

# THE DIAPASON

*Fifty-Fifth Year, No. 2—Whole No. 650*

JANUARY, 1964



**REUTER BUILDS ORGAN  
FOR CHURCH IN OMAHA**

**NEW EDIFICE TO HAVE 3-MANUAL**

**Cecil Neubecker Is Director of Music  
at All Saints Episcopal —  
Completion Next Summer**

The Reuter Organ Company has been awarded a contract to build a new three-manual, 38-rank instrument for All Saints Episcopal Church, Omaha, Neb., a new \$450,000 structure seating 500.

The pipework will be situated above and to the rear of the altar area behind the altar reredos. The great chorus and major portion of the pedal is unenclosed, with the swell and choir sections being individually expressive. Several of the great stops are expressive, located with the choir pipework.

The organ was designed by Frank R. Green, Sales Representative and Designer for Reuter, and Franklin Mitchell, tonal director, in consultation with Cecil C. Neubecker, Director of Music for the church. The instrument is scheduled for completion next summer.

**GREAT**

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Hohl Flute 3 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitz Flute 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 3 ranks 183 pipes  
Chimes  
Carillon Bells

**SWELL**

Chimney Flute 8 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Koppel Flute 4 ft. 61 pipes  
Nasard 2 3/4 ft. 61 pipes  
Block Flute 2 ft. 61 pipes  
Tierce 1 3/8 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagotto 16 ft. 73 pipes  
Trompette 8 ft. 61 pipes  
Fagotto 8 ft. 61 notes  
Rohr Schalmey 4 ft. 61 pipes  
Tremulant

**CHOIR**

Dolcan 16 ft. 85 pipes  
Bourdon 8 ft. 61 pipes  
Dolcan 8 ft. 61 notes  
Dolcan Celeste 8 ft. 54 pipes  
Prestant 4 ft. 61 pipes  
Dolcan 4 ft. 61 notes  
Spitz Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Fife 1 ft. 61 pipes  
Cromorne 8 ft. 61 pipes  
Tremulant

**PEDAL**

Quintbass 32 ft. 32 notes  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft. 32 notes  
Dolcan 16 ft. 32 notes  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Dolcan 8 ft. 32 notes  
Choral Bass 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Fagotto 16 ft. 32 notes  
Fagotto 8 ft. 32 notes  
Fagotto 4 ft. 32 notes

**WYTON, NEAR AND SIMON HOLD  
SESSION IN CHORAL READING**

A choral reading session led by Alec Wyton, J. Wells Near and William Simon will be held under the auspices of Carl Fischer Music Service at the Juilliard School. The session will be held Jan. 21 at the Fifth Avenue Presbyterian Church, New York City. New anthems of many publishers will be read, both for general use and for the seasons from Lent to Trinity Sunday.

Write Wesley Bartlett, Carl Fischer Music Service, 120 Claremont Ave., New York 27, N.Y.



W. William Wagner, for 11 years organist-choirmaster of the Old Stone Church, Cleveland, Ohio, Jan. 2 becomes minister of music of the Mount Lebanon Methodist Church, Pittsburgh, Pa., a congregation of 3,200 members.

Mr. Wagner also served as organist-choir director of the Temple-on-the-Heights, Cleveland Heights. Both his temple and his church choirs have appeared frequently on radio and television programs on Cleveland stations and on national networks. The Oratorio Choir, a group of 18 professional singers organized his first year in Cleveland, was featured on a television program Nov. 25 in tribute to the late President Kennedy. Last Good Friday the same group provided musical portions for a three-hour television program dramatizing events of Holy Week.

At the Old Stone Church Mr. Wagner has conducted more than 100 oratorio programs — many of the standard works as well as first Cleveland performances of ancient and contemporary compositions. He also played ten organ recitals at the church.

Active in AGO affairs, he served as dean of the Cleveland Chapter. For eight years he was chairman of the Cleveland Conference on Church Music. In his new post Mr. Wagner will direct a large multiple choir program and preside at a 1955 three-manual Aeolian-Skinner organ.

**JOHN WEAVER ENDS SERVICE  
RESUMES RECITALS, CHURCH**

John Weaver completes his two years active duty in the Army Feb. 9. He has been stationed at the U.S. Military Academy, West Point, as organist and choir director at the post chapel. The chapel choir under his direction has sung the Pachelbel Magnificat, part 2 of Handel's Hessian, the Mozart Requiem and a portion of the Bach B minor Mass, all with orchestra.

In his absence from Holy Trinity Lutheran Church, New York, the music program has been under the direction of Joan Holt Lippincott. She and Mr. Weaver have worked together as organist/conductor in the oratorio series long a tradition of the church.

Mr. Weaver's recital activities, somewhat curtailed during his service, will resume with a full schedule this Spring. He will return to Holy Trinity Church Feb. 12, where a new three-manual Aeolian-Skinner organ will be installed in the coming year.

FERNANDO GERMANI played the organ works of Frescobaldi Nov. 26, 29 and Dec. 6 at New York's Central Presbyterian Church under the sponsorship of Istituto Italiano di Cultura.

**LENT AND EASTER — RECENT PUBLICATIONS**

Mixed Voices and Organ (unless stated otherwise)

BACH — Alleluja (from Motet VI) (P6106a)	.....\$ .15
Motet II: The Spirit also helpeth us (P6102)	..... .90
Motet III: Jesus, my great pleasure (P6103)	..... .90
Motet VI: Praise the Lord, all ye nations (P6106)	..... .75
BERGER, J. — Psalm 100: Shout to the Lord (unacc) (P6250)	..... .30
BINKERD — The Lord is King (Palm Sunday) (P6260)	..... .40
BRUCKNER — Jesus, our Savior (acc opt) (P6380)	..... .25
Vexilla Regis Prodeunt (unacc) (P6319)	..... .30
BUXTEHUDE — JESU, JOY AND TREASURE (P6158)	..... .60
2 Violins, Bassoon (V'cello) ad lib, each \$1.15	
OPEN TO ME GATES OF JUSTICE (ATB or TTB) (P6050)	..... .60
Cantata. 2 Violins ad lib, each \$3.30	
HOVHANESS — Alleluia (P6170)	..... .30
And as they came down from the mountains (unacc) (P6545)	..... .25
From the End of the Earth (Psalm 61) (P6255)	..... .25
Gloria (English-Latin) (P6433)	..... .30
I Have Seen the Lord (Trumpet ad lib) (P6544)	..... .30
Trumpet in B $\flat$ \$3.30	
Let them praise the name of the Lord (P6450)	..... .30
MAGNIFICAT (English-Latin) (Org or Orch acc) (P6108)	..... 1.50
O For a Shout of Sacred Joy (P6148)	..... .25
Out of the Depths (Psalm 130) (P6270)	..... .25
Psalm 28: Unto Thee will I cry (P6149)	..... .25
Psalm 148: Praise ye Him (P6141)	..... .30
Sing aloud unto God our strength (Motet, unacc) (P6287)	..... .25
KAY, U. — O Praise the Lord (Psalm 117) (unacc) (P6229a)	..... .30
PACHELBEL — Magnificat (Latin) (P6087)	..... .80
PEETERS, FLOR — ENTRATA FESTIVA. Processional and Recessional for Organ, 2 Trumpets, 2 Trombones (Timpani and Unison Chorus ad lib). Score and Complete Set of Parts	..... 3.50
Extra Choral Scores (English-Latin), each \$1.15	
I know that my Redeemer liveth (Easter Hymn-Anthem) (P6346)	..... .25
PINKHAM — EASTER CANTATA (SATB, Brass, Percussion) (P6393)	..... .90
(2 Horns, 4 Trumpets, 3 Trombones [Tuba ad lib])	
Festival Magnificat (P6555)	..... .50
2 Trumpets, Horn (or Trombone), Trombone, ad lib \$1.50	
O Lord God (Psalm Motet) (Psalm 94) (acc ad lib) (P6355)	..... .25
Why Art Thou Cast Down? (Psalm Motet) (Psalm 42) (P6366)	..... .25
ROREM — Christ the Lord is ris'n today (unacc) (P6390)	..... .20
TITCOMB — CHRIST THE LORD IS RISEN TODAY, Anthem for Mixed Voices with Organ and Trumpets (P6388)	..... .30
(2 Trumpets in B $\flat$ [ad lib], each \$3.30)	
WILLAN — Fairest Lord Jesus (SA or TT) (P6233)	..... .25
Festival Te Deum (P6600)	..... .60
O Praise the Lord (P6464)	..... .30
O Sing unto The Lord A New Song (P6016)	..... .20
O What Their Joy and Their Glory Must Be (P6066)	..... .20
Rejoice, Ye Pure in Heart (P6065)	..... .20
We Sing The Praise of Him Who died (P6224)	..... .25

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**DISTINGUISHED STAFF SET  
FOR SOUTHERN BAPTIST MEET**

The first nation-wide conference of Southern Baptist musicians is set for Feb. 11-13 at Louisville, Ky. Thirteen simultaneous conferences on phases of church music education will be held on the afternoons of Feb. 12 and 13.

A faculty of music educators invited for the conference includes: Federal Lee Whittlesey, Dallas; Mabel Stewart Boyter, Atlanta; Harry Robert Wilson, New York City; W. Lawrence Curry, Philadelphia; Cecilia Ward, Alexandria, La.; Claude Rhea, Houston; Travis Shelton, Dallas; Robert B. Smith, Urbana, Ill.; Madeleine Marshall, New York City; Hugh T. McElrath, Louisville; H. Max Smith, Wake Forest, N.C.; Louis O. Ball, Jr., Jefferson City, Tenn.; Dorothy Brin Crocker, Dallas; Robert S. Douglass, Fort Worth.

The conference commemorates 20 years of organized music work in the denomination. It is under the direction of the church music department of the Baptist Sunday School Board, Nashville, in co-operation with the state music departments of the SBC.

**BIGGS SOLOIST ON SYMPHONY  
SERIES AT WICHITA, DETROIT**

E. Power Biggs was soloist with two symphony orchestras the last two weeks of November. At Wichita, Kans. Nov. 16, 17 and 18 he played Handel Concerto 13 (Cuckoo and Nightingale) and the Sowerby Concerto in C at a series of three concerts commemorating the 20th anniversary season of the Wichita Symphony Orchestra. James Robinson conducted in the First Methodist Church.

The following week he played the same Handel and the Barber Toccata Festiva with the Detroit Orchestra at the Ford Auditorium. Eugene Jochum conducted.

A RECITAL FOR VIOLA and organ was heard Nov. 17 at the First Presbyterian Church, Wilmington, N. C. with Laura Howell Schorr, violinist and Charles Woodward, organist. The program included Bach, Marais, Mozart, Telemann, Hindemith and Vaughan Williams.



John R. Rodland has been appointed the first full-time minister of music of the First Presbyterian Church of Rutherford, N. J., as of Sept. 1. He has served the church on a part-time basis for two years, while a student at the school of sacred music of Union Theological Seminary. In his new appointment Mr. Rodland will build a full choir program for this large suburban church, which previously depended upon the services of a quartet.

Mr. Rodland, a native of Altoona, Pa., holds a BA degree from Juniata College, Huntington, Pa., and last May he received his MSM magna cum laude from Union Seminary. His organ teachers have included Hayden C. Oliver, Altoona; Donald S. Johnson, Juniata College, Alec Wyton, and Vernon de Tar.

While a student at Juniata College, Mr. Rodland was organist and choir master of the First Lutheran Church of Tyrone, Pa., and was secretary of the Central Pennsylvania AGO Chapter.

