student division of the National Federation of Music Clubs. She has been studying with Mildred Andrews; she is a former student of Dorothy Addy in Wichita. Her program appears in the recital section.

GLEN C. THOMAS

## Lincoln

Myron Roberts gave an illustrated talk for the Lincoln, Neb. Chapter's meeting Nov. 4 at the Redeemer Lutheran Church educational building. Mr. Roberts attended the International Concours of Improvisation in Haarlem, Holland last summer and also toured parts of Italy, France, Germany, Austria, Switzerland, England and Canada. With the use of colored slides he showed the group pictures of churches, organs, organ cases and points of interest in these countries. He told of the Competition in Holland and the celebration of the 800th anniversary of Notre Dame in Paris. He played a record of the choir, organ and instruments of Notre Dame doing a number in commemoration of the anniversary. Mr. Roberts described the many other churches he visited and the organs which he heard. The regular cafeteria dinner and business meeting preceded the program.

MRS. DALE UNDERWOOD

## Chippewa Valley

The annual clergy night of the Chippewa Valley Chapter was held Oct. 21 at the Grace Lutheran Church, Eau Claire, Wis. Pastors and their wives were guests at the dinner meeting. Jerry Evenrud spoke to the group on Fine Arts and Worship and displayed a variety of religious art. Included in the display were several artists' conceptions of one subject, such as the story of the prodigal son.

MARLYS H. MIXDORF

## Dubuque

The Dubuque, Iowa Chapter met Oct. 27 at the Sherrill Methodist Church for a recital of dedication for a new Hammond electronic. Lillian Staiger was the recitalist and was assisted by Mrs. Paul Christensen. The program concluded with a social hour in the church's fellowship hall.

WILLIAM N. COLLINGS

## Arrowhead

At the Sept. 16 meeting of the Arrowhead Chapter plans were made for the season which include a dinner with ministers and their wives as our guests at St. Paul's Episcopal Church, Duluth, preceding the recital of Heinz Arnold Oct. 7 and a workshop conducted by Dr. Arnold Oct. 8 at the Glen Avon Presbyterian Church.

The Oct. 21 meeting was held at the First Methodist Church, Duluth. The topic, Directing, was discussed by our dean, Dr. Addison Alspach, followed by general discussion by the members.

ISABELLE B. JOHNSON

## Twin Cities

The Twin Cities Chapter had a social meeting Sept. 29 for the purpose of getting acquainted with new members and to have a good time. The chapter met at the St. Paul Hotel for a smörgasbord. Following the meal Patricia Porter and Gerald Bales were in charge of the entertainment. A film on the life of Healey Willan was shown.

The Twin Cities Chapter had its dinner meeting Oct. 26 at the Mount Zion Temple, St. Paul, Minn. Rabbi Bernard Martin gave a short talk entitled The Song of Israel in which he discussed the history of the synagogue and the importance of music in the worship service. Virginia Wetherbee Powell, director and organist, and the Temple quartet were heard in a program of music used in the Sabbath liturgies. Many psalms and prayers were settings by contemporary composers, including the Lamentation from the Bernstein Jeremiah Symphony, for soprano and organ.

VERNA B. STERN

## Omaha

The Nov. 2 meeting of the Omaha Chapter was in the form of a master class by Arno Schoenstedt. It was held at the First Lutheran Church where Mr. Schoenstedt explained the program for his recital the next day in some detail, especially registration and interpretation. Mrs. John Schroeder was host organist. The recital program is identical with one in the recital pages.

RUTH GIGER

## Peoria

The Peoria Chapter sponsored its first recital of the season Oct. 20 at the First Methodist Church with John Weaver playing the program. After the recital light refreshments were served in the Friendship Hall of the church.

ANNA LUCY SMILEY

## North Shore

The North Shore Chapter's second event of the season took place Oct. 20 at the First Methodist Church, Evanston, Ill. Members and guests attended an enlightening session on organ repertoire. Participating were Morgan Simmons, Jack Goode and Grigg Fountain. Special emphasis was given to repertoire for the Christmas season. A reception followed in the church lounge.

MARGARET MCELWAIN

## Southern Illinois

The Southern Illinois Chapter held its annual opening banquet Oct. 25 at the University Center of Southern Illinois University, Carbondale. Following dinner announcements for the coming year were made and new members introduced. Marjorie Lawrence was guest soloist for the evening in numbers by Strauss, Rachmaninoff and Saint-Saëns. She was accompanied by Dr. Wesley Morgan. Concluding the program was a talk on The Church Layman Looks to the Organ, by Dr. Robert Faner, Southern Illinois University.

MARJORIE H. LINGLE

## Danville

The first fall meeting of the Danville, Ill. Chapter was held Oct. 15 at the First Presbyterian Church. Marilyn Hardy, organist of the host church, introduced her pupil, Linda Best, in a short program of organ music. Mrs. Hardy also played several numbers. Six local choirs participated in the annual hymn festival Nov. 17 at Lincoln Methodist Church. Dear Marian Katauskas was in charge of the business session and plans were made for a recital. After adjournment refreshments were served in the church parlor by Mrs. Hardy and Mrs. Katauskas.

CLEO ICE

## Madison

A recital on a hand-pumped tracker organ built in 1906 by the Hinners Organ Co. of Pekin, Ill. was played at the Oct. 28 meeting of the Madison, Wis. Chapter by John Wright Harvey, sub-dean. The organ, which has 11 stops and 604 pipes, is located at the Church of St. Mary, Pine Bluff, Wis. Students of the University of Wisconsin took turns pumping the organ. Preceding the recital the Rev. Louis Novak, dean, thanked the Rev. Joseph U. Braig and the congregation for the use of the church and the organ. Father Braig spoke briefly on the history of the organ and invited the chapter to come again. The church was well-attended by members of the parish. Mr. Harvey's program appears in the recital columns.

RUTH PILGER ANDREWS

## FESTIVAL OF ILLINOIS CHAPTERS

The East Central Illinois Chapter sponsored its third annual festival of Illinois Chapters Oct. 20 in University Place Christian Church, Champaign, Ill. Representatives of the six chapters of the Guild were featured in recital.

Donald C. Christianson, Peoria Chapter, opened with chorale preludes of Bach and Dupré, Improvisations, Langlais, and Sarabande, Baroque Suite, Bingham.

Representing the Springfield Chapter was Paul E. Koch, who played: Voluntary on Old 100th, Purcell; Hymn to the Stars, Karg-Elert; Solo for the Flute Stop, Arne, and his own Passacaglia on a Twelve Tone Theme.

The afternoon program was concluded by Donald Wright, North Shore Chapter, who played: Prelude and Fugue in C, Böhm; Rejoice, Beloved Christians, Bach; Fantasie in F minor, Mozart; Joie et Clarte, Messiaen, and Finale, Symphony 1, Vienne.

The evening program included Paul Pettinga, University of Illinois, representing the East Central Illinois Chapter. He played: Ein feste Burg, Buxtehude; Partita on Freu dich sehr, Böhm; and Prelude and Fugue in B minor, Bach.

Charley Farley, Knox College, represented the Galesburg Chapter. He played Trio Sonata 6, Bach, and Prelude and Fugue in G minor, Dupré.

Closing the evening recital was Robert Lodine, FAGO, MusD, of the Chicago Chapter. His selections were Fugue in E flat (St. Anne), Bach; Arioso and Toccata, Sowerby.

Jerald Hamilton was feted by members of the East Central Illinois Chapter following his recital Oct. 2 in the University of Illinois auditorium. The reception was held at Canterbury House. Receiving with Mr. and Mrs. Hamilton were the Rev. and Mrs. F. S. Arvedson and Mr. and Mrs. LeRoy Hamp. Guests included members of the school of music faculty, members of St. John's Chapel choir, organ students, members of the chapter and other friends.

MARGARET MEHARRY

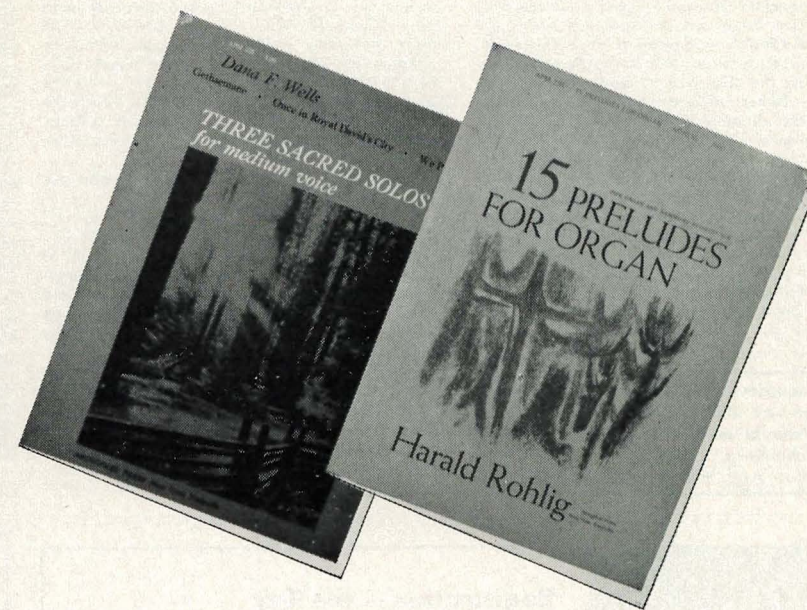
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# News of the American Guild of Organists—Continued

## Detroit

The Detroit, Mich. Chapter met at St. Martha's Episcopal Oct. 21. Benjamin Laughton was host. Following dinner the chapter heard a recital by Barrie Cabena.

WILLIAM BUSHIE

## Southwest Michigan

The Southwest Michigan Chapter met for a dinner meeting Nov. 4 at St. Luke's Episcopal Church, Kalamazoo. For the program, Henry Beard of the Möller Company gave an interesting talk on various aspects of organ building, the renewing of old organs, principles of design and acoustics. Following his talk, Mrs. Beard sang a group of sacred songs, accompanied by Mr. Beard. The group inspected the new console recently installed in St. Luke's.

RUTH DUNSMORE

## Sandusky

The meeting of the Sandusky, Ohio Chapter Nov. 3 was a panel discussion of the book Music and Worship in the Church, with Kathryn Doerzbach as moderator. The panel consisted of the Rev. Mr. Loar as minister, Leona Downing as choir director, Marcia Doyle as organist and Mrs. Robert Hughes as soloist and choir member. Each of the four emphasized that a dedicated Christian is willing to cooperate with the other three fields and the congregation.

MIRIAM E. ROGERS

## Youngstown

The Oct. 28 meeting of the Youngstown, Ohio Chapter was held at St. Mark's Lutheran Church. Carl Knittel, host organist, played a brief recital of service music. Following this D. Byron Arneson, general manager and tonal director of the Hillgreen-Lane Organ Company, demonstrated the four families of pipes and showed colored slides of churches and organs taken on his recent European trip. Guest Night was observed and a large group was in attendance.

PAUL B. BATSON, JR.

## Lorain County

The Lorain County, Ohio, Chapter met Oct. 21 at the home of the secretary, Mrs. J. H. Schmidt. Mrs. Paul Neuschwander, dean, conducted the business meeting. As the chapter celebrates its 10th anniversary this year, various committees were appointed to begin plans for a commemorative service in May. Upon adjournment the hostess played a program of organ recordings; some by tape and some by regular purchased records. The evening closed with a social hour.

GENEVIEVE M. CLARK

## Cleveland

The 12th annual conference on Church Music, co-sponsored by the Cleveland Chapter and the Cleveland Area Church Federation, was held Sept. 13, 14 and 15 at the Old Stone Church. Resource leaders were Louis Diercks, Ohio State University, and Robert Stofer, Westminster Presbyterian Church, Dayton. Features of this conference were an organ recital by Mr. Stofer, four choral sessions under Mr. Diercks, three organ classes with Mr. Stofer, a combined organ and choral class and extensive displays of organ and choral music. A twelve member committee worked with Dean John Lane and conference chairman Robert M. Gotwald to organize the event.

Haskell Thomson, Oberlin College Conservatory of Music, played a recital Oct. 14 for the chapter at the West Shore Unitarian Church, Rocky River, Ohio. The program appears in the recital section.

John Herr gave an introductory talk on the organ. Preceding the recital the group met for dinner at Stouffer's Westgate restaurant, where the program and membership booklet for the chapter's 56th season was distributed.

EMMA D. AUSTIN

## Chautauqua

Reports of the RCCO convention were given by Richard Medley and Charlotte Dahlbeck at the Oct. 2 meeting of the Chautauqua Chapter in the undercroft of St. Luke's Episcopal Church, Jamestown, N. Y. Margaret Brodine was chairman of the sixteen supper. Anna Knowlton presided at the business meeting, appointed committees and announced a Virgil Fox recital for April 23. The Oct. 22 meeting at the Fredonia College auditorium was an organ recital by Howard Marsh, of the college faculty.

MRS. ROBERT CASE

## St. Lawrence River

An organ crawl planned by John Elsworth took members of the St. Lawrence River Chapter Oct. 21 to several churches in the Watertown, N. Y. area. Evans Mills Presbyterian Church, the Congregational and Methodist Churches in Antwerp, the Presbyterian Church of Theresa and the Lafargeville Methodist Church were among those visited. Members demonstrated each organ by playing chorale preludes. Refreshments were served in the dining room of the last church visited.

ALTHEA MORSE GRANDALL

## Rochester

The annual organist-clergy dinner of the Rochester, N. Y. Chapter was held Oct. 28 at Calvary Baptist Church. About 50 members and guests were present. A ham dinner was served by the women of the church. Ann Geharis announced the William Whitehead recital Nov. 19 in Brighton Presbyterian Church. Father Raymond Smith, St. Bernard's Seminary, introduced the Rev. Benedict Ehmann, the speaker of the evening and pastor of St. Michael's Church, who gave an interesting address on the use of psalms in the liturgy and showed illustrations of the new psalmody in English. He also reviewed the War Requiem, Britten.

RUTH FAAS

## Lockport

The second annual birthday party of the Lockport, N. Y. Chapter was held Oct. 13 in the form of a potluck supper at which husbands and wives were invited guests. It was held at the home of the dean, Mrs. Charles Robertson, in Newfane. Following supper a short business meeting was conducted at which time past-dean pins were awarded to Eleanor Strickland and Mrs. George Benzinger. Special pins were also awarded to Mrs. Grace TenBroeck and Evelyn Bayliss, the two original members of the chapter. Entertainment for the evening was provided by Cecil A. Walker who showed slides of the Canadian Rockies.

MRS. ROBERT J. CLIFFORD

## Syracuse

The annual clergy-organist dinner of the Syracuse, N. Y. Chapter was held Nov. 4 at the Temple Society of Concord. Rabbi Benjamin Friedman as host. Following dinner, organists and directors introduced guests. Dean H. Winthrop Martin called four former deans forward and awarded two of them past-dean pins. Dr. Baldwin, Hamilton College, was toastmaster. Speakers were Father Charles L. Borgognoni, Catholic chaplain of Syracuse University, the Rev. Ellsworth E. Reamon and Rabbi Friedman. Father Borgognoni told of experiences with people who influenced his love of music. Rabbi Friedman demonstrated the importance of music in the Jewish service and Mr. Reamon expressed thoughts on proper church music.

The chapter sponsored an organ recital Nov. 2 at Crouse Auditorium, Syracuse University by Donald Willing. His program appears in the recital section. A reception was held in the Colonial Room of Hendricks chapel following the recital.

PHYLIA SCHUMAKER

## Central New York

The Central New York Chapter met Nov. 5 after a joint recital program by Jeanette Snyder and Doris Thorn on the Schlicker organ at Trinity Lutheran Church, Utica. There was some discussion on the youth choir festival scheduled for April. Dean Donald Robinson announced that this is the chapters 50th year.

Choirs of 17 churches of six denominations in seven communities co-operated in the chapter's choir festival Nov. 5 at Grace Church, Utica. J. Laurence Slater was festival conductor, Alastair K. Cassels-Brown organist for the service and Patricia Hadcock organist for the postlude. Beverly Scheibert played a pre-service recital of Prelude and Fugue in G, Bach; Partita on What God Ordains, Pachelbel; O God, Thou Faithful God, Brahms; Rhythmic Trumpet, Bingham; Thou Art the Rock, Mulet.

ROY CONRAD

## Auburn

The annual clergy-guild dinner and meeting of the Auburn, N. Y. Chapter were held Oct. 14 at the First Baptist Church. Following dinner the Rev. Richard Kuenkler offered his Views on Church Music. He reminded members that music must be the servant of worship and quoted from David McKay Williams' address before the ICO in 1957 at London.

MRS. VERNON A. MARTIN

## Central Hudson Valley

The Central Hudson Valley Chapter met Oct. 21 at the First Congregational Church, Poughkeepsie, N. Y. to hear compositions of the 16th and 17th centuries by Byrd, Victoria, Pitoni, Weelkes and Farrant played by Edward Barry Greene. Examples of romantic music by Bruckner, Schubert, Goss and Mendelssohn and an arrangement by Whitehead were directed by Robert Palmatier. John Davis chose anthems by Candlyn, Ron Nelson, Thomas Matthews and David M. Williams to illustrate contemporary anthems. Officers for the year are: Mrs. Alice Beehler, dean; Albert J. Zabel, Jr., sub-dean; Rosalie Tucker, secretary; Robert Palmatier, treasurer; executive committee, Donald Lockwood, John A. Davis and Mrs. Lewis Saiken.

ROSALIE TUCKER

## Eastern New York

The Eastern New York Chapter heard David Partington in recital Oct. 13 at the Scotia Methodist Church. His program appears in the recital section.

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# News of the American Guild of Organists—Continued

## Hudson-Catskill

The Hudson-Catskill Chapter met Oct. 7 at the Reformed Church, Germantown, N. Y. Sub-dean Mildred Belknap conducted the business meeting. Alyce F. Duntz was elected dean to succeed the former dean, Loton Springstead. Carolyn Johnson was appointed to serve on the executive committee. The program was furnished by Marilyn Hoare, Helen Allers and Peter Gowen who gave resumes of five different summer workshops. A brief question-answer period followed each resume with notes, literature and music furnished for members' inspection. Colored slides were also enjoyed. Serving on the refreshment committee were Lena Lynk, Carolyn Johnson and Alma Rogers.

Guild Sunday was observed by the chapter members in their respective churches Oct. 13 with special music, prayer and the singing of the Guild hymn Praise Ye the Lord, the Almighty, the King of Creation.

The Nov. 11 meeting was on Christmas anthems conducted by Earl Johnson and sight-read by members.

ALYCE F. DUNTZ

## Monmouth

Dean Charles Hill conducted the Oct. 7 meeting of the Monmouth, N. J. Chapter at the Shrewsbury Presbyterian Church. Marion Tatem played a short prelude recital of Reger, Pachelbel, Schroeder and Bach. The coming year's program was reviewed. Olga Lewis introduced Father Stewart Alexy who spoke on Episcopal hymnody. This was the first of a three-part series on hymnody.

Sub-dean Barbara Mount welcomed members and guests of the chapter Nov. 4 to the Grand Avenue Reformed Church, Asbury Park. John Millering played a short prelude recital: Hyfrydol, Vaughan Williams; Adeste Fideles, Charles Ives, and Vom Himmel hoch, Pachelbel. Olga Lewis introduced the panel for the second evening of discussion on hymnody. Virginia Hornberger and Polly Schoening talked about the wealth of hymns and their history from the Lutheran hymnal. Eleanor Benoit and Larry Salvatore reported on the projected spring youth choir festival.

ELIZABETH H. VAN MATER

## New York City

The New York City Chapter held its fall dinner party in downtown New York Oct. 21, afterwards listening to a recital in the nearby Trinity Church by the well-known English organist Geraint Jones playing the program listed in the recital section.

OSWALD SATZINGER

## Queens

The Oct. 19 meeting of the Queens Chapter featured an all-day master class by Dr. Claire Coci in her studio in Tenafly, N. J. She stressed manual and pedal technique in relation to phrasing, voice leading and articulation. Service and recital material was discussed as she treated the subject of registration. Members were asked to bring the Eight Little Preludes and Fugues and the Orgelbüchlein of Bach and volunteers were asked to play. Lunch was served. It proved an interesting and instructive session for 25 members of the chapter.

ROY A. ANDERSON

## Staten Island

The first event of the year for the Staten Island Chapter took place Oct. 13. New members were greeted at the modern-styled Castleton Hill Moravian Church, Castleton Corners. There was a tour of the church and a demonstration of the new organ. Robert Kircher, director of music at the church, was host. Dorothy Olsen was chairman for the event. At the end of the tour and the demonstration refreshments were served.

GEORGE SHARRETT

## Rockland County

The Oct. 14 meeting of the Rockland County Chapter was held at the Good Shepherd Lutheran Church, Pearl River, N.Y. After a short business meeting, Weston Brown spoke on The Role of the Organist and Choirmaster in Germany. Mr. Brown lived a year in Elmshorn, Germany and studied at the Academy of Music, Hamburg. He showed slides of his European itinerary and of the churches visited; he concluded with a short recital of the Bach Dorian Toccata, Improvisation for a Requiem, Ossewaarde and Fugue in D major, Reger.

BEVERLY W. MILLER

## Nassau

A supper meeting at Christ Episcopal Church, Garden City, N. Y. where treasurer John Kober is organist, opened the fall season of the Nassau Chapter. After the business meeting reports of summer activities were given of the Church Music Institute at Alfred University, sponsored by Canacadea Chapter, Northern and Southern New England conventions, handbell ringers at Detroit, musical events in Santa Fe, Colo., Canada and northern United States, festivals and services in Greece and Italy, reported by our traveling members.

GLADYS ANDERSON

## Northern New Jersey

The Northern New Jersey Chapter met Nov. 5 at the Broadway Baptist Church, Paterson. Several members shared a recital on the three-manual Ernest M. Skinner organ. Participating were: Inez Hudgins, Clara Hoogenhuis, William Mitchell, Alida Weidner and Samuel Eliezer. Elizabeth Stryker was program chairman and Mr. Eliezer host. The program appears in the recital pages.

CLARA HOOGENHUIS

## West Jersey

The West Jersey (formerly Haddonfield) Chapter met Nov. 4 at the Lutheran Church of Our Savior, Haddonfield. A panel of four discussed What is your denominational policy on music and musicians? and How does dogma affect the music used in your services? The members of the panel were the Rev. William Fluck, Lutheran; the Rev. John Maurer, Presbyterian; the Rev. Stanley Kloskowski, Roman Catholic; and Mrs. Robert Haines, Society of Friends. The interest aroused by the discussion was shown by the number of people who lingered long over cider and doughnuts after the meeting.

ARDYTH LOHUIS

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Oct. 14 at the First Presbyterian Church, Caldwell. Under the direction of William Giles, organist and choirmaster of the church, a program of choral music was sung which included three cantatas by Buxtehude, Bach's cantata 152 and the Kyrie in F. Participants included the choirs of the church and the Essex Collegium. The singers were accompanied by organ, strings and woodwinds. A social hour followed with refreshments served by the ladies of the church.

ELSIE B. BROOKS

## Southern New Jersey

The Southern New Jersey Chapter sponsored a recital by Robert Read Nov. 4 at the First Presbyterian Church, Millville, N. J. on a Baldwin Model 12. He played the program listed in the recital pages.

STEVENSON C. CHASE

## Portland

The Portland, Maine Chapter met at St. Mark's Episcopal Church, Augusta, Oct. 20 when an Hour of Music was performed by the following members of the Bangor Chapter: Susan McLeer, Mrs. Basil Cross, Ruth Bernstein, Mrs. Alden Bradford and Mrs. J. R. Plimpton.

RUTH K. NORTON

## Hartford

The Hartford, Conn. Chapter sponsored an anthem workshop Oct. 14 at the Emanuel Lutheran Church, Hartford. The session was devoted to the reading and discussion of favorite anthems by David Harper, Philip Treggor and John Bullough.

The chapter sponsored a recital and demonstration of improvisation methods Nov. 3 by William Nalle at the Asylum Hill Congregational Church.

FLORENCE B. CASE

## Bridgeport

The Bridgeport, Conn. Chapter sponsored a choral workshop by Dr. Elaine Brown in the United Congregational Church, Bridgeport, Oct. 12 in conjunction with the Connecticut Music Educators Association. Dr. Brown discussed rehearsal procedures, conducting and vocal techniques, style and repertoire. Guest choirs and instrumentalists were present for demonstration purposes. Various music was on hand for display purposes.

CAROLE FANLOW

## New London County

The New London County, Conn. Chapter held a dinner meeting Oct. 16 at the Niantic Community Church. Ray Glover, Hartford, chairman of the commission on music of the Protestant Episcopal Diocese of Connecticut, spoke on Church Music 1964.

The chapter sponsored Haskell Thomson, Oberlin College, Oct. 23 on the organ of St. James' Episcopal Church, New London, in a program similar to that in the recital pages.

RICHARD W. HYDE

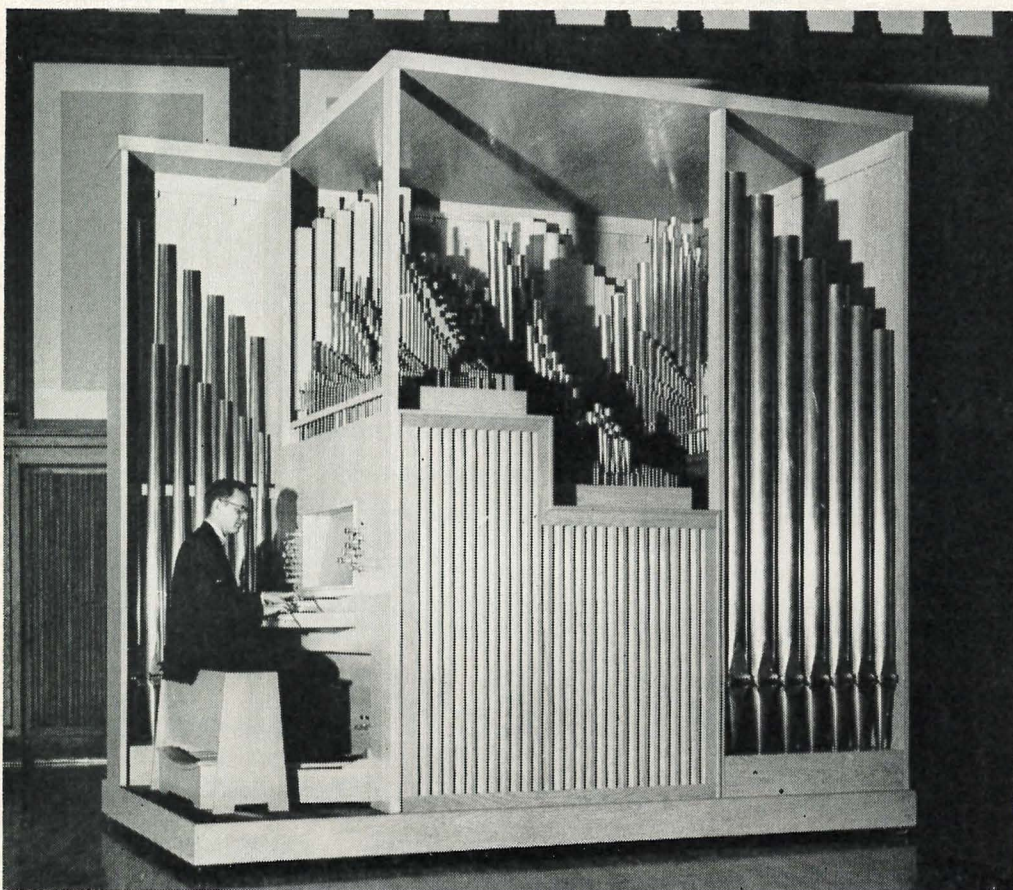
## New Haven

The Oct. 29 meeting of the New Haven, Conn. Chapter was held at the Church of the Redeemer, New Haven. A lecture-discussion on performing large choral works in small churches was given by the host organist and choir-master Allen Wolbrink.

LAWRENCE J. LANDINO

## Westchester

The Westchester Chapter met Oct. 15 at the College of Mount Mercy, Dobbs Ferry. Joseph Surace spoke on the use, versatility and literature of the small organ and the time-harried organist. Mrs. Thomas Kelly, Yonkers, and Frank Graboski, Larchmont, played illustrating numbers, listed in the recital section, on the Casavant in the new chapel constructed in the round providing a new experience in acoustics. Members and guests crossed the street for a social hour at Aldersgate Methodist Church where Maureen Morgan was host-organist.



Dr. Rudolph Kremer, university organist, at 18-stop tracker in Bailey Hall. The entire instrument is on a movable platform and may be rolled backstage when not in use.

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# News of the American Guild of Organists—Continued

## NEW ORGAN CRAWL

About forty members of the New Hampshire Chapter met in the Chapel of St. Paul's School in Concord Sept. 29 where Norman Blake talked about the restoration of the old organ in the chapel and played it to demonstrate various stops and combinations.

Following Mr. Blake's talk the group went over to the South Congregational Church, Concord, where Mary McLaughlin introduced the Rev. Kenneth O. Eaton, who played four Bach numbers, showing off the organ just completely rebuilt tonally.

After this program the group visited the Wesley Methodist Church where they were welcomed by the pastor. Robert Hale built the organ in this new church, putting together parts and pipes from the old Hutchings which was in the old church with parts from a small tubular Estey organ which had been given to the parish. He introduced Rebecca Dole who played several compositions to show the scope of the instrument.

Then the members returned to St. Paul's School to attend the evensong service in the large chapel. The service was followed by a recital by Mr. Blake; Prelude and Fugue in A minor, Bach; The Four Winds, Rowley; and Carillon Sortie, Mulet.

To end up the afternoon's tour, the group met again for supper and a discussion of the events of the day.

National Guild Sunday, Oct. 13, was observed by the chapter with a hymn festival at the Main Street Methodist Church, Nashua. Choir members gathered at the church for a rehearsal under the direction of James A. Wood. Fifty sang in the choir. After the rehearsal a light luncheon was enjoyed. At the hymn festival service those rehearsing earlier donned choir robes and sat in the choir area to lead the singing. Mrs. Everett Millett was accompanist for the hymn singing. Sub-dean R. Gilman Stockwell, Laurence Buell and Mrs.

Reginald Schow played for parts of the service. The Rev. Ernest Drake commented on the 14 hymns selected for the service.

DOROTHY BIGELOW

## Westerly

The Westerly Branch, Rhode Island Chapter opened the season by presenting the Grace Church bellringers, 10 teen-age girls from the parish of Grace Episcopal Church, Providence, and Fred Cronhimer, organist and director, before a capacity audience Oct. 20 in Central Baptist Church. The program included hymns, other church music, folk tunes and familiar music arranged by the director. Mr. Cronhimer played as organ solos Trumpet Tune, Boyce and Marche Triomphale, Karg-Elert and joined the bellringers. A reception was held in Fellowship Hall.

The chapter met Oct. 14 at the Church of the Holy Spirit, Charlestown. Following the meeting a string quartet played Mozart's Quartet 17. The evening's program concluded with members being taken on a tour of the newly renovated church by Father Walter Whitehead. An opportunity was given to play the organ, hymns were sung and a social period followed.

ALBERT WEBSTER

## Monadnock

The Monadnock Chapter met Oct. 27 at the First Baptist Church, Keene, N. H. Fritz Noack spoke about organ building, relating its history in Europe from the 15th century, the differences of the German Baroque, Dutch and French organs, and the influence of composers, such as Buxtehude. He showed pictures of various sizes of European and American organs with surrounding architecture. He gave an explanation of a three-manual organ of thirty-one stops he is building. A question and answer period followed.

DOROTHY C. MOWRY

## Chester

A choral workshop on small cantatas was sponsored by the Chester Chapter Oct. 19 at the Trinity Episcopal Church, Swarthmore. Robert Smart, host organist-director, conducted Hammerschmidt's Therefore Watch, That Ye Be Ready and O Beloved Shepherds with a quintet of soloists, organ and two violins. The remainder of the program was reading of new and interesting cantatas and a discussion of rehearsal problems led by Dr. George F. Kresel, Crozer Theological Seminary.

JOANNE MUIR ROBERTS

## Cape Cod

Members were asked to bring a favorite prelude to play at the Oct. 28 meeting of the Cape Cod Chapter at the First Congregational Church of Yarmouth, Mass. Among the selections chosen were Finale, Rheinberger's Sonata 2 played by Mrs. William Murphy, Franck's A minor Chorale chosen by T/Sgt. William Leonard, and Bach's If Thou but Suffer God to Guide Thee played by Hope Mehaffey. New England composers were represented in Tittcomb's Pastorale and a McKinley arrangement of Handel's Air, the choices of Mrs. Dana MacKenney and Roland Pihl. Mrs. Earl Sims and Dean Svea Anderson chose compositions by Mendelssohn, while Earl Kempton selected two preludes by Cruger. At the next meeting Dec. 2, Russell Gee, formerly from Cleveland, Ohio, will conduct a workshop in choir training.

HARRY R. EASTER

## Waterbury

The Oct. 20 meeting of the Waterbury, Conn. Chapter was held at the First Congregational Church. Lewis Mell reiterated the purposes of the Guild. He pointed out blunders in local organs and placements for which architects, organ builders and music committees were responsible, and demonstrated an attachment he had made to a record player which brings out low pedal work not heard with the player alone. At the business meeting Dean Amelia Carosella urged each member to bring in one new member. Mrs. Robert Birt, Mrs. Roy Beron and Mary Franklin served as hostesses.

ETHEL C. ZIGLATZKI

## Merrimack Valley

The Merrimack Valley Chapter met Oct. 21 at Notre Dame de Lourdes R. C. Church, Lowell, Mass. Richard Fortier was host. The Rev. Gilvert Chabot, AA, Assumption College, Worcester, spoke of Church Music, Palatrina to the Present, interspersing his talk with slides and recordings. Mr. Fortier and his committee served refreshments after which several members played the new organ installed by Rostrom Kershaw, Lowell, Mass.

MRS. RICHARD E. HUBLEY

## Johnstown

The Johnstown, Pa. Chapter met Oct. 22 at the Fulton Piano and Organ Company. Mrs. Clifford Barnhart, dean, presided at the business meeting. Albert Bailey demonstrated the new Allen electronic. William Stahl played three numbers.

MRS. HAROLD M. LOHR

## Brockton

The Brockton, Mass. Chapter held a workshop for Christmas music Oct. 19 at the Central Methodist Church. Representatives of a music dealer displayed music for chorus, solo and organ. Dean Arnold Johnstad gave a talk on the Historical Traditions of Christmas Music in the Liturgy. Charles Facetti, Wheaton College, Norton, led a choral session. Carleton Russell, also of Wheaton, led the organ session. The choir of St. Paul's Episcopal Church and the Collegium Musicum sang several numbers. Dean Johnstad directed. Karen Johnstad was the organ accompanist and Linda Andresen, soloist.

HELENA MOONEY

## Patapsco

The Patapsco Chapter had its opening meeting Oct. 5 at the Douglass Memorial Church, Baltimore. James Hammond and Emma Poulson entertained the group. The program consisted of the singing of several songs and remarks by Dean John Hoffman. Officers listed in the July issue were installed. Refreshments were served.

The chapter met Nov. 2 at the home of Herbert Frisby. Dean Celia McLeod presided over the business meeting. The program, in charge of Mr. Frisby, was an interesting talk about his Alaskan trip last summer. Included was some recorded music from the worship service of the Eskimos.

FRANCES CHAMBERS WATKINS

## Chesapeake

The Chesapeake Chapter met at Hunting Ridge Presbyterian Church, Baltimore, Md. Oct. 14 for a service of worship and installation of officers. The host church choir, under the direction of Edward C. Roberts, sang Alleluia, Thompson and Awake My Heart, Marshall. The organ music included Now Thank We All Our God, Kaufman; Lobe den Herren, Walther; and Now Thank We, Karg-Elert. David W. Weaver, D. D., spoke on the topic The Chief End of Man. Dean John Hoffman presided over the business meeting which was followed by a reception.

JENNY LIND SMITH

## Lehigh Valley

The Lehigh Valley Chapter had dinner in Quakertown, Pa. prior to a recital Nov. 9 by Margery David Gumpy and David Yurick in the West Swamp Mennonite Church on the new three-manual Schantz. The builder, John Schantz, of Schantz Organs, was also present.