MILDRED ANDREWS was guest clinician at a workshop Nov. 9 on the campus of Eastern Kentucky State College, Richmond; there were 57 registrants.

VERNON WALCOTT played Concerto 2 in B flat, Handel, with the Bowling Green, Ohio, State University chamber orchestra Nov. 24 with Harry Kruger conducting.

**THE DIAPASON**

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Editor

**DOROTHY ROSER**  
Business Manager

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Church Music*

**JANUARY, 1964**

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Cover photograph of organ case at St. Bavo's and other Ghent pictures in article courtesy of the Belgian Tourist Service and the Orgelcentrum.

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College of Organists*

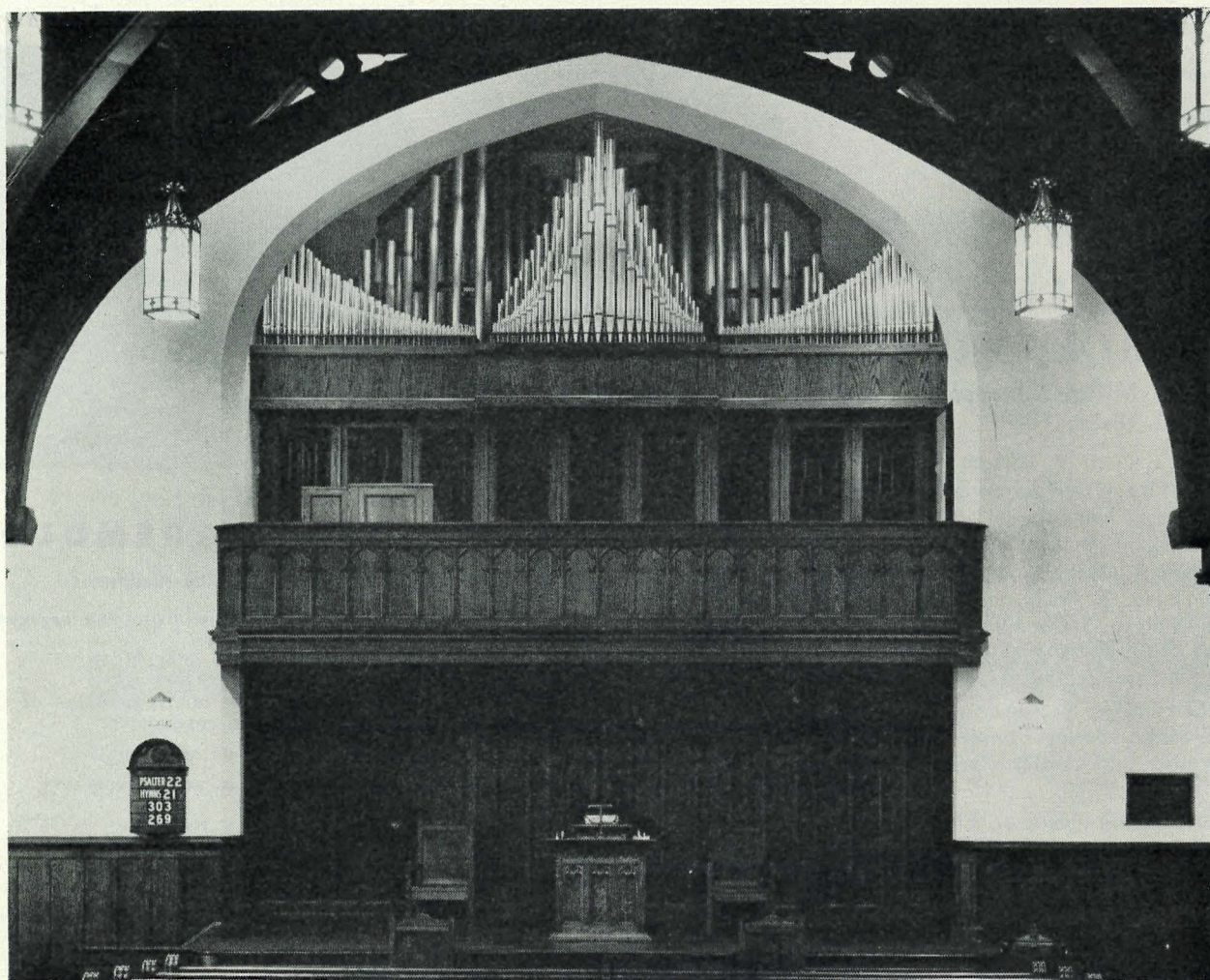
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**THIS IS THE DAY — Jacobus Gallus**  
No. 98-1702 \$ .30

For double chorus or SATB and brass quartet.



# Concordia

## MUSIC

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### JOHN RUST TO BE ENGLISH GUEST AT WA-LI-RO SESSIONS

John Rust, MA, MusB, ARAM, ARCM, comes from England to join the Wa-Li-Ro faculty for the 31st school for choirmasters. He has studied organ and choir work at Canterbury Cathedral and the Royal School of Church Music with Dr. Gerald Knight; at Westminster Abbey with Sir William McKie; and at Cambridge University with Dr. Boris Ord. He has been associated with two London churches, two preparatory schools for boys and the Birmingham School of Music.

He will instruct the two weeks of July 6 and 13 with a final festival service in Grace Church, Sandusky July 17. Dr. Leo Sowerby has composed a special anthem for the occasion which he will direct at the final service.

Paul Allen Beymer and Warren Miller are arranging the programs.



### FALLING CEILING NO BAR TO ST. GEORGE ACTIVITIES

St. George's Church, New York City, has been doing a notable job of making the best of adversity. Because of falling ceiling plaster, the church had to be closed for repairs. Its major activities have been held in a variety of locations and under many circumstances.

The church's Rally Day was held Nov. 17 in the Seventh Regiment Armory, "the first time the whole parish has been together this year." Church Decoration Night with carol singing was divided Dec. 19 between Olmsted Hall and outdoor Stuyvesant Square, across the street from the church.

St. George's candlelight carol service with choir and choral society of 150 voices was held Dec. 22 in Temple Emanu-El.

The annual concert of sacred music with the choir and choral society directed by Charles N. Henderson and with E. Power Biggs as guest organist, will be held Jan. 26 in Lincoln Center.

ORGANISTS MAY COMPETE for the Kate Neal Kinley memorial fellowship offered by the University of Illinois; write Dean Allen S. Weller, College of Fine and Applied Arts,

G. Donald Kaye became organist-choirmaster of the Green Ridge Presbyterian Church, Scranton, Pa. effective Oct. 1, leaving the West End Methodist Church, Nashville, Tenn., which he has served as minister of music since 1958. At Nashville he broadcast regularly over station WSM, was heard as organ recitalist on the Fisk University series and at Christ Church and West End Methodist. His articles on hymnody, organ and choral music have appeared in Music Ministry magazine, Adult Teacher and other Methodist publications.

Mr. Kaye was awarded the C. F. Peters prize upon graduation from the Juilliard School in 1957 where he was a student of Vernon DeTar. He received a bachelor degree from Wilkes College, Wilkes-Barre, Pa. in 1955 where he studied organ and choral conducting with Clifford Balshaw. He also attended the Manhattan School of Music, New York City, where he studied choral conducting with Hugh Ross.

He is married to Jean Bohn Kaye who has become organist-choirmaster at the Episcopal Church of the Good Shepherd, Scranton. She is a graduate of New York University and is a former student of Clifford Balshaw.

Room 110, Architecture Building, University of Illinois, Urbana.

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Thor Johnson, conductor,  
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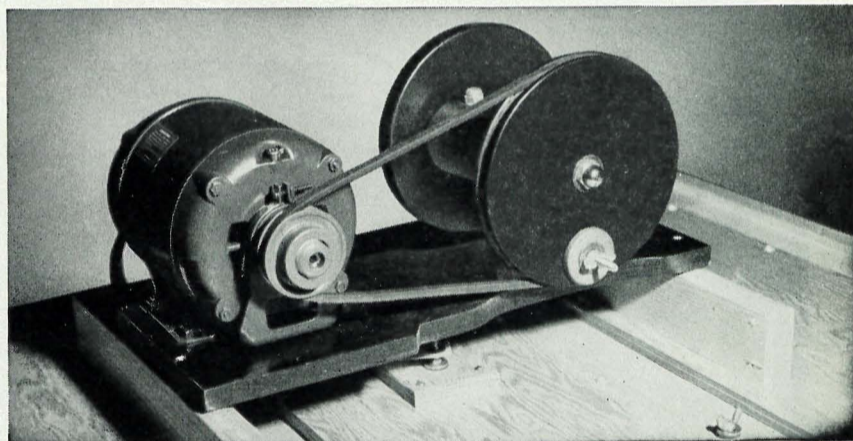
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# 50 Reasons

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- Bach Choir of Bethlehem, Pa. ● Maurice Duruflé ● Philadelphia Oratorio Choir ● Musicologist M. A. Vente, from Utrecht ●
- The Guild Service ● Choir of the Cathedral of St. John the Divine, New York ● Alec Wyton ● Marilyn Mason ● World Premiere of Commissioned Organ Work ● Wilma Jensen ● Robin Hood Dell ● Philadelphia Orchestra ● Robert Elmore (two programs) (counts as two reasons) ● Singing City Choirs ● Wanamaker Store Organ (6 manuals, 469 ranks) ● W. E. Ladd Thomas ● Calvin Hampton ●
- Valley Forge Military Academy Chapel ● David Craighead ● Allan Wicks ● Girard College Chapel ● Philadelphia Art Museum ● Jerald Hamilton ● Gerre Hancock ● J. Earl Ness ● Honegger's King David ● Two Convention Organs (Austin and Tellers) (two good reasons) ● Andrea Toth ● The Great Banquet ● Ifor Jones ● Academy of Music ● Cathedral of Sts. Peter and Paul ● Temple Keneseth Israel ●
- Improvisation Contest ● Persichetti's Stabat Mater ● Collegiate Chorale of New York ● Sir William McKie ● Preconvention Activities (a convention of fine programs in itself) ● Famous Fine Philadelphia food ●
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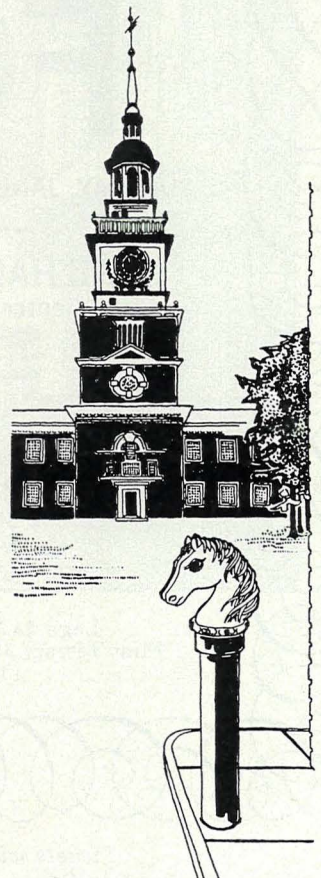
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Philadelphia, 1964

June 22-26

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never forget



# New Music for 1964

## ANTHEMS

### Lent and Easter

(For Mixed Voices unless otherwise noted)

Jesus Christ is Risen Today (With accompaniment for 3 Trumpets and Organ)	F. Campbell-Watson	.30
If Thou But Sufferest (with descant)	W. L. Curry	.20
Easter Song (T.T.B.B.) (An E. C. Jolls)	P. Fehrmann	.25
O Sons and Daughters	R. J. Powell	.20
The Whole Bright World	J. Roff	.25
Easter Triumph	N. O. Smith	.25
A Plainsong Easter Conticle	Alec Wyton	.20

### General Use

Put Off the Garment of Thy Mourning	Leo Sowerby	.30
Thee Will I Love	J. Pasquet	.25
David's Lamentation (Arr. T. Kirk)	W. Billings	.20

## ORGAN

Two Chorale Preludes	W. R. Davis	.75
1. O World, I Now Must Leave Thee.	2. If Thou But Suffer	
Six Interludes on Passion Hymns	L. Webber	2.00

## ORGAN and INSTRUMENTS

"Christ Doth End in Triumph" (Arranged for Three Trumpets and Organ by F. Campbell-Watson)	J. S. Bach	2.00
Fantasy (For Trumpet and Organ)	Leo Sowerby	3.50

## HAND BELLS

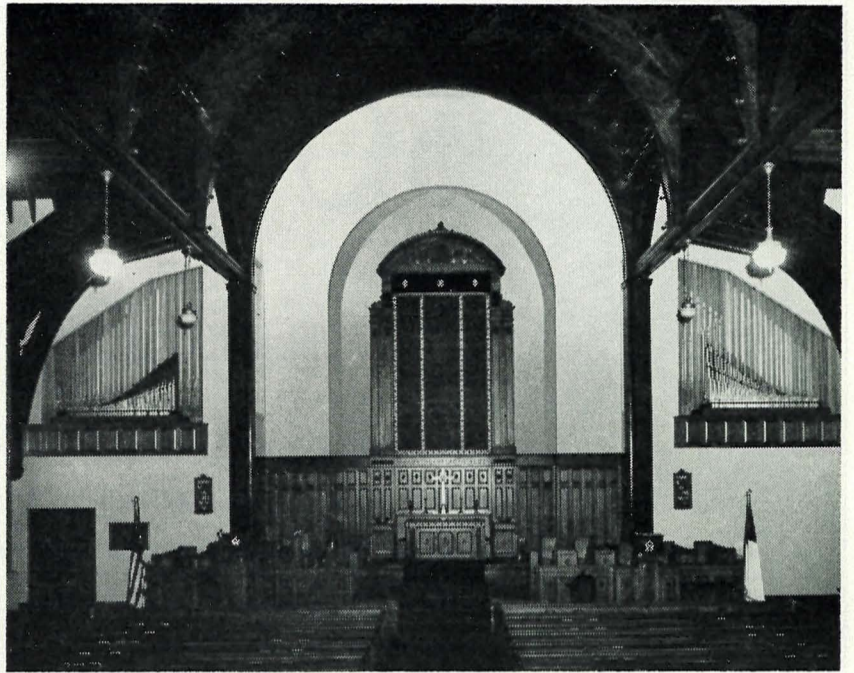
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### NEW SCHLICKEK OPENED IN SCRANTON, PA. CHURCH

### GREEN RIDGE PRESBYTERIAN

Clifford Balshaw is Consultant and Opening Organist — Second Schlicker Set for Chapel

The new three-manual Schlicker organ in the Green Ridge Presbyterian Church, Scranton, Pa. was opened Nov. 10 with a recital by Clifford E. Balshaw, FAGO, Wilkes College, Wilkes-Barre, Pa. His program appears in the recital section. Mr. Balshaw was consultant on the organ's design.

The instrument is voiced on low wind pressure with little or no nicking. G. Donald Kaye is new organist and choirmaster.

A two-manual Schlicker will be installed in the new circular apse chapel.

#### GREAT

Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Quintadena 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 12 pipes  
Nachthorn 2 ft. 61 pipes  
Mixture 4-5 ranks 292 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

#### POSITIV

Gedeckt 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1 1/2 ft. 37 pipes  
Klein-Nasat 1 1/2 ft. 61 pipes  
Scharf 3-4 ranks 225 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Gemshorn 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Mixture 3-4 ranks 232 pipes  
Basson 16 ft. 12 pipes  
Schalmei 8 ft. 61 pipes  
Claron 4 ft. 61 pipes  
Tremolo

#### PEDAL

Principal 16 ft. 12 pipes  
Subbass 16 ft. 32 pipes  
Quintadena 16 ft.  
Octave 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.  
Schalmei 8 ft.  
Trumpet 8 ft. 12 pipes

HELEN MERRITT and Jack Ossewaarde performed seven Christmas Songs for soprano Dec. 18 at St. Bartholomew's Church, New York City.

# VIRGIL FOX

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The Peoples Congregational Church, Washington, D.C. will have a new three-manual Möller organ installed late in 1964. Alterations to the organ space and tone openings, as well as an exposed great division, are being planned to achieve maximum tonal egress. The organist-choir director is Clyde T. Parker, and the chairman of the organ procurement committee, Wilson Hull.

Möller's area representative, L. B. Buterbaugh, handled all negotiations, and the specifications were designed by Möller tonal staff in consultation with the church.

**GREAT**

Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Octave Quinte 2 1/2 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Viola de Gambe 8 ft. 61 pipes  
Viola Celeste 8 ft. 56 pipes  
Prestant 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Flackflöte 2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Bassoon 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Schalmei 4 ft. 61 pipes  
Tremulant

**CHOIR**

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzpal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant  
Chimes 21 bells



Harold C. O'Daniels, organist-choirmaster of Christ Church, Binghamton, N. Y., has joined the faculty of two colleges this fall. He is teaching organ at Hartwick College, Oneonta, N. Y., and Harpur College, Binghamton, N. Y.

Mr. O'Daniels has been organist-choirmaster at Christ Church for some 20 years and is well-known in the area as a teacher of organ. He holds a B.S. degree from Ithaca College and an SMM from Union Theological Seminary where he studied organ with Dr. Robert Baker and Dr. Charlotte Garden. At Ithaca College he studied with Louise C. Titcomb.

The Tuesday noon organ recitals at Christ Church have become a regular part of the church program. These are shared by Mr. O'Daniels with his students and occasional visiting artists. This season the recital period has been extended to cover a full hour, each recital being played from 12:05-12:30 and then repeated from 12:35-1:00.

**PEDAL**

Violone 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintadena 16 ft.  
Octave 8 ft. 32 pipes  
Subbass 8 ft. 12 pipes  
Quintadena 8 ft.  
Choral Bass 4 ft. 32 pipes  
Quintadena 4 ft.  
Octavin 2 ft. 12 pipes  
Fagott 16 ft. 32 pipes  
Bassoon 16 ft.  
Fagott 8 ft. 12 pipes  
Krummhorn 4 ft.

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The new Holtkamp organ at Lakewood, Ohio, Presbyterian Church was officially opened Dec. 1 with a dedicatory recital by Warren L. Berryman. The program appears in the recital section.

The organ was the last one to be designed by the late Walter Holtkamp and was built under the supervision of Walter Holtkamp, Jr. Installation is on the two sides of the chancel.

**GREAT**

Quintadena 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

**SWELL**

Gambe 8 ft. 61 pipes  
Voix Celeste 8 ft. 56 pipes  
Chimney Flute 8 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Schalmey 8 ft. 61 pipes

**POSITIV**

Copula 8 ft. 56 pipes  
Praestant 4 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Octave 2 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Fourniture 3 ranks 168 pipes  
Cromorne 8 ft. 56 pipes

**PEDAL**

Subbass 16 ft. 32 pipes  
Quintadena 16 ft.  
Octave 8 ft. 32 pipes  
Flauto Dolce 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes



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- Seven Last Words**  
ed. Steinitz (46.127) 1.40
- My son, why hast thou so  
dealt with us? (Symphonia  
Sacra)**  
ed. Steinitz (46.129) 1.55

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- HOW EXCELLENT THY NAME** ..... Hanson  
SATB with Organ — CM6806 — .25
- SO LOWLY DOTH THE SAVIOUR RIDE** ..... Lovelace  
SATB (Palm Sunday) — CM7195 — .25
- PSALM XCV: LET US TO THE LORD SHOUT JOYFULLY** ..... Finney  
SATB — CM6834 — .20
- TODAY OUR SONGS OF JOY RESOUND** ..... Praetorius-Ehret  
SATB — CM7334 — .25

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### New Choral Music

Not a very large variety of choral music has reached us since the last column. Many of our most consistently represented publishers sent in nothing at all this month, perhaps feeling that until the holidays were gone and forgotten, choir leaders were not likely to be in a very receptive mood.

A publisher from whom we hear infrequently, E. C. Schirmer, has sent us a considerable stack this month. This is dominated by some large works by Randall Thompson, whose curtailed duties at Harvard have apparently provided time for a burst of creative activity. An engraved edition of his large dimension Requiem, completed in 1958 is now available. Unaccompanied, the work sometimes requires three mixed choruses. Dr. Thompson's skill in choral writing is too widely acclaimed to require any comment; surely this work will find many performances, especially in college situations.

Thompson's *The Nativity* according to St. Luke is still in a photocopy edition from manuscript. The work had an auspicious introduction in the home area of THE DIAPASON a couple of seasons ago and will be heard there again between the dates this is written and read. The work is termed a "musical drama" and staging directions are given; orchestration for chamber orchestra is available on rental or for sale.

Thompson's *A Feast of Praise* is also in a temporary photolith edition. This is a three-section cantata for mixed voices, seven-instrument brass choir and harp, with instrumental parts for sale. This is a work well within the limits of many school and even church situations. Completed only last July, it could prove a very useful addition to

this kind of literature. Dr. Thompson's final representation is a short unaccompanied *The Best of Rooms*, needing the same sort of careful, rangy singing as the composer's celebrated *Alleluia*.

For the season just ahead, E. C. Schirmer's stack offers but little: *Ego ipse consolabor vos* by Frank H. Smith, in unaccompanied counterpoint with Latin and English text, and a Spanish carol, *Christ Is Arisen*, arranged by Victoria Glaser with tambourine and castanets.

For next Christmas, on the other hand, E. C. Schirmer includes several. For mixed voices are an a cappella setting by Daniel Pinkham of a Robert Hillyer poem, *Christmas Eve*, and arrangements by Victoria Glaser of carols from several lands: *Strangers Say a King Is Born*, *Now the Rarest Day* and *Gloria in Excelsis*, all three Czech; *Polish He Is Sleeping in a Manger*; *Puerto Rican Villancico* with tambourine and castanets, and *Italian The House of David*. For women's voices by the same arranger are: *What Child Is This* (Greensleeves), *Hush My Dear*, *Lie Still and Slumber* (on a German chorale) and *German The Christmas Nightingale*. The final number from this publisher is an Arthur Talmadge SSAA of Attwood's familiar *Teach Me, O Lord*.

Concordia has issued an entirely practical edition by Leland Lillehaug of 17th century Andreas Hamerschmidt's Easter cantata, *Now Death Is Devoured*, for two mixed choirs, two instruments (trumpets or violins, he says) and keyboard. This is not the sort of music one could expect just any choir and congregation to take to their hearts, but where a climate for music of many periods has been created, here is surely a work to study.

Concordia continues to issue practical editions of many early works. We are a little amused to find the double chorus, *This Is the Day*, listed on the cover as by Gallus, while *Behold a Hallowed Day* is listed by Handl — the same composer in the Latin and Germanic versions of his name. There is a Lassus *Benedictus es, Domine* which, like the two Gallus-Handl above, has Latin and English text; *O Eternal God* by 18th century Gasparini and a big William Croft anthem, *Deliver Us, O Lord*, edited by Richard Peek round out the older works.