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# News of the American Guild of Organists—Continued

## Harrisburg

Organists and choir directors from Harrisburg and surrounding towns were invited to meet Oct. 22 in the Pine Street Presbyterian Church to hear W. B. Hillard Comstock, Elkan-Vogel Publishing Co., conduct a workshop in choral music. His lecture was on The Place and Purpose of Music in the Worship Service of the Church. It was highlighted by the singing of anthems and other service material. A comprehensive display of organ and choral music was on hand. At the conclusion of the workshop the audience went to the nave of the church to hear Donald L. Clapper, organist-director of the host church, demonstrate the newly rebuilt organ. On Oct. 27 Mr. Clapper played the dedicatory recital. The program appears in the recital pages.

A fine representation of the local chapter Nov. 2 visited Old Peace Church, one of the oldest churches in this section of the country, containing an organ built and installed in 1804, still in its original state and playable, but pumped by hand. The Rev. Raymond A. Faulds, Jr., reviewed the history of the church and Lester T. Etter gave a history of the organ.

From Old Peace Church members journeyed to Chambersburg to St. John's United Church of Christ, a newly-erected church with a new Möller organ. Members of the Cumberland County Chapter joined the Harrisburg Chapter for a luncheon by the Möller Company, after which a recital on the new organ was played by Robert S. Clippinger, organist-director of the Grace Methodist Church, Harrisburg, Pa.

IRENE BRESSLER

## Wheeling

In observance of Guild Sunday the Wheeling Chapter held a Guild festival service Oct. 13 in St. Mark's Lutheran Church, Elm Grove. The chancel choir of St. Mark's Church assisted by guest artists sang Nunc Dimittis in E minor, Purcell, and O How Amiable are Thy Dwellings, Vaughan Williams. The Rev. Harold C. Rust delivered the sermon. A reception followed the service.

SARAH EARLEY

## Delaware

The Delaware Chapter attended Concord Presbyterian Church, Wilmington Oct. 13 for a Guild service. Adult choirs under the direction of Theodore Huang sang part 1 of Elijah with narration by the Rev. Gilbert F. Van Beyer. Frank Thompson was the guest organist. After the service Dean Lee Sistare held a short business meeting in preparation for the November concert.

CARLYN CONLY CANN

## Philadelphia

The Philadelphia Chapter toured communities in southern New Jersey Oct. 12 to hear four church organs and one theatre organ. Lowell Ayars, Southern New Jersey Chapter, demonstrated the Wurlitzer rebuilt and installed in his Bridgeton home. Edith Shoemaker, FAGO, played both the Möller at the Bridgeton Presbyterian Church and the Schantz at the Vineland Presbyterian Church, including Bach, Buxtehude and Guilman. Richard Cummins, Deerfield Presbyterian, demonstrated the Aeolian-Skinner by playing Grand Jeu, DuMage and Fugue in C sharp minor, Honegger. At the Millville Methodist Church, Walden Cox played the Aeolian-Skinner designed by the late Senator Emerson Richards. He was assisted by Alice Ireland in numbers by Bach, Arne, Clérambault, Stanley, Clokey and Vieme. At the dinner meeting members were honored for having earned Guild certificates.

JANET DUNDORE

## Danville

The Danville, Va. Chapter opened its 1963-64 year with a dinner meeting Oct. 21 at the Main Street Methodist Church. Dean Everett Amos was host. At the business meeting Dean Amos appointed Richard Miller chairman of a junior choir festival committee to choose music, director and organist for the annual festival sponsored by the chapter. The group then moved to the First Presbyterian Church to hear the new Schlicker organ. Sub-dean Ronald Cockrill was in charge of the program. He played three chorales by Bach. L. Hampton Benton, host organist, played Jongen, Frederick Barnes and Peeters; Dean Amos concluded the program with Reger and Davies.

ROBERT V. SHAVER

## Montgomery County

The Montgomery County Chapter met Oct. 8 at the Evangelical Memorial United Brethren Church, Silver Spring, Md. James Smiley was host and Dean Marjorie Jovanic conducted the meeting. A junior choir demonstration was given by Mary Camm Adams, Alexandria, Va. who showed some of her techniques for teaching music to junior choirs. About 50 children from various church choirs attended. Officers for the year were introduced and programs announced.

The chapter and Grace Episcopal Church, Silver Spring, co-sponsored a recital Oct. 22 by Dr. John Reymes-King, University of Massachusetts. His program appears in the recital section.

LORRINE HAACK

## Pittsburgh

The Pittsburgh, Pa. Chapter met Oct. 29 in the auditorium of Frick School, Oakland in Pittsburgh. The meeting was held in conjunction with the fourth church music seminar. The general theme of the evening was The Unchanged Voice in the Boy and Girl Choir, Separately and in Combination. Joseph Michaud was in charge of the class and brought with him a demonstration group of boys and girls from St. Bernard's School. He conducted a rehearsal of some of the music of ancient times. Mr. Michaud illustrated techniques which he uses in training children and adolescents. Accompanying at the piano was Reuel Lahmer, AAGO, who will be festival conductor.

BERTH MARSH FRANK

## Richmond

The Richmond, Va. Chapter held its Oct. 8 meeting in Keeler Hall, Westhampton College. Madeline Marshall spoke on Fiction on Diction. After the meeting a reception was held in the home of Dr. and Mrs. William Spencer. Within the week of Oct. 20 the chapter, in co-operation with a local downtown store, participated in Focus on Music Week by having a window display.

The chapter met Nov. 19 in the Westover Hills Methodist Church for a recital on Advent and Christmas music played by Raymond Herbek, Lou White Winfree, Beverly Anne Jesse and Henry Mann.

REGINALD E. SLAUGHTER

## Alexandria

The Alexandria, Va. Chapter held its first meeting of the season Sept. 9 at the First Baptist Church of Clarendon. The chapter had as its speaker Alec Wyton who gave a lecture-demonstration on the AGO examinations. Several members participated in the choir. Refreshments were then served after which the program resumed in the fellowship hall of the church.

The Oct. 13 meeting was held at Westminster Presbyterian Church in the form of a Guild service. Several members played organ compositions and local choirs sang works by composers who are members of the chapter. The organists for the service were: Dr. Emma Lou Diemer, postlude; Dick Dougall, prelude; Nancy Phillips, offertory; accompanist for the choir, Lawrence Schreiber; director of the choir, Dean Dana Brown.

The Nov. 12 meeting was to be an organ recital by Jack Ossewaarde at the Masonic Memorial Temple.

SALLY SHEALY

## District of Columbia

The Nov. 4 meeting of the District of Columbia Chapter was held at the First Congregational Church, Dean Helen Bellman presiding. The chapter-sponsored recital by George Markey Nov. 19 was again announced. William Tufts, chairman of the committee on radio programs, announced that a series of broadcasts featuring local people playing their own organs is in the making. The programs will be taped and played on FM radio station WAMU, probably Sunday evenings for one hour. Paul Callaway, William Watkins, Lawrence Schreiber and Harold Ash will be featured for the month of December. Following the business meeting Gratia Woods, chairman of the program committee, introduced Wilmer Bartholomew, AAGO, chairman of the examination committee, who described Guild examinations and gave a sample of an ear test. The examination pieces for both associate and fellow were played by Cynthia Waight, Nancy Phillips, AAGO, Daniel Marshall, William Tufts, AAGO, Roger Petrich and Richard Alexander.

W. LASH GWYNN

## Huntington

Members of the Huntington, W. Va. Chapter met Sept. 16 at the Johnson Memorial Methodist Church for a covered-dish supper, business meeting and program. The program consisted of Antonio Salieri's operatic satire, A Little Harlequinade, which was sung by all music students of Marshall University. Officers for the coming year, listed in the July issue, were installed.

The chapter met Oct. 20 at the St. Paul Lutheran Church. Mrs. Harold Rose, dean, presided at the business session following which three films were shown by Henry McDowell, sub-dean. They were The Singing Pipes produced by Casavant, Man of Music, depicting the life of Healey Willan, and the film on the Compenius Organ in Denmark. The Rev. and Mrs. Charles Aurand and Mr. and Mrs. Paige Allred were hosts for the evening.

ALMA N. NOBLE

## Lynchburg

The Lynchburg, Va. Chapter met Oct. 28 at the First Presbyterian Church. Dean John Shannon conducted a short business meeting. Former Dean John Pfeil showed slides and played recordings of some of the instruments he saw and heard on an Arthur Howes organ tour of Germany, Sweden, Denmark and Holland last summer.

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# News of the American Guild of Organists—Continued

## Cumberland Valley

The Sept. 17 meeting of the Cumberland Valley Chapter was held in St. John's Lutheran Church, Hagerstown, Md. Asher Edelman and several soloists from his choir were heard in a program of wedding music.

The Guild service for the chapter was held Oct. 27 at the Trinity Lutheran Church. The Rev. M. Eugene Fischer, chaplain, was the speaker. Jean Frantz was organist for the prelude and arranged the special music. C. Randall Williams played the service music and the postlude. Dean Ferree Le Fevre presided at the service.

The chapter was the guest of M. P. Möller, Inc. Nov. 2 at a luncheon at St. John's United Church of Christ, Chambersburg. The group met with the Harrisburg Chapter and heard a recital by Robert Clippinger on the new Möller.

HILDA CLOPPER

## Knoxville

The Knoxville, Tenn. Chapter met Nov. 4. The evening meal was served at the Kirkwood Presbyterian Church with Rachel Grubbs as hostess. Past-dean Ed May presided in the absence of Dean Harry Harter. Several new members were recognized. Following the business session members attended a lecture-workshop by Robert Triplett. The workshop was held at the Bell Avenue Baptist Church where Mr. Triplett played a recital Nov. 3 listed on the recital pages. Mrs. A. Robert Faulkner was hostess.

ALBERT RULE

## Chattanooga

The Chattanooga Chapter met Oct. 18 at St. Paul's Episcopal Church for a workshop led by John Weaver. Members of the chapter and their students attended. Thomas Alexander was host organist. Mr. Weaver's program is similar to the one listed in the recital pages.

EVELYN GIBBS

## Winston-Salem

A dinner meeting of the Winston-Salem Chapter was held Oct. 25 at the Centenary Methodist Church. Plans were announced for the year's program. Recitalists will include Gustav Leonhardt, the Netherlands, and John Ferris. An exchange recital will be played in Greensboro by Dr. Robert Wolfersteig, and Dr. Gordon Wilson, University of North Carolina in Greensboro, will play in Winston-Salem. A recital will be played by James Salzwedel. Following the business meeting, the program was played by the handbell choir of the First Presbyterian Church, Dr. Wolfersteig, director. Different types of ringing were demonstrated, selections were played, and a discussion followed.

## Roanoke

The Roanoke, Va. Chapter sponsored a choral workshop Oct. 11 and 12 at St. John's Episcopal Church with 147 singers registered for the event led by Robert Page. Temple University, Philadelphia. No formal concert was planned, but much was gained from reading-learning sessions on unfamiliar anthems and from observing rehearsal techniques. After the final session, recitals by Franz Engle, Heinz Wunderlich and Leonard Raver were announced.

The chapter held a dinner meeting Nov. 19. Edmund Wright discussed music to be played at the evening recital by Heinz Wunderlich.

As a result of October's workshop, 96 singers attended the first rehearsal of the newly-formed Roanoke Valley chorus. Harry Simmers will serve as director, Alan Bostwick as organist. The program planned for Dec. 8 will include Vivaldi's Gloria and Bach's Cantata 142.

ALAN C. BOSTWICK

## Rockingham

The annual pastor-organist dinner meeting of the Rockingham Chapter was held Oct. 7 at the Belle Meade Restaurant, Harrisonburg, Va. The Rev. Joseph Sefcik spoke on Music and Worship. Music for the occasion was given by a sextet from the music department of Bridgewater College.

MILDRED GRAYBILL

## Piedmont

The Piedmont Chapter sponsored Robert B. King in recital Sept. 24 at the Holy Trinity Episcopal Church, Greensboro, N.C. His program appears in the recital section. Preceding the recital members met at the music building of the University of North Carolina at Greensboro. Dinner was served at the Elliot Hall restaurant.

Mrs. WILBUR N. COOPER

## Charleston

The annual clergy-organist banquet of the Charleston, S. C. Chapter was held Oct. 14 at St. John's Lutheran Church with Joseph Armbrust as host. There were 87 present. Entertainment was provided by the Rev. Tom Horton, assisted by ministers and organists. The meal was prepared by the choir members of St. John's.

The Nov. 2 meeting was held at St. Matthews Lutheran Church, William R. Quarterman, Jr., was host. Mrs. H. Tracy Sturcken, dean, presided at the business session. The meeting was for the purpose of studying, discussing and learning music for the proposed junior choir festival in May. Refreshments were served by members of the St. Matthew's choir.

## St. Petersburg

The St. Petersburg, Fla. Chapter held its annual Guild service at Lakewood Methodist Church Oct. 14. About 40 active members in robes joined with the choir in the processional. The prelude was played by Mrs. Richard Allen. New officers were installed by R. Walton Jamerson, immediate past-dean. The Declaration of Religious Principles was read by Mrs. Paul R. Hultquist, dean. Anthems by Noble and Evans were sung by the host choir under the direction of Mrs. Glen E. Williams, accompanied by Mrs. Nelson W. Boyce who also played the offertory. The Rev. Rudolph McKinley's sermon was Music is Part of God's Cutting Edge. The postlude, Grand Choeur, Salome, was played by Mrs. Thomas Kirk, AAGO. Following the service a reception was held at the home of Dean Hultquist. About 50 enjoyed the informal social hour. Several members played organ and piano numbers and refreshments were served.

MAX MIRANDA

## Central North Carolina

The Central North Carolina Chapter met Oct. 14 in the Meredith College recital hall in Raleigh. A discussion of the examinations was led by Dr. Harry E. Cooper, FAGO, past-dean of the chapter. After outlining the requirements Dr. Cooper demonstrated how the practical portion of the Associate examination is administered. Steven Young, Meredith College, who recently passed this examination, performed the required repertoire and various skills. Dr. Lillian P. Wallace, dean, awarded Mr. Young his AAGO certificate. The meeting was adjourned after the dean installed the officers of the Meredith College GSG.

JAMES CLYBURN

## Monongahela

The Monongahela Chapter met Oct. 20 in Wesley Methodist Church, Morgantown, W. Va., for a vesper recital of sacred duets. The program was introduced by Dean Martha Manning. Mary Alice Smith, soprano, Pittsburgh, and Carolyn Reyer, mezzo-soprano, Morgantown, sang an interesting collation of duets written in the 17th century, the romantic and modern schools, and included examples by living American composers. Directors present were thus able to hear music for this combination of voices which they might use occasionally in their worship services. Helen W. Dodds played organ numbers by Bach, Handel and McKay in addition to accompanying the singers. Following the program members and their guests were served a spaghetti supper at Tony's Restaurant.

## Greenwood

The Greenwood, S. C. Chapter convened Oct. 28 in the Erskine College Exhibition Center. Felix Bauer was in charge of the program. His treatment of two periods of music, Baroque and Classical, was illustrated with recordings of compositions by Purcell, Scarlatti, Schutz, Haydn, Dussek and Tomaschek. Mr. Bauer reminded listeners that many wonderful works were written by composers whose identities were either lost or sadly neglected beneath the light of the more brilliant composers such as Bach, Mozart, etc. His program featured works which are not heard often but which are beautiful and well-constructed. The German church cantata, Saul, was verfolgt du mich, by Heinrich Schütz, was the offering of the program. Mrs. Tom Wood presided in the absence of the dean. She announced the recital of Donald McDonald Nov. 17 at the First Baptist Church, Greenwood. Ann McCluer and Mrs. Cortlandt Koonts were hostesses.

AUDREY EADDY PARSONS

## Mars Hill College GSG

The business meeting of the Mars Hill College GSG was held Sept. 24 with Donna Robertson, the sponsor, calling the meeting to order. She explained the purpose of the meeting, the duties of the officers to be elected, and promoted the idea that the nominations for officers would be in order. The following officers were elected: president, Larry Miller; vice-president, Margaret Dudley; secretary, Norman Selby; treasurer, Stella Lam; program chairman, Sue Baumann; social chairman, Donnie Beddingfield; chaplain, Bill Tittle. Mrs. Robertson discussed the possible ideas of some projected activities for the coming year.

The group held a meeting Oct. 21. President Larry Miller distributed membership cards to all members present. Sue Baumann, program chairman, commented on the film, Capturing the Wind. The meeting was adjourned after the refreshments were served.

NORMAN SELBY

## Tampa

The Tampa, Fla. Chapter held a Practical Improvisation workshop conducted by Walter Hewitt, FAGO, at St. Andrews Episcopal Church. At the business meeting a report was made on the success of the open house held at Tampa Electric Leisure House Sept. 15. Adeil Moncrief addressed the group. Details of the Ellsasser recital Oct. 29 were announced.

Richard Ellsasser's recital Oct. 29 at the First Presbyterian Church appears in the recital section.

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## News of the AGO—Continued

### Palm Beach County

The Palm Beach County Chapter sponsored a choir festival Oct. 23 in the First Presbyterian Church, Pompano Beach, Fla., with approximately 200 singers participating. Arden Whitacre, LTCL, host-organist and director of Pompano Church and program chairman for the chapter, conducted the festival choir in Bach's Now Let Ev'ry Tongue Adore Thee; Vaughan Williams' Old 100th Psalm Tune, and Peeters' Entrata Festiva, the latter two with three trumpeters, two trombonists, a tympanist, and Mr. Whitacre playing the four-manual Schantz organ. The church choir sang Bruckner's O Lord Most Holy and Adoramus Te, Corsi. Mrs. Raymond Gamble played these service preludes: Prelude and Fugue in C minor and Nun komm, der Heiden Heiland, Bach, and Prelude, Fugue and Variation, Franck. Charles Smith, 12-year-old pupil of Mr. Whitacre, played an organ response after the benediction, Brahms' O Wie Selig Seid Ihr Doch, Ihr Frommen, and the postlude, Bach's Prelude and Fugue in E minor. A congregation of nearly 1,000 attended this first public program of the chapter's season. The chapter was to sponsor Sam Batt Owens in recital Nov. 17 at the Pompano church.

MRS. WALTER D. EDWARDS

### Spartanburg

The Spartanburg, S. C. Chapter held its Oct. 1 meeting at the Bethel Methodist Church. Members and their ministers were dinner guests of the church's music committee honoring Alfred M. White, host organist and new dean of the chapter. After dinner, members adjourned to the church parlors for a program of new choral music led by John M. Bullard, sub-dean. The Toronto Thompson Reference Recording of new service anthems and introits was played and discussed. Later, members joined in singing a selection of new Christmas music and examined a number of new cantatas. Announcements for chapter activities in the coming year and distribution of new yearbooks concluded the meeting.

JOHN M. BULLARD

### Augusta-Aiken

The Augusta, Ga.-Aiken S. C. combined Chapters held their opening meeting of the season Oct. 21 at Augusta College division of the University of Georgia system, in the music building, with Dean Emily Remington presiding. Dr. Preston Rockholt, dean of Augusta College, was in charge of the program. Distinguished Organs of Northern Europe. Pictures and descriptions of these organs gave the chapter a broad view of the types of organs in Northern Europe, where Dr. Rockholt toured in the summer. The new Verschuere organ at Augusta College was demonstrated. It was installed by the Holland American Company, Harrisburg, Pa. An outline of the program for the year was given by sub-dean Albert Booth, including a recital and a master class.

BIRMAH STROM

### Savannah

The Savannah, Ga. Chapter held its first meeting of the year Sept. 23 at the Memorial Baptist Church. Plans for the year were discussed. Officers are: Mrs. John C. Gardner, dean; Miriam C. Varnedoe, sub-dean; Mrs. Carl E. Jordan, secretary; Carolyn Ruth Lawton, treasurer; Mrs. William M. Emmons, Jr., registrar; the Rev. James Hooten, chaplain. The Guild service was held at St. John's Episcopal Church. Kenneth E. Palmer directed the choir with Mrs. Frank W. Martin at the organ; the Rev. Ernest Risley conducted the service and the Rev. L. Perry, Jr. addressed the service on The Role of Music in Worship. The chapter held its annual member-pastor dinner meeting Oct. 21 at St. Paul's Episcopal Church. Chaplain Hooten led a panel discussion on the relationship between organists and ministers in the life of the church.

MRS. WILLIAM M. EMMONS, JR.

### Charlotte

The First Presbyterian Church of Rock Hill, S. C. honored the Charlotte, N. C. Chapter with a dinner Oct. 22 at the Dogwood Room Restaurant in Charlotte. Dean Henry Bridges announced the Robert Whitley organ recital Nov. 8 on the Queens College Campus. Members participated in the Fourth Annual Convocation of Sacred Music at Davidson College Nov. 15 and 16. Dr. and Mrs. Richard M. Peek led a seminar on Organ Music—Current Trends and the Individual Church. Following dinner, members and guests journeyed to the First Presbyterian Church, Rock Hill, to attend a recital by Edward Linzel, New York City. Serving as host for the occasion was William B. White, Jr. The flowers in the sanctuary were given in memory of David Carl Youngblood, late member of the chapter. Mr. Linzel's program is listed in the recital section.

MRS. THOMAS M. HOLLAND

### Jackson

The Jackson, Miss. Chapter was host to an open house Oct. 8 in the home of Mrs. Shelby Rogers. Receiving with Mrs. Rogers were these officers and members of the chapter: Carroll L. Thompson, dean; Will Tate, sub-dean; Mrs. Jack Harding, Jr., secretary-treasurer; the Rev. Duncan M. Hobart, chaplain. Also Glenn A. Gentry, Mrs. Tom Bratcher, Jr., Mrs. Dan Shell, Mrs. B. M. Jones and Leona K. Vinson. Each guest was welcomed with a brochure giving facts about the Guild, including objectives, declaration of religious principles, prospective programs and an invitation to become a member. Mrs. Rogers home was decorated with a profusion of flowers. Coffee was served with an assortment of sandwiches, cheeses and desserts.

MRS. JACK HARDING, JR.

### Miami

The Miami, Fla. Chapter met Oct. 15 in Christ the King Lutheran Church which was rebuilt from a private dwelling; the altar is in the center of the congregation and the seating is in the form of a cross. The pipe organ was built at home by Preston Dettman and moved to the church. The builder explained to the meeting the creation and workings of the organ and displayed its versatility in the program which he opened with Chaconne, Pachelbel, and Chorale in B minor, Franck. Harold Frantz played Adagio, Symphony 4, Widor, What God Does Is Well Done, Chais, his own Jesus, My Life's Light Thou Art, and Fugue and Chorale, Honegger. Berenice Anner completed the program with Comes Autumn Time, Sowerby, Benedictus, Reger, and Thou Art the Rock, Mulet. A short business meeting and social hour followed.

MRS. W. C. MELSON

### Upper Pinellas

The Oct. 21 meeting of the Upper Pinellas Chapter was held at the home of Mrs. Olwen Young, dean, in Clearwater, Fla. Following the business meeting was an instructive and entertaining program by members. Dr. Edward Young spoke on Palestrina compared with Bach as Reflected in the Music of their Periods, using the piano and hi-fi to illustrate his points. The lecture was climaxed by selections from the Bach St. Matthew Passion sung by Verna McCullough and from the Mass in B minor sung by Laura White. Refreshments and a social hour followed.

EARLE C. NORSE

### Greenville

The Oct. 16 meeting of the Greenville, S. C. Chapter was a program of sacred vocal music at the Buncombe Street Methodist Church arranged by Freeman R. Orr. Assisting were Mrs. Ernest Blakely, Charles Curtis and Frank Brown in works of Milford, O'Connor-Morris, Trunk and Handel. After the program, plans were discussed for the recital and workshop by Alec Wyton.

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4' Spitzflöte	8' Gamba Celeste (Sw.)	4' Koppelflöte	8' Octave
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2' Super Octave	4' Prestant	2' Nachthorn	4' Super Octave
2' Blockflöte	4' Flute	1 1/2' Tierce	4' Spitzflöte
Mixture III	2 1/2' Nazard	1' Sifföte	2' Octavin
	2' Piccolo		
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All correspondence should be directed to the general secretary

### Montreal

The Montreal Centre's opening meeting of the season was held Sept. 28 in Knox Crescent and Kensington Presbyterian Church hall. An excellent dinner was served to some 50 members, guests and friends by the ladies of the host church. The after dinner speaker was Vincent Clarke, member of the Montreal Symphony Orchestra, and his subject was that orchestra's visit to Russia in 1961, illustrated by numerous coloured slides. Members were impressed by his experiences and by the beauty of the slides of interiors and exteriors of famous concert halls in Moscow, Kiev and Leningrad. Neil Beauchamp thanked Mr. Clark on behalf of the members. Reporting on the 1963 convention in Kitchener were E. Brown, the Rev. S. Wood, G. Harries and D. Huddleson.

The centre sponsored Hugh J. McLean in a recital Oct. 29 in the Church of St. Andrew and St. Paul. The programme included: Selections from Art of Fugue, Bach; Theme and Variations, Bossi; Andantino in B flat, Russell; Adagio and Scherzo for a Mechanical Organ, Beethoven; Elevation, Dupré; Capriccio, Turner.

DAVID HUDDLESON

### Edmonton

The first meeting of the season of the Edmonton Centre was held Sept. 29, opening with a smorgasbord followed by business held over from the previous year. The executive for the new year: Ralph Gibson, past-chairman; the Rev. John Flager, chairman; George Lange, vice-chairman; Carlene Helmkamp, secretary; Bert Fraser-Reid, treasurer; Naomi Skinner, Diapason reporter; Alan Smith, Linda Wrigglesworth and John Lewis, executive committee members. John New was elected to serve as publicity man and liaison officer to the local press. Suggestions were made to establish a standing telephone committee to stimulate interest in attendance at meetings and to draw up a list of organists who would be available when required by churches. Suzanne Gibson spoke of her summer in New York City where she attended Union Theological Seminary.

A meeting Oct. 28 in McDougall United Church was a choral evening. After remarks and announcements by Chairman Flager, the meeting was turned over to Marvelyn Schwerman, membership representative, and to Violet Archer and R. S. Eaton of the University of Alberta. Each directed the choir of members present in an enjoyable and instructive evening of anthems. Miss Schwerman featured anthems by Canadian composers; Mr. Eaton chose a number of Christmas Carols and Miss Archer introduced her own Introit and Choral Prayer.

NAOMI SKINNER

### Windsor

An evening for the promotion of better wedding music, sponsored by the Windsor Centre, was held Oct. 15 at the Temple Baptist Church, Windsor. Arranged by Hugh Soper and Samuel Boyle, it took the form of a panel discussion on the difference between secular and religious music and a demonstration of vocal and organ selections for wedding ceremonies. In the course of the evening it was decided that higher quality in wedding music could be attained by consultation on the part of the prospective couple with the clergy and organist in order that all pieces bring in the nature of the sacrament and be addressed to God. Recommended wedding solos were listed. Nominated for oblivion were O Promise Me, Until, Because, I'll Walk Beside You and Here Comes the Bride.

MRS. V. BRANIGAN

### Peterborough

The Oct. 28 meeting of the Peterborough Centre was held at St. Paul's Presbyterian Church with George Veary, national president, as guest speaker. Introduced by Chairman Frank Godley, Mr. Veary's topic was the accompaniment of choirs, hymns and voluntaries in the church service and each point was demonstrated by the speaker. At the conclusion of the meeting Gordon Fleming, organist at St. Paul's, gave a short demonstration on the new four-manual Keates organ.

### Charlottetown

Members of the Charlottetown Centre met Nov. 2 at St. Peter's Cathedral. Dr. Paul Cudmore, chairman, conducted a short business session. Aid was solicited from members to assist in the organization of the choral portion of several religious services slated for performance in the 1964 Fathers of Confederation Centennial in Charlottetown. The programme of the evening, under the direction of Suzanne Brenton, consisted of a sampling of solos, trios, quartets, etc. suitable for church performance. Mrs. R. Sommers, formerly of the Montreal Centre, gave a demonstration of solo work while all members joined in singing a number of trios and quartets. In conclusion the Healey Willan, Man of Music film was shown.

F. E. SIMMONS

### Ottawa

A program devoted to some technical aspects of the science of sound was heard at a meeting of the Ottawa Centre Oct. 19 at Dominion-Chalmers United Church. The program was prepared by Dr. R. T. Elworthy, C. W. Thomas, Raymond Barnes and Peter Hall.

The opening meeting Sept. 21 was an informal gathering at Knox Presbyterian Church. Dr. Peter Harker, of the Geological Survey of Canada, showed slides he had taken during a recent scientific trip to the Canadian Arctic. A former chairman of the centre, Dr. Harker entitled his talk 2000 Miles from an Organ. Reports on the RCCO convention were presented.

JEAN SOUTHWORTH

### Kitchener

The Kitchener Centre held its Oct. 19 meeting at the Kitchener Public Library. Grace Schmidt, of the library staff, took members on a tour of the building and explained the facilities available to school children and the public. Following the tour members and friends met in one of the meeting rooms and listened to three book reviews on organ design, music in worship and choral music given by Ronald Howell, Frank Daley (read by Charles McClain) and Gwilym Bevan. A book display was provided for browsing pleasure. Refreshments were served by Mrs. Lorne Pflug and Mrs. Leonard Grigg.

HELEN CRITCHISON

### Winnipeg

Members of the Winnipeg Centre attended a recital Oct. 28 by one of their colleagues, Barry Anderson, organist of Westminster Church. Proceeds were in aid of the organ trust fund for repair of Westminster's four-manual Casavant. Mr. Anderson's program appears in the recital pages. Assisting were Lea Folli and Harold Vogt, violinists, and Peggie Sampson, cellist, who combined with Mr. Anderson to perform the Golden Sonata, Purcell, and Sonata in G minor, Handel. Following the recital members congregated in the church lounge for refreshments and a chance to congratulate the players on the excellent program. Plans have now been finalized for the Noehren recital and master class Dec. 2 and 3 at the First Presbyterian Church.

### Oshawa and District

The Nov. 4 meeting of the Oshawa Centre was preceded by a potluck supper at the Centre Street United Church. Tom Park reported highlights of the Kitchener convention and Chairman A. Turton outlined programme plans for the year. The programme for the evening was in the capable hands of Alan Reesor and Eldred Winkler, music instructors at Donevan Collegiate and Central Collegiate in Oshawa. Displaying and demonstrating the brass and woodwind instruments used in bands and orchestras, they gave members a complete picture of the construction, capabilities and tone quality of each instrument. Interested comment from members indicated that this departure from the usual absorption of organists in keyboard music was appreciated.

MARGARET DRYAN

### London

For several years it has been the custom of the London Centre to attend the annual recital of church music at the First-St. Andrew's United Church. This year's recital Nov. 1 was incorporated with an exhibition of religious art, and members were able to view the exhibits, then move to the church for the recital. Music of Benjamin Britten was chosen, honouring him in his 50th birthday month. Hymn to St. Cecilia and Te Deum were directed by Barrie Cabena and Elwyn Davies played Prelude and Fugue on a theme of Victoria. Other music included in the programme: Boyce's O Sing unto the Lord and Let the Saints Be Joyful and Cabena's Sing We Merily. Afterwards members were guests of the ladies of the choir.

GORDON ATKINSON

### Halifax

The Halifax Centre began the fall season by attending a recital at All Saint's Cathedral by Graham Steed, FRCO, All Saints' Church, Windsor. After the recital the members went to the summer cottage of Mrs. E. MacLeod for a picnic supper.

Chairman Clifford Gates was host for the Oct. 21 meeting. Dr. Alfred Whitehead, MusD, LLD, FRCO, Amherst, Nova Scotia, was guest speaker. The programme included a recording of the Montreal Bach Choir performing some of Dr. Whitehead's choral works. New officers for the 1963-64 season are: Chairman, Clifford Gates; vice-chairman, Irvine Balcom; secretary, Mrs. N. F. MacLennan; treasurer, Bruce Elliott.

JOANNE E. DOWELL

### Victoria

The Victoria Centre held its Oct. 5 meeting in the hall of the Church of Our Lord. The meeting was called to order by Chairman Jack Lenaghan who requested members to observe a moment's silence in remembrance of Lyle Henderson, whose untimely passing is keenly felt by his former pupils and colleagues. The programme took the form of a choral workshop with members and some of their choir members invited to form a chorus. A wide range of choral work was rehearsed, from Missa Pre Defuntis, Gregorian Chant, to I Will Lift Up My Eyes, Willan. Directors for the evening were Richard Proudman, Herman Bergink and Gerard Oteman. There was a recess at which time members were invited to examine copies of new organ and choral works, supplied by Western Music Co., as well as music brought by other members from their own repertoire.

FAITH WEBSTER

### Calgary

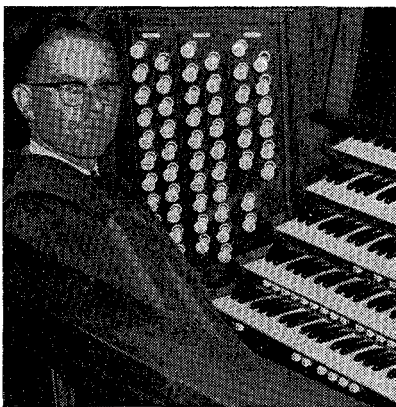
This season the Calgary Centre plans meetings designed to help those who play small church organs, one or two manuals, electronic or reed. At the Oct. 26 meeting in St. Stephen's parish hall, Arthur Ward, host organist, described and demonstrated how to get the most out of our electronic instruments, mainly the spinet model. Three instruments had been loaned for the occasion by the Alberta Piano Co. and the Hudson's Bay Co., and while it was agreed that the spinet is no church organ, suggestions put forward were of considerable assistance to anyone condemned to play one.

PHYLLIS FORD

### Sarnia

The Sarnia Centre met Oct. 22 at Canon Davis Memorial Church hall to hear an informal recital by the David Stone Singers. This Sarnia ensemble, making its first public appearance, sang motets and anthems by Batten, Redford, Tallis, Morley, Gibbons, Byrd and Bach. An informative commentary on the music was given by the conductor, David Stone. The program concluded with madrigals by Wilbye, Gibbons, Morley and Francis Pilkington.

DAVID YOUNG



Frank H. Godley, for 17 years organist and master of the choirs at St. Andrew's United Church, Moose Jaw, Sask., has assumed a similar position at the George Street United Church, Peterborough, Ont.

A native of Yorkshire, England, Mr. Godley took all his musical training there. He is a member of the English RCO and is a former vice-president of the RCCO and chairman of the Peterborough Centre.

Mr. Godley's activities at Moose Jaw have been reported in full in these columns. At Peterborough he has a large three-manual Casavant organ and trains an adult sanctuary choir of 60, a Wesley intermediate choir of 30 and a gallery choir of 40 children. He is giving an eight-week series of lectures for his congregation under the title: Music in Congregational Worship.

Mrs. Godley is also an organist as well as a contralto soloist and voice teacher. She has become organist and choirmaster of St. Luke's Anglican Church, Peterborough. She is a graduate of the Royal Conservatory of Music of Toronto and studied in England with Dr. Gordon Slater of Lincoln Cathedral.

## ALBERTA CATHEDRALS STAGE SECOND 2-CHOIR FESTIVAL

The choirs of All Saints Cathedral, Edmonton, and the Cathedral Church of the Redeemer, Calgary, combined forces for a Two Choir Festival, the second time the two choirs have joined for this purpose.

The festival was held in Edmonton Sept. 22 with Robert Bell, Calgary Cathedral, conducting and Hugh Bancroft, Edmonton Cathedral, playing the organ. The festival was repeated in October with Mr. Bancroft conducting and Mr. Bell at the organ.

The music was for the service of Matins and included Stanford's Morning Service in B flat (Te Deum and Jubilate), anthems by Tye and Harris, and Stanford's Psalm 150.

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George Maybee is Organist

The organ in St. George's Cathedral, Kingston, Ont. was officially rededicated Nov. 1 by the bishop of Ontario, the Rt. Rev. Kenneth C. Evans. Kenneth Meek, Montreal, played the dedication recital with the assistance of the cathedral choir under the direction of George Maybee, cathedral organist and master of the choristers. The organ numbers are listed in the recital section.