Richard Hillert is continuing his series of "Gospel motets" for Concordia, the latest pair an a cappella *If Anyone Keeps My Word* and an accompanied *Receive the Holy Spirit*, the latter from the Gospel for Easter I. Robert Powell has an unaccompanied motet, *Wilt Thou not Turn again?* and S. Drummond Wolff another in the same category, *Lenten Turn Thy Face from My Sins*. Jan Bender's *Christ Is Arisen* uses choir, congregation, brass quartet and organ on the *Christ ist erstanden* tune; he also has one of those "chorale concertatos", *God the Father, Be Our Stay*, based on a strong, simple old tune. Paul Bunjes, who apparently originated the form for Concordia, also has a new chorale concertato, *How Can I Thank Thee*, provided with extensive performance directions.

An old standard Concordia compilation by Walter Wismar, *Redeeming Love — Lenten and Funeral Music*, has been updated and revised. It contains some 25 chorales.

Augsburg sends one work, but a fairly extensive one: Jean Berger's three-movement work (triple motet?) for unaccompanied double chorus, *How Lovely Are Thy Tabernacles*. The three movements come separately and each is a sizeable piece. Directors who have the choral resources should certainly have a look at this.

Carl Fischer has reissued the Michael Diack abridged version of Handel's *Solomon*, designed to make the masterpiece available for more limited choral situations. The reproduced printing does not make for very easy reading. The same publisher has a combined-choir anthem by Paul Van Dyke, *Let Us with a Glad-some Mind*, suggested for Thanksgiving, and a simple effective three-stanza *Humbly I Adore Thee* by John Leo Lewis. — FC

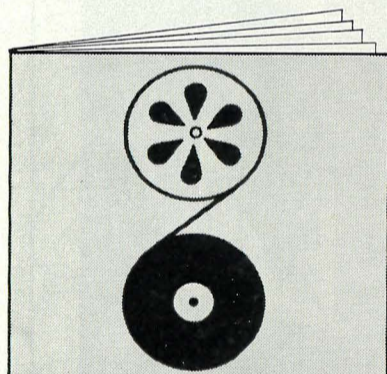
A FESTIVAL SERVICE for choirs affiliated with the Royal School of Church Music was heard Nov. 10 at New York City's Cathedral of St. John the Divine; 16 choirs from New York State, New Jersey, Connecticut, Massachusetts and Virginia participated.

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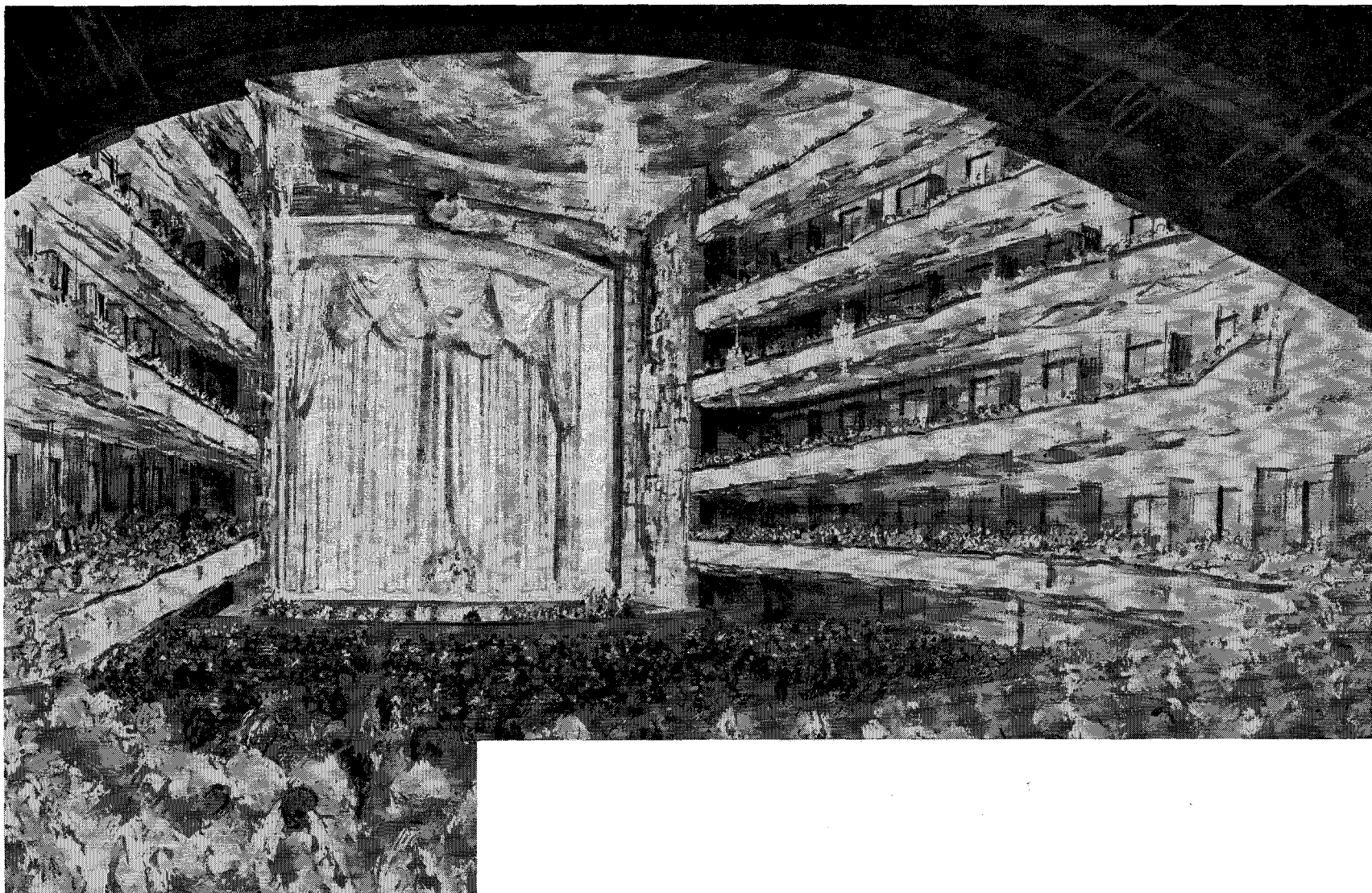
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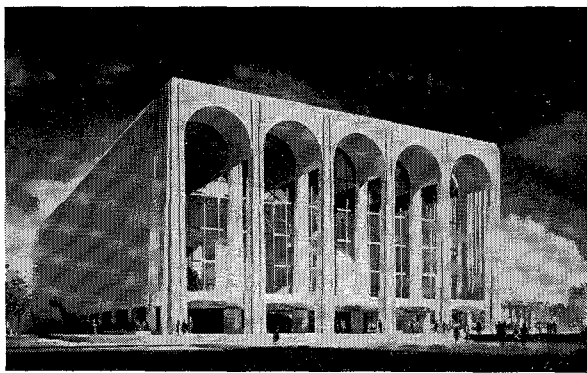


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## Council Highlights; Actions Taken at December 9 Meeting

At the invitation of the Royal College of Organists, it was voted to send the President of the AGO, in his official capacity, and his lady, and Gerre Hancock, FAGO, representing the Guild as organ recitalist, and his lady, to the Centenary Celebration of the RCO, to be held in London in July, 1964; their expenses to be paid by the Guild.

The President announced the organization of the Huntsville, Ala. Chapter, and the appointment of its officers.

The council voted to send a letter to THE DIAPASON requesting that all official communications from Guild headquarters be printed verbatim.

The name of the Rocky Mountain Chapter was changed to "Denver Chapter."

The Boston Chapter, whose dean was present, was commended for its outstanding program of organized preparation for the Guild examinations.

\$1500 was voted to the National Publicity Committee for a project to obtain publicity for the Guild outside the usual Guild media.

It was voted to set regular dates for Council meetings as follows: on the first Monday of October, December and February; and on a Monday in May which will correspond to the date of the National Annual Meeting.

CHARLES DODSLEY WALKER  
National Secretary

## More of that Stimulating News of Next Summer's Philadelphia Convention

Final plans are taking shape for the biennial national convention in Philadelphia, June 22-26, and one of the best pieces of news is the convention committee's decision to hold the registration fee to \$25.00. A beautifully lithographed brochure will be mailed to all AGO members in March. Included will be registration blank with all fees and other necessary information noted. The committee has also announced that the Möller organ "door" prize for registrations received before May 15 is limited to voting members of the Guild.

Several exceptionally fine organs now being installed, or to be installed by June, will be heard in recital programs. Several of these will be included in a bus tour of the beautiful northern suburbs of Philadelphia. Honegger's King David will be heard in a performance by the Philadelphia Oratorio Choir, J. Earl Ness conductor, in the Keneseth Israel Temple, Jenkintown. A Philadelphia favorite with visitors is always the mammoth organ in the John Wanamaker store, six manuals and 469 ranks. Robert Elmore will play a recital on this instrument. Another convention highlight will be a concert by the Collegiate Chorale of New York, which will include the local premiere of Philadelphia composer Vincent Persichetti's Stabat Mater.

The great closing banquet will feature as speaker, Sir William McKie, recently retired organist of Westminster Abbey, now Secretary of the Royal College of Organists; Alec Wyton will be master of ceremonies.

## Examination Committee Chairman Reports on 1963 Tests

The results of the 1963 examinations proved to be most disappointing, and evoked much "melancholy" among many, not least among the members of the examination committee and paper work examiners.

Out of a total of 114 candidates for all the examinations, there were 86 for the Associateship — 11 for Section 1 only; 35 for Section 2 only; 40 for both sections; 11 who gained the Certificate.

There were 14 candidates for the Fellowship — 4 for Section 1 only; 6 for Section 2 only; 4 for both sections; one who gained the Certificate.

Choirmaster A had 14 candidates — 4 for Section 1 only; 6 for Section 2 only; 4 for both sections; 4 who gained the Certificate.

Choirmaster B had 4 candidates — one for Section 1 only; 3 for both sections; 3 who gained the Certificate.

Certificates issued totaled 19, an unusually low percentage.

What seems to be lacking in most candidates is the ability to apply rules and techniques of writing to the sound of music. If this be true, then the key to success would seem to be, in part, the improvement of the ear.

The two weakest areas in both Associate and Fellow were Counterpoint and Fugue. The finished product in A-9 and F-8 should be a plausible example of music that could have been written by a competent composer of Palestrina's day and style. The application of rules alone will not necessarily produce music. Ultimately, the candidate must "hear" what he writes, so that the adjustment of the technique to the mood of the 16th Century may be tested aurally.

The importance of the fugal answer in organ and choral music can scarcely be over-emphasized. Mozart and Brahms (in their Requiems, for instance), were still following the principles of the tonal answer which Handel used in the Messiah. In A-10 the key(s) of the Subject must have the proper response by the Answer. The harmonic implications of the Subject are often overlooked in the writing of the Countersubject. Inversions at the octave or fifteenth are not always understood, as evidenced by some futile attempts to invert counterpoint at the twenty-second. Bowing, which is asked for in one of the subjects and countersubjects, is often left out, or appears awkward, and is sometimes impossible. F-9 is not a harmony exercise. The object is to write music. There should be a sense of direction, purpose and mood, as well as a logical unfolding of the form.

Analysis of keys and of non-harmonic tones is essential in the Melody and Bass, A-13. Harmonic progressions here must be as sound for the piano as they should be were one writing for voices, though strict four-part writing is undesirable.

One happy note is the improvement in the writing of the descant, A-14, which, in many cases, was quite good.

In the Response, A-15, one has the opportunity to write in any vocal style. However, the text must be set logically to the music, and the outcome should not resemble a hymn tune.

A study of orchestral scores as one listens to the music at concerts, on the radio or phonograph, would be beneficial for the problem in orchestration, F-10. A thorough knowledge of instrumentation is necessary in order to be able to complete this test within the time allotted.