The 1929 Woodstock organ was completely rebuilt and redesigned by Hill, Norman and Beard, London, Eng. Most of the old pipework was re-used after revoicing and several new ranks have brought the total to 58.

The casework was redesigned for better egress of tone and a new console has been placed to enable the organist to see and hear the choir and the organ.

### GREAT

Double Open Diapason 16 ft. 61 pipes  
 Open Diapason 1 8 ft. 61 pipes  
 Open Diapason 2 8 ft. 61 pipes  
 Geigen Diapason 8 ft. 61 pipes  
 Doppel Flute 8 ft. 61 pipes  
 Chimney Flute 4 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Principal 4 ft. 61 pipes  
 Twelfth 2 3/4 ft. 61 pipes  
 Fifteenth 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Contra Posaune 16 ft. 61 pipes  
 Trumpet 8 ft. 61 pipes  
 Clarion 4 ft. 61 pipes  
 Festal Tuba 8 ft. 61 pipes  
 Octave Tuba 4 ft. 12 pipes

### SWELL

Contra Gemshorn 16 ft. 68 pipes  
 Geigen Principal 8 ft. 68 pipes  
 Hohl Flute 8 ft. 68 pipes  
 Echo Salicional 8 ft. 68 pipes  
 Voix Celeste 8 ft. 56 pipes  
 Octave Geigen 4 ft. 68 pipes  
 Flauto Traverso 4 ft. 68 pipes  
 Super Octave 2 ft. 61 pipes  
 Quint Mixture 3 ranks 183 pipes  
 Scharf 3 ranks 183 pipes  
 Contra Fagotto 16 ft. 68 pipes  
 Cornopean 8 ft. 68 pipes  
 Oboe 8 ft. 68 pipes  
 Clarion 4 ft. 68 pipes

### CHOIR

Viola 8 ft. 68 pipes  
 Rohr Gedeckt 8 ft. 68 pipes  
 Fugara 4 ft. 68 pipes  
 Clear Flute 4 ft. 68 pipes  
 Nazard 2 3/4 ft. 61 pipes  
 Flageolet 2 ft. 61 pipes  
 Tierce 1 3/4 ft. 61 pipes  
 Rauschquint 2 ranks 122 pipes  
 Krummhorn 8 ft. 68 pipes  
 Festal Tuba 8 ft. 68 pipes  
 Chimes

### PEDAL

Resultant 32 ft.  
 Open Wood Bass 16 ft. 32 pipes  
 Open Diapason 16 ft.  
 Sub Bass 16 ft. 32 pipes  
 Gemshorn 16 ft.  
 Lieblich Bourdon 16 ft. 32 pipes  
 Principal 8 ft. 32 pipes  
 Bass Flute 8 ft. 12 pipes  
 Wald Flute 4 ft. 32 pipes  
 Fifteenth 4 ft. 12 pipes  
 Mixture 3 ranks 96 pipes  
 Posaune 16 ft.  
 Fagotto 16 ft.  
 Bombarde 16 ft. 32 pipes  
 Trumpet 8 ft. 12 pipes  
 Clarion 4 ft. 12 pipes





## New Choral Music

Perhaps the largest new choral work to reach us this month is Ronald Nelson's *Passion* according to St. Mark (Augsburg), using four soloists, mixed choir, narrator, congregation, organ and optional orchestra. Singable original sections are punctuated by various hymns. This is a work well within the limits of a good volunteer choir.

Also from Augsburg are: Robert Wetzlers' *We Give Thee Thanks*, with a solo soprano bit and a little division in the altos; it is simple and harmonic; three for trebles: Jean Pasquet's *SA The Angels Song*, for Christmas, Walter L. Pelz's unison *He is Risen*, for Easter, and Mr. Pasquet's figured unison arrangement of *Now Thank We All Our God*.

Broadman features Easter with a Walter Ehret's *SAB* of a Bohemian *Christ Is Risen, Alleluia*, Claude Bass's *SATB Come Ye Faithful, Raise the Strain*, and Mary Caldwell's unison *Easter Morning*.

Robert J. Powell's *Eternal Monarch, King Most High*, a Broadman award winner is a bright general anthem. Claude Bass has made a hymn-anthem of a Southern folk melody, *I Will Arise and Go to Jesus*. Buryl A. Red's *Let the Song Go Round the Earth* is unison with descant.

Walter Ehret has combined a variety of tunes in his *The SAB Choir*; the quality level is about average but not much of the material duplicates most libraries. (Broadman)

Carl Fischer's group of anthems, including the *R. D. Row* issues, is for

general use this month. Jean Pasquet's unaccompanied *Acquaint Thyself with God* is short and direct; Robert Graham's *God Be Merciful and Kind* is lyric and tender but not maudlin; there is a short alto solo. J. Ronald Losik's *Isaiah, Mighty Seer in Days of Old* develops a choral tune with decorated accompaniment. Allanson G. Y. Brown's *Behold, God Is My Salvation* is a fairly large-scale anthem in a festive mood. Carl F. Mueller's *Jesus Makes My Heart Rejoice*, on a pleasant tune, comes *SA* or *SATB*.

The fourth of the Shawnee Press *Youth Praises* series — this one the *blue* book for two parts with optional third — has put in its appearance. A step up in youth achievements from its predecessors, it matches this with somewhat less elementary music, well-designed for this next step. Also from Shawnee is the camp meeting song, *I'm Bound for the Promised Land*, arranged with optional guitar accompaniment.

C. F. Peters sends two curious cantatas by Alan Hovhanness: *Look toward the Sea*, dated 1958 and requiring baritone solo and trombone with chorus and organ; and *30th Ode of Solomon*, dating from 1947, requiring the same resources plus trumpet and with the organ replaced by string ensemble. It is interesting to compare the works, both of which have the strong flavor, monotony and simplicity characteristic of this gifted composer. One is forced to wonder, though, if his special trademarks are beginning to sink into mannerisms and if he is perhaps beginning to whip a tired horse.

J. Fischer's list of Christmas music will be late for 1963 but there will always be 1964, 5, 6 etc. Roberta Bitgood's *Alle Gioie Pastors* (don't let the title frighten you!) is a pleasant carol with flute; there is some division of parts. Robert Fischer has arranged one of the *Away in a Manger* tunes (not the one we grew up on!) simply and tastefully; a flute could play the descant if desired. There is an Everett Titcomb *Songs of Praise the Angels Sang* for combined choirs, Blanche Byles's small *SA The Christmas Symbol* and Kathryn Rawls's

*SA* or unison *Hearken All, What Holy Singing*.

In J. Fischer's general list is a big *Hail, O Sun of Righteousness* by Theron Kirk which has a brass quartet obbligato. Carl W. Vandere has a useful setting of *O Brother Man*, for unison and then in simple canon at the unison, a device many youth choirs enjoy. For the transcription lovers are two by Robert W. Gibb, both available *SA* and *SAB*: *Verdant Meadows* from Handel's *Alcina* and Brahms's *Within My Heart Breathes Music*, both for school rather than church use.

Louisa M. Triebel has done a couple of simple arrangements for Pallma, an *SAB* *Jesus Speak to Me* to a familiar tune and unison or *SA Thy Word Is Like a Garden*. Floyd Harris has added a very busy accompaniment, a junior choir descant, hums, chimes, bells, vibraphone but not much really musical to an arrangement of *A Mighty Fortress*. Joseph Roff's *In Thee, O Lord, Do I Put My Trust* is simple block harmony writing for which Mr. Roff finds such facility. Frank Pallma's setting of the *Lord's Prayer* attempts the same overdramatic flavor as the most successful setting; it will probably not replace that one. His *God's Truth Is All Around Us* has a contrasting solo or unison section between two brighter stanzas.

Galaxy has two large works for consideration for the Christmas season. A big cantata by Ian Kellam on a medieval text is entitled *Starre Shon Bright*. Required resources are soprano solo, narrator, mixed chorus, organ, harp and strings. The busy piano reduction does not give a very good idea of the orchestra. The choral parts are interesting but not easy. We should like to hear this work. Many with extensive resources available may wish to see the Christmas opera, *One Christmas Long Ago*, based on the beloved *Why the Chimes Rang*. Various orchestration is available on rental. This is something for long-term planning.

Also from Galaxy are a number of smaller works for the Christmas season. Michael Paget has arranged *Ding Dong! Merrily on High* and set *Sing We a*

Carol, both for unaccompanied *SATB*. I. A. Copley has arranged *SSA He Is Born*, the *Child Divine* from Old French, and Basil Ramsey has set Adam Lay I-Bounden. For general use is a small unison or *SA* anthem by Cecil Cope, *God Who Created Me*.

Walter Ehret has made *SSA* and *TTB* versions of three excerpts from Bach *Cantata 142: To Us a Child Is Born, Unto His Holy Name and Alleluia*.

From Boston Music Company are two anthems by Alvin Lamb, a rather vigorous *In the Beginning Was the Word and Hosanna!* (for Palm Sunday). Neither offers problems.

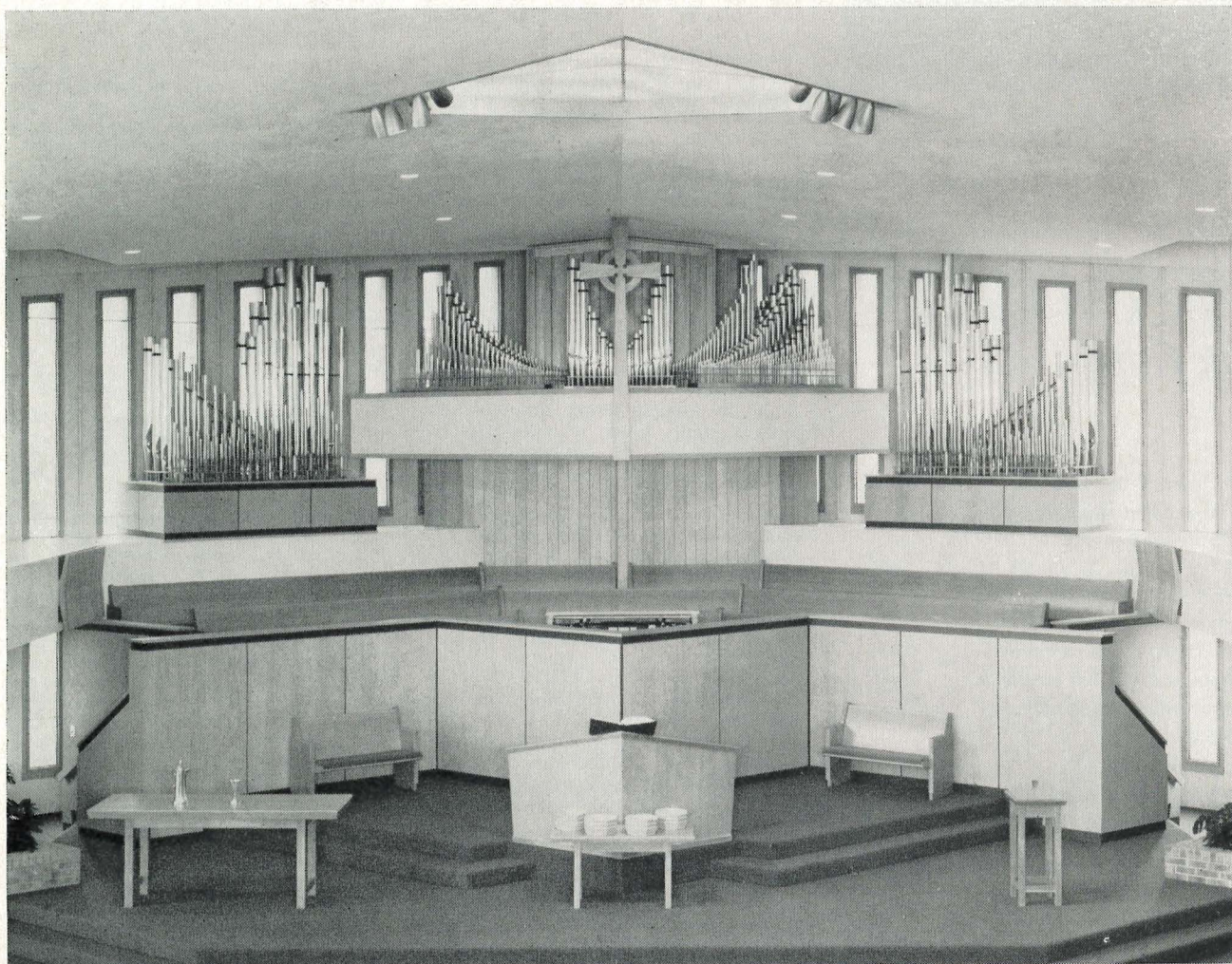
Three interesting settings by Ludwig Altman come from Transcontinental Music Publications: *Early Will I Seek Thee*, *Choral Meditation* and *Lift Up Your Heads*.

From Schmitt, Hall and McCreary comes an *SSA* setting of *All Things Bright and Beautiful*.

Concordia offers a beautifully bound volume of *Intros for the Church Year* prepared by Paul Bunjes; this is the choir edition of the work whose complete edition we have noted earlier. These chants are for use in liturgical services, especially for those of the Missouri Synod Lutheran Church. The volume will have interest for all directors with formal commitments.

A small *SATTB* Christmas Motet by 16th century Leonhard Paminger has been edited for G. Schirmer by David Pizarro with both English and original Latin text.

Postscript: Each month we receive copies of anthems published from five to a dozen or more years ago. We are not prepared to research old issues to discover whether they have previously been discussed in these columns. We simply confine our listing to recent copyrights; on these we check possible issues for what is probably rather careless duplication by mailing departments. This may be a good time as any to re-emphasize the limits space and time place upon this column: secular works are not discussed; school and entertainment materials are not the column's function. — FC



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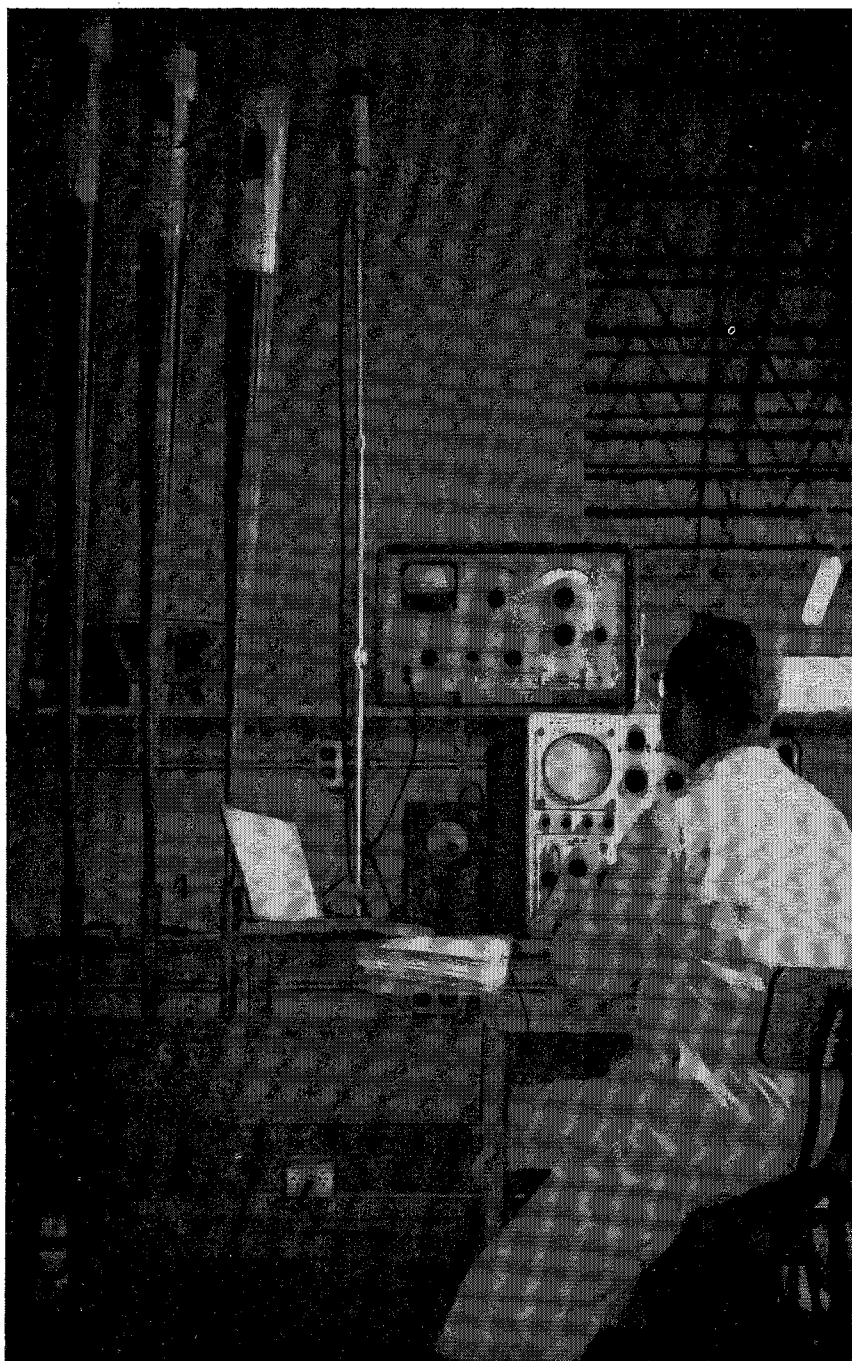
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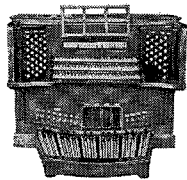
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## ACOUSTICS CAN BE GOOD

for Speech as Well as Music

by DR. EDWARD M. LITTLE  
U. S. Navy Electronics Laboratory  
San Diego, California

In the past there has been a continual fight in churches as to whether to favor the sermon or the music, acoustically. A warm, live, inspirational effect for music requires a reverberation in churches and concert halls of about two seconds (at 500 cycles/sec.) when full (reverberation is usually greater at low frequencies), possibly up to almost three seconds when empty, held down by upholstered seats (which absorb sound when empty and do not when sat upon). Churches seating under 500 usually need no other absorption—they need no acoustic tile or plaster, or heavy wool carpets. If the aisles need carpets to quiet footfalls, plastic or rubber matting with pile to imitate carpets can be used, but heavy-bodied paint on concrete is very quiet, and much cheaper.

In the past, this kind of acoustics favoring the organ and choir has been hard on the spoken word, which is difficult to hear if the reverberation is over 1 second, due to syllable overlap. (However, ministers with an oratorical style slow speech can be heard well with a reverberation of even two seconds.) It has long been known from tests at Bell Telephone Laboratories and elsewhere that speech *intelligibility* depends mostly on the consonants. During the past 10 years a new technique has been devised. Now we can have inspirational music in auditoriums which are not "dead" and yet we can hear the sermon. The method consists essentially of amplifying only the frequencies above about 500 c/s and using a public address system with a mid-frequency tweeter, beaming the sound of frequencies 500 to 10,000 c/s only on to the audience and not hitting the walls or ceiling and thus not adding to the reverberation. The tweeter or tweeters are chosen which have the correct vertical and horizontal angular coverage. With only one tweeter the center of the beam is usually aimed at a point in the audience about two-thirds of the way back, to avoid undue loudness in front. (Of course then the upper part of the beam unfortunately hits some of the back wall, nevertheless the wall should be left "hard" acoustically.)

My attention has been called to an excellent paper on the subject by D. L. Klepper (of the architectural acoustics firm of Bolt, Beranek and Newman, Cambridge, Mass. and Los Angeles) in the May-June 1960 issue of the Institute of Radio Engineers Transactions on Audio, AU-8:77-86. I refer to part 3 of the paper, Room acoustics and sound system design. It notes that the acoustic plaster (to which I've long objected—too dead) in Harvard Memorial Church has finally been removed and a public address system of this sort installed, with very satisfying results. The firm has fixed up Princeton University Chapel similarly, to save its thrilling acoustics for music—over 2 seconds reverberation when full. I'm not sure what San Grace Cathedral (Episcopal) in San Francisco has but it must be similar. When it's half full the reverberation is still a thrilling 5 seconds! But, you can still hear clearly each syllable of the sermon and liturgy, apparently from a mid-frequency tweeter high in the crossing arch, beamed only on the audience only; it's the most thrilling church acoustics I've ever heard.

Incidentally, the bass tone control on the amplifier should be turned to zero and the treble tone control should be turned on full. Due to the usually greater reverberation at lower frequen-

cies amplification of the lower frequencies is unnecessary, even to make the voice sound natural as the extra reverberation already has made them louder than the high frequencies. As an added protection from low frequency injury to the coil of the tweeter, two 20-microfarad electrolytic condensers should be placed back-to-back (result is 10 microfarads) in series with the tweeter if it has an eight-ohm coil, e.g. an Altec 802-D driver with an Altec 811-B mid-frequency tweeter horn. At 500 c/s these condensers have a reactance of eight ohms. Since this capacitive impedance is equal to, but 90° out of phase with, the eight-ohm driver's resistive impedance, the electrical input and sound output of the tweeter are cut down three decibels at 500 c/s and an extra six decibels per octave below that.

It is of interest to note that optimum reverberation of churches and concert halls is now considered to be about two seconds, regardless of size. Kuhl in Germany (Acoustica 4:618-34 (1954)) found by having musicians listen to taped recordings, instead of listening in the concert halls, that the optimum reverberation for concert hall for symphony music was about 1.6 to 2.1 seconds (depending on the particular symphony—three were played), regardless of size of hall; and they varied from small chamber music halls to large symphony halls. In the old method of listening in the halls, the musician was prejudiced by knowing the size of hall: for a large hall he would remind himself that *considering* the large size the acoustics was good; conversely in a small hall. Hence the old rule that optimum reverberation is proportional to the cube root of the volume, which I never could understand. If two seconds is most thrilling for one size of hall it should be for all sizes.

If there is only one tweeter it should be placed high above the rostrum (and beamed to about two-thirds of the way back in the audience). Except for those in the front rows it should give good verisimilitude. As the ears are on a horizontal line their vertical angular discrimination is much less than the horizontal, so the sound *seems* to come from the person speaking rather than from the tweeter, unless it is unusually high above the person speaking.

It is very necessary to crisp up the consonants, especially the S sounds, for good intelligibility. I usually use the words "Sixteen forty-six, sixteen forty-six, . . ." repeated over and over to test the system. If the S sounds (5000 to 10,000 c/s) sound at least as loud as the "or" sound, the intelligibility is good. The vowel sounds are low in frequency (300 to 3000 c/s) and are not needed much for intelligibility, but are for naturalness. However, most auditoriums have more low frequency reverberation so they reinforce the low frequencies more. Public address systems for speech should therefore amplify only the higher frequencies. Usually the music sounds better without any public address system amplification.

If it is desired to use a church or concert hall as a theater, speech will be intelligible if microphones are placed all along the front of the stage and a few near the back; and use the intermediate frequency tweeters as above. Usually theaters are poor acoustically if the reverberation is over one second, due to the overlapping of syllables. However, with this system the theatrical acoustics is quite good.

We can "have our cake and eat it" now.

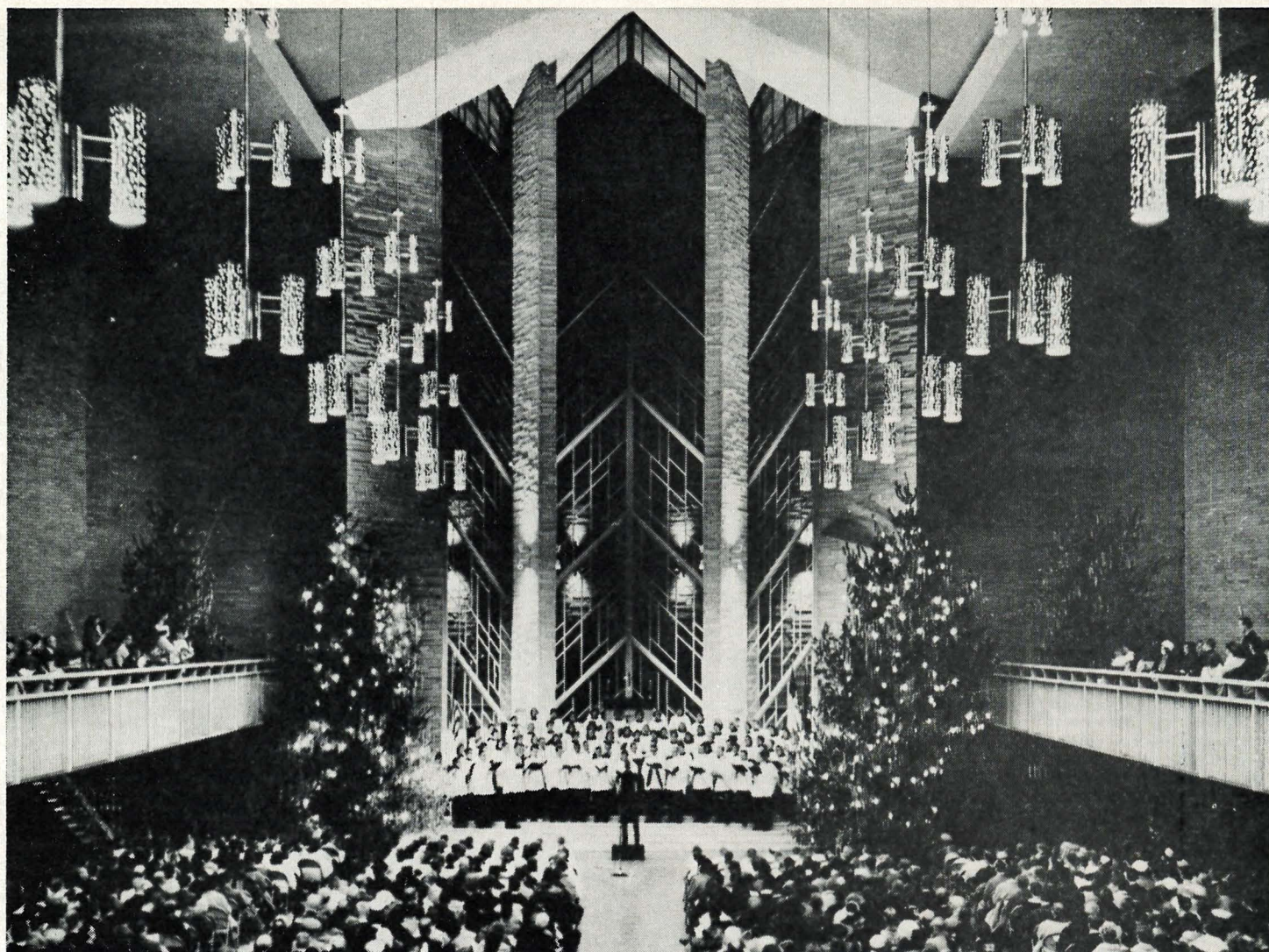
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# THE DIAPASON

## 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.

### New Movable Feast

As noted in the Council Highlights paragraphs in the November issue, National Guild Sunday for 1964 will be officially observed as a "movable feast" instead of, as for several years, on an October Sunday. This new approach has, we believe, several advantages: October is a rather early date in any church or musical season to expect choirs, volunteer or professional, to achieve anything like top form. Soon after Easter and before the Late Spring Doldrums may well be an ideal time.

We note in chapter reports in this issue several useful Guild Sunday observance ideas. Hymn festivals, choral concerts and all-city events are excellent ways to call to the general public's attention just what AGO means and can mean to American church music.

We like especially the interdenominational ecumenical observances because we like to have Guild affairs as all-inclusive as possible.

Start now to think about what your chapter can do for its April 19 Guild Sunday in 1964.

### Purist?

A few months ago we commented on what we felt was the welcome descent from the ivory tower of the musical thought and practice of our time. Not in response to this editorial or even in opposition to it came a rather curious letter to the editor printed in that column. We would like to answer bits of this.

In the first place the writer seems under the impression that dancing the "classics" is something new and expressly of our generation. He is perhaps too young to be aware that in the twenties and thirties almost every major work of music, including the Brahms Fourth and the Beethoven Eroica, was choreographed for and danced by major dance groups. The Duncan Dancers (not Isadora, Raymond and Co.) danced Bach inventions regularly. This trend or movement has largely waned now and the Lincoln Center event was, it seems obvious to us, not the beginning of a new craze but rather a chance to make use of an organ which needs to be exploited as widely as possible. Mr. Walker's performance at the organ was unquestionably dignified and traditional.

Most Bach scholars are agreed that Bach was essentially a practical musician. Had he held a court *Kapellmeister* post with a resident ballet company, he might well have used all his dance movements as dances — including chaconnes and passacaglias.

Grove's defines the passacaglia as "an early Italian or Spanish dance. \* \* \* The name is derived \* \* \* from the Spanish *pasar*, 'to walk', and *calle*, 'street', in which case a passacaglia may mean a tune played in the streets by itinerant musicians. \* \* \* It survived as a dance until the 18th century." There is some evidence, too, that the Bach masterpiece may have been written for the pedal harpsichord, rather than for the organ.

In contrast to this letter, we would like to quote from a record review by Eric Larrabee in the November *Harper's*:

"They're at it swinging Bach again, but this time with a difference. \* \* \* The Creative Swingle Singers record jazz versions of the fugues and preludes, note for note, exactly as written. \* \* \*

"Properly conducted, Bach swings anyhow (listen, for example, to *Singet dem Herrn* done by Hindemith and his Collegium Musicum at Yale.) It is only a slight step further to Swingle's rollicking readings from the *Well-tempered Clavier*, and I cannot imagine anyone so purist anymore as to argue that any great damage is done. The net gain, in fact, is impressive."

### Help! Help!

This month we run our calendar feature for the 15th consecutive month. Most people seem to like it and we are glad. But we do have a little gripe.

Each of those 15 months we began the calendar on the 10th day of the month of issue (Dec. 10 for the December issue) and concluded it with the 9th day of the following month (Jan. 9 for the December issue). This assured even distant readers of receiving the calendar before the first event listed. This made and makes sense to us.

We also publish our deadline for news (the 10th of the month) on page 3 of every issue.

So . . . we receive all calendar events to occur between Dec. 10 and Jan. 9 by Nov. 10? Like fun we do! We receive every month calendar dates for the first week of, say, December, mailed as late as Nov. 24. That's a very nice date to send those same notices to your local newspaper. But for us, it is *six weeks too late*. Since we publish December dates up to the ninth in the November issue, we needed to know them by Oct. 10.

Now if we could just say "so what?" our life would be simple. But we have one of those painfully uncomfortable conscientious streaks and we think we have to write individual explanatory letters to all those people — perhaps two score each month!

If this little old editorial doesn't help solve the situation (please take it seriously!) we will just have to get something mimeographed. Wouldn't that be a shame?

### Higher Mathematic(s)

Most of our readers are so immersed in Advent and Christmas music as this issue is delivered that they would just as soon not be wished a Merry Christmas. In fact, many would probably appreciate having their friends keep discreetly out of the way, sans greetings, sans cards, sans telephone calls.

According to our calculations, the whole Christmas music picture has burgeoned almost overwhelmingly. Multiply the number of Advent and Christmas services (leave Epiphany out of this, if you please!) by the number of choirs in a big multiple choir system, by the number of new carol ar-

rangements you really should be adding to your choir library. Divide the product by the number of hours in a day; subtract the number of fractional hours of your time those well-meaning people waste. Raise the total to the 10th power (meaning that you need 10 times the energy you have!) Take the cube root of whatever figure you have left — after all those years on an organ bench — and what do you get? Well, we don't have a slide ruler handy but our guess is that the answer all church musicians must reach is infinity — an infinity of patience, an infinity of good humor, an infinity of ability to bounce back and be counted, regardless of how many things have gone wrong.

It is really a Higher brand of mathematic (we like the singular!) that makes a good church musician — and there's a long division between this kind of dedicated person and just ordinary responsible and conscientious ones. And it can all both add seasoning to the Christmas season and multiply it throughout the New Year.

(An editorial in *The Times*, London, sent in by E. S. Sheahan, Elizabeth, N. J. should be of special interest to our readers. It is an encouraging sign when a great daily newspaper takes up the cause of the welfare of church musicians in a major editorial.)

### The Musician in Church

The recent report in *The Times* of the proposal to set up an organization to negotiate on behalf of organists who are neither highly paid nor secure in their office should have a healthy effect on the state of music in churches of all denominations. Security would help to create the conditions in which organists could devote themselves more wholeheartedly to their task. It is easy to forget how much is owed to the essentially educational work of the organist in church. He is, more directly than most musicians, a leader of taste, for his audience regards his work as only incidental to their presence at any service, and it is therefore his business not only to perform but to induce a congregation whose musical standards range from the sophisticated to absolute nullity to participate in the performance. To suggest that inferior music must by reason of its inferiority be a poor expression of either faith or devotion cuts little ice with worshippers who judge church music by extra-musical associations of ideas rather than by its own intrinsic qualities; few public functionaries are as open to uninformed criticisms as the organist.

At the same time, the organist is guardian and expositor of a great tradition from which much that is most enduring in English music has grown. TALLIS, BYRD, GIBBONS, PURCELL, CROFT, SULLIVAN, and WALTON—a very incomplete list, which spans some 400 years—represent the influence on English music exerted from the organ loft and choir stalls, and it is this tradition, by no means narrow or musically restricted, which the organist preserves and hands on. It is not, of course, that any church organist is engaged with the whole range of music composed for religious use; doctrinal differences, differences of organization, and the natural limits both of taste and of ability prevent such wholesale commitment. Nevertheless what the organist uses comes from this tradition, and the value of his leadership can be seen in the way that much which was once accepted as suitable for worship in spite of its sloppy,

### Those Were the Days

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

The Ernest M. Skinner organ at St. Thomas', New York City, was opened with a series of recitals by T. Tertius Noble, Will C. Macfarlane, Charles Heinroth and Arthur S. Hyde

A gift of \$26,000 for an organ for the Cathedral in St. Louis was announced

The complete scheme of the 187-speaking-stop organ at Jahrhundert Halle, Breslau, Germany, was published

William E. Mulligan, a founder of the AGO, died Oct. 21 at the console of the Blue Mouse Theater, St. Paul, Minn.

THE DIAPASON apologized for reporting the death of Theodore Dubois in its November 1913 issue; the automobile accident in which he was involved was not even a serious one

Paul Allen Beymer played this recital at Trinity Church, Iron Mountain, Mich.: Jubilate Deo, Silver; In the Twilight, Harker; Caprice, Kinder; Triumphant March, Lemmens; Humoreske, Dvorak; Minuet, Beethoven; Variations on Jerusalem the Golden, Sparks; Meditation, Sturges; Barcarolle, Tales of Hoffman, Offenbach; Grand March, Aida, Verdi

Twenty-five years ago this magazine reported these events in the organ world in its December 1938 issue: —

Harry B. Jepson's retirement as university organist at Yale after 43 years was announced; Luther M. Noss, Cornell University, was announced as his successor

The Ernest M. Skinner organ at Washington Cathedral was dedicated Nov. 10; Robert G. Barrow, cathedral organist, played the opening recital

An audience of 1,000 heard Arthur Poister's first faculty recital at Oberlin Conservatory

Claire Coci played her first New York recital Nov. 17 at Calvary Episcopal Church

T. Tertius Noble observed his 25th anniversary at St. Thomas' Church, New York City with a CBS broadcast

The organ output for the year 1937 was valued at \$4,781,088, according to figures of the Bureau of the Census

A fund of \$66,000 was made available to the University of Vermont for the purpose of paying a "thoroughly trained professional" organist

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

Six new members were added to the Union Seminary faculty: Robert S. Tangeman, Mack Harrell, Ruth Ellis Messenger, Ethel K. Porter, Margaret Hillis and Seth Bingham

The regional AGO convention in Dayton, Ohio was described

James Tower at Union Seminary was opened for the use of the school of music

Dues for AGO membership were increased to five dollars

indiscriminate emotionalism has been jettisoned in favor of music both old and new that is specifically religious in feeling.

It is plain that the organist's task is a heavy one; it demands the devotion and skill of a musician who, although the work cannot occupy all his time, must be an efficient instrumentalist, a sympathetic teacher, and a musical authority capable of inspiring the enthusiasm of those with and for whom he works. The preparation of music for Sunday services is not merely a matter of private practice and choral rehearsal but also the teaching of the fundamental techniques of singing to the young in church choirs. Nothing that enables church musicians to devote themselves more wholeheartedly to their tasks deserves condemnation as materialistic.

J. S. B.

Sound silver pipes in organs high;  
the principal and chiffling flutes,  
the trumpet and the pedals grave,  
give voice, the fugue of Bach, eternal.  
Clock ancient walls with tapestry of sound  
Keystone the towering arch with fugal splendour,  
forever held in praise of Architect Divine.

HUGH R. TURPIN



## Dr. Jekyll and Mr. Hyde?



SEARLE

WRIGHT

IS NO

PURIST



OFFERS

ENGLISH

THEIR

CHOICE

Searle Wright, Columbia University organist and member of the faculty at Union Seminary's school of sacred music, performed an unusual feat in August by playing in successive weeks in London (1) a recital at Westminster Abbey similar to that listed in this month's recital section

and (2) a program of "pop music" for the Cinema Organists Society at the Granada Theatre, Tooting, London (four-manual Wurlitzer!) He reports that a very good attendance of cinema organists turned out to catch the "longhair" recital at the Abbey and apparently liked it.

### MÖLLER BUILDS ORGAN FOR SEMINARY CHAPEL

#### THREE MANUALS FOR PRINCETON

Installation at Rear of Chancel —  
David Hugh Jones Consults  
With Builders on Design

The chapel on the campus of Princeton Theological Seminary, Princeton, New Jersey, is a fine example of colonial architecture and possesses satisfactory acoustical properties. Realizing the need of a fine pipe organ to be in keeping with the high music standards of the seminary, a contract has been awarded to M. P. Möller, Inc. for a new three-manual instrument.

The present organ is installed in the basement of the chapel but the new instrument will be installed at the rear of the chancel in a new addition to be built. The stoplist was prepared by the Möller staff in consultation with Dr. David Hugh Jones of the seminary.

#### 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  
Fourniture 4 ranks 244 pipes  
Trompette Harmonique 8 ft.

#### SWELL

Rohrgedeckt 16 ft. 12 pipes  
Rohrflöte 8 ft. 68 pipes  
Flauto Dolce 8 ft. 68 pipes  
Flauto Dolce Celeste 8 ft. 61 pipes  
Viole de Gambe 8 ft. 68 pipes  
Viole Celeste 8 ft. 68 pipes  
Principal 4 ft. 68 pipes  
Harmonic Flute 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Bassoon 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Bassoon 8 ft. 12 pipes  
Hautbois 4 ft. 68 pipes  
Tremulant

#### CHOIR

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 54 pipes  
Nachthorn 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Siffloite 1 ft. 61 pipes  
Cromorne 8 ft. 61 pipes  
Trompette Harmonique 8 ft. 61 pipes  
Tremulant

#### PEDAL

Bourdon 32 ft. 12 pipes  
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  
Cornet 4 ranks 32 notes  
Bassoon 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Bassoon 16 ft.  
Posaune 8 ft. 12 pipes  
Clarion 4 ft. 12 pipes  
Bassoon 4 ft.

### ST. VINCENT COLLEGE MUSIC HEAD BECOMES CHANCELLOR

The Rev. Rembert George Weakland, OSB, has been elected coadjutor arch-abbot of St. Vincent Archabbey, Latrobe, Pa., the oldest Benedictine monastery in the United States, founded in 1846. He also becomes chancellor of St. Vincent College. He was until his election chairman of the department of music at the college.

At 36, he has contributed articles to scholarly music magazines published in several countries and is especially well-known to laymen for his transcription of *The Play of Daniel*, widely performed by the New York Pro Musica Antiqua, and for program notes and texts for summer concerts by that group.

## 4 New Choral Collections For Young Church Choirs

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Most of the new texts and a number of the original melodies for **YOUTH PRAISES** were written by Wihla Hutson, a highly-regarded church musician, who has worked with and written for children's groups most of her life. All of the musical arrangements, and many of the original melodies are by Luigi Zaninelli. Mr. Zaninelli is a young (1932-) American composer with a fine scholastic background and training, which includes fellowship study abroad and work both as student and teacher at the Curtis Institute in Philadelphia, where he was a pupil of Gian-Garlo Menotti.

The most rewarding feature of the **YOUTH PRAISES** series is the quality of the songs themselves. The texts, though easy for children to understand and sing, have solid religious meaning. The music is in a classic style with careful attention given to details of voice leading and prosody. In transmitting the final manuscripts of **YOUTH PRAISES**, Mr. Zaninelli wrote: "It is our belief that a child's first feeling of true sublimity comes when he first raises his voice in praise to God. The music and text must be worthy to inspire such a moment. Simplicity, nobility, elegance—these are the qualities we have sought for these books."

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<b>GREAT</b>	
Open Diapason	8
Bourdon	8
Dulciana	8
Octave	4
Rohrflöte	4
Quinte	2 $\frac{3}{4}$
Super Octave	2
Mixture	IV
Trumpet	8
Clarinet	8

<b>PEDAL</b>	
Diapason	16
Sub Bass	16
Octave	8
Bourdon	8
Super Octave	4
Blockflöte	2
Mixture	IV
Posaune	16
Trumpet	8
Schalmei	4

<b>SWELL</b>	
Flauto Dolce	16
Diapason	8
Rohrflöte	8
Salicional	8
Gedeckt	4
Salicet	4
Nazard	2 $\frac{3}{4}$
Flautino	2
Mixture	IV
Fagott	16
Trompette	8
Oboe	8
Clarion	4
Vibrato	

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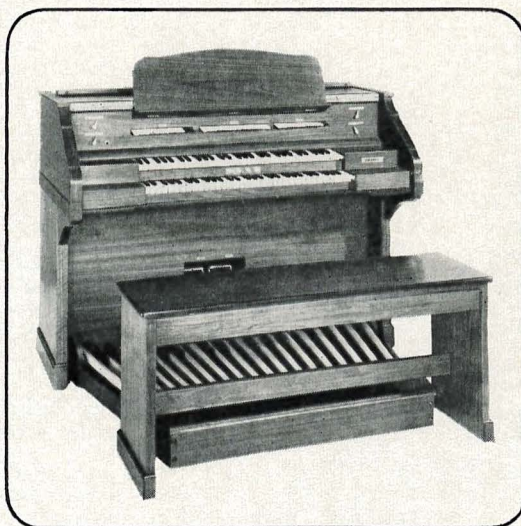
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## *What makes a good organ?*



# Ask the organist who plays one

If asked the following questions, most organists would give answers like these:

**Q.** What are the most important tonal ingredients of a good basic organ?

**A.** First a good Diapason, or Principal Chorus as basis of the organ ensemble.

**Q.** What is the next addition to a good organ?

**A.** Flute work for the secondary ensemble. It adds variety, provides accompaniment.

**Q.** What other qualities are important?

**A.** A good complement of Strings, Chorus Reeds, and, of course, some Solo Reeds.

**Q.** How many pedal stops should an organ have?

**A.** Enough to support the foundation Diapason work on the manuals and balance all of the Flutes, Strings and other combinations. Pedal stops should be available also for solos.

**Q.** Are couplers important?

**A.** Yes, to make the organ truly usable for church services and performance of the standard organ repertory, the Swell should couple to the Great, and both Great and Swell should couple to the Pedal.

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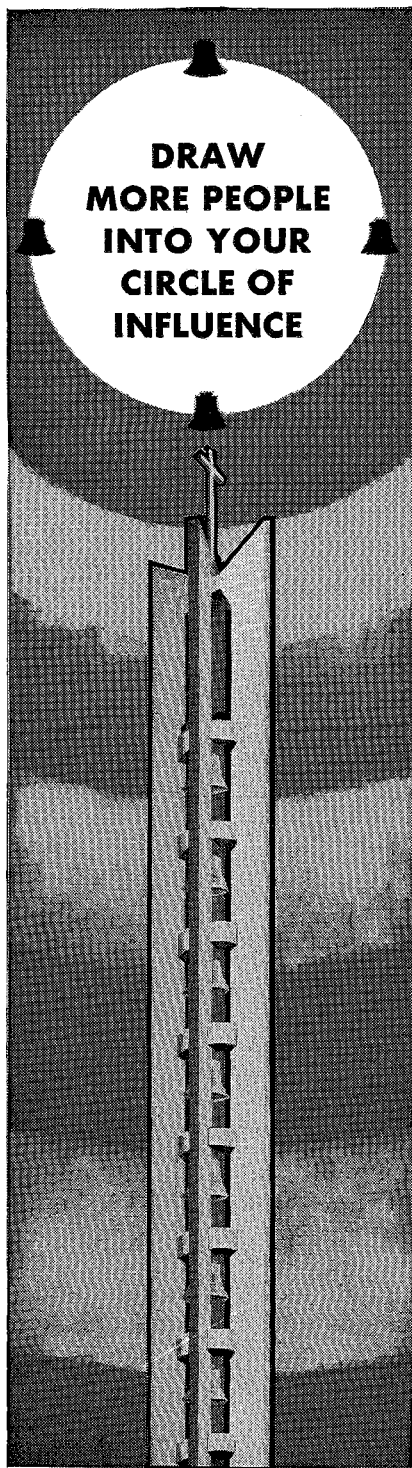
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## NEW ORGAN FOR CHURCH IN NORTH LITTLE ROCK

### SIPE-YARBROUGH IS BUILDER

Installation in Park Hill Baptist Set  
for Spring — Max Alexander  
Is Minister of Music

The Park Hill Baptist Church, North Little Rock, Ark., has recently completed a new church and is awaiting arrival of a new three-manual instrument constructed by the Sipe-Yarbrough Organ Company, Dallas, Tex.

Installation is to be early spring. Max Alexander is the minister of music at the church.

#### GREAT

Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Schalmey 8 ft. 61 pipes

#### SWELL

Bourdon 8 ft. 73 pipes  
Gambe 8 ft. 73 pipes  
Gambe Celeste 8 ft. 61 pipes  
Principal 4 ft. 73 pipes  
Rohrflöte 4 ft. 73 pipes  
Hohlflöte 2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Basson 16 ft. 73 pipes  
Trompette 8 ft. 73 pipes  
Hautbois 4 ft. 73 pipes  
Tremulant

#### CHOIR

Holzgedeckt 8 ft. 61 pipes  
Unda Maris 8 ft. 110 pipes  
Spillflöte 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes

#### PEDAL

Contre Bass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintadena 16 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft.  
Choral Bass 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Contre Basson 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trompette 8 ft. 12 pipes

A SERVICE of anthems by Thomas Matthews was sung Oct. 13 by the chancel choirs of the Lovers Lane Methodist Church, Dallas, Tex., with Tom Lee conducting and Dr. Matthews at the organ. Dr. Matthews' pre-ludial recital appears in the recital section.

## Some Choral Performances

Though we prefer to note choral performances ahead of time in our calendar pages, from time to time we list a group from programs received.

A number of Bach performances are noted. The Magnificat was heard at Huguenot Memorial, Pelham and Church of the Covenant, Cleveland. Many cantatas were listed, 10 at Erskine and United Church, Montreal, 159 and 118 along with the Brahms Motet on Psalm 51 and the Fauré Requiem at St. Mark's Episcopal, Palo Alto, Cal., 79 at Concordia Senior College, Fort Wayne, Ind. and at Grace Covenant Church, Richmond, Va., 146 along with the Schubert Mass in G at All Saints, Pasadena, Cal., 192 at National City Christian and Luther Place Memorial, Washington D. C. and Austier Noth at First Presbyterian, Burlington, N. C.

The Fauré Requiem was also heard at Christ Church, Whitefish Bay, Wis. and at St. Philip's, Durham, N. C.; Holst's Dirge for Two Veterans was sung at St. Michael's College, Winooski, Vt.; Buxtehude's Rejoice Christians and two solo cantatas at St. Stephen's Sewickly, Pa.; Vaughan Williams' Te Deum at Concordia Senior College, Fort Wayne, Ind. along with Pachelbel Psalm 99 and Buxtehude Psalm 96; Britten's St. Nicolas at the University of Southern Mississippi, Hattiesburg; Ariel — Visions of Isaiah by Robert Starer, First Baptist Church, Cleveland; Brahms Requiem, Church of the Covenant, Cleveland; part 3 of Handel's Messiah at St. Philip's, Durham, N. C.; Elijah, First Presbyterian, Winston-Salem, N. C.; Delalande's De Profundis, All Saints, Pontiac, Mich. and Martin Shaw's the Redeemer, St. Andrew's, Wilmington, Del.

## NEW ORGAN OPENING MARKS CHURCH'S 80TH ANNIVERSARY

The choir of men and boys from Christ Church Cathedral, Victoria, B. C. was heard in recital Oct. 13 at St. Michael and All Angels Church, Royal Oak, marking the 80th anniversary of the consecration of this church. The music under the direction of Richard Proudman, cathedral organist and choir-master, duplicated that sung in the first service in the church.

Mr. Proudman played several pieces designed to show the capabilities of the new two-manual instrument by Hugo Spilker.

# NUNC DIMITTIS

## DUPRÉ DAUGHTER PASSES AT HOME IN MEUDON, FRANCE

Mme. Emmanuel Tollet, née Marguerite Dupré, daughter of the Marcel Duprés, died Oct. 26 at her home on the grounds of her parents' villa at Meudon, France. She leaves her husband, two daughters and a son, as well as her parents.

Services were held Oct. 30 at Saint-Martin Church in Meudon.

As Marguerite Dupré she came to America immediately following the war to appear with her famous father in an extensive tour featuring his Sinfonietta for piano and organ.

SENATOR EMERSON RICHARDS died Oct. 28. A summary of his career by William King Covell and an evaluation of his influence in American organ design by William H. Barnes will appear in an early issue.

## ERWIN MILLER DEAD AT 62; PLAYED ON EARLY RADIO

Erwin H. Miller, widely known Chicago organist and choir director, died Oct. 15 of a cerebral hemorrhage at the age of 62. He began his professional career in the early 1920s as a radio organist. In 1936 he won the Van Dusen Organ Club scholarship to study at the American Conservatory.

His widow, two daughters, six brothers, and two sisters survive him.

EDWARD L. BEAUDRY died July 2 in his 80th year at his retirement home in Riviera Beach, Fla. He was a skilled pipe maker for more than 55 years; he served for some years with the Aeolian-Skinner Company.

## CARL FISCHER STAFF MEMBER DIES SUDDENLY AT HER HOME

Alicia P. Hevesi, head of the orchestra rental department of Carl Fischer, Inc. died suddenly at her home Oct. 26. She had been associated with the firm for 12 years. Before coming to this country she earned a PhD from the University of Vienna and a diploma from the Academy for Diplomatic Service, Vienna.

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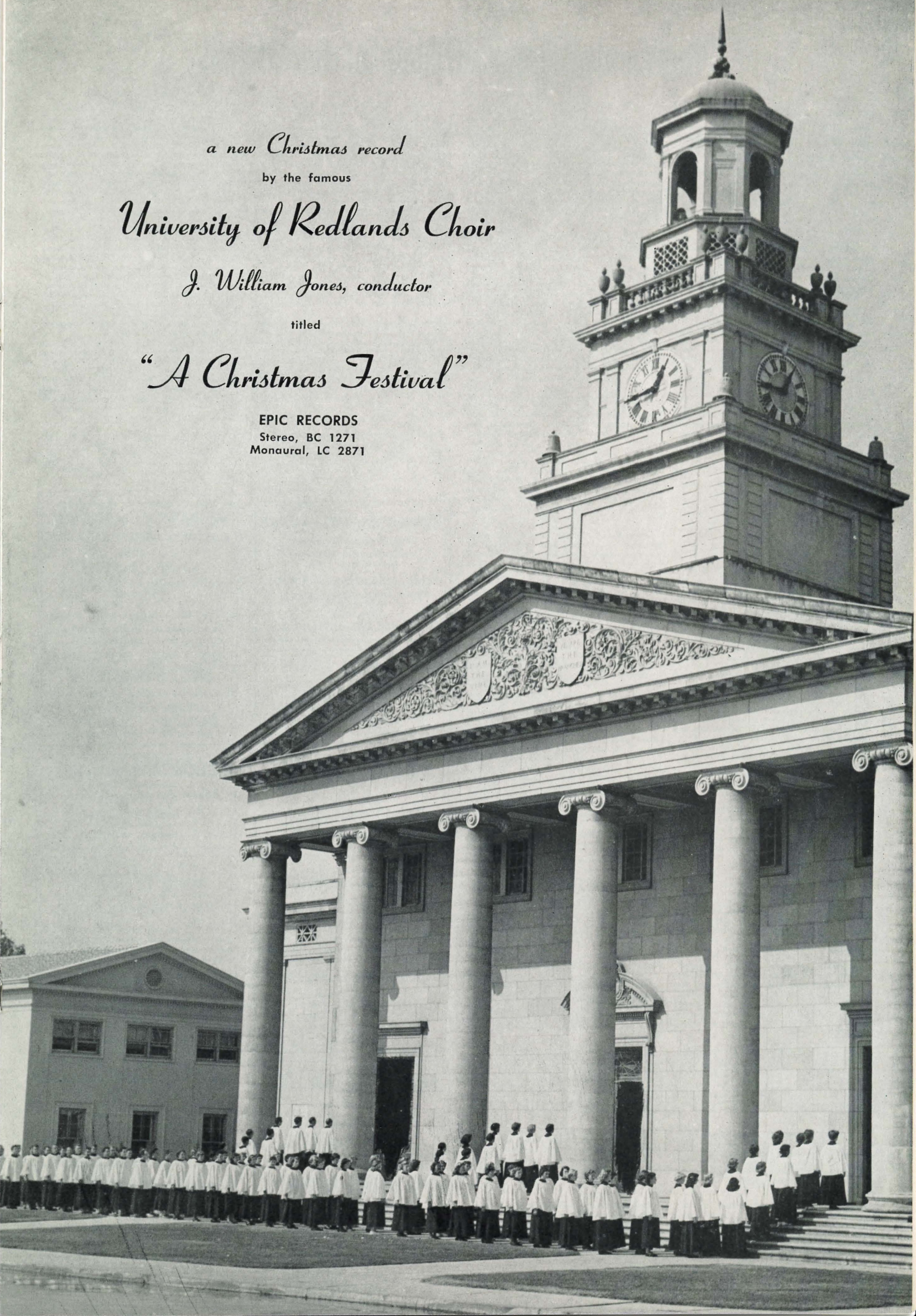
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# Programs of Organ Recitals of the Month

Robert Baker, DSM, New York City — Air Force Academy, Colorado Springs, Colo. Protestant Cadet Chapel, Oct. 6: Grand Jeu, Du Mage; Concerto in A minor, Vivaldi-Bach; Voluntary in D major, Boyce; Prelude and Fugue in A minor, Bach; Prelude for Rosh-Hashonah, Berlinski; Pastoral Dance, Milford; Chorale in B minor, Franck; Improvisation on the Agincourt Song, Roberts; Eclogue, You Raise the Flute to Your Lips, Delamarter; Serene Alleluia, Messiaen; Westminster Carillon, Vienne. Catholic Cadet Chapel: Homage to Perotin, Roberts; Canons in B major and B minor, Schumann; Introduction and Passacaglia, Reger; Impromptu, Vienne; The Shepherd, The Nativity, Messiaen; Pièce Héroïque, Franck; Fantasia in G major, A Little Harmonic Labyrinth and Prelude and Fugue in B minor, Bach.

John Reymes-King, Shelburne, Mass. — For Montgomery County AGO, Grace Episcopal Church, Silver Springs, Md. Oct. 29: The Carman's Whistle, Byrd; Sonata for Trumpet and Strings, Purcell-Bairstone; Prelude and Fugue in G minor, Buxtehude; Dialogue, Mass on Tone 8, Elevation, Mass on Tone 6 and Offerte on Tone 5, Raison; Two pieces for Musical Clocks, Haydn; Herzlich tut mich verlangen (setting 2) and Herzlich tut mich erfreuen, Brahms; Praeambeln und Interludien 1, 2, and 8, Schroeder; Saraband for the Morning of Easter, Howells; Scherzo, Modale Suite, and Last uns erfreuen, Peeters.

Klaus Speer, Hattiesburg, Miss. — University of Southern Mississippi, Temple Baptist Church Nov. 12: Prelude and Fugue in E minor, Buxtehude; Suite in Third Mode, Nivers; Two Preludes on The King's Majesty, George; Noctet, Hall; Chorale-Toccata on A Mighty Fortress for two trumpets, two trombones and organ, Mueller-Zürich; Theme with Variations, Kennan; Fantasia for oboe and organ, Krebs; An Wasserflüssen Babylon, Trio Sonata 6 in G major and Prelude and Fugue in F minor, Bach.

Robert Triplett, Knoxville, Tenn. — Bell Avenue Baptist Church Nov. 3: Toccata in D minor, Seixas; An Wasserflüssen Babylon und Kyrie, Gott Heiliger Geist, Bach; Herzlich tut mich verlangen, Brahms; Prelude and Fugue in D major, Bach; Pastoral, Roger-Ducasse; Arabesque sur les flûtes, Langlais; Choral Partita über Lobe den Herren, Ahrens; Le Monde Dans L'Attente du Sauveur, Symphonie Passion, Dupré.

Esther L. Johnson, Oakland, Cal. — Interstate Center Nov. 3: Toccata and Fugue in F major, Buxtehude; Choral Variations on Seigristet, Bach; Concerto in A major, Handel; Canon in A flat major, Schumann; Suite on Vom Himmel hoch, Pepping; Wie schön leuchtet der Morgenstern, Muller-Zürich; Two Preludes for the Festivals, Berlinski.

George Shirley, Muskegon, Mich. — Central Methodist Church Oct. 27: Introduction and Toccata, Walond; He Would Suffer God to Guide Him, O Help Me and Lord to Praise Thee, O Wither Shall I Flee for Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; The Celestial Banquet and God Among Us, Messiaen.

Robert Hobbs, Indianapolis, Ind. — Christ Church Cathedral Nov. 15: Trumpet Voluntary, Purcell; Partita on Jesus, Priceless Treasures, Walther; Sonata 1, Borowski; Three hymn preludes, Noble; Festal Finale, Ratcliffe. Nov. 22: Air, Purcell; Sonata 1, Rheinberger; Communion, Purvis; Psalm 65, Rowley.

Charles Merritt, Akron, Ohio — First Congregational Church, Oct. 27: Voluntary in D, Boyce; How Brightly Shines the Morning Star, Buxtehude; Concerto in A minor, Bach; Plainte and Dialogue sur les Mixtures, Langlais; Fugue and Chorale, Honegger; Finale, Symphony 1, Vienne.

Mrs. B. R. Hahn, Jr., Bay City, Mich. — Dedicatorial recital, Trinity Episcopal Church, Sept. 22: Flute Tune, Arne; Introduction and Toccata, Walond; Adagio for Strings, Barber; Fanfare, Cook; Rejoice, Beloved Christians, Bach; Dialogue for Mixtures and Cantilene, Langlais; Carillon, Vienne.

Gertrude Gates Stillman, Milwaukee, Wis. — Christ Church, Whitefish Bay Oct. 27: Fugue in C major (Fanfare) and Kommst du nun, Bach; Concerto 1 in G minor, Handel; Te Deum, Langlais; Carillon, Sowerby; Prelude and Fugue in G minor, Dupré.

Marianne Webb, Harrisonburg, Va. — First Lutheran Church, Kansas City, Mo. Nov. 18: Allegro, Symphony 6, Widor; Chant de Paix, Langlais; Giga, Locillet; Chaconne in E minor, Buxtehude; Fantasia and Fugue in G minor, Bach; Nativity Suite, Messiaen.

Catharine Crozier, Winter Park, Fla. — Dedicatorial recital, First Presbyterian Church, Sanford, Oct. 21: Chaconne in G minor, Couperin; A Virgin Pure, Lebegue; Noël from Saintonge, Dandrieu; When Jesus was Born of Mary, Daquin; Toccata, Adagio and Fugue in C major, Bach; Prelude, Fugue and Variation, Franck; Abide With Us Our Saviour, Karg-Elert; The Spinner, Dupré; Even Song, La Montaine; Prelude and Fugue in G minor, Dupré.

Mark L. Holmberg, Galesburg, Ill. — Trinity Lutheran Church Oct. 13: Prelude, Fugue and Chaconne, Buxtehude; Four Schübler Chorales, Bach; Concerto 13 in F major, Handel; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Benedictus, Reger; Prelude for Rosh-Hashonah, Berlinski; Rhosymedre, Vaughan Williams; Toccata, Symphony 5, Widor. Dedicatorial recital, Grace Lutheran Church Sept. 29: Chaconne in G minor, Couperin; Flute Solo, Arne; Two Schübler Chorales, Bach; Prayer, Gothic Suite, Böllmann; Introduction and Toccata, Walond; Harmonies du Soir, Karg-Elert; Prelude for Rosh-Hashonah, Berlinski; Toccata and Fugue in D minor, Bach.

Eugene Hill, Oxford, Ohio — For White-water Valley AGO Chapter, Holy Trinity Episcopal Church Nov. 4: Sonata 1, Mendelssohn; Sketch in C minor, Schumann; Prelude, Fugue and Variation, Franck; Chorale Preludes on Psalm my Soul and St. Botolph, Eugene Hill; Tumult in the Praetorium, Maleingreau; Alas! and did my Saviour bleed? and On Jordan's stormy banks I stand, Reger; Preludes 3, 7 and 9, Milhaud; Then praised the Shepherds greatly, At Bethlehem was born and A mighty fortress is our God, Walcha; Introduction and Passacaglia in D minor, Reger.

Lorene Banta, Andover, Mass. — The South Church, Oct. 16: Benedictus, and Fugue on the Kyrie, Couperin; Psalm-Prelude, Howells; Voluntary on Old 100th for organ and trumpet, Purcell; The Children of God, Messiaen; My inmost heart doth yearn, Brahms; Partita on What God ordains is always good, Walther; Benedictus, Reger; Litanies, Alain; In Thee is joy, Magnificat and We all believe in one God, Bach. William Clift, trumpeter, assisted.

Mary Grenier, Cleveland, Ohio — Heights Christian Church Oct. 20: Agincourt Hymn, Dunstable; Three Verses from the Te Deum, Anonymous; Prelude and Fugue in G minor, Buxtehude; Come, Saviour of the Nations, Rejoice, Ye Christians and Prelude and Fugue in B minor, Bach; Le Jardin Suspendu, Alain; Chorale in A minor, Franck; Cantilene, Suite Breve, Langlais; Toccata, Duruflé.

Lawrence DeWitt, Hiram, Ohio — Faculty recital, Hiram College, Hiram Christian Church Oct. 9 and Thomson Hall, Wilson College, Chambersburg, Pa. Oct. 14: Suite on Tone 1, Clérabault; Nun komm', der Heiden Heiland, Wachtel auf and Prelude and Fugue in G major, Bach; Carillon, Vienne; Prelude, Adagio and Chorale variations on Veni Creator, Duruflé.

Charles A. Wilson, Pontiac, Mich. — Dedicatorial recital, First Congregational Church Oct. 2: Noël sur les Jeux d'Anches, Daquin; Adagio e dolce, Trio Sonata 3 and Prelude and Fugue in D major, Bach; Brother James' Air, Wright; Prelude on Higdal, Mueller; Greensleeves, Vaughan Williams; Epilogue and Suite Breve, Langlais.

Thomas Wood, Carmel, Ind. — Christ Church Cathedral, Indianapolis, Nov. 8: Six Chorale Preludes from The Little Organ Book, Bach; The Palms, Langlais; Praise God, the Lord, ye sons of men and Prelude and Fugue in G minor Buxtehude.

Dr. Robert F. Wolfersteig, Winston-Salem, N. C. — First Presbyterian Church Nov. 5: Toccata in C minor, Pachelbel; Trio Sonata 6 in G, Bach; Mit Freuden zart und Kimm und lasst uns Christum ehren, Pepping; The World Awaits the Saviour, Passion Symphony, Dupré.

Dr. Melvin W. Le Mon, Alfred, N. Y. — For Canacadea AGO Chapter, Seventh Day Baptist Church Oct. 27: Fantasie and Fugue in G minor, Bach; Andante in F, K 616, Mozart; Arioso, Concerto in F major, Bach; Pièce Héroïque, Franck; Comes Autumn Time, Sowerby; Thou art the Rock, Mulet.

Diane Bish, Wichita, Kans. — For Wichita AGO Chapter and Wichita Music Club, First Methodist Church Oct. 15: Fantasie and Fugue in G minor, Bach; Concerto 3, Soler; Pageant, Sowerby; Introduction, Passacaglia and Fugue, Wright; Scherzo and Finale, Symphony 6, Vienne.

Frederick Errett, Sacramento, Cal. — Fremont Presbyterian Church Oct. 26: Fantasie in G minor, Bach; Prelude, Fugue and Variation, Franck; Old 100th, Thompson; Siloam, Bitgood; Toplady, Bingham; Variations on an American Hymn Tune, Young.

Virgil Fox, New York City — The Riverside Church Nov. 3: Prelude and Fugue in C minor, Trio Sonata 4 in E minor, Prelude and Fugue in A minor, Fantasie on Come Holy Ghost, All Men Are Mortal, Bach; Finale in B flat, Franck.

Mrs. Thomas Kellch, Yonkers, N. Y. and Frank Graboski, Larchmont, N. Y. — For Westchester AGO Chapter, College of Mount Mercy, Dobbs Ferry, Oct. 15: Mrs. Kelly — Toccata Messa della Madonna, Toccata Ricercare and Kyrie, Frescobaldi; Prelude and Fugue in F, Lubeck; Erschienen ist der Herrliche Tag, Bach; Noël sur les Flûtes, Daquin; Prelude and Fugue, Stanley. Mr. Graboski — Grand Choeur in C and Offertory, Franck; Rejoice Greatly, O My Soul, Karg-Elert; Pasticcio and Paraphrase on Salve Regina, Langlais; Cantilene and Toccata, Peeters.

Richard Harper, Plainfield, N. J. — Crescent Avenue Presbyterian Church Oct. 20: Prelude and Fugue in G minor, Buxtehude; Domine Deus, Couperin; Church Sonata 3 for organ and strings, Corelli; Prelude and Fugue in B minor, Bach; Church Sonatas in F, E flat and C, Mozart; Prelude, Fugue and Variation, Franck; Variations on Veni Creator, Duruflé. Charlotte Westmann, Marcus Osse and Martha Gerstenberger assisted on the Corelli and Mozart.

Peggie Royster Corby, Winston-Salem, N. C. — First Presbyterian Church Dec. 3: Movement 1, Concerto in G major, and Nun komm' der Heiden Heiland, Bach; Flute Tune, Arne; Solemn Melody, Davies; Sonata 6 in D minor, Mendelssohn.

Dr. Heinrich Fleischer, Minneapolis, Minn. — Dedicatorial recital Bethlehem Lutheran Church Oct. 13: Dorian Toccata and Fugue, In Peace and Joy I Now Depart, Come, Holy Ghost, Lord and God, Saviour of the Nations, Come and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; My Heart is Filled With Longing, Lo, How a Rose is Blooming and O World, I Now Must Leave Thee, Brahms; Toccata in D minor, Reger.

Howard Don Small, La Jolla, Cal. — for Los Angeles AGO Chapter, First Presbyterian Church, North Hollywood Nov. 4: Kyrie, Creator, God, Holy Spirit, Bach; Toccata in G, Walond; Toccata in D minor (Dorian), Bach; By Adam's Fall, Homilius; Fantasie and Fugue in G minor, Bach; Symphonic Chorale, Jesus, Still Lead On, Karg-Elert; How Can I Rightly Greet Thee, Pepping; Sketch in F minor and Canon in B minor, Schumann; Fantasy for Flute Stops, Sowerby; Variations on a Noël, Dupré.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church Oct. 13: Fantasie on Holy, Holy, Piet Post; Three Chorale Preludes, Pepping; Mirror of Life, with Ray Lineberger, tenor, Peeters; Majesty of Christ and Prayer from Christ Ascending Towards His Father, Messiaen; Toccata, Villancico y Fuga, Ginastera.

Nancy Davis, Richmond, Ky. — Berea College, Oct. 18: Sonata 1, Hindemith; Fantasie and Fugue in G minor, Bach; Flute Solo, Arne; Litanies, Alain; My Heart is Filled with Longing, Brahms; Outbursts of Joy, Messiaen.

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## GEORGE FAXON TRINITY CHURCH BOSTON



# Programs of Organ Recitals of the Month

Richard Ellsasser, Hollywood, Cal. — For Tampa AGO Chapter, First Presbyterian Church Oct. 29: Allegro, Concerto in A minor, Vivaldi-Bach; The Fifer, Dandrieu; Flute Solo, Arne; Rondo in G, Bull; Adagio, Sonata 1, Mendelssohn; Fantasie and Fugue in G minor, Bach; The Kettle Boils, Fire-side Fancies, Clokey; Soul of the Lake, Karg-Elert; Marche Fantastique, Ellsasser; Concert Study 1, Yon.

Carl S. Fudge, Jr., Elizabeth, N. J. — Christ Episcopal Church, Toms River, Nov. 3: Mass for Convents, Couperin; Prelude on Herr Christ der einig Gottes Sohn, Scheide-mann; Fantasie in Echo Style and Unter der Linden grüne, Sweelinck; Prelude, Fugue and Chaconne in C and Nun bitten wir den heiligen Geist, Buxtehude; Durch Adams Fall, Homilius; Machs mit mir, Gott nach deiner Gut, Walther; Fugue in E flat, Bach

Northern New Jersey Chapter Members — Broadway Baptist Church, Paterson, Nov. 5: Psalm Fantasie 2, Huber; Dorian Toccata, Bach — Inez Hudgins, Concerto 2 in A minor, Vivaldi-Bach — Clara Hoogenhuis, Toccata in E minor, Pachelbel; Short Piece on Advent Carol Themes, Titcomb; Toccata in D minor, Froberger — William Mitchell, Piano Concerto in A minor, Grieg — Alida Weidner and Samuel Eliezer.

Robert E. Schanck, East Orange, N. J. — Christ Church Oct. 13: Psalm 19, Marcello; Little Fugue in G, Bach; Prelude, Corelli; Now Thank We All Our God, Karg-Elert; Largo, Veracini; Pièce Héroïque, Franck. William Sempier, tenor, assisted.

John Weaver, New York City — For Kansas City AGO Chapter, Second Presbyterian Church, Kansas City, Mo. Oct. 21: Trumpet Voluntary, Stanley; Flute Solo and Gavotte, Arne; Allegro, Trio Sonata 5, Our Father Who Art in Heaven, Hark, a Voice Saith All Are Mortal and Fantasie and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré; Serene Alleluias, Messiaen; Sonata on Psalm 94, Reubke.

Robert B. King, Burlington, N. C. — For Piedmont AGO Chapter, Holy Trinity Episcopal Church, Greensboro Sept. 24: Rigaudon, Campra; I Call to Thee, Lord Jesus Christ, Sleepers Wake! A Voice Calling, Dearest Jesus, We Are Here, Allegro Moderato, Trio Sonata in E flat and Toccata in F major, Bach; Scherzo, Symphony 2, Vienne; Pièce Héroïque, Franck; Eternal Plans, Messiaen; Te Deum, Song of Peace and Acclamations, Langlais.

Jerry McSpadden, Lookout Mountain, Tenn. — Church of the Good Shepherd Nov. 3: The Fifers, Dandrieu; Sonata in A minor for flute and organ, Albinoni; Sonatas in G major and F major for flute and organ, Marcello; Suite 4 in G minor for flute and organ, Telemann; Sonata 4 in C major for flute and organ, Handel; Toccata in B minor, Gigout. Kay McSpadden was flautist.

David L. Foster, Indianapolis, Ind. — Northminster Presbyterian Church, Oct. 8: Concerto de Signor Meck, Walther; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Suite Breve, Langlais; Fast and Sinister, Symphony in G, Sowerby.

Edward Mondello, Chicago — For Clinton AGO Chapter, First Presbyterian Church, Clinton, Iowa Oct. 20: Toccata and Fugue in D minor, Now Comes the Saviour of the Nations and Toccata and Fugue in C major, Bach; Benedictus, Reger; Lamento, Vienne; Chorale in A minor, Franck.