In F-12, the String test, the "bad" parallel fifths and octaves of conventional harmony do not apply. The problem then, is one of understanding the whole-tone idiom, and of writing for strings. Again, study and listen to scores.

Continuity is often lacking in the Ground Bass F-13. This should not sound like three different exercises with a coda appended. There should be a consistent harmonic vocabulary, not a mixture of different style-periods.

Happily, and somewhat puzzling in the light of all the comments about the failing ear, the Ear-tests A-12 and F-11 showed some improvement over previous years.

When the Ear-tests improve there is hope for improvement in the other areas of the examinations, for musicianship depends largely upon our ability to write what we hear, both physically and mentally, and to hear what we read and write.

SVEND O. TOLLEFSEN, Chairman  
Examination Committee

## Boston Chapter Lectures Prepare for ChM Exams

The Boston Chapter is sponsoring a special course of instruction designed to prepare members for the Choir Master examinations. In an effort to advance the professional status and raise standards of efficiency, Dean Marion Boron "raided" the music faculties of local universities for this experimental course, a ground base for the Associate and Fellowship examinations.

Past-dean Ruth Barrett Phelps, chairman of the course, pointed out that the schedule and assignments are arranged to accommodate busy people. Instructional material is mailed promptly to those who miss any of the weekly classes. Some members of the Boston chapter, living too far away to attend classes, are studying at home with the aid of course material.

Tuition for the lecture series is \$15 per term. Classroom space has been provided by Emmanuel Church. Nearly 50 members are enrolled.

### New Haven

The New Haven, Conn. Chapter attended a choral vesper service Nov. 17 at the Church of the Redeemer. The service opened with an organ recital given by Charles Page, Springfield, Mass. Works by Gabrieli, Couperin, Bach and Walther were played. A string quartet played Mozart's String Quartet in B flat major and the choir sang Schubert's Mass in G major, conducted by Allen R. Wolbrink, organist and choirmaster of the host church.

The program scheduled for Nov. 24 was a lecture-discussion on Performance Problems on the Electronic Instrument by Don Parsons and Ted Shapiro at the Church of the Good Shepherd, Hamden. This program was changed to a memorial service for the late President John F. Kennedy.

LAWRENCE J. LANDINO

### Stamford

The Stamford, Conn. Chapter sponsored John Weaver in recital Nov. 3 at St. Mark's Episcopal Church, New Canaan. His program appears in the recital section. An opportunity to meet the artist was given at a tea in the church reception room.

ANN PETERSON

## Francis Jackson Guest of Honor, Speaker at Annual May Banquet

Dr. Francis Jackson, organist of York Minster, England, will be guest of honor and speaker at the annual reception and banquet sponsored by the AGO Senate after the annual meeting, May 11.

The banquet will be held at the Hotel Taft, New York City.

### Springfield

The annual pastor-organist dinner of the Springfield, Mass. Chapter was held Oct. 8 at the First Baptist Church, Springfield. The 75 pastors and organists heard Canon Edward N. West of the Cathedral of St. John the Divine, New York City, speak on music in the church. Lewis G. Martin was chairman of the dinner.

Members celebrated the 17th birthday of the chapter Nov. 11 by attending a recital by Charles Krigbaum, dean of the New Haven Chapter and professor of organ at Yale University, at Helen Hills Chapel, Smith College, Northampton. Vernon Gotwals was in charge of the program.

LEWIS G. MARTIN

### Hartford

The Hartford, Conn. Chapter sponsored an organ recital by Dr. Robert Noehren Nov. 12 at the Asylum Hill Congregational Church. A large audience enjoyed the program which included Romantic literature, Mendelssohn, Mulet, Karg-Elert, Schumann, Daquin and Bach. The recital marked the high point in this year's program. A workshop conducted in the same church Nov. 19 was well attended and valuable and included a session in which selected members played, followed by comments by Dr. Noehren. In the evening a lecture-demonstration relating to problems of organ playing, registration, ornamentation and technical aspect of performance was given by Dr. Noehren.

FLORENCE B. CASE

### New Hampshire

Twenty-four members and 16 guests attended the catered pastor-organist dinner of the New Hampshire Chapter Nov. 12 at the Grace Church Episcopal parish house, Manchester. The speaker was Dr. Harry C. Whittemore who holds the record of being organist for 68 years at the host church. Now retired, he is serving in an advisory capacity. Dr. Whittemore reviewed highlights of his trip to Paris last summer and addressed the pastors on church music from an organist's point of view.

DOROTHY BIGELOW

### Bridgeport

The Bridgeport, Conn. Chapter met Nov. 11 at the Church of Christ, Congregational, Milford, with Frank Mulheron as host. Bruce Angell, president of Angell Pipe Organs, Rye, N. Y., spoke on What an Organist Should Know about tuning, maintenance and repair of organs.

CAROLE FANSLAW

### Waterbury

The Nov. 19 meeting of the Waterbury, Conn. Chapter was held at the Congregational Church of Thomaston. Mrs. Charles Dobos was hostess. After a business meeting a memorial service was conducted by Ethel Ziglatzki assisted by Lewis Mell. Organ records were played which were given to the Waterbury Silas Bronson Library record lending department in memory of deceased members.

ELIZABETH L. WHITESIDE

### Rockland County

Members of the Rockland County Chapter met Nov. 11 at Rockland State Hospital's Roman Catholic chapel, Orangeburg, N. Y. A service of vespers and benediction was held; the choir of St. Ursula's R.C. Church, Mount Vernon, chanted the Votive Vespers of Christ the King. The Rev. W. Zijlstra, SMA, was celebrant. Msgr. James Cox, chaplain of the hospital, extended greetings to members. A brief business meeting was held following the service.

BEVERLY W. MILLER

# News of the American Guild of Organists—Continued

## Nassau

The Nov. 10 meeting of the Nassau Chapter was held in the undercroft of the Cathedral of the Incarnation, Garden City. Dean Hilda Brown conducted a business meeting and welcomed guest choir members from churches of members. Norman Hollett, ChM, FAGO, conducted a choral reading session, introducing contemporary as well as older works. A social hour with refreshments served by Ruth Banks, hospitality chairman, closed the evening.

GLADYS W. ANDERSON

## Queens

The Queens Chapter sponsored a seminar on choir-training Nov. 18 at the North Presbyterian Church, Flushing, N. Y. Alec Wyton led the event. His fine lecture and humorous philosophy was well-received by the group which served as choir for the occasion. Pointers on chanting, good service music and advice on rehearsals with aids in keeping interest in choir work were discussed. A discussion period followed and all were treated to refreshments in the church parlors.

ROY A. ANDERSON

## Northern New Jersey

The Northern New Jersey Chapter met Dec. 3 at the Glen Rock Community Church for a program of Christmas music by the adult choir under the direction of Frank Jackson. Esther Workman was organist. Mr. Jackson commented on some of the methods and techniques he has found to be effective in directing his choir. A social hour followed the program. Arrangements for the meeting were made by Eleanor Wright.

CLARA HOOGENHUIS

## Brooklyn

The Brooklyn, N. Y. Chapter sponsored Arnold Ostlund, Jr., Nov. 24 at Plymouth Church of the Pilgrims. As a memorial for President Kennedy, Mr. Ostlund played O Man Bemoan Thy Grievous Sin, Bach, preceding the recital.

KATHARINE B. SHOCK

## Central New Jersey

The Nov. 4 meeting of the Central New Jersey Chapter was held at the Trinity Lutheran Church, Trenton, and featured a recital by Richard Birney Smith, finalist in the national organ competition at Fort Wayne, Ind. His program appears in the recital section.

BEATRICE KENDALL

## Southern New Jersey

The Southern New Jersey Chapter sponsored Charles W. Lowe, Easton, Pa., in a benefit recital Nov. 18 for the student scholarship fund, at the First Presbyterian Church of Vineland, N. J. The program appears in the recital section.

STEVENSON C. CHASE

## Buffalo

The Buffalo, N. Y. Chapter sponsored Clarence Ledbetter in recital Nov. 3 at Holy Trinity Lutheran Church. His program is listed in the recital section. The chapter sponsored a choral workshop by Dr. Helen Hosmer at the Central United Presbyterian Church and a members recital and social hour at the home of Dr. Ralph C. Shaver, Elma, N. Y., with John Becker and Donald Ingram as guest artists.

V. MABEL GUTHRIE

## Auburn

The Auburn, N. Y. Chapter's Nov. 11 meeting was held at the First Church of Christ, Scientist. Dean Arthur Infanger exhorted the program committee to begin research for an artist to be sponsored in our area next fall. Six new members were received. Richard Strauss, Ithaca, having moved several old organs, revoiced and recited on them, spoke with authority on What to Expect from an Organ Tuner. He then showed members how to tune their own in an emergency.

FLORENCE MARTIN

## Lockport

St. Andrew's Episcopal Church, Burt, N. Y., was host to the Lockport, N. Y. Chapter at its regular meeting Nov. 10. A business meeting was conducted by Dean Dorothy Robertson at which a report was given by the 1964 festival chairman William Kirchner relative to the ninth annual choir festival scheduled for May 3. Following the meeting the group studied organ and choral music to be used for special occasions and singing of two anthems was conducted by Cecil A. Walker. Refreshments were served by the hostess, Mrs. J. Robert Jackson, assisted by Mrs. Cecil A. Walker and William Kirchner.

BESSIE A. CLIFFORD

## Central New York

The Central New York Chapter met Dec. 3 at the Root Art Center at Hamilton College, Clinton. Dean Don Robinson presided. Jeanette Snyder announced tryouts for the Briesen Scholarship at Trinity Lutheran Church for Dec. 18. George Wald reported on the program by the Utica College Choir at the Munson-Williams-Proctor Institute Dec. 17. Publicity chairman George Harrer announced a party at Twin Ponds after the recital. Nellie Snell read a letter from J. Laurence Slater regarding the adult choir festival. Announcement was made of the Frederick Swann recital Jan. 14 at Westminster Church.

RAY CONRAD

## St. Lawrence River

A choral evensong at Trinity Church, Watertown, N. Y. was attended Nov. 7 by St. Lawrence Chapter members. Service music was sung by the male choir under the direction of Darwin Stata and a short recital of organ music was played by Jeanne Ney. Refreshments were served in the parish rooms after the service.

ALTHEA M. CRANDALL

## Rochester

The Rochester, N. Y. Chapter sponsored William Whitehead in recital Nov. 19 at Brighton Presbyterian Church. The organ, a new Möller, was installed last year. Mr. Whitehead's program appears in the recital section.

The chapter held a dinner meeting Dec. 2 at Hutchinson House. At a short business meeting plans were discussed for the Jan. 20 event to be held at the A.M.E. Zion Church. Slides were shown of various churches and their organs taken by Frank Morris and Daniel Schultz on a tour in Germany and recordings heard. Mr. Morris gave interesting comments. He and Mr. Schultz record programs played by chapter members broadcast Sunday evenings on WHFM.

RUTH FAAS

## Syracuse

The Dec. 2 meeting of the Syracuse, N. Y. Chapter was held at St. Anthony of Padua Church. A service of benediction was celebrated by the pastor, the Rt. Rev. David C. Gildea and the choir under the direction of the host, Leo A. Fisselbrand, AAGO. Following the service a member organ recital was given. The program was: Dorian Toccata and Fugue, Bach — Robert Anderson; Passacaglia in D minor, Buxtehude and Sonate, Schroeder — Gretchen Stein; Chorale in A minor, Franck — Anne Schwartz; Homage a Frescobaldi, Prelude au Kyrie, Theme et variations and Fantasie, Langlais — Donald Sutherland. A reception was held in Paduan Hall following the program.