Richard Van Sciver, Charlotte, N. C. — St. Peter's Episcopal Church Oct. 2: Fugue in the Dorian Mode, Pachelbel; Jesu, meine Freude and Ich ruf' zu dir, Bach; Priere, Alkan; Adagio, Sonata, Opus 24, Fahrman; Four Improvisations on Gregorian Melodies, Peeters; Pantomime, Jepson. Oct. 9: Prelude and Fugue in G minor, Bach; O God, Thou Faithful God and My Heart is Filled with Longing, Brahms; Andante sostenuto, Symphonie Gothique, Widor; Harmonies du Soir, Karg-Elert; Litanies, Alain. Oct. 16: Toccata in E minor, Pachelbel; Praised Be Thou, O Jesus Christ and Our Father Who Art in Heaven, Bach; Noël, Daquin; Pastorale, Opus 19, Franck; Arioso in the Ancient Style, Rogers; Prayer, Stringfield; Comes Autumn Time, Sowerby. Oct. 23: Fantasie on A Mighty Fortress, Praetorius; Prelude and Fugue in D minor, Bach; My Jesu, Lead Thou Me and My Heart Abounds with Pleasure, Brahms; Pastorale, Sonata 1, Guil-mant; Morwellham and Martyn, Bingham; Thou Art the Rock, Mulet. Oct. 30: Ave Maria, Arcadelt-Liszt; Prelude and Fugue in C minor, Bach; Arioso, Handel; Chorale in A minor, Franck.

Walter Wade, AAGO, ChM, Memphis, Tenn. — For Memphis AGO Chapter, St. John's Methodist Church Nov. 4: Toccata Chromatico post il Credo, Frescobaldi; Variations on When Jesus hung upon the Cross, Scheidt; Now Pray We to the Holy Spirit, Walther; Jesus Christ Our Savior, By the Waters of Babylon and Now Thank We All Our God, Bach; O Sacred Head Now Wounded, Reger; From Heaven Above to Earth I Come (three settings), Pepping; Prelude in A minor, David.

Lawrence Humpe, Steubenville, Ohio — Dedicatory recital, Riverview Methodist Church, Toronto, Ohio Oct. 27: Trumpet Voluntary, Purcell; Maria Zart von elder art, Schlick; Von himmel hoch da komm ich her, Pachelbel; Toccata and Fugue in D minor, Bach; La Nuit, Karg-Elert; Te Deum, Lang-lais; Liebest Jesu, Huybrechts; Bells in the Distance, Van Hulse; Toccata, Symphony 5, Widor.

Max Yount, Beloit, Wis. — Beloit College faculty recital Oct. 8: Voluntary in A minor, Stanley; Sonata 3, Mendelssohn; Three Pieces for Organ, Yount; Dieu parmi Nous, Messiaen; Prelude and Fugue in C major, Jesus Christus, Unser Heiland and Aus tiefer Not schrei ich zu Dir, Bach; Impromptu, Vienne; Allegro, Symphony 6, Widor.

Barbara Hannon, Milwaukee, Wis. — Student of Esther Jepson, University of Wisconsin junior recital, Kenwood Methodist Church Oct. 13: Wachet auf, ruft uns die stimme and Meine seele erhebt den herren, Bach; Con-certo 2 in B flat major, Handel; Trio Sonata in D minor, Bach; Toccata, Milner; Choral Dorian, Alain; Symphony 1, Vienne.

Lucy Anne McCluer, Due West, S. C. — Erskine College faculty recital, Sept. 27: Chromatic Fugue, Pachelbel; Adagio for Glass Harmonica, Mozart; Fantasie 2, Ban-chieri; Toccata in D minor, Bach; Rondo, Bauer; Sonata 1, Hindemith; Mediaeval Poem, Sowerby.

John S. Mueller, Winston-Salem, N. C. — First Presbyterian Church Nov. 19: Chaconne in G minor, Couperin; Dialogue for Trumpets and Tierce in the Tenor, Mass for Parish Use, F. Couperin; Prelude and Fugue in E flat, Bach; Four Chorale Preludes, Walcha; Move-ment 1, Symphony 5, Widor.

Carlene Neihart, Kansas City, Mo. — St. Andrew's Church Oct. 13: Prelude, Fugue and Chaconne, Pachelbel; Da Jesus an dem Kreuze standt, Scheidt; The Fifers, Dandrieu; Adagio, Fiocco; Toccata in F major, Bach; Fantasie in F minor, K 608, Mozart; Canon in B major, Schumann; Toccata, Sowerby.

Thomas Wood, Carmel Ind. — Christ Church Cathedral, Indianapolis, Nov. 8: Six Chorale Preludes from The Little Organ Book, Bach; The Palms, Langlais; Praise God, the Lord, ye sons of men and Prelude and Fugue in G minor, Buxtehude.

Jack Ruhl, Fort Wayne, Ind. — First Pres-byterian Church, Oct. 22: Offertoire sur les Grands Jeux, F. Couperin; Noël on the Flutes, Daquin; Prelude and Fugue in E major, Saint-Saëns; Melody and Trio, Triptyque, Dupré; Symphony 1, Vienne.

M. Searle Wright, FAGO, FTCL, New York City — Westminster Presbyterian Church, Day-ton, Ohio Oct. 20: Diferencias sobre el Canto del Caballero, Cabezon; Nun bitten wir den heiligen Geist, Buxtehude; Prelude and Fugue in E minor, Bach; Elevation 3, Dupré; Dialogue, Grigny; Minuet, Frank Bridge; Psalm Prelude 2, Herbert Howells; Toccata alla Passacaglia, Humphrey Searle; Prelude on Adeste Fidelis, Ives; Savonora and Twi-ght at Fiesole, Bingham; Pageant of Autumn, Sowerby.

Students of Elisabeth Hamp, Champaign, Ill. — St. Peter's United Church of Christ, Oct. 9: Prelude and Fugue in D minor, Bach — Earl Knosher; Prelude and Fugue in G minor, Bach — Sandra Cler; Courante, Aria di Falletto, Frescobaldi — Kathy Yates; Lord Jesus Christ Thou Living Bread, Pachel-bel, and Praise God the Lord, Ye Son of Man, Wather — Patricia Huis; Cantabile, Rheinberger — Carol Mathis; Sheep My Safely Graze, Bach, and Deck Thyself, Brahms — Margaret Hadden; Toccata and Adagio in C major, Bach — Betty Matndorff; Suite in F major, Corelli, and Children of God, Nativity Suite, Messiaen — Elisabeth Hamp.

Jack H. Ossewaarde, New York City — First Presbyterian Church, Northport, N. Y. Oct. 27: Triumphal Fanfare, Water Music, Handel; Come, Saviour of the Gentiles, Lord Jesus Christ, Turn Thou To Us and Fantasie and Fugue in G minor, Bach; Improvisation, Karg-Elert; Five Verses, Hurford; Cantabile, Symphony in E minor, Friedell; Air, Hancock; Improvisation on Vigiles et Sancti.

St. Bartholomew's Church, New York City Nov. 20: Fugue in E flat, Bach; Improvisation, Karg-Elert; Variations on America, Ives; Can-tabile, Symphony in E minor, Friedell; Impro-visation on St. Denio.

Charles Shaffer, Hollywood, Cal. — St. Paul's Episcopal Church, Sacramento Sept. 14: First Baptist Church, Alhambra Sept. 22: First Presbyterian Church, Anaheim Oct. 8: Voluntary 1, Travers; Courante met Vari-eties, Cornet; Benedictus, Couperin; Concerto del Sigr. Meck, Walther; Sonata 1, Mendel-ssohn; Kleine Praludien und Intermezzi, Schroeder; Lied des Chrysanthemes, Bonnet; Scherzetto, Vienne; Fantaisie-Toccata on Dies Irae, Van Hulse.

John Doney, West Hartford, Conn. — St. James's Episcopal Church, Oct. 13: Prelude and Fugue in E minor, Bruhns; Movement 1, Trio Sonata 1, Come Now, Saviour of the Heathen, Rejoice Beloved Christians and Fugue in E flat (St. Anne), Bach; A Lovely Rose Is Blooming, Brahms; Crucifixion and Resurrection, Passion Symphony, Dupré; Scher-zo, Symphony 2, Vienne; Fanfare Gaudeamus, Diemente.

Clyde Holloway, New York City — St. Bar-tholomew's Church Nov. 6: Vision of the Eternal Church, Messiaen; Blessed are ye faithful souls, Brahms; Celestial Banquet, Messiaen; Elegie, Peeters; Joy and Brightness of the Glorious Bodies, Messiaen. Nov. 27: Now thank we all our God, Karg-Elert, Bach; Preludio, Corelli; Now the Sun's Declining Rays, Simonds; Te Deum, Langlais.

Mary Ruth Hartman, Charleston, Ill. — Eastern Illinois University faculty recital, Immanuel Lutheran Church Oct. 17: Prince of Denmark's March, Clarke; Fugue in E flat (St. Anne), Bach; Wie schön leuchtet der Morgenstern, Buxtehude; Three Stations of the Cross, Dupré; Chorale in B minor, Franck.

James G. Frances, Toledo, Ohio — Colling-wood Presbyterian Church Oct. 13: Fantasie and Fugue in A minor, Bach; The Fifers, Dandrieu; Deck Thyself, My Soul, Brahms, Bedell; Adagio for Strings, Barber; Scherzetto, Vienne; Passacaglia, Walton; Fanfare for Or-gan, Cook.

Ted Alan Worth, Philadelphia, Pa. — St. Mark's Episcopal Nov. 19: Prelude, Durullé; Grand Jeu, du Mage; Communion, Tournemire; Folk Tune, Hebble; Allegro Pomposo, Concerto 4, Handel; Sketch in D flat, Schu-mann; Dreams, McAmis; Thou Art the Rock, Mulet. Ellen Barlag, mezzo-soprano, assisted.

Charles Woodward, Wilmington, N. C. — First Presbyterian Church Oct. 27: Prelude in D minor, Pachelbel; A Lesson, Selby; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Desseins Eternels, Messiaen; Toccata in B minor, Gigout.

Robert Arnold, New York City — Trinity Church, Oct. 18: All Pachelbel. Prelude in G minor, Toccata in E minor and Partita, Christus, der ist mein Leben. Oct. 25: All Bach. Fantasie in C major and Passacaglia and Fugue in C minor.

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# Programs of Organ Recitals of the Month

Grethe Krogh Christensen, Aarhus, Denmark — St. Paul's Cathedral, Pittsburgh, Pa. Oct. 1: Fantasia in G major, Bach; Nun bitten wir den heiligen Geist, Lohb Gott, ihr Christen allzugleich and Wir danken dir, Herr Jesu Christ; Prelude and Fugue in D minor, Buxtehude; Suite on Tone 2, Clérambault; Chorale in B minor, Franck; Dieu parmi nous, Messiaen. University of Richmond, Richmond, Va. Oct. 7: Prelude and Fugue in E major, Wir danken dir, Lohb Gott, ihr Christen allzugleich, Von Gott will ich nicht (two settings) and Fugue in C major, Buxtehude; Krk, Piece for Organ, Bernhard Christensen; Sonata 1, Hindemith; Les Bergers and Dieu parmi nous, Messiaen. University of Arkansas, Fayetteville, Oct. 27: Chaconne in G minor, Couperin; Suite on Tone 2, Clérambault; Chorale in B minor, Franck; Chorale Dorian and Chorale Phrygian, Alain; Dieu parmi nous, Messiaen.

Herbert Burtis, Red Bank, N. J. — First Methodist Church, Oct. 20: All J. H. Toccata and Fugue in D minor (Dorian); Fantasia in G major; Concerto 2 after Vivaldi; Four settings Allein Gott in der Hoh sei ehr; Toccata and Fugue in D minor.

Oct. 13 Orgelbüchlein part 1; Nov. 3 Orgelbüchlein part 2.

First Methodist Church, Red Bank, N. J. Nov. 10 and General Theological Seminary Nov. 11: All Bach. Toccata, Adagio and Fugue in G major; Allabreve; Aria; Trio; Fugue a la Gigue in A major; Nun freut euch; Schmucke dich, O Hebe Seele; Trio Sonata in D minor.

Thomas Murray, Alhambra, Cal. — For Pasadena and Valley Districts AGO Chapter, First Methodist Church, Pasadena Oct. 14: Toccata in F major, Bach; I Cry to Thee, Lord Jesus Christ, A Babe is Born in Bethlehem, and If Thou but Suffer God to Guide Thee, Bach; Menuetto Antico e Musetta, Yon; Carillon de Westminster, Vienne; Meditation Religieuse, Mulet; Prelude and Fugue in B major, Dupré.

Judith Chadwick Richard, Boston, Mass. — Second Congregational Church, West Boxford Sept. 29: Three Liturgical Preludes, Young; Prelude, Fugue and Variation, Franck; In the Love of Christ Jesus, Benoit; Blessed Ye Who Live in Faith Unswerving and Ah, Holy Jesus, How Hast Thou Offended, Brahms; Now Thank We All Our God, Karg-Elert. David Richard, tenor, and Arthur Jordan, baritone, assisted.

Albert J. Zabel, Jr., Kingston, N. Y. — Old Dutch Church Oct. 27: Introduction and Toccata, Walond; Ich ruf zu dir, Nun freut euch, Vater unser im Himmelreich and Toccata and Fugue in D minor, Bach; Sonata 1, Mendelssohn; La Nativité, Langlais; Rhythmic Trumpet, Bingham; Lou Art la Rock, Mulet.

Ronald L. Dawson, Kansas City, Mo. — Grace and Holy Trinity Cathedral, Oct. 27: Was Gott tut, das ist wohlgetan, Pachelbel; Offertoire sur les grands jeux, F. Couperin; Prelude and Fugue in D, Bach; Chorale in A minor, Franck; Canyon Walls, Clokey; Brother James Air, Wright; Cortège and Litania, Dupré.

Carl Moehlan, Bryan, Tex. — For Abilene AGO Chapter, St. Paul Methodist Church 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 et Variation, Franck; Aria con Variazioni, Martini; Finale, Symphony 1, Vienne.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral Nov. 1: Virgin Has Conceived, Praetorius; Salve Regina, Bull; Echo Fantasia in C major, Sweelinck; Before Thy Throne, my God, I Stand and Prelude and Fugue in G minor, Bach.

Douglas Breitmayer, St. Louis, Mo. — Grace Church Oct. 13: Suite on Tone 2, Clérambault; Chorale in E, Franck; Variations on a Theme by Jannequin, The Suspended Garden and Litanies, Alain. Ruth Pohlman, mezzo soprano, assisted.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, Oct. 6: Chaconne, Couperin; Wagneth auf, Bach; A Madrigal, Jawelak; Offertory, Zipoli; Echo Bells, Brewer; Toccata and Fugue in D minor and major, Regier.

Joan Norman, Winston-Salem, N. C. — First Presbyterian Church Nov. 26: Concerto 5 in F, Handel; Prelude and Fugue in B minor, Bach; Phantasia, frei, Sonata 1, Hindemith; Toccata in D flat major, Jongen.

F. C. J. Swanton, FRCO, Dublin, Ireland — St. John's Church, Sandymount, Sept. 29: Prelude and Fugue in A minor, Bach; Organ Concerto 1 in G minor, Handel; From Heaven came the Angel Host, Bach, Buttstedt; Down Ampney, Ley; Hyfrydol, Vaughan Williams; Fantasia on Ye Holy Angels Bright, Darke; Finale, Symphony 2, Widor; Les Anges, Messiaen; Finale, Opus 27, Dupré. Hazel Byrne, mezzo-soprano, and Vera Wilkinson, violinist, assisted.

Graham Steed, Windsor, Oct. — Recital tour of England Sept. 20-Oct. 9, itinerary in November issue, included: Prelude and Fugue on a theme of Victoria, Britten; Toccata and Fugue in F major and Six Schubler Chorale Preludes, Bach; Variations on a Noel, Evocation and Prelude and Fugue in G minor, Dupré; Jig Fugue, Buxtehude; Concerto, Walthers; Siciliano for a High Ceremony, Howells; Pastorale in E major, Franck; Prelude and Fugue in B major, Dupré; Musical Clock, Haydn; Flandria Variations, Maelberghe; Prelude on Down Ampney and Variations on Durham, Steed; Saraband for a Solemn Occasion, Milner; Canzona, Hassler; Litanies, Alain.

Dr. Thomas Matthews, Tulsa, Okla. — Lovers Lane Methodist Church, Dallas, Tex. Oct. 13: Master Tallis's Testament, Howells; Caprice, Ratcliffe; Very slowly, Sonata, Sowerby; Christus is Opgestaan, Vogel; Improvisation on Picardy, Matthews.

Trinity Church, Tulsa, Okla. Nov. 6: Suite, In A Great Cathedral, Crawford; Sonatina, God's Time Is Best, Bach. Nov. 13: Fanfare, Telemann; Autumn, Noble; Intermezzo, Whitlock; Lamentation, Guilmett. Nov. 20: Voluntary on Old 100th, Purcell; Variations on an Irish Melody, G. Shaw; Meditation, Vienne; Sortie, Corelli. Nov. 27: Suite Baroque, Telemann; Now Thank We All Our God, Kee.

Heinz Arnold, Columbia, Mo. — For Arrowhead AGO Chapter, St. Paul's Episcopal Church, Duluth, Minn. Oct. 7: Ballata de Sexto Tono, Jimenez; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in D major and Schmueck dich, O liebe Seele, Bach; Toccata on Ein feste Burg, Schindler; Kleine Praeludien und Intermezzi, Schroeder; Sonata for Organ, Speer; The Burning Bush, Berlinsky; Chants d'Oiseaux, Messiaen; L'Annonciation and Les Rameaux, Langlais.

Robert Read, Millville, N. J. — For Southern New Jersey Chapter, First Presbyterian Church Nov. 4: Concerto 10, Handel; The Bells of Arcadia, Couperin-Clokey; Toccata, Adagio and Fugue in C, Bach; Song Without Words, Bonnet; Twilight at Fiesole, Bingham; Forest Green, Liebster Jesus and Manna, Purvis; Scherzo, Symphony 4 and Toccata, Symphony 5, Widor.

Paul Lindsley Thomas, Dallas, Tex. — For Fort Worth AGO Chapter, Broadway Baptist Church Oct. 14: Prelude and Fugue in D major, O Man Bemoan Thy Fearful Sin, Sleepers, Wake! and Prelude and Fugue in A minor, Bach; Ave Maris Stella, Dupré; Aberystwyth, Thomas; Prelude on Song 46 by Gibbons, Sowerby; Fugue, Sonata on Psalm 94, Reubke.

George Mead, New York City — Trinity Church, Oct. 9: Six Pieces, Bossi. Oct. 23: Te Deum, Buxtehude; Deck thyself, Cruieger, Bach and Karg-Elert; Sister Monica, Couperin; Prelude on Pange Lingua and Fantasia and Fugue in B flat, Boely. Oct. 30: Gloria Domini and Aberystwyth, Noble; Sarabande and Gigue, Corelli; Final, Maquaire.

Joanne E. Jansen, Grand Rapids, Mich. — First Congregational Church Oct. 14: Chorale in B minor, Franck; Prelude and Fugue in D major and Trio in G minor, Bach; Epilogue for Pedal Solo, Langlais; Prelude and Trumpeting, Roberts; Pavanne and Carillon, Young; Prelude and Fugue on B-A-C-H, Liszt.

Dorothy Addy, Wichita, Kans. — First Methodist Church Sept. 22: Sonata 6, Mendelssohn; Concertos 4 and 6, Soler (with Tom Whitaker); The Chapel of San Miguel, Seder; Pavane, Rhythmic Suite, Elmore; The Burning Bush, Berlinsky; Impromptu and Carillon de Westminster, Vienne.

Raymond C. Boese, Redlands, Cal. — University of Redlands, faculty recital, Sept. 24: Concerto 6, Handel; Lord God, Now Open Wide Thy Heaven and Prelude and Fugue in F minor, Bach; Fantasia in F, Mozart; Sonata 3, Hindemith; Chaconne, David.

Sebron Hood, Winston-Salem, N. C. — First Presbyterian Church Nov. 12: Prelude, Fugue and Chaconne, Pachelbel; Cantabile, Franck; Zu Bethlehem geboren, Walcha; Schönster Herr Jesu, Schroeder; Toccata, Monnikendam.

Geraint Jones, London, England — For New York City AGO Chapter, Trinity Church Oct. 21: Prelude and Fugue in F sharp minor, Buxtehude; Two Noels, Daquin; Prelude and Fugue in B minor, Bach; Variations on La Folia, Pasquini; Allegro, Carvalho; Variations on La Folia, Frescobaldi; Sonata for a trumpet stop, Lidon; Adagio and Allegro in F minor, K 594, Mozart; Variations on Weinen, klagen, Liszt.

Thomas Foster, Danvers, Mass. — Asbury Methodist Church, Salisbury, Md., Oct. 27: Concerto del Signor Torelli, Walther; Prelude and Fugue in G minor, Buxtehude; Nun komm, der Heiden Heiland and Prelude in C (9/8), Bach; Herzlich tut mich verlangen (both settings), Brahms; Trumpet Tune in D, David N. Johnson; Arise, My heart, Let us all be merry, With tender joy and Praise we our God in Heaven on high, Pepping; Cortège et Litanie, Dupré.

J. Clinton Miller, Basking Ridge, N. J. — Dedicatory recital, Somerset Hills Lutheran Church Oct. 20: Psalm 119, Marcello; Toccata per l'Elevazione, Frescobaldi; A Mighty Fortress, Buxtehude; Blessed Jesus at Thy Word and Prelude and Fugue in B minor, Bach; Canzona, Folkloric Suite, Langlais; Very Slowly, Sonatina, Sowerby; Chorale in A minor, Franck.

Allan Birney, Hamden, Conn. — MIT Chapel, Cambridge, Mass. Sept. 29: Prelude and Fugue in A major, Bach; Toccata per l'Elevazione, Frescobaldi; Three Sonatas, Scarlatti; O Traurigkeit, Brahms; Suite on Tone 1, Clérambault; Prelude and Fugue in G major, Bach.

Fernando Germani, Rome, Italy — For Milwaukee AGO Chapter, Gesu Church, Milwaukee, Wis. Oct. 20: Canzone detta La Spiritata, Gabrieli; Toccata 2 in C major and Battalla Imperiali, Cabanilles; Toccata 3, Book 2, Frescobaldi; Concerto in G major and Passacaglia, Bach; Sonata 1, Hindemith; Sonata on Psalm 94, Reubke.

R. Cochrane Penick, Georgetown Tex. — Southwestern University faculty recital Oct. 16: Chorale in E major, Franck; Sonata in G minor (violin and organ), Telemann; Praludium, Kanzone und Rondo (violin and organ), Schroeder; Prelude and Fugue in E minor, Bruhns; Blessed Jesus, We Are Here and Toccata and Fugue in D minor, Bach. Concordia College, Austin, Tex. Oct. 21: same as above with Franck replaced by Offertory and Benedictus, Mass for Parish Use, Couperin. Doris Penick, violinist, shared both programs.

Charles Jan Birtcil and James Vandiver, Tulsa, Okla. — For Tulsa AGO Chapter, Southminster Presbyterian Church Nov. 5: Mr. Birtcil: Fantasia in G minor, and Come Saviour of the Gentiles, Bach; Prelude and Chaconne and In Dulci Jubilo, Buxtehude; Prelude and Fugue in G major, Bruhns. Mr. Vandiver: Trumpet Voluntary and Trumpet Voluntary in D, Purcell; My Spirit Be Joyful, Bach; Toccata, Sowerby. Haryley Lundy and Phil Driscoll, trumpets, assisted.

Haskell Thompson, Rocky Ridge, Ohio — For Cleveland AGO Chapter, West Shore Unitarian Church Oct. 14: Kyrie and Offertoire, Messe pour les Couvents, Couperin; Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Sonata 1, Hindemith; Dieu parmi nous, Messiaen.

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# Programs of Organ Recitals of the Month

Frederick Swann, New York City — Capitol Drive Lutheran Church, Milwaukee, Wis. Nov. 10: Chorale in B minor, Franck; Toccata for the Flutes, Stanley; Tierce en Taille, Couperin; Fantasia and Fugue in G minor, Bach; The Children of God, Messiaen; Requiescat in Pace, Sowerby; Variations on a theme of Paganini (for pedals), Thalben-Ball; Four Chorale Preludes, Pepping; Litanies, Alain.

Donald L. Clapper, Harrisburg, Pa. — Pine Street United Presbyterian Church Oct. 27: Fugue on the Kyrie, Couperin; Come, Saviour of the Gentiles, Bach; Come, Blessed Rest, Bach-Fox; Concerto in A minor, Vivaldi-Bach; Through Adam's Fall, Homilius; Adagio for the Glass Harmonica, Mozart; Trumpet Voluntary, Purcell; Pièce Héroïque, Franck; Andante Cantabile (Symphony 4), Widor; The Celestial Banquet, Messiaen; Te Deum, Langlais.

Merle Bethune Laurabee, Santa Barbara, Cal. — First Baptist Church Oct. 20: Toccata in C major, Bach; Pièce Héroïque, Franck; Larghetto, Symphony 2, Beethoven; Praise the Lord with Drums and Cymbals, Karg-Elert; The Nightingale and the Rose, Saint-Saens; Vorspiel, Tannhauser, Wagner; Liebestraum, Liszt; Thanksgiving, Demarest; Fantasia on Stephen Foster Songs, Diggle; Toccata in E minor, Callaerts.

Dr. C. Harold Einecke, Spokane, Wash. — The Cathedral of St. John the Evangelist Oct. 20: Trumpet Tunes and Ayres, Purcell; Voluntary 4, Greene; Rondo in G, Bull; Tune in E, Thalben-Ball; Fanfare, Jackson; Rhosymedre, Vaughan Williams; Suite, Laudate Dominum, Hurford.

William Whitehead, Bethlehem, Pa. — First Presbyterian Church Nov. 17: Prelude and Fugue in F major, Lübeck; Sonata in B flat, Arne; We Pray Now to Holy Spirit and Fugue a la Gigue, Buxtehude; If Thou but Suffer God to Guide Thee and Toccata in F major, Bach; Chorale in A minor, Franck; Celestial Banquet, Jesus Accepts Sorrow, The Wise Men and God Among Us, Messiaen.

Edward Linzel, Englewood Cliffs, N. J. — For Charlotte AGO Chapter, First Presbyterian Church, Rock Hill, S. C. Oct. 22: Prelude, Fugue and Chaconne in D minor, Pachelbel; Fantasia in F minor, Mozart; Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Rhosymedre, Vaughan Williams; Pavane, Rhythmic Suite, Elmore; Rondo Française, Böllmann; Cortège et Litanie, Dupré; Pastorale, Roger-Ducasse; Prelude and Fugue on A-L-A-I-N, Duruflé.

Dorothy Riley, Akron, Ohio — For Akron AGO Chapter, Trinity Lutheran Church Nov. 4: All Dupré. Annunciation, Two Meditations; See the Lord Comes, Six Antienues; Choral et Fugue; Mighty Creator of the Stars, Jesus, Redeemer of Mankind, From Whence the Sun Rises and Before the End of Day, 16 Chorales-Le Tombeau de Titelouze; Nativité, Symphonie-Passion; Prelude and Fugue in B.

Elaine Kolkosky Schaaf, Portland, Ore. — Student of L. B. Sykes, Savage Memorial Presbyterian, Oct. 28: Water Music, Handel; Toccata, Adagio and Fugue in C minor, Mendelssohn; Finale, Franck; Scherzo, Gigout; Soul of the Lake, Karg-Elert; Allegro, Symphony 5, Widor.

William C. Teague, Shreveport, La. — For Central Louisiana AGO Chapter, First Baptist Church, Pineville Oct. 7: Introduction and Trumpet Tune, Boyce; Nun komm, der Heiden Heiland and Prelude and Fugue in A minor, Bach; Dialogue for the Mixtures, Langlais; Even Song, la Montaine; Prelude and Fugue in B minor, Dupré; Sonata on Psalm 94, Reubke.

W. Elmer Lancaster, Newark, N. J. — Second Presbyterian Church, Sept. 13: Agincourt Hymn, Dunstable; Organ Concerto 5 in F major, Handel; Cantabile, Symphony 6, Widor; Pièce Héroïque, Franck, Sept. 20: Fugue in E flat (St. Anne), Bach; Andante, Grande Pièce Symphonique, Franck; Two Dubious Conceits, Purvis; Pastorale, Symphony 1, Vienne; Toccata, Mulet, Sept. 27: Grand Jeu, DuMège; Dialogue for the Trumpet Stop, Clérambault; Concerto 2 in B flat, Handel; Adagio, Symphony 2, Widor; Finale, Symphony 1, Vienne, Oct. 4: Toccata in C minor, Muffat; Toccata for the Elevation, Frescobaldi; Toccata and Fugue in D minor, Bach; Toccata, Yon; Toccata, Symphony 1, Widor, Oct. 11: Prelude and Fugue in F minor, Handel; From God I Ne'er Will Turn, Buxtehude; Rondo Française, Böllmann; Adagio, Symphony 6, Widor; Carillon de Westminster, Vienne, Oct. 18: Royal Fireworks Music, Handel; Andanté, Gothic Symphony, Widor; Chorale in A minor, Franck.

Corliss R. Arnold, SMD, FAGO, East Lansing, Mich. — Peoples Church Oct. 29: Sonata in D major for trumpet and organ, Purcell; Three Chorale Preludes for oboe and organ and Fantasia for oboe and organ, Krebs; Sonata in B flat major for cello and organ, Handel; Poem for viola and organ, Sowerby; Sonata for Bassoon and Continuo, Vivaldi; Trumpet Tune and Air, Purcell. Byron Autrey, trumpet; Lyman Bodman, viola; Edgar Kirk, bassoon; Louis A. Potter, Jr., cello, assisted.

James Mearns, Eureka, Cal. — Christ Episcopal Church Oct. 20: Ein feste Burg ist unser Gott, Reger; Partita on Lord Christ, the Only Son of God, Krieger; Partita on Awake My Heart with Gladness, Peeters; Hymn Prelude on St. Andrews, Van Hulse; Improvisation on Neander, Manz; Two Sonatas for organ and strings, Mozart; Concerto 1 in G, Handel. The Humboldt State College chamber ensemble assisted.

Barry Anderson, Winnipeg, Ont. — For Winnipeg Centre, Westminster Church Oct. 28: Prelude in E minor, Bach; Chorale Prelude on Nun Bitten Wir, Buxtehude; Noël, Daquin; Introduction and Toccata, Walond; Sonata on the First Tone for organ and royal trumpet, Lidon; Scherzo, Willan; Prelude on Brother James' Air, Wright; Benediction, Reger; Finale, Symphony 1, Vienne.

Vernon Wolcott, Bowling Green, Ohio — Bowling Green State University Oct. 13: Toccata and Fugue in F major, Buxtehude; My Young Life Has an End, Sweelinck; Sonata, Krenk; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Toccata for the Elevation and Canzona after the Epistle, Fiori Musicali, Frescobaldi; Fantasia in F minor K 608, Mozart.

Allene Herron, Evansville, Ind. — Organ and piano dedicatory recital, First Presbyterian Church, Princeton, Ind. Oct. 13: Toccata in F, Buxtehude; Adante, Stamitz; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Rondo, K 485, Mozart; Nocturne 1, opus 48, Chopin; Lo, How a Rose, Frahm; Chorale in A minor, Franck.

David Partington, Scotia, N. Y. — AGO scholarship recital, Scotia Methodist Church Oct. 13: In Dulci Jubilo (Fantasia) and Sonata 1, Bach; Arioso, Sowerby; Chant de Joie and Chant de Paix, Langlais; Cortège et Litanie, Dupré; Cantabile and Pièce Héroïque, Franck.

Charles Everhart, Indianapolis, Ind. — Christ Church Cathedral Nov. 29: Four excerpts, Mass for Convents, Couperin; Movement 1, Trio Sonata 5 and Prelude in C major, Bach; Wer nur den lieben Gott lässt walten, Peeters; Mein Jesu, der du mich, Brahms.

David W. McCormick, Tyler, Tex. — First Presbyterian Church Sept. 22: Fantasia in G, Bach; Chorale in B minor, Franck, Oct. 20: Toccata 9, Frescobaldi; Two Sonatas, Scarlatti; My Young Life, Sweelinck; Toccata in E minor, Bach.

David Pizarro, Durham, N. C. — St. Paul's Church, Spring Valley Oct. 25: Sonata 1, Hindemith; Concerto, Handel; Fantasia and Fugue in G minor, Bach. Afrika Hayes, soprano, assisted.

Jerald Hamilton, Champaign, Ill. — University of Illinois faculty recital Oct. 22: Prelude and Fugue in G minor, Buxtehude; Fantasia in F minor, K 594, Mozart; Passacaglia in C minor, Bach; Sonata 1, Hindemith; Toccata Piccola, Wuensch; Cantilena, Binkerd; Variations on a Noël, Dupré.

Kenneth Meek, Montreal, Que. — Christ Church Cathedral Oct. 1: Toccata and Fugue in D minor, Erbarm' dich mein and Herr Jesu Christ, dich zu uns wend, Bach; Nazard, Langlais; Pièce Héroïque, Franck, Oct. 3: Prelude and Fugue in G minor, Concerto 1 in G major (after Ernst) and Jesus, mein Zuversicht, Bach; Sketch in C minor, Schumann; Air and Variations, C. Wesley; Choral Song and Fugue, S. S. Wesley, Oct. 6: O Gott du frommer Gott partita, Bach; Folk Tune, Whitlock; Toccata for the flutes, Stanley; A Merbecke Prelude (Agnus Dei), Meek; Introduction and Toccata, Walond, Oct. 10: Voluntary on Old 100th, Purcell; Divertimento on Monkland, Statham; Arabesque, Vienne; Toccata and Fugue in D minor (Dorian) and Nun danket alle Gott, Bach; Karg-Elert, Oct. 15: Fantasia and Fugue in C minor and An Wasserflüssen Babylon, Bach; Introduction, Passacaglia and Fugue, Willan, Oct. 17: Concerto 2 in B flat, Handel; Fantasy, Darke; Trumpet Voluntary, Clarke; Folk Tune, Scherzo and Sortie, Whitlock, Oct. 22: Three-part Kyrie, Trio in D minor and Toccata in C, Bach, Oct. 24: Prelude and Fugue in E minor, Bach; Verses from the Te Deum, d'attendant Collection; Benedictus, Parish Mass, Couperin; Grand Jeu, Du Mège; Arabesque and Carillon de Westminster, Vienne.

Members of Contra Costa County Chapter — Walnut Creek Methodist Church, Walnut Creek, Cal. Oct. 28: Harold Soderstrom: Pavane, Triptych, Gordon Young. Thelma Vandevort: Sacred Harp Suite with 8 variations, Robert Powell. Donald Hartsell: Movement 1, Trio Sonata 6, Bach; Rondo Allegro Moto in G major, R. R. Bennett. Dawn Davis: Aus tiefer Not, Bach; Interlude, Guilman; Sarabande, Baroque Suite, Bingham; Toccata, Buxtehude. William Stone: Prelude and Fugue in D major, Bach.

Robert B. King, Burlington, N. C. — For Piedmont AGO Chapter, Holy Trinity Episcopal Church, Greensboro, Sept. 24: Rigaudon, Campra; I Call to Thee, Lord Jesus Christ, Sleeper, Wake! Dearest Jesus, We are Here, Trio Sonata in E flat major and Toccata in F major, Bach; Scherzo Symphony 2, Vienne; Pièce Héroïque, Franck; Eternal Plans, Messiaen; Te Deum, Song of Peace and Acclamations, Langlais.

Claude Means, Greenwich, Conn. — Christ Church, Greenwich, Oct. 13 and First Congregational Church, Danbury, Oct. 20: Fanfare in C, Cebell and Fanfare in B flat, Purcell; Flute Solo, Arne; Prelude in G, Sleepers Wake and Fugue in E flat (St. Anne), Bach; Nazard and Chant de Paix, Langlais; Psalm 65, Rowley; Joseph Dearest, Joseph Mine and Jesus, the Very Thought of Thee (Sawley), Means; Carillon, Murrill.

John Hofmann, Buffalo, N. Y. — State University College, Fredonia, faculty recital Oct. 15: Prelude and Fugue in G major, Wo soll' ich fliehen hin, Nun danket alle Gott and Passacaglia and Fugue in C minor, Bach; O Welt, ich muss dich lassen, Brahms; Canzoni per sonar, Gabrieli. A brass quartet assisted on the Brahms and Gabrieli.

Wallace Dunn, Los Angeles, Cal. — Neighborhood Church, Pasadena Oct. 15 and Faith Morningside Lutheran Church, Inglewood Oct. 13: Concerto 2 in B flat major, Handel; Trio Sonata 2 in C minor and Prelude and Fugue in A minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vienne; Dieu parmi nous, Messiaen.

Reginald Lunt, Lancaster, Pa. — The First Presbyterian Church Oct. 13: Fantasia in F minor, K 606, Mozart; Noël 3, Daquin; Passacaglia in C minor and Adorn Thyself, Dear Soul, Bach; Preude and Fugue 3, Badings; The Burning Bush, Berlinski; Serene Alleluias, Messiaen; Allegro, Symphony 6, Widor.

William Barnard, Houston, Tex. — Christ Church Cathedral Oct. 15: Six Short Preludes and Fugues, Bach; Six Chorale Preludes, Brahms; Four Short Preludes and Fugues, Bach; Five Chorale Preludes, Brahms; Prelude and Fugue in C minor, Bach.

William Self, New York City — St. Thomas Church Oct. 6: Blessed Jesu, at Thy word and Adagio, Trio Sonata 1, Bach; Trumpet Voluntary, Stanley; Adagio, Symphony 3, Vienne; Beautiful Saviour, Schroeder.

Walter Baker, New York City — St. Bartholomew's Church Nov. 13: Concerto 5 in F, Handel; Sonata on Psalm 94, Reubke.

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# Programs of Organ Recitals of the Month

Wilma Jensen, Oklahoma City — Baker University, Baldwin, Kans. Oct. 8, for Rocky Mountain AGO Chapter, Temple Emmanuel, Denver, Colo. Oct. 20, for Dallas AGO Chapter Park Cities Baptist Church Oct. 22 included: Chorale in B minor, Franck; Three Noëls, Daquin; Fugue in E flat (St. Anne), Bach; Cortège et Litanie, Dupré; Scherzo and Andante Cantabile, Symphony 4, Widor; Sonata in G, Robert Russell Bennett; Symphonic Chorale, Abide O Dearest Jesus, Karg-Elert; Grand Jeu, DuMège; Von Gott will ich nicht lassen and Fugue in C, Buxtehude; Basse et Dessus de Trompette, Clérambault; Passacaglia and Fugue in G minor, Bach; Toccata Giocosa, Adler; Nigun, Berlinski.

Hugh Hodgson, Atlanta, Ga. — Dedication of new Austin, St. Luke's Episcopal Church Oct. 18: Prelude and Fugue in C minor, Bach; Duo and Dialogue sur les Grands Jeux, Clérambault; Agincourt Hymn, Dunstable; Cuckoo, Daquin; Sonata 3, Guilman; The Little Shepherd, Debussy; Communion Postlude, Aria, Peeters; Offertory, Lemaigre; Batiste, Vierne; Toccata, Dubois. The choir shared the dedicatory service.

Thomas B. Donner, Jr., Texas City, Tex. — First Presbyterian Church, dedicatory recital, Sept. 2: Trumpet Tune, Purcell; As Jesus Stood Beside the Cross, Scheidt; Prelude and Fugue in E minor, Bach; Our Father Who Art In Heaven and When Thou Art Near, Bach; A Rose Breaks into Bloom, Brahms; Now Thank We All Our God, Karg-Elert; Berceuse, Vierne; Communion, Purvis; Fugue on the Kyrie, Couperin.

Bene W. Hammel, Chattanooga, Tenn. — For Camerata Club, Brookes Chapel, Shorter College, Rome, Ga. Nov. 6: Wir glauben all' an einen Gott, Bach; Basse et Dessus de Trompette, Clérambault; Concerto 4 in F major, Handel; Prelude and Fugue in D, Bach; Dialog on the Mixture, Langlais; Flute Solo, Arne; Prelude on Veni Emmanuel, Hammel; Prelude and Fugue in G minor, Dupré.

Walter J. Barron, Coral Gables, Fla. — Tamiami Methodist Church, Miami, Oct. 22: Trumpet Tune, Purcell; In dulci jubilo (three settings), Bach; Plegaria, Torres; Pequena Cancion, Urteaga; Meditation, Valdes; Scherzo in G minor, Bossi; Minuet, Dethier; Le Cygne, Saint-Saëns; Melcombe, Parry; Rhosymedre, Vaughan Williams; Toccata from Gothic Suite, Boellmann.

Walden B. Cox, Millville, N. J. — For Philadelphia AGO Chapter, First Methodist Church Oct. 12: Prelude and Fugue (the Cathedral), Bach; Flute Solo, Arne; Basse et Dessus de Trompette, Clérambault; Adagio, from Concerto in D minor, Vivaldi-Bach; Trumpet Tune, Stanley; Intermezzo and Fugue, Symphonic Sketches, Clokey, (with Alice Ireland, pianist); Carillon, Vierne.

Wendell Shoberg, San Diego, Cal. — Grace Lutheran Concert Series Nov. 3: Psalm 19, Marcello; Nun bitten wir, Buxtehude; In Dir ist Freude, Bach; Introduction and Toccata, Walund; Prelude and Fugue in G major, Bach; Rhosymedre, Vaughan Williams; Awake, Awake for Night Is Flying, Peeters; Cantabile, Franck; Prelude-Improvisation, Mader; Divinium Mysterium, Purvis.

Warren L. Berryman, Berea, Ohio — Baldwin-Wallace Conservatory of Music, faculty recital, Oct. 27: Concerto 6 in B flat, Handel; Aria, Loeillet; Adagio, Fiocco; Prelude and Fugue in E minor (Wedge), Bach; Jesus, lead Thou onward, Karg-Elert; Prelude and Fugue in C minor, de Klerk; Cantilene and Dialogue on the Mixtures, Suite Breve, Langlais; Dies Irae, Simonds.

James Barrett, White Plains, N. Y. — St. Paul's Evangelical Lutheran Church, Elizabeth, N. J. Oct. 20: Prelude and Fugue in E minor, Bruhns; Flute Solo, Arne; My young life hath an end, Sweelinck; Voluntary on Old 100th, Purcell; O man bewail thy grievous fall and Toccata in F major, Bach; Scherzetto, Vierne; Fugue, Honegger; Carillon Sortie, Mulet.

Lillian Robinson, Chicago — For CCWO, Evangelical Lutheran Church of St. Luke Dec. 1: Three Advent Chorale Preludes, Bach; Veni Creator, Grigny; Symphonie Gothique, Widor; Suite Médievale, Langlais.

Malcolm Johns, Detroit, Mich. — Wayne State University Oct. 16: Elevation and The Trophy, Couperin; O Blessed, Faithful Spirits, Are Ye, Brahms; Concerto 13 (Cuckoo and the Nightingale), Handel.

Alice C. Ross, Cheyenne, Wyo. — Presbyterian Church Oct. 15: Dorian Toccata, Bach; Finlandia, Sibelius; Ride of the Valkyries, Wagner; Sonata in G minor, Becker.

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark Oct. 20: Voluntary 6, Stanley; Toccata in F, Bach; Basse et Dessus de Trompette, Clérambault; Psalm Prelude, Howells; Petite Suite, Bales. Dedicatory recital, Vinje Lutheran Church, Willmar, Oct. 13: Concerto 5 in F, Handel; Jesu, Joy of Man's Desiring and Prelude and Fugue in A minor, Bach; Now Thank We All Our God and Evening Harmonies, Karg-Elert; Petite Suite, Bales; Chorale in A minor, Franck; Carillon de Westminster, Vierne. Mrs. Donald Hedlund assisted.

John Wright Harvey, Madison, Wis. — For Madison AGO Chapter, Church of St. Mary, Pine Bluff Oct. 28: My Heart Abounds with Pleasure, Ah, Dearest Jesus and O God, Thou Faithful God, Brahms; Come Now, Lord Jesus, from Heaven to Earth and Passacaglia and Fugue in C minor, Bach; Ave Maria, Cathedral Windows, Karg-Elert; Toccata on Leoni, Bingham; Flute Solo, Arne; Grand Choeur Dialogue, Gigout.

G. Leland Ralph, Sacramento, Cal. — First Baptist Church Nov. 10: Concerto del Sigr. Torelli, Walther; Pastoral, Zipoli; Voluntary on Old 100th, Purcell; Adagio for Strings, Barber; Poeme Mystique, Purvis; Big Ben Toccata, P.J.M. Plum. Louis O. Clayson, tenor, and Norman E. Lamb, viola, assisted.

Marilou De Wall, Grand Rapids, Mich. — Grand Rapids Baptist Bible College Nov. 1: Grand Jeu, Du Mage; Tierce en Taille, Couperin; Fantasia, L. Couperin; Voluntary 8, Stanley; Introduction and Toccata in G major, Walund; La Nativité, Nazard and Te Deum, Langlais.

Ashley Miller, New York City — John Lovejoy Elliott Memorial Concert, Society for Ethical Culture, Dec. 1: Sonata on Tone 1, Lidon; Flute Tune, Arne; Trio Sonata 1 in E flat, Bach; Quartet for organ, violin, viola and cello, Dupré; Prelude and Fugue on B-A-C-H, Liszt. A string quartet and the Society Choristers, Willie Thomas Jones, director, will share the program.

Larry Palmer, Lawrenceville, Va. — St. Paul's College, Memorial Chapel, Oct. 15: Partita on Now Let Us Sing Praise to God, Lübeck; Sonata in B flat, Freixanet; Variations on Song of the Caballero, Cabezon; Sonata in Mode 1, Lidon; Beside the Streams of Babylon, Bach; Concerto in G major, Ernst-Bach; Chorale in E major, Franck; Andantino and Improptu, Vierne; Four Versets on Be Still My Soul (first performance), Arthur Griesel; Rhythmic Trumpet, Bingham; Passacaglia, Symphony in G, Sowerby.

Henry von Hasseln, Anderson, S. C. — First Presbyterian Church, Oct. 27: Ciacona in D minor, Pachelbel; Pavane, Chambonnieres; Le Cloches, LeBegue; Chorale in E major, Franck; Greensleeves, Wright; Plainsong Prelude, Maekelberghe; Rhythmic Trumpet, Bingham; Communion, Purvis; Prelude and Fugue in G major, Bach.

Carroll Thompson, Jackson, Miss. — Mississippi College faculty recital, First Baptist Church, Oct. 7: Toccata, Adagio and Fugue, Bach; Variations on America, Ives; Partita on Nun komm, der Heiden Heiland, Distler; Sonata 3, Hindemith; Dieu Parmi Nous, Messiaen.

Arno Schoenstedt, Herford, Germany — Grace Lutheran Church, River Forest, Ill. Oct. 11: Prelude and Fugue in E minor, Bruhns; We schön leuchtet der Morgenstern, Buxtehude; Fantasia chromatica, Sweelinck; Toccata and Fugue in F minor, David; Wachet auf, ruft uns die Stimme, Partita on Toccata, Bichinium, Fugue, Distler; Vater unser im Himmelreich, Ich ruf su dir, Herr Jesu Christ, Wer nur den lieben Gott lässt walten and Prelude and Fugue in A minor, Bach.

Same program Oct. 6 at Concordia College, Fort Wayne, Ind. and for Concordia GSG, Weller Auditorium, Seward, Neb. Nov. 1: Prelude and Fugue in C major, Boehm; Wir glauben all an einen Gott, Scheidt; Prelude and Fugue in E minor, Buxtehude; Es ist ein Schnitter, heisst der Tod, David; Sonata in G major, and Prelude and Fugue in B minor, Bach.

Karl E. Moyer, South Williamsport, Pa. — Messiah Lutheran Church, Oct. 20: Prelude and Fugue in D major and Concerto in D minor for Two Violins, Bach; Roulade, Bingham; Gelobet sei'st, du Jesu Christ, Lenel; Greensleeves and Brother James' Air, Wright; Toccata, Sowerby. Mabel Schultz and Mrs. Karl Moyer, violinists, and the Cecilian Choir assisted.

Robert Sheffer, Royal Oak, Mich. — First Presbyterian Church Oct. 27: All Bach. Toccata in F major; Comest Thou, Jesus, Down from Heaven; O Hail this Brightest Day of Days; O Sacred Head, Now Wounded; Christ Lay in the Bonds of Death; Fantasia and Fugue in G minor; Now Awake, We Hear a Voice Cry; Have Pity, O Lord God, on Me; Prelude and Fugue in D major.

Elizabeth L. Bolton, Northfield, Mass. — Centre Congregational Church, Brattleboro, Vt. Oct. 13: Now Thank We All, Karg-Elert; Come, Saviour of the Gentiles and Rejoice Now, Christian Souls, Bach; Chorale in A minor, Franck; Soeur Monique, Couperin; Noël in G, Daquin; Prelude and Interludes, Schroeder; Greensleeves, Purvis; Toccata and Fugue in D minor, Bach.

Paul Manz, Minneapolis, Minn. — Wisconsin Lutheran High School, Milwaukee, Oct. 6: Mein junges Leben, 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.

John Wright Harvey, Madison, Wis. — Tift College, Forsyth, Ga. Oct. 17: Toccata on O Filii, Farnam; Rondo in G, Bull-Elssasser; Ach, bleib bei uns, Dupré, Bach; Toccata in F, Bach; Chorale in B minor, Franck; Vater unser im Himmelreich, Rafoth; Fugue in D minor, Lerdahl; Toccata on Leoni, Bingham; Chorale, Honegger; Grand Choeur Dialogue, Gigout.

Robert S. Clippinger, Harrisburg, Pa. — For Harrisburg and Cumberland County AGO Chapters, St. John's United Church of Christ, Chambersburg, Nov. 2: Toccata and Fugue in D minor, Jesu, Joy of Man's Desiring and I Call to Thee, Bach; Whate'er my God Ordains is Right, Pachelbel; Chorale in A minor, Franck; Harmonies du Soir, Karg-Elert; Processional, Shaw.

Walter L. Pelz, Minneapolis, Minn. — Christ Lutheran Church Oct. 27: Toccata in D minor (Dorian), Bach; A Mighty Fortress, Gronau; Lord Jesus Christ, Be Present Now and Come, Holy Ghost, Bach; Concerto 2 in B flat, Handel; Three Fleeting Impressions, Hokanson; Brother James' Air, Wright; Carillon-Sortie, Mulet.

Karol Nelson, Milwaukee, Wis. — Student of Esther Jepson, University of Wisconsin-Milwaukee, Kenwood Methodist Church Nov. 3: Prelude and Fugue in F major, Buxtehude; Passacaglia and Fugue in C minor, Bach; Sonata 12 in D flat, Rheinberger; Carillon, Sowerby; West Wind, Rowley; Prelude, Siciliano and Ricercare, Milner.

John W. Obetz, Albion, Mich. — Albion College Nov. 3: Variations on Our Father Who Art in Heaven, Sweelinck; Concerto 5, Handel; O Man Bewail Thy Grievous Sin and Prelude and Fugue in A minor, Bach; Sonata 3, Hindemith; My Heart is Filled with Longing, Brahms; Chorale in A minor, Franck.

F. Broadus Staley, Shaker Heights, Ohio — First Baptist Church Nov. 3: Grand Jeu, DuMège; Fantasia and Fugue, Krebs; Pastoral-Prelude, Interlude and Bells, Langlais; Serene Alleluia, Messiaen. The choir shared the program.

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(Hume, *Washington Post*)

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resemblance at all to the 'electronic organ'... It had fine sound..." (Lowens, *Washington Star*)

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(Berliner, *Daily News*)

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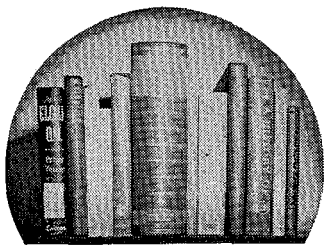
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### New Books

Only one book this month is of genuinely vital interest to most of our readers. This is Marie Joy Curtiss' *The Youth Choir Director* (B. F. Wood) which is about as practical and down-to-earth as one can get on a subject too often treated in generalizations and sometimes coated with a large frosting of self-conscious piety. Answers to most questions and solutions to many problems which arise are given specifically. We can't imagine a multiple choir director who will not get immediate and lasting help from this book.

For those many readers with special interest in the historical and design aspects of old organs, Noel Mander's *A Short Account of the Organs of St. Vedast, Foster Lane* will be of great value. Get it from N. P. Mander, Ltd., St. Peter's Organ Works, St. Peter's Ave., Hackney Road, London E2.

Three books, all highly readable but slightly beyond the pale of our field of immediate concern, deserve mention. *The World of the Virtuoso* by Marc Pincherle (Norton) is full of anecdote and well-founded opinions about the virtuoso in various mediums and of different periods. Also from Norton is the Paul Henry Lang compilation of studies by various scholars, *The Creative World of Mozart*, a fine little book which belongs on most music shelves. Good informative reading is Paul Nettl's book, *The Dance in Classical Music*. This should be helpful in providing the sort of background props all of us need to keep providing for ourselves constantly.

All of the last three mentioned books would make good Christmas gifts, though hardly so obvious or so immediately appealing for the purpose as the beautiful *Christmas Annual* which Augsburg Publishing House brings us each Christmas time. This volume is as colorful and enchanting as can be imagined and something whole families are likely to pour over together. Much of the material is even immediately useful. This publication is worthy of the more expensive cloth edition but is available in paper cover at a price low enough to be used for student gifts. — FC

### HONOR ILLINOIS ORGANIST FOR 50 YEARS OF SERVICE

Esther Lake was awarded a plaque Sept. 29 in recognition of her 50 years of service as organist of the United Presbyterian Church, Heyworth, Ill. Members of the choir were also recognized on the occasion.

### TOLEDO FIRM REBUILDS LARGE ERNEST SKINNER

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H. W. Muller Retains Original Tone  
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The firm of H. W. Muller and Sons, Toledo, Ohio, has rebuilt and restored the Ernest M. Skinner organ in Toledo's Trinity Episcopal Church to retain its 1909 vintage of tone and appearance but with the advantages of modern mechanism.

Under the watchful eye of Wesley R. Hartung, organist and choirmaster, the Muller firm has completely removed the major parts of the organ from the church, one section at a time, thus allowing for uninterrupted organ music in the church.

The entire instrument has been renovated or renewed and placed in re-finished chambers where it has been revoiced and turned. Of the 56 ranks in the original instrument, 38 have been reused. Eighteen new ranks have replaced old ones and six new ones have been added.

A new four-manual remote-control console built by the Schantz Company has been installed. Also included are new reservoirs and new electric action and the pitch has been raised to 440.

Dedication of the restored instrument will be in conjunction with the 125th anniversary of the present building. Virgil Fox played the dedicatory program Oct. 23.

**GREAT**  
Bourdon 16 ft. 61 pipes  
First Diapason 8 ft. 61 pipes  
Second Diapason 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Rohr Flute 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute Harmonic 4 ft. 61 pipes  
Super Octave 2 ft.  
Mixture 4 ranks 244 pipes  
Bombard 8 ft. 61 pipes

**SWELL**  
Bourdon 16 ft. 61 pipes  
Dulciana 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Clarabella 8 ft. 61 pipes  
Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Aeoline 8 ft. 61 pipes  
Unda Maris 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Violin 4 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Solo Mixture 3 ranks 183 pipes  
Contra Fagotto 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Tremulant

**CHOIR**  
Gamba 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Concert Flute 8 ft. 61 pipes  
Klein Erzähler 8 ft. 122 pipes  
Quintadena 8 ft. 61 pipes  
Dulcet 8 ft. 122 pipes  
Flauto Traverso 4 ft. 61 pipes



Judith Himebaugh Truitt began her duties Sept. 8 as organist at the Episcopal Church of the Ascension, Middletown, Ohio. She had previously served at St. Michael and All Angels and St. Matthew's Episcopal Churches, both in Cincinnati.

Mrs. Truitt is a graduate of the College Conservatory of Music of the University of Cincinnati where she is doing graduate study with Parvin Titus. She did her undergraduate work with Ralph Tilden and studied a year with André Marchal in Paris.

The organ at the Church of the Ascension is a two-manual Holtkamp installed in 1959.

Nazard 2 3/4 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Schalmey 4 ft. 61 pipes

**SOLO**  
Stentorphone 8 ft. 61 pipes  
Philomela 8 ft. 61 pipes  
Gamba Celeste 8 ft. 122 pipes (prepared)  
Hohl Pfeiffe 4 ft. 12 pipes  
Bombard 16 ft. 12 pipes  
Tuba Mirabilis 8 ft. 61 pipes  
French Horn 8 ft. 61 pipes  
Bombard 8 ft.  
Clarion 4 ft. 12 pipes  
Chimes 25 bells  
Harp 61 bars

**ECHO**  
Viola 8 ft. 61 pipes  
Spitz Flöte 8 ft. 61 pipes  
Flute Celeste 8 ft. 61 pipes  
Flute D'Amour 4 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes

**PEDAL**  
Contra Bourdon 32 ft. 12 pipes  
Open Diapason 16 ft. 12 pipes  
First Bourdon 16 ft.  
Second Bourdon 16 ft.  
Gamba 16 ft.  
Dulciana 16 ft.  
Quinte 10 1/4 ft.  
Diapason 8 ft. 32 pipes  
Gedeckt 8 ft.  
Cello 8 ft. 32 pipes  
Still Gedeckt 8 ft.  
Octave 4 ft. 12 pipes  
Flute 4 ft.  
Mixture 2 ranks 64 pipes (prepared)  
Bombard 32 ft. 12 pipes  
Bombard 16 ft.  
Bombard 8 ft.  
Clarion 4 ft.

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## Letters to the Editor

### How Authentic?

Lincoln, Neb., Nov. 8, 1963 —  
To the Editor:

I should like to reply to a few points in Robert Rayfield's article *Authenticity in Registration* in the November DIAPASON. Altogether, this was a fine presentation but may I rise to protest here and there?

I admire his zeal in promoting authenticity, but he comes perilously close to championing rigidity in registration, especially in the consideration of French music. He writes, "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." Well, I believe that the performer does indeed have some privileges! And one of his privileges — sometimes an obligation — is to modify the composer's registration. It is inconceivable to me that composers of organ music were or are inflexible in registration. "Correct" registration is not what we read up in the top left-hand corner of the first page; correct registration is a flexible thing, the result of the performer's training, sensitivity to sound, resourcefulness, and discrimination in tonal matters.

Mr. Rayfield observes that worthy composers of organ music have written with some kind of organ sound in mind. Quite so. But I believe that the composers of great organ music go much beyond the artistic capabilities of the instruments they knew and played. For example, I am convinced that many of Franck's organ works have an expressive content much beyond the possibilities of the Ste. Clotilde organ. We are obliged to search out this expressiveness ("the mind of the composer"), not being restricted by the registration indicated for this unusual French organ. Mr. Rayfield finds in the Mozart Fantasia that "the nature of the music" leads him to use a "fuller and varied registration." Agreed. Why then, cannot the "nature" of Franck's music lead him in the same way?

There is an unfortunate comparison between orchestration and registration in Mr. Rayfield's article. He poses the question, "Why do we unhesitatingly change the registration of a Franck piece when to change the orchestration of his Symphony in D minor would be unthinkable?" Well, obviously, there is a great deal more toil involved in changing the orchestration than in changing the registration. The skills of orchestration and registration are parallel in only a superficial way. Mr. Rayfield is promoting a very shaky argument when he writes that an orchestra conductor does not "reorchestrate the score of a work for the particular auditorium in which it plays."

Mr. Rayfield presents several principles as guides toward authenticity in registration. We all applaud, I am sure. But does Mr. Rayfield play the middle section of Vaughan Williams' *Rhosymedre* using the composer's registration?

We all resent highly personalized, arbitrary registration, but fresh tonal approaches based on sound musicianship should always be welcome. The passion for authenticity can get out of hand, too.

Sincerely yours,

MYRON J. ROBERTS  
University of Nebraska

### For Services Rendered!

Greenville, S. C., Oct. 11, 1963 —  
To the Editor:

Recently I had occasion to write National Headquarters of the Guild to obtain names and addresses of other deans in this area for use by our chapter. When the list was sent me, I learned that there was a charge of ten cents per name for these.

This disturbed me since, as chapters support headquarters financially, I should think that they could receive material of this sort without further charge.

More important, it would seem that such a policy is somewhat short-sighted, as it will have the effect of discouraging communication and co-operation among chapters in the same geographical areas.

I would be interested in the opinions of my fellow deans as to whether they think this policy of headquarters is one that might stand rethinking.

Sincerely,

STEPHEN FARROW, Dean  
Greenville Chapter

### The Danish Conquest Continues;

St. Louis, Mo., Oct. 12, 1963 —

To the Editor:

I, too, meant to write regarding the editorial, *A Little Danish Melancholy*, but I too feared it would sound like "sour grapes", since I am what may be termed a 2½ time loser (once upon a time I passed the playing portion for the AAGO).

I believe we should be informed how many people take these exams and what percentage are successful. (An insurance organization I know of, for example, makes just this kind of report. However what they grant is a *degree*, not a *certificate*; courses are offered at colleges or applicants may prepare independently; and experience in the insurance field is a *requirement*. Full results are published as to how many people took the examination and how many passed).

It has occurred to me that so few passing the Guild exams may be due to fewer applicants taking them. If the same number are trying, the grading is getting too strict.

I have copies of the examinations for many years and it is interesting to note just how much more and more complicated they have become throughout the years. For some of the time the examiners decided that "the examination room is not conducive to good music writing" and that portion was omitted. It has since been returned to favor. Nobody puts the "year granted" behind his AAGO or FAGO and it seems to me that I started trying about 20 years too late.

Like Mr. Bedell, I also had the experience of having a most qualified and capable person look over my "working papers" and was told that they looked OK. It is pretty disheartening to miss, as I did last time, by three points or so, despite the fact that I had served 16 years at one church, directed choirs, taught them to sing on pitch without accompaniment, etc.

The whole situation seems due for an overhaul. I could make a lot of suggestions (I don't believe anybody really wants them!) — ways to save the poor applicant's examination time — different means of finding out how much they know — having the examinations themselves *correct* (one had too many beats to the measure) — making the preparatory literature more easily available, etc.

Somehow, I got the feeling that **SOME-BODY UP THERE** just didn't want me to pass, and now it doesn't seem to matter too much. If the opportunity presents, I believe I'll tackle a college and get a degree; it would be simpler, cheaper and more acceptable academically.

Do you get the general idea? I could go on and on, but that's a start.

Your St. Louis unofficial correspondent,  
CHARLOTTE BISHOP

### More on Improvisation!

Laguna Beach, Cal. Nov. 5, 1963 —

To the Editor:

It is indeed a revelation to observe all the attention focused as of late and way overdue, on the subject of improvisation, notably the lack of its use in this country as compared with France and England where it is a cherished art, requiring the ultimate in musicianship — creative musicianship.

Having utilized improvisation in the church service as a mandatory and natural musical procedure as organist-choirmaster, and having instructed all my students in its usages

it is a real shock to learn after visiting many churches over a period of several weeks how very few organists are able to invent a bridge passage, or institute a thematic transition or establish a mood as the service of worship dictates. Modulating from one key to another was a painful process also. In several instances printed "cheaters" are used, and not usually in the proper places, and of course this could hardly be considered spontaneous.

It would seem that in the process of educating our organists we have been extremely remiss. Undue emphasis has been placed on technique, speed and overall mechanical requirements, omitting almost completely the creative aspect. The organ with its vast tonal resources has more possibilities for a creative musician to exploit than any instrument created by man. We read constantly of how Bach and Handel, to name a few, were ready to engage in a period of improvisation at the drop of a hat.

We trust that the contest announced for the national convention in Philadelphia in improvisation will in some way help generate nation-wide enthusiasm in this lost art to where we may, even without the enticing cash award offered, be able to foresee in our future organists the ability to utilize to the fullest degree a creative approach to the church service. It will be more meaningful for it.

Concerning musicianship, if awards are to be handed out, there must be some special one somewhere for the organist who during the worship service has to call on his/her extra sensory psychic perceptions to come in at the right spot with the "guest singer" who, deciding to sing by memory for the performance skips several bars, memory failing and comes in five or six measures ahead, or behind, but most usually over the page, then some, and the organist had better be there too or the resultant fiasco will be catastrophic. Improvisation in this instance is the only solution, believe us!

Cordially,

FREDERICK M. BARNES, CH.M., FTCL

### Dig that Passacaglia!

(in reference to the Jose Limon performance)

Santa Barbara, Cal. Oct. 30, 1963 —

To the Editor:

During the past 200 years J. S. Bach probably has been well pleased with some performers of his works as well as doing some hand slapping. The recent dance rendition of the Passacaglia and Fugue in C minor may have sent the old boy into a spin from whence he may never completely recover.

The Passacaglia stands alone as a very noble competition in organ literature and this writer feels reasonably certain that any form of choreography is an unnecessary and distracting force.

The non-musician probably enjoyed the dance in the recent performance — that is if he appreciated that activity; he likewise would condone two thousand piccolos playing a transcription of the St. Matthew's Passion (muted of course). The musician probably closed his eyes and occasionally opened them to see what foot work was taking place on the stage.

The hour of the purist may be going in this day of progress. Techniques that add to an art by beautifying is fine — if such detracts they are blasphemous. The passacaglia does not lend itself nor does it need the girations of limber-legged dancers. A glass of wine (even a California vintage) in the hand of the Mona Lisa would be equally out of line.

Yes, everything is happening fast in our large concert halls; next-groups may be doing the "twist" to Beethoven's Ninth, last movement, natch!

W. ROLAN BIRDWELL

JOSEF SCHNELKER played the entire Bach Art of Fugue Nov. 3 at Willamette U, Salem, Ore. before a large audience.

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Dec. 10

Virgil Fox, First Presbyterian, Jackson, Mich.

12

Fernando Germani, St. Mary's Cathedral, Miami, Fla.

John Weaver, Brown U, Providence, R. I.

Claire Coci, Columbia U, New York City

13 Amahl and the Night Visitors, Westminster Presbyterian, Dayton, Ohio

14

Fernando Germani, St. Paul's Toronto Amahl and the Night Visitors, Westminster Presbyterian, Dayton, Ohio

15

Advent-Christmas Vespers, Concordia Senior College, Fort Wayne, Ind.

Fernando Germani, Christ Church, Ridgewood, N. J.

Mary Ellen Sutton, RLDS Auditorium, Independence, Mo.

Christmas Story, Ron Nelson, Peachtree Christian, Atlanta, Ga.

Robert Baker, Union Seminary, New York City

Bach Christmas Oratorio, First Presbyterian, Lancaster, Pa.

John Cooper, St. Thomas Church, New York City

A Child Is Born, Benet, Christ Methodist, New York City

Bach Cantatas, Trinity Church, Southport, Conn.

Messiah, Moody Bible Institute, Chicago

Vivaldi Gloria, St. James's Church, West Hartford, Conn.

18 & 19 Candlelight Carol Service, Moody Bible Institute, Chicago

20

Poulenc Gloria and Christmas Motets, Church of the Ascension, New York City

Ray Ferguson, First Presbyterian, Nashville, Tenn.

22

Christmas Vespers, Westminster Presbyterian, Greenville, S. C.

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Messiah, First Presbyterian, La Grange, Ill.

Bach Christmas Oratorio, Christ Methodist, New York City

Robert Baker, First Presbyterian, Middletown, N. Y.

Edward Mondello, St. Thomas, New York City

24 Festival of Lessons and Carols, Asylum Hill Congregational, Hartford, Conn.

Lübeck Christmas Cantatas, Trinity Church, Southport, Conn.

29 Great Prayers in Music, Peachtree Christian Church, Atlanta, Ga.

Daniel Marshall, St. Thomas, New York City

31 Buxtehude Rejoice Christians, Church of Covenant, Cleveland, Ohio

Virgil Fox, Riverside Church, New York City

Jan. 3 Messiah Part I, Old Stone Church, Cleveland, Ohio

5 Bach Christmas Oratorio, St. Bartholomew's, New York City

Grigg Fountain, First Methodist, Evanston, Ill.

Robert Baker, Temple Sinai, Stamford, Conn.

6 Charles Shaffer, U of Redlands, Cal.

7 Marie-Claire Alain, Riverside Church, New York City

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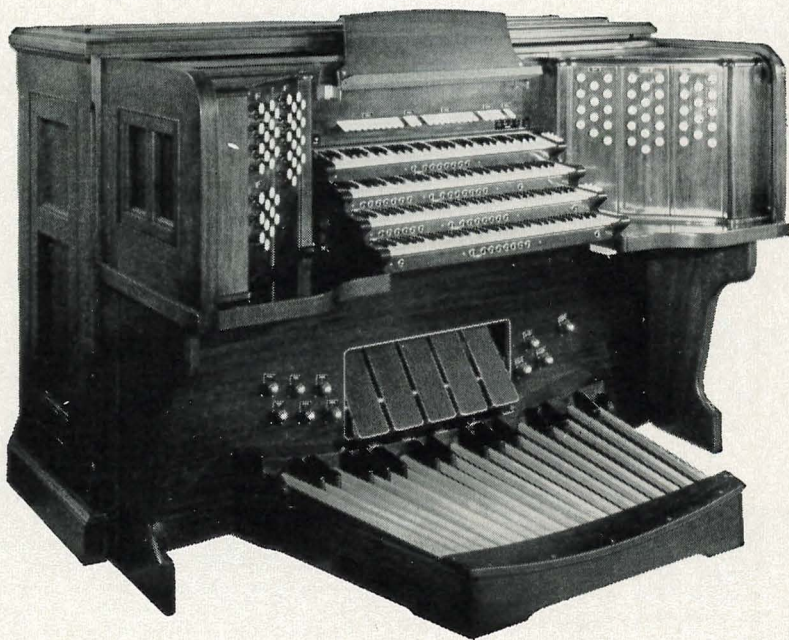
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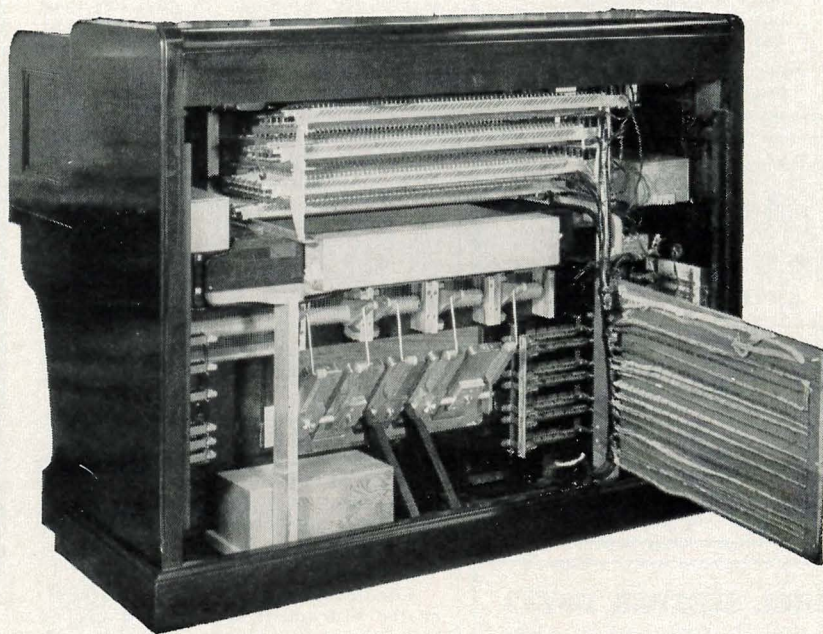
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This project came about as the result of a desire upon the part of my wife to have a practice instrument in the home. For a year, she had a full pedalboard, two manual electronic instrument belonging to her sister in our home, until the sister had a new home to house the instrument. The convenience and accessibility of a home installation was certainly undeniable.