PHYLA C. SCHUMAKER

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Nov. 11 at the Old First Church, Newark. Lewis Bruun, host organist, played a recital of works of Widor, Bach, Schreiner and Purvis. His playing was enthusiastically received. The program appears in the recital section. A reception and refreshments in the parish house followed.

ELSIE B. BROOKS

## Chautauqua

The Chautauqua Chapter heard a recital by Alice H. Fairbanks at its Nov. 25 meeting at the First Baptist Church. Following the recital, a business meeting and social hour was held in Harvey Hall of the church. Dean Anna A. Knowlton thanked Mrs. Fairbanks and presided at the business meeting. Mrs. Fairbanks reported for the committee appointed to investigate admitting associate members. The chapter voted to accept subscriber members and set dues for them. Mrs. William Judson, Mrs. Charles Cale and Mrs. Robert Willis served refreshments.

MRS. ROBERT CASE

## Chesapeake

The Chesapeake Chapter, Baltimore, began its Nov. 19 meeting with an organist-clergy dinner at the Towson Methodist Church. Dean John Hoffman, host organist, extended greetings and presided at the business meeting. It was announced that Dr. George Markey will play at the January meeting. Gertrude Neidlinger, concert comedienne, entertained with Musical Mishaps, accompanied at the piano by Herbert Burtis. Her program was well received.

JENNY LIND SMITH

## Delaware

The Delaware Chapter sponsored Dr. Heinrich Fleischer in recital Nov. 10 at Grace Methodist Church, marking the installation of the new three-manual, 51-rank Casavant pipe organ. The program is in the recital section. A reception in honor of Dr. Fleischer was held in Fellowship Hall following the recital.

The chapter sponsored a recital of liturgical and organ music at St. Anthony of Padua Church Dec. 3. The children of St. Anthony's school from grades 5 to 8 sang a Gregorian mass antiphonally and the senior choir sang other types of liturgical music, both directed by Angela C. Ryan and accompanied by Matilda Samluk at the organ. The Rev. Joseph A. Connolly gave interpretations. The program included traditional chants and works of Swinnen, Bach, Webbe, Montani, Solesmes, van Durme, Remondi, Frabrizi and Grassi. Angela C. Ryan played Gloria in Excelsis Deo, Reger, for the postlude.

CAROLYN CONLY CANN

## Monongahela

The Monongahela Chapter met Nov. 18 in the Methodist Temple, Fairmont, W. Va., with Mrs. Byron Miller as host organist. The first half of Mrs. Miller's program was music suitable for the prelude to a wedding service; Fantasie in A minor, Bach; chorales by Leupold and Peeters, and Bells of Arcadia, Couperin. She was joined by Mrs. Paul Donham at the piano in Bach's Siciliano, Flute Sonata 2, and My Heart Ever Faithful. The second half of the meeting was given over to a program of pieces for soprano, soprano, alto, tenor and bass recorders with 'cello continuo in various combinations with Warren F. Manning and Wesley Gragson on recorders, Alice Manning on recorder and 'cello and Martha Manning on organ. Works of Purcell, Loeillet and Grove were used to demonstrate music played on flue pipes with human bellows. Following the musical program Mrs. Miller invited members and guests to the social room of the church for coffee and cakes.

MARTEA MANNING

## Alexandria

The Nov. 12 meeting of the Alexandria Va. Chapter was held at the George Washington Masonic Memorial Temple. Jack Ossewaarde, New York City, played a recital on the three-manual Möller in the Temple Auditorium, identical with one in the December recital pages. Following the recital Nancy Phillips gave Mr. Ossewaarde a theme for improvisation. Before the recital Mr. Ossewaarde gave his interpretation of Greater Love Hath No Man, Ireland.

SALLY SHEALY

## Huntington

The Huntington, W. Va. Chapter met Nov. 19 at the Trinity Episcopal Church for a program on Bach, the Greatest of All. We Hasten to Ask for Thine Aid, Cantata 78, and And His Mercy, Magnificat, were sung by Nancy Appgar, soprano, and Carolyn McDowell, alto, with Henry McDowell at the organ. Come Saviour of the Gentiles and Prelude and Fugue in E flat major (St. Anne) were played by Catherine Mallatis, Cantata 188, In God I Place My Faith and Trust was sung by Nancy Appgar, Carolyn McDowell, Dale Albee, tenor, and Irvin Bridgewater, bass, with Mr. McDowell as organist. Mrs. Thomas Boyd, Elinor Copenhaver and Mrs. John L. Skeans were hostesses.

ALMA N. NOBLE

## Wheeling

The Wheeling, W. Va. Chapter sponsored Virgil Fox Nov. 19 in St. Matthew's Episcopal Church. An audience of more than 800 heard works of Bach, Franck, Vierne and Reger. A reception followed the recital.

A carol festival service was held Dec. 1 in the Thomson Methodist Church. Youth choirs from several churches in the area participated. Special numbers were sung by individual choirs as well as carols by the combined choirs. The handbell choir of the Stone Presbyterian Church played a special carol. The Christmas message was given by the Rev. Samuel Sink. Millard Neal directed the combined choirs and Helen B. Gordon was the organist-accompanist.

SARAH EARLEY

## Piedmont

The Piedmont Chapter and the school of music of the University of North Carolina at Greensboro sponsored Heinz Wunderlich, Hamburg, Nov. 11 at the First Baptist Church, Greensboro. A reception was held after the recital. The program appears in the recital pages.

PATRICIA H. COPLEY

## Central North Carolina

The Central North Carolina Chapter met Nov. 18 for dinner in the cafeteria at the Southeastern Seminary, Wake Forest. Organist Max Smith was heard in a lecture-recital on Bach's Clavierbung, part 3.

The Chapter met with the Raleigh Music Club Dec. 2 at the White Memorial Presbyterian Church for a vesper service. The church choir, directed by Bill Byrd, sang Bach's cantata For Us a Child is Born and Betty Hunt played a group of organ solos suitable for the Christmas season. A reception followed the service.

JAMES CLYBURN

## Western North Carolina

The Western North Carolina Chapter met Nov. 24 at the First Presbyterian Church, Asheville, for a recital by Mary Frances Ross, Emmanuel College. Her program included: Prelude and Fugue in F sharp minor, Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Chorale in A minor, Franck; Variations on a theme of Jannequin and Litanies, Alain.

SUSAN BAUMANN

## Charlotte

The Charlotte, N. C. Chapter sponsored Bob Whitley in recital Nov. 8 at Belk Chapel, Queens College. His program appears in the recital section. A reception was held afterward in Burwell Hall on the campus.

FRANCES K. HOLLAND

## Atlanta

The Atlanta, Ga. Chapter held its Nov. 12 dinner meeting at All Saints' Church followed by a choral program. Kathleen Quillen, FAGO, ChM, hostess, prepared a program, the major work of which was the Pouleuc Gloria. Future events were announced in detail.

WILLIAM WEAVER

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## Jackson

The Jackson, Miss. Chapter held its Nov. 2 meetings in the recital hall of the Millsaps College campus. Officers listed in the December issue were installed by Don Kilmer, immediate past-dean. The chapter awarded honorary memberships to its two senior organizing members, Mrs. J. Virgil Posey and Leona K. Vinson. These presentations were made by Mrs. T. A. Bratcher. A highlight of the meeting was a history compiled by Mrs. Vinson with an account of the first gathering of interested organists Oct. 24, 1954. Sub-dean Will Tate, in charge of the program, had prepared lists of organ music suitable for the service, and Don Kilmer played several of these listed members: Chorale Preludes, Walther and Willan; Chorale, Zachara; Ballade in D, Clokey. Welcomed as guests were members of the student groups from Millsaps and Mississippi Colleges.

CLARA FRANCES HARDING

## Gulf Coast

The Gulf Coast Chapter met Oct. 21 in the home of Dr. and Mrs. Stanley Hackman, Biloxi, Miss. Dean Raymond Barnes presided. It was pointed out that several members had moved away in the summer. A discussion was held regarding prospective members. Programs for the season were discussed. A calendar of events was approved and adopted. Possible guest recitalists were discussed. The evening was spent informally around a barbecue and enjoying the new Hackman home on the river bank.

RAYMOND J. BARNES

## Muscle Shoals

The Muscle Shoals, Ala. Chapter and the music department of Florence State College sponsored Margaret Wright, organist, and Neil Wright, baritone, in recital Oct. 13 at the First Methodist Church.

A Dutch dinner was held in their honor Oct. 12 at the Town and Country Room, Holiday Inn, Florence, by the members and their husbands.

CATHERINE NORTON

## Miami

The Miami, Fla. Chapter held its annual hymn festival Nov. 19 in the First Methodist Church of South Miami. An enthusiastic audience joined with 16 choirs, three organists and a brass ensemble in a program of hymns, anthems and organ solos. The conductor, David F. Smith, was assisted by Dale Willoughby, Marten I. Neff and David Brodie at the three-manual Allen, and by a brass ensemble directed by Philip H. Fink. Mrs. Grady Norton, past-dean, coordinated the program.

NETETH N. NELSON

## Fort Lauderdale

Members of the Fort Lauderdale Chapter toured the chambers of the newly installed three-manual Möller at the First Presbyterian Church Nov. 3 at the invitation of organist Charlotte Mitten and choir director Richard Mitten.

A round robin recital was played by members of the chapter Nov. 18 at the Second Presbyterian Church following a short business meeting. Works of Vivaldi-Bach, Weinberger, Purvis, Boellmann, Whitney and Langlais were played by Letti Ozaki, Nancy Larson, Sue Ann Mitchell, Michael Murphy, Leoma Straker and Linda Howell.

FRANCES M. SCOTT

## Fort Myers

The Fort Myers, Fla. Chapter's Nov. 19 meeting at the Redeemer Evangelical Lutheran Church was a choral and organ program of Advent and Christmas music by contemporary composers. Its object was to learn more about composers of this century by playing and singing their music. Programs listed the texts of the works sung and gave capsule biographies of the principal composers represented. The chapel choir of the host church sang works by Warlock, Peeters and Dirksen under the leadership of Thomas Walters who also played organ works of Clokey, Yon, Dupré, Rowley, Purvis and Sowerby to close the program. Louise Elliott played organ works of Moser, Miles and Gaul at the opening.

VIVIAN FAUQUET

## Spartanburg

The Spartanburg, S. C. Chapter met Nov. 26 at the Episcopal Church of the Advent. Sub-dean John Bullard presided. A recital of Christmas music contained this organ music: Noël, Daquin, Anna McGregor; Four Advent and Christmas Chorale Preludes, Rachel Pierce; La Nativité, Langlais, W. T. Bradley; Variations on an old Christmas Carol, Dethier, Thomas Lyles, Jr.; A Christmas Prelude, John Bullard. After the program the group enjoyed a social hour.

MARY WOLFE

## Chattanooga

The Chattanooga, Tenn. Chapter met Nov. 25 at the Lutheran Church of the Ascension with Eric Stephens, host organist. Following dinner and the business meeting members adjourned to the church proper where a program of new anthems and organ music were heard. Members who played the organ and directed the group in singing were Mrs. Frank Green, Isa McIlwraith, Mrs. William C. Wheatley, Evelyn Gibbs, Jerry McSpadden, Everett O'Neal and Harold Sweitzer.

EVELYN GIBBS

## St. Petersburg

The St. Petersburg, Fla. Chapter honored ministers as guests at a luncheon Nov. 12 in the Driftwood Gold Room. Featured speakers were Don Mathis who spoke on Possible Improvements in Our Services of Worship and Thomas Bricetti, conductor of the St. Petersburg Philharmonic, who brought an inspiring message. Music was provided by Dr. William Waters, accompanist, and Shelly Smith, soprano, Florida Presbyterian College.