I don't think we ever really considered an electronic, but I did realize that I could not purchase one with an AGO pedalboard for much (if any) less than \$4,000. Why not see what could be done for \$4,000 in a pipe organ?

The first fact discovered was that such a sum would purchase three to five ranks from the reputable American builders, or two manuals and pedal. It was decided to see what could be done by building one at home.

A sheaf of catalogues from the standard pipe organ industry suppliers was collected, and estimates on costs were calculated.

The biggest decision, of course, was where to procure pipes, how many ranks would be afforded, and what sets would be included. The first requirement here was to adopt some type of design philosophy.

It seemed that the most logical philosophy to follow was that of the ensemble, or classic, design so that every pipe would count in the total picture of the instrument — in a small instrument the limitation imposed by the nature of, say, a celeste stop could certainly not be tolerated.

The next point to consider was whether the instrument should have two or three manuals. Hand in hand with this decision was another — to unify or not to unify. It was decided to plan for a three-manual instrument with some unification. Because of the cost involved in additional electrical requirements for both unification and couplers, and the obvious tonal redundancy in having both, there were to be no couplers. Good, full ensembles on both great and pedal would eliminate the need of coupling.

The matter of enclosure in a swell box of some, or all, of the pipework was considered, and again it was decided in favor of the unenclosed classic approach in order to both allow the pipework to be seen and to save money on such frills so that every penny possible could be spent on the all-important items of the pipes themselves. For this reason, console aids such as pistons, crescendo pedal, sforzando, etc., were omitted. These conveniences were also omitted in order to teach reliance on self rather than on gadgets to organ students.

These things decided, it was necessary to determine about how many ranks to purchase. A tentative stoplist was drawn, and it included five sets of pipes. Several European pipe makers were contacted, and prices were received in due course. It was determined that several more sets could be purchased, so the stoplist was increased. In the meantime, the work of Gebrüder Käs of Beuel-on-Rhein, Germany, was highly recommended; and on Jan. 1, 1961, a letter was written to the firm, with a pipe list expanded to 10 sets. Prices were received, and the decision was made to add one more rank. In the course of the correspondence, the Deutsch Mark was re-evaluated, increasing the original quotations by about five per cent. The contract for 12 voices and 16 ranks, totaling 845 pipes was signed in March, and the total cost, including crating, shipping, and insurance, was just slightly over \$2,000. Duty and shipping charges in the U. S. added about \$250 later. The total price, including shipping, gave an average cost per voice of about \$225. Incidentally, Käs made only the flue pipes; the reeds came from Carl Giesecke of Gottingen.

These things settled, the time had arrived to order the action equipment from the American concerns. All console equipment, manuals, manual action, pedalboard, pedal action, stopboard, junction, and imported Swiss blower came from Klann Organ Supply. Reservoirs, cable, current supply, conduits, etc., from Durst and Company, and direct electric valves came from Reisner.

The final decision on pipework was as follows (wind pressure, 55 mm; 4' Principal, cc pipe, 59 scale; 50% metal):

## A 3 Manual Hausorgel

by WILLIAM ATKINSON



Atkinson living room with piano, organ and harpsichord.

1. Subbass (wood) 16 ft. 12 pipes
2. Gedeckt (wood) 8 ft. 61 pipes
3. Quintadena 8 ft. 73 pipes
4. Salicional (T. C.) 8 ft. 49 pipes
5. Principal 4 ft. 73 pipes
6. Rohrflöte 2 ft. 61 pipes
7. Terz (T. C.) 1 1/2 ft. 49 pipes
8. Klein Nasat 1 1/2 ft. 54 pipes
9. Mixture 3 — 4 ranks 195 pipes
10. Rauschquint 2 ranks 64 pipes
11. Sordun (Wood boots) 16 ft. 32 pipes
12. Krummhorn (copper resonator) 8 ft. 61 pipes
13. Regal 4 ft. 61 pipes

These were unified as follows (the numbers indicate the rank from which the stop is derived):

- GREAT**
- (3) Quintadena 16 ft.
  - (2) Gedeckt 8 ft.
  - (4) Salicional 8 ft.
  - (5) Principal 4 ft.
  - (6) Rohrflöte 2 ft.
  - (9) Mixture 3 — 4 ranks
  - (12) Krummhorn 8 ft.
  - (13) Regal 4 ft.
- POSITIV**
- (3) Quintadena 8 ft.
  - (4) Salicional 8 ft.
  - (6) Rohrflöte 4 ft.
  - (8) Nasat 2 1/2 ft.
  - (5) Principal 2 ft.
  - (7) Terz 1 1/2 ft.
  - (13) Regal 8 ft.

- BRUST**
- (2) Gedeckt 8 ft.
  - (4) Salicional 8 ft.
  - (3) Quintadena 4 ft.
  - (6) Rohrflöte 2 ft.
  - (8) Klein Nasat 1 1/2 ft.
  - (6) Siffelöte 1 ft.
  - (12) Krummhorn 8 ft.
  - (13) Regal 4 ft.
- Tremolo**

- PEDAL**
- (1) Subbass 16 ft.
  - (2) Gedeckt 8 ft.
  - (3) Quintadena 8 ft.
  - (5) Principal 4 ft.
  - (3) Quintadena 4 ft.
  - (6) Rohrflöte 2 ft.

William Atkinson is vice-president of the Army & Navy Academy, a boys' school in Carlsbad, Cal.



- (10) Rauschquint 2 ranks
- (11) Sordun 16 ft.
- (12) Krummhorn 8 ft.
- (13) Regal 4 ft.

12 voices, 16 ranks, 33 stops, 845 pipes.

The most time-consuming job was wiring. For each stop, a cable had to be wired at the action and at the junction, approximately 3500 electrical connections. Then, for each pipe, there were four connections; the console junction, two at the chest junction, and one final one at the valve, totaling over 3000 additional connections — a total of probably over 7000 by the time the stops, action, etc., were wired. It took (after becoming somewhat proficient) about an hour to wire a cable to a junction or action.

The console shell was built of solid core doors and 3/4 inch plywood. It was originally intended to finish the console as close to ebony as possible, but so many difficulties were encountered with stains that it was decided to veneer the console with walnut, matching the harpsichord in the music room as closely as possible.

The pipework arrived in August 1961, just five months after ordering. Pipes had come over in perfect condition, a few boots of the Krummhorn were dented slightly, but they were easily straightened.

The final phase was at hand: the building of the chests. Due to the low pressure, minimal nicking voicing technique used, it was necessary to place the pipes on expansion chambers to offset the explosive effect of the direct electric action. This was accomplished by the lamination of three one-inch pieces of kiln-dried pine, the two outer boards drilled to the correct hole size, and the center one cut as large as space would permit — over 2 inches in diameter on some of the larger pipes. This effectively cushioned the air flow, such as can be noted in a good slide chest. The laminated sections were glued and screwed together very tightly to avoid any possible air leakage from one chamber to another. Chest construction, wiring, and connection to reservoirs, blower, etc., were in line with standard methods.

The main chest, above the console in the photograph, contains the main flue-work of gedeckt, principal, mixtures, nasat, rohrflöte and terz. The chest in the upper corner contains the reeds, quintadena and salicional. Six pipes of each 8 ft. and 4 ft. set are offset to save space and height on the main chests. The subbass has its own chest on the left. All blowing apparatus is in the attic immediately to the rear. The organ is in a room 19' x 22', with the ceiling 15' high in the corner. This room opens directly into another room 18' x 21'. More than 100 people can be seated comfortably and in sight of the organ.



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Harold Snyder, Organist, Consults with Builder on the Design of Rebuilt Instrument

Paul Fritzsche has rebuilt and enlarged his own three-manual organ in the Salem Lutheran Church, Bethlehem, Pa. Ten new ranks were added. The specification was drawn by the Fritzsche firm in consultation with Harold Snyder, organist and choir director in the church.

#### GREAT

Violone 16 ft. 32 pipes  
Diapason 8 ft. 61 pipes  
Rohr Flute 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Wald Flute 4 ft. 61 pipes  
Gemshorn 4 ft. 12 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Chimes 25 bars  
Harp 49 bars

#### SWELL

Still Gedeckt 16 ft. 12 pipes  
Geigen Principal 8 ft. 68 pipes  
Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 68 pipes  
Aeoline 8 ft. 68 pipes  
Vox Celeste 8 ft. 56 pipes  
Flute 4 ft. 68 pipes  
Octave 4 ft. 68 pipes  
Flautina 2 ft. 12 pipes  
Octave Quint 1 1/3 ft. 7 pipes  
Mixture 3 ranks 183 pipes  
Trompette 8 ft. 68 pipes  
Oboe 8 ft.  
English Horn 8 ft. 68 pipes  
Vox Humana 8 ft. 61 pipes  
Clarion 4 ft. 68 pipes  
Tremolo

#### CHOIR

English Diapason 8 ft. 68 pipes  
Clarabella 8 ft. 68 pipes  
Kleiner Erzähler 8 ft. 68 pipes  
Kleiner Erzähler Celeste 8 ft. 56 pipes  
Quint 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Clarinet 8 ft. 68 pipes  
French Horn 8 ft. 68 pipes  
Chimes  
Harp



Wallace Zimmerman, formerly organist of the First Methodist Church, Knoxville, Tenn., has returned from three years graduate study in organ and church music at the State Academy for Music, Vienna, Austria, where he studied organ with Walter Pach and classical guitar with Karl Scheit. In Europe he was heard as a recital organist and as accompanist for Margaret Moul, soprano, in numerous programs.

Mr. Zimmerman is a former dean of the Knoxville AGO Chapter. He did his undergraduate work at the University of North Carolina, studying organ with Dr. Jan. P. Schinhan and piano with Dr. Wilton Mason. He was winner of the Percy Craven Weeks award.

Since returning from Europe, he has been heard in the Southeastern United States. He lives presently in Roxboro, N. C.

#### PEDAL

Tremolo  
Double Diapason 16 ft. 32 pipes  
Flute 4 ft.  
Grand Bourdon 16 ft. 32 pipes  
Violone 16 ft. 12 pipes  
Bombarde 16 ft. 12 pipes  
Still Gedeckt 16 ft.  
Cello 8 ft.  
Flute Dolce 8 ft.  
Metal Diapason 8 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Super Octave 2 ft. 12 pipes

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### EIGENSCHENK PLAYS OPENER

Free-Standing Installation in 3rd Balcony of St. Columba Catholic—Console Front of Balcony

A new three-manual Wicks organ has been installed in St. Columba Catholic Church, Ottawa, Ill. The dedicatory recital Dec. 8 was to be played by Edward Eigenschenk, Chicago.

The 30-rank, free-standing installation is cantilevered over the choir in the third balcony exposed great and pedal being centrally located with the swell and choir in boxes to either side. The console is centrally located at the front of the balcony.

The Rev. William Schumacher, assistant pastor at the church, participated in the tonal design with Herbert H. Hofmann, Chicago Wicks representative. The scaling and voicing are traditional, utilizing variable scales, low pressures, open toe fluework and minimal nicking.

Marilyn Beard and Lucy Thomas serve as organists. Arrangements and installation were handled by Herbert H. Hofmann of Chicago.

#### GREAT

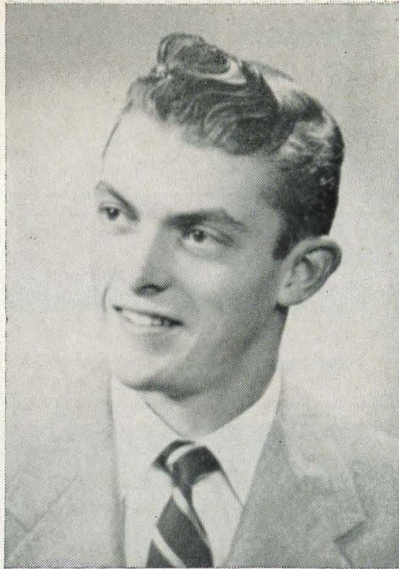
Principal Conique 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flute 4 ft. 12 pipes  
Octavin 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes

#### SWELL

Rohrflöte 8 ft. 73 pipes  
Salicional 8 ft. 73 pipes  
Vox Celeste 8 ft. 61 pipes  
Spitz Principal 4 ft. 73 pipes  
Blockflöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Zimbel 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes

#### CHOIR

Geigen Principal 8 ft. 73 pipes  
Spitzflöte 8 ft. 73 pipes  
Unda Maris 8 ft. 61 pipes  
Nason Flute 4 ft. 73 pipes  
Nasard 2 3/4 ft. 61 pipes  
Nason Flute 2 ft.  
Holz Regale 8 ft. 73 pipes



Charles Merritt has been appointed director of music at the West End Methodist Church, Nashville, Tenn. His new responsibilities begin Jan. 1.

West End Church has a membership of 3,000 and is located adjacent to the campus of Vanderbilt University and that of George Peabody College for Teachers.

Mr. Merritt holds degrees from Oberlin Conservatory and from the school of sacred music, Union Theological Seminary. He has been director of music since 1958 at the First Congregational Church, Akron, and a member of the faculty of Lake Erie College, Painesville, for three years. His final Akron recital Oct. 27 appears in the recital pages.

#### PEDAL

Principal 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Spitzflöte 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Bass Flute 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 12 pipes  
Flute 4 ft. 32 pipes  
Grand Cornet 8 ranks  
Fagot 16 ft. 32 pipes  
Trompette 8 ft.  
Carion 4 ft.



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Freehold Transcript

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**COCHEREAU PLAYS THRICE  
TO OPEN SACRAMENTO ALLEN**

**THREE-MANUAL CUSTOM MODEL**

Alex Gould, Frederick Errett Select  
Specifications for Fremont  
Presbyterian Instrument

Three recitals were needed to accommodate the large attendance at the opening of the new three-manual custom Allen installed in the Fremont Presbyterian Church, Sacramento, Calif. Total attendance reached over 3,000. Pierre Cochereau's program included Bach, Franck and Vierne.

The specifications was selected by Alexander Gould, minister of music, and organist Frederick Errett in conjunction with Allen Company officials and H. Dayton Johnson, west coast representative.

**GREAT**

Principal 8 ft.  
Bourdon 8 ft.  
Gemshorn 8 ft.  
Dulciana 8 ft.  
Octave 4 ft.  
Rohrflöte 4 ft.  
Spitzflöte 4 ft.  
Quint 2 3/4 ft.  
Super Octave 2 ft.  
Blockflöte 2 ft.  
Octave Quint 1 3/4 ft.  
Mixture 4 ranks  
Harmonic Trumpet 8 ft. (prepared)

**SWELL**

Geigen Diapason 8 ft.  
Viole de Gambe 8 ft.  
Viole Celeste 8 ft.  
Rohrflöte 8 ft.  
Echo Viole 8 ft.  
Echo Viole Celeste 8 ft.  
Flute Dolce 8 ft.  
Flute Celeste 8 ft.  
Octave Geigen 4 ft.  
Gemshorn 4 ft.  
Nachthorn 4 ft.  
Doublette 2 ft.  
Spillflöte 2 ft.  
Larigot 1 1/2 ft.  
Plein Jeu 3 ranks  
Bombarde 16 ft.  
Fagotto 16 ft.  
Trompette 8 ft.  
Hautbois 8 ft.  
Clarion 4 ft.  
Schalmei 4 ft.

**CHOIR**

Viole 8 ft.  
Erzähler Celeste 8 ft.  
Hohlflöte 8 ft.  
Gedackt 8 ft. (Chiff)  
Aeoline 8 ft.  
Unda Maris 8 ft.  
Principal 4 ft.  
Koppelflöte 4 ft.  
Nazard 2 3/4 ft.  
Waldflöte 2 ft.  
Octave 2 ft.  
Krummhorn 8 ft.  
Harmonic Trumpet 8 ft.  
Harp  
Celesta  
Carillon

**PEDAL**

Sub-bass 32 ft.  
Violone 32 ft.  
Contra Basse 16 ft.  
Bourdon 16 ft.  
Violone 16 ft.  
Lieblich Gedackt 16 ft.  
Octave 8 ft.  
Gedackt Pommer 8 ft.  
Violoncello 8 ft.  
Still Gedackt 8 ft.  
Choral Bass 4 ft.  
Flute Ouverte 4 ft.  
Flute Dolce 4 ft.  
Bombarde 32 ft.  
Bombarde 16 ft.  
Fagott 16 ft.  
Trumpet 8 ft.  
Bassoon 8 ft.  
Clarion 4 ft.  
Schalmei 4 ft.

**PLAYS ALL 18 GREAT IN TWO  
UNION SEMINARY RECITALS**

David Gehrenbeck played the "18 Great" chorale preludes of Bach in two recitals, Oct. 20 and 27, in James Memorial Chapel, Union Seminary. Previous publicity stressing the unusual opportunity to hear the complete collection resulted in full houses for each occasion. The recitals were played in partial fulfillment of requirements for the degree Doctor of Sacred Music (SMD).

**MÖLLER REDESIGNS FOR  
HARRISBURG CHURCH**

**CLAPPER IS MINISTER OF MUSIC**

Pine Street United Presbyterian  
Instrument Was E. M. Skinner—  
Four Manuals Included

M. P. Möller has rebuilt and redesigned the 1924 Ernest M. Skinner organ in the Pine Street United Presbyterian Church, Harrisburg, Pa. A new four-manual console was provided. All re-used pipes were sent to the Möller factory for revoicing. Donald L. Clapper, minister of music, collaborated with John H. Hose of Möller in the tonal design.

**GREAT**

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Quintaton 8 ft. 48 notes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Grave Mixture 2 ranks 122 pipes  
Fourniture 3 ranks 183 pipes  
Chimes 25 tubes  
Bells 20 tubes

**SWELL**

Contra Gemshorn 16 ft. 73 pipes  
Viola Pomposa 8 ft. 73 pipes  
Gedekt 8 ft. 73 pipes  
Vox Celeste 2 ranks 146 pipes  
Flauto Dolce 8 ft. 73 pipes  
Flauto Celeste 8 ft. 61 pipes  
Octave Geigen 4 ft. 73 pipes  
Koppelflöte 4 ft. 73 pipes  
Nazard 2 3/4 ft. 61 pipes  
Zauberflöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagot 16 ft. 73 pipes  
Oboe 8 ft. 73 pipes  
Trompette 8 ft. 73 pipes  
Clarion 4 ft. 73 pipes  
Tremolo

**CHOIR**

Nason Gedekt 8 ft. 73 pipes  
Dulciana 8 ft. 73 pipes  
Nachthorn 4 ft. 73 pipes  
Italian Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Cymbel 2 ranks 122 pipes  
Carinet 8 ft. 73 pipes  
Tremolo  
Harp 59 bars  
Celesta 12 bars

**SOLO**

Gross Gedekt 8 ft. 73 pipes  
Gamba 8 ft. 73 pipes  
Gamba Celeste 8 ft. 73 pipes  
French Horn 8 ft. 73 pipes  
State Trompette 8 ft. 73 pipes  
Tremolo  
Harp  
Bells

**ECHO**

Cor de Nuit 8 ft. 61 pipes  
Vox Angelica 2 ranks 122 pipes  
Vox Humana 8 ft. 61 pipes  
Tremolo  
Chimes

**PEDAL**

Contra Bass 16 ft. 32 pipes  
Quintaton 16 ft.  
Sub Bass 16 ft. 32 pipes  
Contra Gemshorn 16 ft.  
Sub Quint 10 3/4 ft. 7 pipes  
Octave 8 ft. 32 pipes  
Violone 8 ft. 12 pipes  
Quintaton 8 ft.  
Sub Bass 8 ft. 5 pipes  
Gemshorn 8 ft.  
Octave 4 ft. 12 pipes  
Quintaton 4 ft.  
Sub Bass 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Grand Cornet 32 ft.  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Clarion 4 ft. 12 pipes

**HONORED AS SHE RETIRES  
AFTER 40 YEARS SERVICE**

Marie Hofland DeJong was honored at a reception Oct. 6 in the American Reformed Church, Orange City, Iowa, in recognition of her 40 years as organist. The congregation gave her a beautiful silver candelabrum in appreciation of her service to the church.

Her husband, Ellsworth DeJong, retired in September after 24 years as postmaster of Orange City. The family moved to California in October.

RECITALS

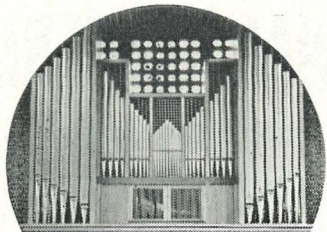
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SMD, FAGO

FACULTY, MICHIGAN STATE UNIVERSITY  
PEOPLES CHURCH, EAST LANSING, MICHIGAN

THE DIAPASON





## New Organ Music

New organ music this month is not in over-generous supply. Certainly few organists will be putting much thought in December to building up general service material for their instrument. And perhaps publishers have taken this into consideration.

J. Fischer has come up with a Service Suite by Charles Talmadge containing prelude, offertory and postlude in conventional idioms with few problems.

Robert Grove's Four Voluntaries (prelude, meditation, intermezzo, postlude) in Elkin edition available from Galaxy makes somewhat greater manual demands for its fairly interesting music; it may be played without pedals if desired.

E. Power Biggs' sizable collection for Associated Music Publishers is entitled Manuals Only and is a highly useful and musically satisfying compilation of some 27 pieces by 19 composers covering about 400 years of music. Only a little of it is likely to be duplicated in an average library.

Augsburg sends some choral-based materials: a well-knit partita by Harald Rohlig on Ah, Holy Jesus (Liebster Herr Jesu); three choral preludes by Carl W. Landahl on If thou but Suffer God to Guide Thee, O Darkest Woe and Blessed Jesus at Thy Word, the latter two small and bound under a single cover.

For those special occasions when the need is felt for dressing up hymns a bit, Augsburg's Free Organ Accompaniments to Festival Hymns may be useful too. It provides re-harmonization for 19 hymns, all standard, plus indexes of hymn titles, tune names and seasonal uses. Seven different arrangers contributed to this Volume 1.

The same publisher issues Organ and Trumpet, accompaniments of festival hymns for congregational singing. Willem Mudde's arrangements should enlist the services of a rather good trumpeter.

While on the subject of brass, there is the second set of Chorale Intradas by Gerhard Krapf for brass choir. This set takes one from Lent through Pentecost. Like volume 1 it is free composition based on chorales.

Themes from current movies arranged for organ or its synthetic cousin are not our province; Marks has several.

This month's publication of *The California Organist* is Largo by Henri Lazarof. This makes greater demands along the line of musical comprehension than any of the previous issues, since it is constructed of dissonant counterpoint. We hope subscribers will give the piece the break of studying it a bit before making up their minds about it.

Richard Warner's Organ Solos for Advent and Christmas (Shawnee Press) are six not difficult pieces based on familiar seasonal tunes in familiar idioms. These will be a useful addition to the library of such materials. — FC

A CHORAL VESPER engaging the adult and children's choirs of the First Congregational and Central Presbyterian Churches of Montclair, N. J. was held Nov. 3 at the first-named church with Donald McDonald and Nixon Bicknell sharing directing duties.

FEDERAL LEE WHITTLESEY was elected executive secretary-treasurer of the Choristers Guild, succeeding Arthur Leslie Jacobs Sept. 1. The operating headquarters will be moved to Dallas late in the fall.

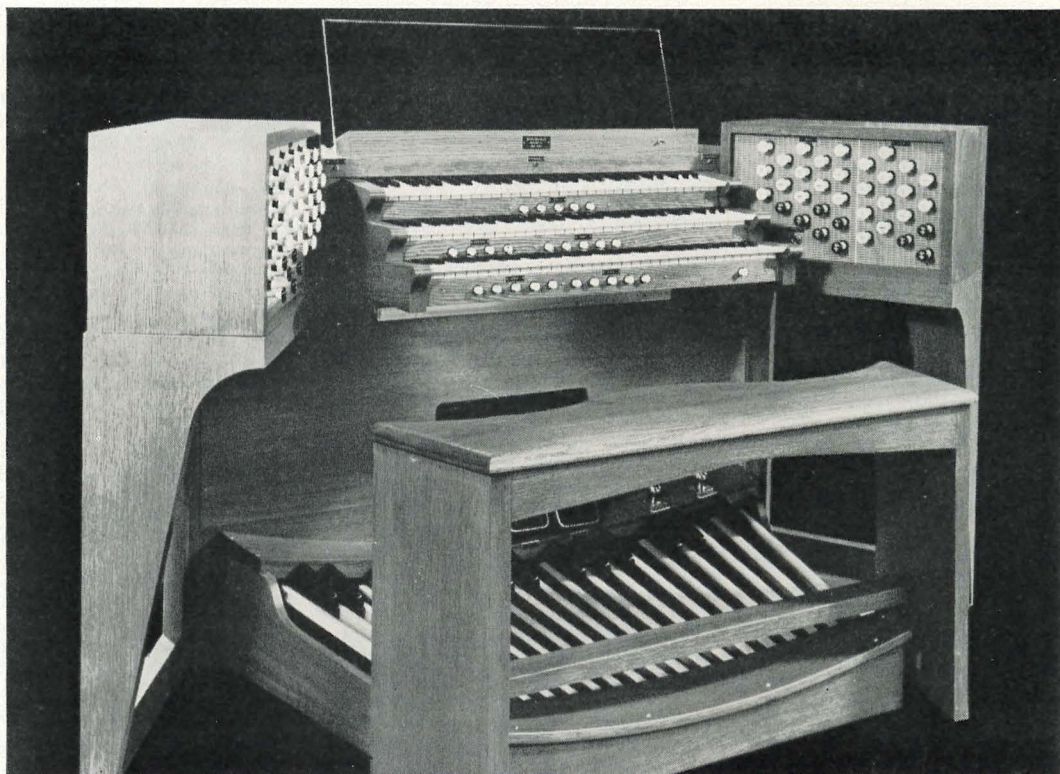
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by *Wicks*

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FUNCTIONAL design



3 manual Eyeline Console by WICKS

This highly-styled console features extremely compact design, allowing the organist to see and be seen, thus facilitating conducting from the console. The exclusive design is made possible through the use of WICKS space-saving all-electric console and remote control combination actions.

Wicks Organ Company / Highland, Illinois

### CHEYENNE CHURCH HONORS ALICE ROSS' 40-YEAR SPAN

Alice C. Ross was honored Oct. 27 at a reception on the occasion of her 40th anniversary as organist of the First Presbyterian Church, Cheyenne, Wyo. The chancel choir played host for the event at which Mrs. Ross' two daughters and six grandchildren were present.

Mrs. Ross played a recital Oct. 15 listed in the recital section.

Her contribution to music in Cheyenne has not been limited to her service to the church. She was the first dean of the Wyoming AGO Chapter, was a founder and first president of the Cheyenne Civic Symphony, and still serves as an honorary board member. She has played for countless local events such as the Little Theater and Cheyenne Frontier Days and has been heard in recital in other Wyoming towns.

### MUSIC PUBLISHERS AWARDS FOR GRAPHIC EXCELLENCE

The Music Publishers Association of the United States has instituted the Paul Revere Awards to honor graphic arts excellence in music publication. The awards will recognize excellence in four categories of publications: orchestration, bound folio, and sheet music in quarto and octavo size. Entries will be judged on the basis of design, note-setting and reproduction.

There will be three awards and two honorable mentions in each of the categories. A grand prize will honor the best publication among all the entries. Awards will be made at the annual meeting in June 1964.

THE ORGAN LITERATURE FOUNDATION has just issued a new catalog of organ publications in all categories, its first new one in five years.

### HAGERT TO WASHINGTON U TO BEGIN DOCTORAL STUDY

E. Lyle Hagert has received a scholarship from Washington U., St. Louis, to work on a PhD in performance practices under the direction of Howard Kelsey. He served the last two seasons as assistant to Alec Wyton at New York's Cathedral of St. John the Divine. His picture and a summary of his background appeared in the February 1961 issue.

### ST. PETERSBURG ORGANIST HAS SILVER ANNIVERSARY

Helen M. Mangan completed 25 years Nov. 3 as organist of the Fifth Avenue Baptist Church, St. Petersburg, Fla. The church honored the occasion with a gift of a beautiful orchid. A tribute to Mrs. Mangan's long service was included in the church bulletin.

# EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York

Pius X School of Liturgical Music



Several months ago, in the course of discussing plans for a church music workshop to be held in one of our Episcopal churches, it came as a shock to realize how few of the Episcopalians present there knew about the functioning of the Music Commission of their own church. Then came the invitation to address this convention on "something in the field of church music." My first reaction was, "Heaven forbid! The compliment is appreciated, but those good people have been exposed to hundreds of essays far more exciting than I could put together, with their inevitable repetitions of thought."

When a proposal that part of that parish workshop program be devoted to an exposition of the aims and work of our Joint Commission on Music met with enthusiastic approval, it seemed that a survey on an interdenominational basis might be a worth-while topic for this session. That is what we are attempting, not at too great length, I hope. Will you please make note, as we talk, of missing links in information presented (there probably are many!), any statements which may be incorrect or not up-to-date, or any aspects of the subject which should be discussed or explained before this session ends?

Commencing with the best-known Protestant denominations whose musical criteria have not to our knowledge been clearly defined: each Congregational, Unitarian and Christian church is self-governed, not responsible to any central church body, and sets its own pattern for the music in its services. The policy of Christian Science churches, using only an organist and a soloist and the hymnal authorized by the Mother Church in Boston, seems to be universal in the United States.

Baptist churches also are self-ruled, though there exists an American Baptist Convention in which membership is optional. As far as we have been able to learn, there are no officially published suggestions for standards in church music, and little opportunity is generally provided for musical training in seminaries. The Southern Baptist Convention publishes, under the auspices of its Sunday School Board of Education, a monthly magazine containing general and feature articles, suggestions for graded music programs, and a removable section of four to five choir anthems.

Many of us are thinking of schools like the Southern Baptist Seminary in Louisville, Ky., and of Baptist churches here and there whose musical ideals and achievements compare favorably with those of sister denominations. In Huntsville, Ala. this winter I met the minister of music of the First Baptist Church, which has 3,000 members. He has a full-time assistant, 19 different choir groups, including a touring concert choir of high schoolers; the average attendance of the adult choir at a morning service is 110. A tour of the new educational building disclosed working facilities for the musical forces that would make most of us green with envy.

Efforts to learn from the Presbyterian Music Editorial Board in Philadelphia of publications concerning official standards in service music have been unfruitful. Here again, what each Presbyterian church does about its music seems to be completely optional. Graduates of the Westminster Choir School, stressing multiple choirs and vocal instruction given to choristers by the minister of music, and of the School of Sacred Music at Union Theological Seminary have contributed greatly to the promotion of dignified and excellent music in Presbyterian churches throughout the country.

# A SURVEY OF INTERDENOMINATIONAL CRITERIA FOR CHURCH MUSIC

By PARVIN TITUS

The Presbyterian General Assembly's *Book of Common Worship*, published in 1946, provides five orders for morning worship, a like number for evening worship, services for children and young people, litanies, and for the sacraments and ordinances of the church, with prayers for public and private devotions. The *Book of Common Worship* concludes with a Lectionary which follows the course of the Christian year. The Presbyterian Hymnal (1933) includes:

- A brief statement of the Reformed Faith (adopted in 1902)
- The Lord's Prayer, Ten Commandments and the Creed
- Opening sentences
- 512 hymns
- Various responses and intonations
- Ancient hymns and 7 canticles for morning and evening services
- Short directions on good chanting procedures
- The Psalter and other readings

The Hymn Book 1955, containing many Gospel hymns, reportedly is to be supplanted by a new hymnal and a new directory for worship.

The General Board of Education of the Methodist Church has been working since 1952 to develop "standards governing the work of the local director of church music and to serve . . . in advancing this field of work." In 1956, the church's general conference voted to change the term "director" to read "minister of music." In 1960 it defined the "minister of music" to mean only a person ordained, and a member of an annual conference. Unordained persons thenceforth were to be known as "directors." Certification in either classification by the annual Conference Board of Education is granted upon satisfactory answers required by a form questionnaire; the questions concern personal and religious ideals, educational and teaching qualifications, and five character and ability references (three of these must be supplied by a Methodist minister, a Methodist musician, and a church school officer). If the applicant is approved his certification is registered by the Director of the Ministry of Music, a division of the General Board of Education, with headquarters in Nashville, Tenn. (Our thanks to Dr. V. Earle Copes, its music editor, for this and other information.)

The Board publishes a monthly magazine *Music Ministry*, containing articles on music and church history, choral techniques, educational programs for Youth, Junior and Primary choirs, and four choir anthems. Not all Methodist churches subscribe to *Music Ministry*, nor do they need to follow the standards it advocates. No binding edicts or admonitions to local churches concerning service music have been promulgated officially, because of the very structure of Methodism. However, there is now a National Fellowship of Methodist Musicians which holds an annual convocation of several days duration; regional convocations are held on a less regular schedule. These provide invaluable stimuli to musicians who take their church work seriously.

Pamphlets and brochures issued particularly for Methodist musicians include:

- A Wedding Manual (Abingdon

- Press)
- A Manual for the Funeral (Abingdon Press)
- Information Concerning Certification (Board of Education)
- The Music Committee in the Local Church (Board of Education)
- Church Music Catalog (lists of choral and organ music, books and supplies — issued free of charge)
- A Comprehensive Program of Church Music, Whittlesey (Westminster Press)
- Music in Christian Education, Thomas (Abingdon Press)
- Organizing and Directing Children's Choirs, Ingram (Abingdon Press)

The Methodist Hymnal suggests two orders of service. The preface states that melodious quality was an important factor in the choice of tunes, and that an effort was made to retain familiar tunes for familiar texts. The fact that the late Albert Riemenschneider was one of the musical editors is good assurance that high ideals were not forgotten. At the present time the Methodist Church has no official prayer book. Issuance of a new Hymnal is being planned, we are informed.

One of the most informative and stimulating books I have encountered recently was written by Luther D. Reed, entitled *Worship*, and published by the Muhlenberg Press, Philadelphia. Emphasizing the liturgical revival in the Lutheran Church, the author traces the history of church music from plainsong to cantata, motet and oratorio. Eight criteria cited as bases for a churchly point of view concerning music seem to me so excellent that I mention them:

- a. It must possess liturgical propriety and vitality
- b. It must have churchly purity
- c. It may not be concertistic
- d. Melody, not rhythm, must predominate
- e. It is frequently modal
- f. It is largely vocal
- g. It must be artistically excellent
- h. The musical program must be balanced (p. 184)

In the chapter on Music of the Choir, Reed even ventures to speak of adequate salaries! Succeeding chapters deal with the organ, its liturgical requirements and use; ceremonial vs. ritual, a moot topic; the organist and choir-master; chanting; choir administration, and the liturgical movement in both Protestant and Roman churches. He mentions existence of the Lutheran Department of Worship and the Department of Architecture. A thoroughly good book, this.

Recent amalgamations notwithstanding, there still exist two divisions among Lutherans in America: the Lutheran Church in America, and the Evangelical Lutheran Synodical Conference of North America. The former group published in 1958 *The Service Book and Hymnal of the Lutheran Church in America*, prepared by separate joint commissions on the Liturgy and the Hymnal. Still to be issued will be a *Companion to the Liturgy* and a *Handbook to the Hymnal*.

The *Service Book and Hymnal*, in a preface, traces the transmission of the Liturgy from its beginnings in Asia Minor through Europe to present-day America. Then follows the Music of the Liturgy, with clear directions for good rendition of two printed musical settings of the complete service. The order for the Communion Service is given, then its music. The first setting is mostly in Anglican Chant form, with the traditional Plainsong intonations. The second setting is more in the spirit of continental Lutheran usage, derived from the Chorale; the Kyrie and Gloria in Excelsis, however, are from Plainsong masses. Particularly interesting is the new text of the Kyrie, a plea for help of the Litany-type found in Asia Minor (the common nine-fold Greek form now is considered by many to be a liturgical remnant).

The *Service Book* continues with the Propers (Intonations, Collects, Epistles, Graduals, Gospels and Prefaces), a Lectionary for both Old and New Testament Lessons, orders for Matins and Vespers, the Litany; then the Psalms, plus eight hitherto omitted Old Testament canticles, 138 Collects and Prayers for Public and Private Devotion; The Bidding Prayer (formerly for Good Friday), and four sections of General Prayers. The Occasional Services (Baptism, Confirmation, Public Confession, Marriage and Burial) are followed by General Rubrics for the Conduct of Divine Worship; this section includes a list of proper liturgical colors and tables showing dates for Easter and the Moveable Feasts.