A reception and membership tea was given in the gardens of the Huntington Hotel Nov. 30. A musical program was in charge of Fred Martin, organist, a choral ensemble from Boca Ciega high school directed by Christine Baker and the carol choir of St. Luke's Methodist Church, directed by Walter C. West.

MAX MIRANDA

## Upper Pinellas

The Nov. 2 meeting of the Upper Pinellas Chapter was held at the Skycrest Methodist Church, Clearwater, Fla. with a panel discussion on The Relationship of the Clergy and the Church Musician. The panel, introduced by the dean, Mrs. Edward Young, comprised Dr. J. Thomas West, Florida Presbyterian College; the Rev. Paul Kinports; the Rev. David Stover; Donald Mathis and Robert Grow. The meeting was opened to the public; local ministers were guests. Refreshments were served by Mrs. Arthur White and Margaret Dunn.

EARLE C. NORSE

## Greenville

The Greenville, S. C. Chapter met Nov. 19 at the First Baptist Church. Stephen Farrow was in charge of a program of recorded organ music illustrating tonal design from the 18th to the 20th centuries. Builders illustrated included Arp Schnitger, Cavallé-Coll, Aeolian-Skinner, Möller, Harrison and Harrison, Holtkamp and Austin. Further details of the Alec Wyton Workshop were announced.

MARGUERITE D. LIGON

## Pittsburgh

The Pittsburgh Chapter met Nov. 25 at the Bellefield Presbyterian Church, Oakland. Howard Ralston was host-organist. Following the dinner and a short business meeting, Paul Koch gave a talk on the new Beckerath organ in St. Paul's Cathedral, elaborating the details of the 97-rank instrument. Mr. Koch directed members to the cathedral where he revealed additional details and extended the opportunity to members to play.

BERTHA MARSH FRANK

## Harrisburg

The Harrisburg, Pa. Chapter sponsored Donald McDonald Nov. 12 in recital at the Pine Street United Presbyterian Church. Mr. McDonald was the first guest artist to play the organ described on page 42 of the December issue. After the recital members and friends honored Mr. McDonald with a reception in the social hall of the church. The program appears in the recital pages.

The chapter held its Christmas party Dec. 7 at the home of the dean, Mrs. Robert K. Jones, in which an organ and two pianos provide an ideal setting for an informal program of Christmas music. Besides carol singing by the group, a vocal trio sang directed by Mrs. O. M. Kennedy. A gift exchange followed the program; refreshments were served by the social committee. Announcement was made of the recital by Michael C. Korn in St. Matthews Lutheran Church Dec. 8 which appears in the recital pages. Kenneth Landis, Messiah College, Grantham, will play Jan. 5 in the Market Square Presbyterian Church.

IRENE BRESSLER

## Reading

The Nov. 9 meeting of the Reading Chapter was held at the Trinity Lutheran Church, Kutztown, Pa., with Dean Richard Wagner as host organist. The meeting was a panel discussion on The Role of Music in the Education of Our American Youth. The moderator of the discussion was William Maier; the panelists: Dr. H. L. Hendricks, superintendent of Gov. Mifflin Schools; the Rev. Dr. John Frantz, Pottstown; Donald Hinkle, Boyertown; Arlean Weidner, supervisor of public school music, Reading schools. The main point made was conflicts between church events and rehearsals and school events, and the question of allegiance. Dr. Hendricks suggested that lines of communication be kept open between schools and churches and that an attempt be made to ease conflicts. A past dean's pin was presented to Rachel Kooker. Robert Arnold announced the first meeting of the student group Nov. 23 at Brown's Music House.

RUTH C. BARR

## Detroit

The Detroit Chapter met Nov. 18 at the Community Arts Auditorium, Wayne State University, to hear a choral concert by the Kenneth Jewell Chorale. This ensemble of 30 sang works by Gabrieli, Poulenc, Bach, Brahms and Vaughan Williams. The program was dedicated to Sixten Ehrling in recognition of his appointment as conductor of the Detroit Symphony Orchestra.

WILLIAM W. BUSHIE

To the Members of A.G.O. — North Central Region

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JESU, DULCIS MEMORIA (Jesus, Only to Think of  
Thee) — T. L. Victoria ..... (332-13383) .25  
VERE LANGUORES (Surely He Hath Borne Our  
Griefs) — T. L. Victoria ..... (332-13380) .25

SATB - with organ

DARKEN'D WAS ALL THE LAND — Haydn-Lynn ..... (312-40055) .25  
ON THE WOOD HIS ARMS ARE STRETCHED—Vulpus ..... (332-40058) .25

EASTER

SATB - a cappella

CHRIST IS RISEN (Old Polish Carol) arr. Kozinski ..... (312-40295) .25  
CHRIST OUR LORD (Early Carol)  
arr. R. H. Hallagan ..... (312-40470) .25  
GARDEN HYMN FOR EASTER — arr. H. Cowell ..... (312-40224) .25  
HYMN OF TRIUMPH — J. Traver ..... (312-40562) .30  
PRAISE THE LORD, HIS GLORIES SHOW — M. Vree ..... (312-40565) .25  
THIS IS EASTER DAY — Marryott ..... (332-15144) .25  
THIS DAY IS THE DAY WHICH THE LORD  
HATH MADE — A. Maltzoff ..... (312-40287) .25  
'T WAS ON ONE SUNDAY MORNING — arr. Burkhardt (MC 360) .30  
YE SONS AND DAUGHTERS OF THE LORD — Lahmer ..... (312-40549) .25

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## Philadelphia

The Philadelphia Chapter held a dinner meeting Nov. 9 at the Roxborough Presbyterian Church. Ruth Erwin Whitesel, organist-director, was hostess for the evening. Organ Teaching Techniques was the subject of a lecture by Dr. Robert Baker, director of the school of sacred music at Union Seminary. A moment of silence was observed in memory of members Robert Ege, FAGO, blind organist and a staff member of the Overbrook School for the Blind, and Senator Emerson Richards who designed the organ in the convention hall, Atlantic City, N. J.

JANET DUNDORE

## Cleveland

Members of the Cleveland, Ohio Chapter were guests of honor at a sacred concert Nov. 11 by the senior choir of the First United Church, Presbyterian, East Cleveland. Frank Helfrich was choir director and Mrs. Michael A. Tanno, AAGO, organist. In a brief address the Rev. David A. Redding paid a special tribute to Mrs. Tanno who is completing 25 years of service to the church and to Mr. Helfrich for his service of 10 years. The program was: Lord Jesus Christ be Present Now, Walther; Andante, Trio Sonata 4, Bach; Introit from Motet 2, Brahms; Missa Brevis in F major, Mozart; Come Jesu, Come, motet for double choir, Bach. Preceding the musical service members attended a dinner prepared and served by ladies of the church.

EMMA D. AUSTIN

## Akron

The Akron Chapter met at the Trinity United Church of Christ Dec. 2 for its annual organist-minister dinner. Preceding the dinner a short recital was played by host organist Mrs. Donald Hart. A lecture-recital on Moravian music followed by Dr. Richard Warner and his student Dorothy Lutsch, Kent State University. Dr. Warner also showed colored slides of Old Salem, N. C. Moravian Settlement. Solos by Michael and Antes and anthems by Peter and Michael were heard.

LOUISE INSKIP

## Central Ohio

A meeting of the Central Ohio Chapter was held Nov. 11 at St. Stephens Episcopal Church, Columbus. Ministers and interested personnel of churches in the Columbus area were guests of the members. Lowell Enoch served as host organist. Dinner was served in the parish hall after which Dr. Leonard Ellinwood, Washington Cathedral, talked informally about church music and the College of Church Musicians, discussed hymn singing and made suggestions for improving congregational participation.

DOROTHY L. WEST

## Dayton

The Dayton, Ohio Chapter met Nov. 4 at the Lutheran Church of Our Saviour. The pastor, in a brief introduction to the Lutheran Liturgy, spoke about the worship service and holy communion. Dorothy MacDougall played the prelude. Musical portions of the service were sung by the junior choir under the direction of Michael Fruth. Wilma Meckstroth played the service. Following the program there was a business meeting conducted by Constance Klarer and a social hour; Kathryn Allen and Eileen Koris were hostesses.

PAULINE WILLIAMS

## Lorain County

The Lorain County, Ohio Chapter held its second annual Guild service Nov. 17 at the First Lutheran Church. The order for vespers included Partita on O Gott, du frommer Gott, Bach, played by Randall Wagner; anthems Awake, My Heart, Marshall; O Savior, Throw the Heavens Wide, Brahms and Lobe den Herren, arranged by Rohlig, and Passacaglia in C minor, Bach, played by David Boe. The music for the service was under the direction of Mr. Boe. The address was given by the Rev. Paul Folino. The Rev. Robert Boettger was the liturgist.

MRS. STANLEY M. CLARK

## Canton

The Oct. 23 meeting of the Canton, Ohio Chapter was a recital by John Weaver at Christ United Presbyterian Church with Paul Reynolds as host. The recital is similar to one listed in the recital pages. A reception followed.

The Nov. 25 meeting was held at the First Methodist Church where a program on electronic instruments was conducted by W. Robert Morrison, FAGO, ChM. As a part of his lecture-demonstration Mr. Morrison used a tape recording of selected pieces played on several electronic instruments. A business meeting and social hour were also part of the evening's agenda.

DAUNE SEARON GILLESPIE

## Muskegon - Lakeshore

Nov. 6 was Marilyn Mason Day for the Muskegon-Lakeshore Chapter. In the morning Dr. Mason conducted a lecture-demonstration for 18 members and friends at the First Reformed Church. Following this she was the guest of honor at a luncheon at Lakos Restaurant. In the evening Dr. Mason gave a recital on the new Casavant organ in the First Reformed Church for a large audience. Her program appears on the recital pages. She was introduced by Dean John L. Wheeler.

DOROTY SHEETS

## Toledo

The Toledo, Ohio Chapter met Nov. 19 for a business meeting and program at the Toledo Pipe Organ Company. Richard Trepinski had resigned as treasurer and Blanche Patterson was appointed to complete his term. A committee was appointed to assist persons in preparing for Guild examinations. The evening's program was music for two organs, played by Leslie Peart and William Jenne. Host Julian Bulley of the Toledo Pipe Organ Company prefaced the selections with a description of the two instruments used in the performance — a pipe organ built by his company and an Allen electronic. The program appears in the recital section.

DAVID E. GARDINER

## University of Michigan GSG

The University of Michigan GSG met Oct. 24 in Hill Auditorium. Officers for the season are: President, John Schaffer; vice-president, James Ransford; secretary, Richard McPherson; treasurer, Robert Anderson; program chairman, Barbara Walz and John Ellis. Dr. Marilyn Mason, sponsor of the group, showed slides of Spanish organs. Dr. Mason spent 10 days in Spain viewing some 30 organs.

The Nov. 22 meeting, in Hill Auditorium, was a lecture on the music of Jean Langlais by Edward Tibbs, former student of Langlais at the St. Clotilde organ. A social hour followed at the Michigan League.

RICHARD MCPHERSON

## Southwest Michigan

The Southwest Michigan Chapter met Dec. 2 at the First Baptist Church, Kalamazoo, for a dinner and program. After a business meeting presided over by Dean George Tucker, a program of chamber music was given by members of the faculty of Western Michigan University: Julius Stulberg, violin; Olive Parkes, violin; Joseph Work, viola; Herbert Butler, cello; Charles Osborne, flute. Their program was Quartet 3 in E flat, Arriaga; Flute Quartet in A minor, K 298, Mozart, and Quartet in E minor (first movement), Smetana.