The *Hymnal*, used by more than two-thirds of the Lutherans in the United States, contains 600 hymns. Ecumenity of texts and music were stressed in their selection. For example, the Doxology is rendered in its Genevan Psalter rhythm.

The *Lutheran Hymnal*, "authorized by Synods constituting the Evangelical Lutheran Synodical Conference of North America," was published in 1941 by Concordia. It provides a Calendar; General Rubrics; the Order of Morning Service without Communion (Amen, Responses and Canticles and are set to harmonized melodies or Anglican chants); Orders for Holy Communion, Matins, Vespers, and the Confessional Service; The Athanasian Creed; Propers, etc., etc., ending with a Glossary of Liturgical Terms. The 660 hymns are printed without any time signatures; music is provided for the Litany, six Psalms and the Beatitudes.

Walter Bukofzer, in *Music in the Baroque Era* mentions that many Baroque chorale tunes were of secular, but not folksong, origin, and as such were originally in free rhythm. Under the influence of the sacred aria these were altered in an accentual, isometric rhythm. In the *Lutheran Hymnal* we find *Ein feste Burg* and *Wachet Auf* restored to their original versions, with polyrhythmic harmonies, free rhythm, and general elimination of bar-lines.

Concordia also publishes *The Handbook to the Lutheran Hymnal*, by W. G. Polak. This is quite similar to *The Handbook to the Episcopalian 1940*

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*Hymnal* which we shall mention later. You all probably know of *Concordia's Guide to Music for the Church Year*, suggesting anthems for each Sunday; another short, but good book by Carl Halter is *The Christian Choir Member. Response*, a pamphlet, is published twice a year by the Lutheran Society for Worship and The Arts. A manual called *Wedding Music*, by Fryxell, is published by the Augustana Press.

The 1919 General Convention of the Episcopal Church designated a Joint Commission on Church Music, to be composed of bishops, priests and lay musicians. Its obligation to report to each triennial convention of that church lends to its pronouncements a certain degree of authority, though execution of the commission's suggestions is optional in each diocese and parish.

Establishment of diocesan music commissions is increasing steadily. By means of bulletins sent to organists, choir directors and clergy; through church music workshops, conferences, choir festivals, and other means, those locally concerned with service music become aware of the content and impact of procedures recommended by the Joint Commission.

Especially significant is its report to the 1961 General Convention. It stresses especially the importance of congregational participation in services of the Church, on the function of the music accompanying the liturgy, and on desirable standards to be achieved; on the 1940 Hymnal and its use in Prayer Book services; on the organ — its design, placement and acoustical enhancement; criteria for a competent organist and choirmaster; and the boy choir (unfortunately now abandoned by many parishes in recent years) versus mixed choirs (junior and youth choirs are discussed also). Among the commission's specific recommendations are:

1. The elimination of sung processional and recessional hymns as a general rule; these should be reserved for festivals such as Christmas, Easter and Whitsunday, and for special liturgical offices (The Litany, Ordinations and Consecrations).
2. Adherence to liturgical fitness and consistency by following a spoken verse or prayer with a *spoken* response, Gloria, or Amen. Amens sung after a Blessing, for example, may sound very pretty and give the choir an opportunity to show its prowess, but they are dangerous concessions to the "sentimentalism, theatricality and virtuosity" which the eminent English musician writer Sir Henry Hadow deplored as being chronic ills in church music for centuries. Leo Sowerby also has said "an entertainment cannot, surely, be the ideal of the House of God!"
3. At the Offertory, an organ piece is recommended in place of the usual choir anthem; an anthem might better be sung after the organ music, or at some other appropriate spot in the service.
4. Amens should *not* be sung at the close of every hymn; they are printed in the 1940 Hymnal only at the end of hymns of praise, ascription or prayer, where they are appropriate.

To palliate feelings of guilt on the part of those of you who object to some of these recommendations, we quote from an editorial on the Joint Commission's report. *The Living Church* said: "Esthetic development just never occurs overnight . . . and good taste, either artistic or social, cannot be legislated. Certainly the Joint Commission is to be commended for setting standards of excellence . . . but the Church's musicians must remember that

the essence of worship is the offering of self to God, even of selves which are tone-deaf. And the essence of self-offering is love." C. S. Lewis, in *The Screwtape Letters*, pointedly said of Churchmanship, "without the Devil's work, the variety of usage within the Church . . . might have become a positive hotbed of charity and humility." Strong stuff, that.

Hopefully it will not be many years before the 1940 Hymnal is issued in only one edition, in which the harmonization of tunes can be printed for congregation and choir alike. The 600 hymns show a wide selection of texts and tunes, old and new, many being in free rhythm and all printed without time signature, as in the *Lutheran Hymnal*. The tune named Eisenach is rendered in the original rhythm of Schein.

The important section on Service Music begins with three pages of directions for chanting, both Anglican and Plain-song. As is the case in the 1958 *Lutheran Service Book*, these directions are based on the proposition that good speech rhythm is of paramount importance, and that the music should serve only to enhance the text. If and when all clergymen and church musicians will agree that these directions for chanting are valid and worthy of serious attention, spiritual vigor will replace a lethargic routine all too common in our services. Lack of understanding, or pure indifference, mainly are responsible for much of the uninspired chanting which we endure or accept; even among directors who avowedly subscribe to the principles enunciated, the degree of discrepancy between their interpretations and executions is startling. Thanks to the emphasis laid on chanting in most church music workshops and conferences, there must be a gradual improvement discernible.

Criticisms of the 1940 Hymnal, fine as it is, are inevitable. Some of these are directed against the use of longer notes in place of the conventional fermatae, or of double bars to indicate the ends of phrases, or to highlight a semi-colon. Again, the use of eighth and quarter notes in Plainsong tunes or chants, instead of some yet-to-be-devised notation completely dissociated from that of measured music, is far from ideal.

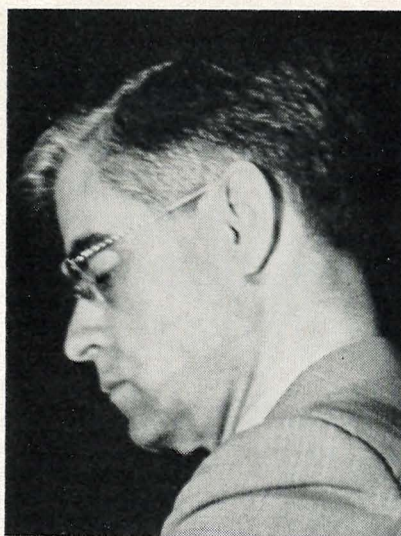
In 1960, the Commission published a *Supplement to the Hymnal*, in which additional service music is provided, both in chant and anthem form. Invaluable is *The 1940 Hymnal Companion* (1949), comprising a history of hymnody, essays on the texts and tunes, a complete bibliography, and a list of organ music based on tunes in the 1940 Hymnal. The latter already is so extensive that any effort to make it complete has been postponed, if not abandoned.

Additional publications of the Joint Commission include:

- The Choral Service* — a practical manual for clergy and organists (published by H. W. Gray)
- Service Music and Anthems for the Non-Professional Choir* (Seabury Press — now in process of revision)
- Music for Weddings* (Seabury Press)
- Music for Funerals* (Seabury Press)
- Ideals in Church Music*, Leo Sowerby (Seabury Press)

Diocesan Music Commissions such as those in Minnesota and Pennsylvania also have published valuable manuals for choir directors.

We come finally to the music of the Roman Catholic Church. Maintenance of purity in its rites has been a concern of its authorities for centuries; the work of Pope Gregory I (590-604) in collecting and arranging existing chants, purging them of profane intrusions, and



Since Parvin Titus made this address before the AGO regional convention in Columbus, Ohio June 12 he was the victim of a serious automobile accident in Illinois July 8 in which Mrs. Titus, well-known Cincinnati singer and voice teacher, was fatally injured.

Mr. Titus was hospitalized until mid-August but has now recovered sufficiently to resume his teaching at the College-Conservatory of Music of the University of Cincinnati and to supply as emergency organist at several churches. He retired from Christ Church a year ago after 35 years as its organist-choirmaster.

the establishment of a Papal singing school, comes first to mind. The development of polyphonic choral music, the corrupting influence of secular song and opera, leading ultimately to masses by Schubert, Haydn and Gounod, and the efforts of Church authorities to correct these offenses, all are matters of record.

The Motu Proprio of Pope Pius X in 1903 formulated clear principles governing the place and practice of music in the Roman Church; though exhorting the restoration of traditional Gregorian chant to the service, it sanctions the use of both classical polyphony and modern music, provided the latter is worthy of liturgical functions. The Motu Proprio also prescribes what singers and instruments may be used in liturgical services; it orders the bishops to set up diocesan commissions who shall decide with him on questions of musical propriety, and that musical education in seminaries, schools and parish choirs be pursued vigorously.

Pope Pius XI in 1928, while deploring failures to carry out the principles of the Motu Proprio, re-affirmed and amplified them, particularly with regard to the musical training of the faithful. He recommended instruction in the chant to begin in the elementary grades, the formation of parish choirs and boy choir schools, and urged that gifted priests attend the Pontifical Higher School of Music, founded in Rome in 1910.

In an encyclical letter issued on Christmas Day in 1955, Pope Pius XII elaborated on the proper function of art and the artist vis-a-vis religion, on extensive instruction in Gregorian chant, and on popular hymnody, a subject not treated in previous encyclicals.

In its 1900 pages the *Liber Usualis* contains the texts and Gregorian music for all liturgical services of the Roman Church, with psalms and office hymns, prefaced by rules for the reading and interpretation of Gregorian chant and

the pronouncing of liturgical Latin. Though singing of hymns in the vernacular has been a growing practice in the Roman Church, there is unfortunately no one officially sanctioned hymnal for English-speaking congregations. There are many hymnals extant; but the one to be used in any parish must be chosen from the several which have received the official approval of the bishop of the diocese. In passing, we note with interest the recent appearance of collections of ecumenical hymns, masses and anthems which may be used both in Protestant and Roman Catholic churches.

Devout musicians like Paul Hume deplore the predominance (with few exceptions) of sentimental hymn texts and tunes; with the popes, they concede that lifting of standards is largely a matter of education, rather than of regulation. Father Udulart also has written (*Mus art*, January 1959) apropos of instructions issued by church officials and organizations: "one must distinguish between *preceptive* and *directive* regulations. A preceptive regulation commands . . . a directive regulation recommends." As is the case in many Protestant churches ignorance or indifference too often succeed in nullifying the effect of the noblest idealism.

A final instance of objectives set forth by Roman Catholic authorities here and abroad is the injunction against the use of the "simulated, commonly called 'electronic' organ in churches, except as a temporary and necessary expedient." Here Roman Catholic and some Protestant Church bodies are in official agreement.

Summarizing this diffuse and incomplete collection of information, it would appear safe to generalize that the churches having the most closely knit governments are those most vigorous and effective in urging and bringing about higher levels of music for their services. The Roman Church, with its Pontifical School of Music, its bishops and diocesan music commissions, are powerful forces in furthering music education in parishes, parish schools and seminaries. The Protestant Episcopal Church, through its Presiding Bishop, its Joint Commission on Church Music (responsible to a triennial convention of bishops and elected clerical and lay delegates), and the increasing number of its diocesan music commissions, seems to be operating effectively. The two main Lutheran bodies have made tremendous strides in restoring musical and liturgical order to their church services and schools; probably no other Protestant sect can boast as fine a flow of good church music and literature thereon as has issued from Lutheran publishing houses in recent years.

The work of the Methodist Board of Education, its move to accredit musicians, and the Fellowship of Methodist Musicians have combined to advance considerably the level of musical attainment in that body of the Church. Though neither the Presbyterian nor Baptist churches officially have sponsored comparable efforts to set definite musical standards for their churches, the fine achievements of training schools previously mentioned and of churches throughout the country are notable.

Again we must remind ourselves that lively interest and good taste in sacred music never will arrive in our churches by fiat. The challenge to hold ideals high (but not necessarily Olympian), to educate ourselves, our clergy and laity, to work patiently, insistently, and with good humor, toward their achievement, is one not to be treated lightly. This is one reason, I believe, why we are members of the American Guild of Organists.

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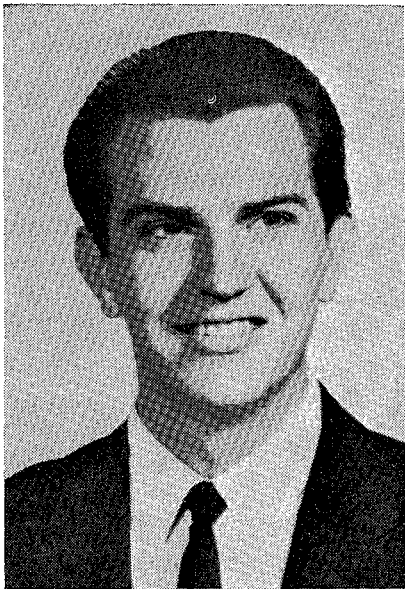
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John G. Marberry has become organist-choirmaster of the First Methodist Church, Lufkin, Tex. where he will direct adult and youth choirs and form a new handbell choir. He received BME and BM degrees from Birmingham-Southern College, Birmingham, Ala., and MM from Southern Methodist U., Dallas. His organ teachers have included Minnie McNeill Carr and Dr. Robert T. Anderson.

## LEONARD LEAVES AIR FORCE; IS HONORED ON RETIREMENT

William R. Leonard, organist of the Community Methodist Church, Osterville, Cape Cod, Mass., was honored at a reception following the morning service Oct. 27, his last Sunday with the church. Mr. Leonard retired from the Air Force Oct. 21 after having served 20 years, and is moving to Southern California. For his entire time in the Air Force he was a chaplain's assistant and organist and choirmaster at chapels on the bases to which he was assigned. At one time he served for a period of several years as organist of the U.S. Air Force Academy in Colorado. For the last three years he was stationed at Otis Air Force Base, Cape Cod, Mass.



Max Yount became the new college organist at Beloit, Wis. College in September. A native of Hickory, Ky., his first organ study was with Philip Gehring. He graduated with honors from Oberlin Conservatory where he studied with Ferner Douglass.

He worked for his master's on a National Defense Scholarship at the Eastman School of Music and is a candidate for the DMA there for which his Chamber Oratorio for Pentecost is his doctoral thesis. At Eastman his organ study was with David Craighead.

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FOR THE MUSIC OF VAUGHAN WILLIAMS organ and for choruses comprised the program Nov. 3 at the First Methodist Church, Ashland, Ky. Robert Doss conducted with Mrs. George Stephens assisting.

AUDITIONS for the Edwin Arthur Kraft Memorial Scholarship in organ at the Cleveland Institute of Music will be held Feb. 18.

## CHICAGO CATHOLIC CHURCH OPENS WICKS

### VOICED ON LOW WIND PRESSURE

### Balcony Installation at St. Stanislaus Bishop and Martyr Has Case with Three Pedal Towers

St. Stanislaus Bishop and Martyr Church, Chicago, has recently installed a new three-manual Wicks organ of 37 ranks.

The tonal design follows traditional lines and was drawn up by the Wicks staff in consultation with Steve Empson, former organist at the church. Voicing is on low pressure with open toe chorus fluework and little or no nicking.

The balcony installation features exposed great and pedal divisions in front with swell and choir enclosed in boxes behind a floor-to-ceiling grillework. Three large pedal towers characterize the case.

Herbert H. Hofmann, Chicago representative, handled the arrangements for the Wicks Company.

#### GREAT

Principal 8 ft. 61 pipes  
Flute Couverture 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Wald Flöte 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Scharff Mixture 3 ranks 183 pipes  
Chimes

#### SWELL

Rohr Flöte 8 ft. 73 pipes  
Salicional 8 ft. 73 pipes  
Voix Celeste 8 ft. 61 pipes  
Principal 4 ft. 73 pipes  
Flauto Traverso 4 ft. 73 pipes  
Nazard 2 2/3 ft. 61 pipes  
Zauberflöte 2 ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Trompette 8 ft. 73 pipes  
Vox Humana 8 ft. 73 pipes  
Rohr Schalmel 4 ft. 61 pipes  
Tremulant

#### CHOIR

Cor de Nuit 8 ft. 73 pipes  
Spitz Flöte 8 ft. 73 pipes  
Spitz Flöte Celeste 8 ft. 61 pipes  
Koppel Flöte 4 ft. 73 pipes  
Nasat 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Tremulant

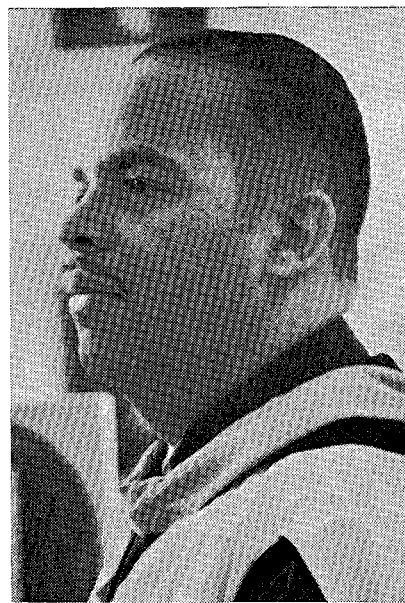
#### PEDAL

Resultant 32 ft.  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohr Bourdon 16 ft. 12 pipes  
Contra Salicional 16 ft. 12 pipes  
Spitz Prinzipal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Spitz Octav 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Trombone 16 ft. 12 pipes  
Trompette 8 ft.  
Rohr Schalmel 4 ft.

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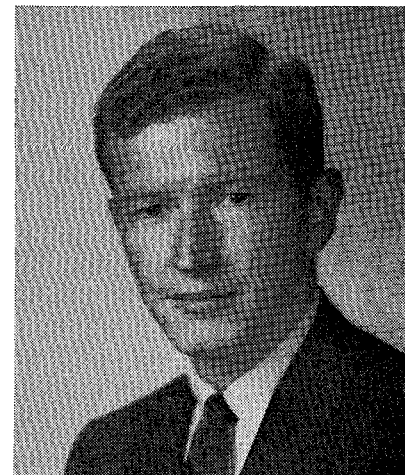
I certify that the statements made by me above are correct and complete.  
DOROTHY ROSER, Business Manager



Clarence E. Whiteman, AAGO, LTCL, is the newly appointed organist and associate professor of music at the Virginia State College, Petersburg. He has completed 14 years at Bennett College, Greensboro, N. C. and has taught at Lincoln University, Guilford Organ School and Mount Holyoke College.

A native of New York City, Mr. Whiteman has BMus and MMus degrees from the Manhattan School of Music and has studied at Lincoln University, Guilford Organ School and the school of sacred music of Union Theological Seminary. He has served several New York State churches including the Church of the Master (Presbyterian), St. Ambrose P. E., First Presbyterian and St. Philip's Churches. He studied organ with Joseph Bonnet, Roberta Bitgood, Willard Nevins, Allec Wyton and Arthur Howes as well as piano and orchestral and choral conducting.

Mr. Whiteman was winner of the Young Artist award sponsored by the Metropolitan New Jersey AGO Chapter in 1947 and was second place winner of the national contest in New York City in 1948. He is a member of the College Music Society, Intercollegiate Music Association, National Fellowship of Methodist Musicians, Hymn Society of America, North Carolina Association of College Music Administrators and Phi Beta Sigma fraternity.



J. Clinton Miller has been named organist and choirmaster of St. John's Lutheran Church, Allentown, Pa. as of Nov. 1. He succeeds the late Giuseppe Moschetti.

Mr. Miller holds a BMus from Ohio Wesleyan U., has done graduate work in music at Western Reserve U., Cleveland and has recently received the MSM from the school of sacred music of MSM Seminary. His organ teachers have included Rexford C. Keller, James Sands Darling and Jack Ossewaarde. He has studied conducting with Earl Berg and Abraham Kaplan and voice with Patti Pepper, Robert Bowlus and William Gephart. As a singer Mr. Miller has appeared in Boston, Cleveland and New York as soloist in cantata and oratorio performance.

For three years Mr. Miller was assistant organist-choirmaster and baritone soloist at Trinity Episcopal Cathedral, Cleveland. From 1957 to 1961 he was director of music at Grace Lutheran Church, Cleveland Heights. While at Union he was organist-choirmaster at Calvary Lutheran Church, Leona, N. J. and served as conductor of the morning chapel choir at the seminary. He is a member of Omicron Delta Kappa, Phi Mu Alpha Sinfonia and Beta Theta Pi fraternities.





Ralph S. Holland, York, Pa., has been awarded a Fulbright grant to study organ this year with Heinz Wunderlich at the Staatlich Hochschule für Musik in Hamburg, Germany. He holds the BMus degree from the Peabody Conservatory of Music, Baltimore, where he was the recipient in 1961 and 1962 of the Richard Ross Memorial Award in Church Music and in 1963 of the Peabody Alumni Award for the highest scholastic average. He served last year as organist-choir director of St. John's Lutheran Church, Baltimore.

#### PETERBOROUGH CHURCH GETS 4-MANUAL KEATES IN ST. PAUL'S PRESBYTERIAN

Replaces Woodstock — Gordon Fleming, Organist Plays Dedication — Monthly Guests Planned

A four-manual organ built by the Keates Organ Company Ltd. has been installed in St. Paul's Presbyterian Church, Peterborough, Ont., where Gordon Fleming, A.R.C.T., is organist. The instrument replaces a former Woodstock organ installed 35 years ago, and is centrally located across the front of the church. Swell, choir and pedal divisions are concealed by an artistic screen, with great and positiv in the form of exposed pipework.

Mr. Fleming played the opening recital Oct. 6 and guest organists will be featured in a series of monthly recitals.

#### GREAT

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

#### SWELL

Geigen Principal 8 ft. 61 pipes  
Stopped Flute 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Aeoline 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Geigen Octave 4 ft. 61 pipes  
Spitz Flöte 4 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Contra Fagotto 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 24 pipes

#### CHOIR

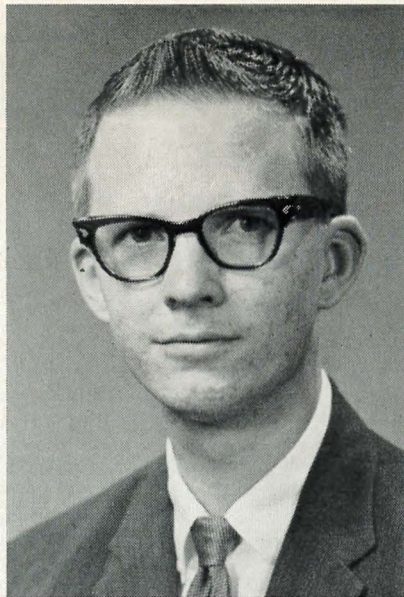
Chimney Flute 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Waldfloete 4 ft. 61 pipes  
Nazard 2 2/3 ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Schalmey 8 ft. 61 pipes  
Trumpet 8 ft.

#### POSITIV

Rohrflöte 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Siffloete 1 ft. 61 pipes

#### PEDAL

Principal Bass 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaten 8 ft.  
Principal 8 ft. 32 pipes  
Octave Geigen 8 ft. 12 pipes  
Bass Flute 8 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Stopped Flute 4 ft. 12 pipes  
Fifteenth 2 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Contra Fagotto 16 ft.  
Tromba 8 ft. 12 pipes  
Clarion 4 ft. 12 pipes



David Ramsey has become organist and choirmaster at the Church of the Holy Communion, Memphis, Tenn., one of the largest Episcopal church in the Mid-South. An undergraduate student at Southwestern at Memphis, he received his MSM degree last May from Union Theological where he studied organ with Alec Wyton and Vernon de Tar and theory with George Powers. He has been organist and director of music two years at Emanuel Lutheran Church, New Brunswick, N. J.

#### MUNCIE, IND. CHURCH ORDERS WICKS ORGAN

ST. MARY'S HAS SEATING FOR 800

Free-Standing Installation Behind and Above Altar—Great, Positiv, Pedal Are Exposed

The new St. Mary's Church in Muncie, Indiana, now under construction, has contracted for a new Wicks organ of 34 ranks. Architects for the building, which will seat over 800, are Barry and Kay, Inc., Chicago. The building will feature a free standing altar.

The free standing organ will be behind and above the altar, designed to harmonize with it. Great, positiv and pedal will be completely exposed to view, with the swell enclosed in a wooden swell box.

The tonal design was drawn up by Wicks tonal director, John E. Sperling, in collaboration with Herbert H. Hofmann, Chicago representative for the firm. Mr. Hofmann handled the arrangements.

#### GREAT

Quintaten 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Gedecktpommer 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Fagott 8 ft. 61 pipes

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Nasat 2 2/3 ft. 61 pipes  
Hohlflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 49 pipes  
Rauschpfeife 2 ranks 73 pipes  
Trompette 8 ft. 61 pipes  
Rohrschalmei 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo

#### POSITIV

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Kleinprinzipal 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 16 ft. 61 pipes  
Krummhorn 8 ft. 12 pipes

#### PEDAL

Resultant 32 ft.  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Copula 8 ft. 12 pipes  
Viola 8 ft.  
Choralbass 4 ft. 12 pipes  
Waldfloete 4 ft. 32 pipes  
Mixture 3 ranks  
Posaune 16 ft. 32 pipes  
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England's third largest city, Liverpool, lies two miles from the mouth of the River Mersey and about 200 miles northwest of London. It is also the third largest seaport in the world, only New York and London are larger. It was from Liverpool that I sailed for the United States in 1923.

Until very early in the 20th century the parish Church of St. Peter, built in the Queen Anne period, had been serving the diocese of Liverpool as the pro-cathedral. Original designs and plans for the present great cathedral were chosen in 1901-2. Models and drawings show how the scheme as originally accepted would have been different to the cathedral actually being built today. The final designs accepted were those of Giles Gilbert Scott, twenty-one-year-old grandson of Sir Gilbert Scott, eminent authority on Gothic architecture, whose creations and restorations are very much in evidence all over England.

Work actually started in 1904 on the Lady Chapel which was finished in six years. Commemorated in the beautiful stained glass windows of this graceful chapel are great and good women, not forgetting those of modern times. In this delightful chapel, also, is a fine two-manual Willis organ.

The Cathedral Church of Christ at Liverpool will be, when completed, by far the largest cathedral in England. It will be as large as Canterbury and Salisbury combined, and more than half as big again as York. This will give some idea of the vastness of this place. Although interrupted by two world wars building is going along at a satisfactory pace.

The building is magnificently situated on a hill overlooking the Mersey. Like the cathedral at Guildford where its building material, in this instance brick, was obtained from inside the city limits, so with Liverpool, the material, sandstone, is being quarried within the city limits. A splendid view is to be had of the exterior from the junction of Hope and Upper Parliament Streets.

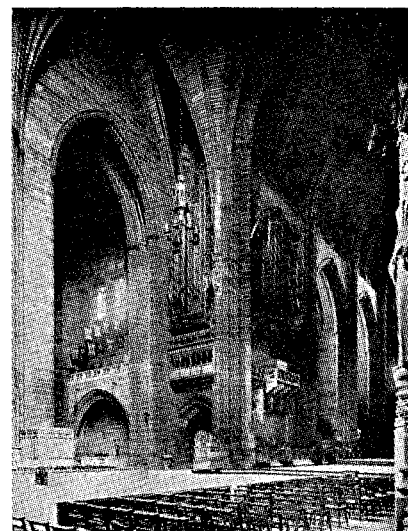
The choir was finished in 1924 and its tall arcades are splendid examples of 20th century Gothic. While the total picture of this choir is one of magnificence and grandeur one cannot help wondering, however, how practical having the two sides of the choir so far apart can be in this kind of a setting.

The great central tower has a beautiful octagonal top which can be seen for miles around. The north-east transept is the Liverpool War Memorial and contains a Centotaph on which rests the Roll of Honor. Written on vellum it contains the names of about 40,000 Liverpool and district men who were killed in World War I.

In the choir, of course, is placed the chief pride and glory of this great cathedral. Here is the grand organ. It is placed ideally in two sections, one on each side of the choir. The cases are magnificent and contain 32 ft. pipes. Henry Willis and Sons were commissioned in 1912 to build this, the largest

# ENGLISH

## LIVERPOOL



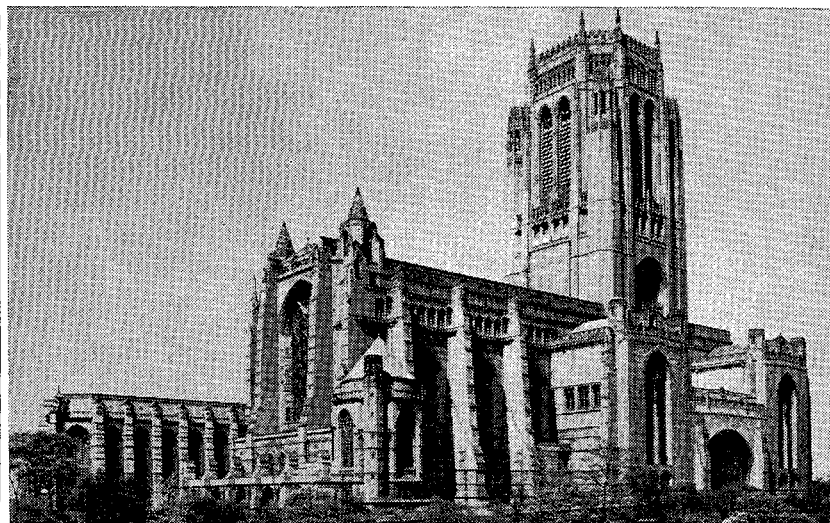
Note position of two consoles.

organ in England. There are five manuals, 168 speaking stops, 49 couplers, and it contains 9,704 pipes. This tremendous conglomeration of pipes and mechanism is operated from either of two consoles. The original one, placed in a little gallery over the north side of the choir, has recently been replaced by a new one in the same position, the second duplicate console being placed on the pavement floor just inside the north east transept in 1940. About half way down the nave is a massive bridge from which there is a tremendous view under the spacious nave and choir. I understand that eventually there is to be an additional organ placed here.

Dr. H. Goss Custard was the first organist of this cathedral, retiring in 1955 at the age of 85. The present organist is Noel Rawsthorne. This is the only cathedral in England with a separate organist and choirmaster post. Ronald Woan is the present choirmaster. Another superlative is that here is numerically the largest cathedral choir in England. Since there is not yet established a choir school at Liverpool, Evensong is sung only at 5:00 p.m. each Friday, and 3:00 p.m. each Saturday and Sunday.

Many people believe that, after seeing the old cathedrals, the age of building these grand cathedrals is surely gone by when the piety, ambition and interest of men would undertake such a stupendous task. To believe this assumption to be a fallacy, one must see what is being done in a most magnificent way at Liverpool in the 20th century.

Liverpool's central tower can be seen for miles.



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# CATHEDRALS

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MANCHESTER

Now we are on familiar ground, to me that is. It was here that I was born, went to school, studied with my father, and worked until coming to the United States. It was here that I first knew Sir Sydney Nicholson, Kendrick Pyne, who was my father's teacher, Norman Cocker and a host of other men prominent in music.

There is evidence indicating that the church founded at Manchester in the early 13th century was one of great beauty and excellence. The peculiar absence of any Norman work may be attributed to the fact that the old Anglo-Saxon church was of such massive construction as to have survived up to the beginning of this 13th century, an almost unique experience.

When the church was raised from parochial to collegiate status in 1422 it began to assume its present rich Perpendicular character. The transition continued for about a hundred years, the work, beginning with the delicate design of the choir, was crowned by the stately western pinnacled tower.

When the diocese of Manchester was created, in 1847, the church became the Cathedral Church of St. Mary, St. Denys and St. George.

In 1864 and 1868 the western tower with its singular belfry stage was rebuilt. The reconstruction of the nave arcades and clerestories was accomplished, in 1872-74, and the graceful pillars, arches, and clerestory windows stand out in great beauty. The view through the noble choir arch which rises to the full height of the nave, broken only by the delicate choir screen, is one of great splendor. Perhaps, however, as in many other cathedrals, the greatest glory of the church is its intricately carved woodwork of the finest late-mediaeval craftsmanship. The oak roofs of the choir and nave retain their original beauty together with their superbly carved angels and eagles. The noble wooden screen upon which, until recently, was placed the organ, the richly tabernacled choir stalls, bench ends and misericords are as fine as anything in England.

Disaster befell this lovely building in 1940, when, during the air-raids on Manchester, a large bomb exploded a few feet away from the east wall of the church. The Lady Chapel was completely destroyed and the Regiment Chapel was reduced to ruin. The oak



Looking east toward the altar at Manchester gives a view of magnificent carving.

ceiling of the choir and the choir stalls were badly damaged. Every window lost its glass and the organ was destroyed. It is truly difficult now to imagine that this much damage really was done so beautifully and effectively have repairs been made. The long work of restoration by master craftsmen is now complete. The entire building has been renovated, the roof re-leaded and the windows replaced. The new Lady Chapel is built on the old foundations, and the present building is again one of great beauty.

The new organ, built by Harrison and Harrison in 1956, has four manuals and is placed in the choir on the south side. There are 74 ranks with the magnificent trumpet stop placed invisibly on the screen. There are duplicate consoles, one in the choir and one with the choir stalls in the nave.

Among previous organists have been J. Kendrick Pyne who later became city organist, Sir Sydney Nicholson who later went to Westminster Abbey before he founded the Royal School of Church Music, Archibald Wilson, a cousin of the Archbishop of Canterbury, Norman Cocker with whom I sat on the organ bench the day before we sailed for the U.S. and who died much too early, and Allan Wicks who recently was appointed to the post at Canterbury. The music at Manchester, always good and dignified, is at present under the able direction of Derrick Cantrell.

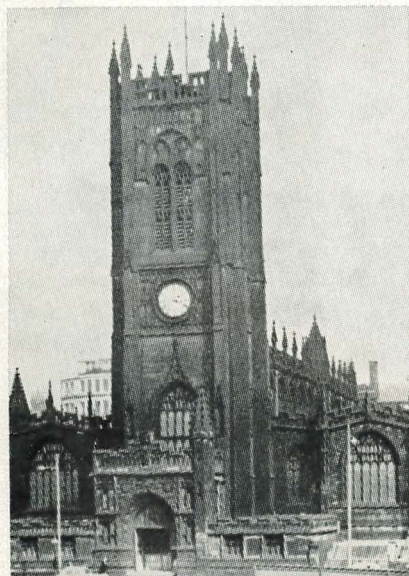
A full schedule of Cathedral services is carried on. Evensong can be heard each day at 5:30 p.m. except on Friday, when it is said, and on Saturday and Sunday when the cathedral choir sings this service at 3:30 p.m.

Even though Manchester is not usually considered one of the great cathedrals and off the beaten track for tourists, it is beautifully located near Victoria Station. A visit to this great industrial city will indeed be very rewarding.

Our next visit will take us to the cathedrals at Blackburn and Carlisle.

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

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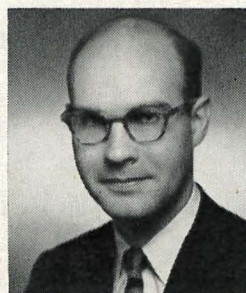
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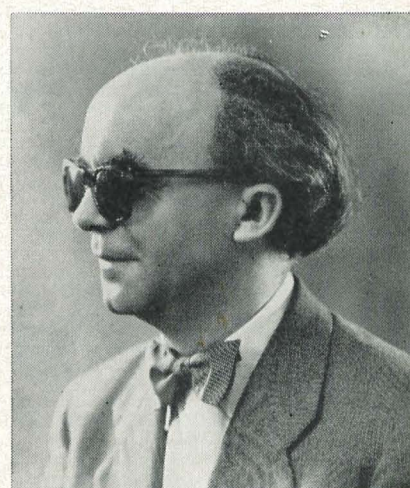
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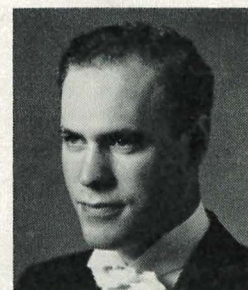
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