RUTH DUNSMORE

## Western Michigan

The Western Michigan Chapter held its annual Christmas dinner Dec. 2 at Fingers Restaurant in Grand Rapids. An interesting program followed the dinner. Dr. Cyril E. Barker gave a lecture on Cathedrals of England — Sight and Sound. Examples of the English organs were heard as Mrs. Jan Vander Heide played her records from the London Congress.

EVALYN RIEKERS

## North Shore to Sponsor Regional Competition

The North Shore Chapter, with headquarters in Evanston, Ill. will sponsor an organ playing contest for organists not more than 30 years of age as of May 31, who live in Indiana, Illinois, Michigan or Wisconsin.

The winner will earn an award of \$75 plus a sponsored public recital under chapter auspices. Finals will be held May 2.

For details write Grigg Fountain, contest chairman, School of Music, Northwestern U, Evanston, Ill.

## Cincinnati

The Cincinnati Chapter held a dinner meeting Nov. 23 at the Christ Episcopal Church. The guest speaker was organist-composer Dr. Leo Sowerby, Washington, D. C. A large group attended his interesting program.

M. LOUISE MATCHETTE

## Whitewater Valley

The Whitewater Valley Chapter held the Dec. 2 meeting in the First Presbyterian Church, Richmond, Ind. Following dinner, the program was in charge of the Rev. Frank Guyatt, Dublin, Ind., who showed pictures of his recent trip to Tokyo, Hong Kong, Singapore, Thailand and Malaya. The social committee included Mary Slade, Genette Garten, Mr. and Mrs. J. Winston Sellers, Dorothy Ronald and Mr. and Mrs. C. O. Thomas. Other members attending were from Richmond, Centerville and Connersville, Ind.

RUTH T. DODDRIDGE

## Indianapolis

The Indianapolis, Ind. Chapter held its Nov. 7 meeting at St. Matthew Lutheran Church. Colorful and entertaining dinner music was provided by the Madrigal Singers of Arsenal Technical High School, directed by member Louise Swan. A business meeting followed, conducted by Sub-dean Kenneth E. Williams. After the meeting Lewis Lyons, host-organist, narrated a series of tape recordings of the various organs and organists of Indianapolis, tapes played on the local FM radio station in the past year. Leslie Ohmit was the recording technician. Mr. Lyons then gave a demonstration on the Concert Baldwin.

MRS. ARTHUR G. WILSON, JR.

# Edward Mondello

Organist, Rockefeller Memorial Chapel of The University of Chicago

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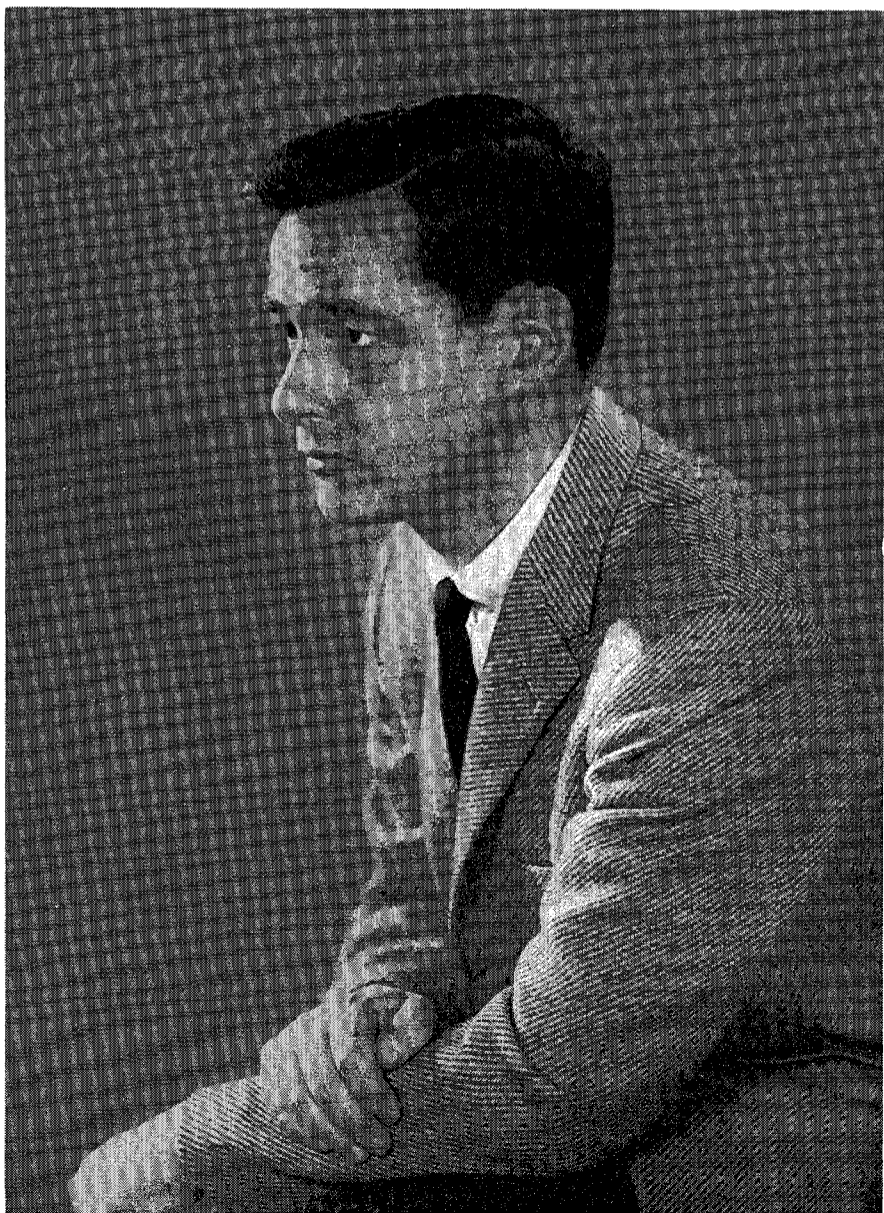
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## Two-State Chapter Has Program of Organ Voice and Instruments

The Blackhawk Chapter sponsored a program Nov. 11 at St. John's Lutheran Church, Rock Island, Ill. James Hawkinson was program chairman. A mixed octet from the choir of Trinity Episcopal Church, Davenport, Iowa, viola, flutes, oboe and brass instruments participated. The object of the program was to provide a practical approach to the use of the organ with instruments and voice. Dr. Regina Fryxell participated as organist as well as composer of three numbers sung. Other composers represented were Vivaldi, Vaughan Williams, Rohlig and Peeters. Most of the instrumentalists were from West High School in Davenport.

### Western Iowa

The Western Iowa Chapter held its annual Christmas dinner Dec. 7 at the Ducommun's, with Mesdames Allen, Keil, Molskow and Nylen assisting. A white elephant gift exchange with original poetry proved hilarious. The first snowstorm of the season arrived too. No meeting for January is scheduled.

VERA DUCOMMUN

### Muncie

The Muncie, Ind. Chapter held its Nov. 25 meeting at the Holy Trinity Lutheran Church. Mrs. O. Kai Madsen was chairman for the meeting. The Rev. Ronald J. Lavin took the group through a service. The church choir, directed by Mrs. Richard Dix, sang the service and an anthem with Gerald Doeden at the organ. A short business meeting, led by Elizabeth Meloy, dean, closed the meeting.

MRS. JAMES W. MAIDLAW

### Milwaukee

The Milwaukee, Wis. Chapter conducted two simultaneous Buzz Session meetings Nov. 11. One, moderated by Cyril Owen, was conducted at the Bethany Presbyterian Church with the subject of Offertory Music under discussion. The second session, at the Immanuel Reformed Church, considered the problems involved in accompanying the choir and soloists. This session was under the leadership of Edward Wise.

WALTER DERTHICK

### St. Louis

The Oct. 28 meeting of the St. Louis Chapter was held at Temple Emanuel with Martin Lanznar as host. After dinner the business meeting was held and an announcement was made of the coming recital series sponsored by the chapter at Washington University featuring Bob Whitley, Marie-Claire Alain and Herbert Nanney. The program for the evening was a panel discussion on the subject, Our Common Problems. The moderator was Dr. Joseph Rosenbloom, rabbi from Temple Emanuel. Members of the panel were the Rev. Robert Bergt, Dr. William McDowell, Howard Kelsey, Katherine Carmichael and Marie Kremer.

GROVER C. FARRIS

### Omaha

Members of the Omaha, Neb. Chapter met Dec. 3 at the Noyes Bartholomew home. Dean Vesta Dobson presided at the business meeting. Mrs. Ronald Nelson and Mrs. Bartholomew played a recital on the pipe organ recently installed in the Bartholomew home. Members of the board were hosts at the social hour.

RUTH GIGER

### Lincoln

The Lincoln, Neb. Chapter met Dec. 2 for its annual Christmas party held at the Ernest Bedell home. Mrs. Robert Askey, Mrs. Dale Underwood and Mr. Bedell led the group in games, Christmas carol playing and singing and the traditional exchange of gifts. Refreshments were served by Mrs. C. M. Slaughter, Mrs. Richard Collister, Vera Rost and Mrs. Harlan Mahaffy.

MRS. DALE UNDERWOOD

### Clinton

The Clinton, Iowa Chapter met Nov. 11 for its annual clergy dinner at St. Paul's Lutheran Church. After a Swiss steak dinner members introduced their guests and all enjoyed a panel discussion on Acoustics in the Church. The panel included Crawford Thomas as moderator, the Rev. Maurice Lesher representing the clergy, Phil Feddersen the point of view of the architect, James Winn that of the organist and choir director, and H. A. Howell the view of the organ builder. The subject proved to be stimulating and informative.

MRS. PAUL BURGDORF

### Topeka

The Topeka, Kans. Chapter sponsored Lester H. Groom, AAGO, in recital Oct. 20 at the First Presbyterian Church. His program appears in the recital section.

MARLENE SIEVERT

### Wichita

Some 60 Wichita Chapter members met for dinner Nov. 17 at the new restaurant of the Holiday Inn honoring E. Power Biggs. Mr. Biggs was soloist with the Wichita Symphony Orchestra. Following dinner he made appropriate remarks.

The regular meeting Nov. 19 was held in St. Paul's Methodist Church where Dorothy Addy, AAGO, conducted a workshop program devoted to new organ music. Several publishers had furnished copies of new organ works; the music was discussed and played while the scores were projected on a large screen. After the meeting the music was on display for examination

GLENN C. THOMAS

### Kansas City

About 80 members and guests of the Kansas City Chapter attended the dinner meeting Nov. 18 at the First Lutheran Church. As the church was rapidly filling for the recital of Marianne Webb, activities in the dining hall were brought to a close with announcements of the Christmas dinner party at Red Bridge Christian Church and a choral workshop in January with James Neihart directing. Miss Webb's recital program was listed in the December issue.

VIOLETTE HEMBLING WILLIAMS

### Ozark

The Ozark Chapter met Nov. 10 in Columbus, Kans. for a covered dish supper and fun night session. Celeste Richardson was hostess for the event in the First Methodist Church. Skits were given by several members of the group and a short program followed in the church. Dean Johnny Kemm presided at a business meeting. The chapter sponsored Carlene Neihart, Kansas City, in recital Nov. 12 at Kansas State College, Pittsburg. The program appears in the recital page.

RUTH THOMAS

### Mason City

Three members played at the meeting of the Mason City, Iowa Chapter Nov. 19 in the First Christian Church. Wilma Nyce played Præludium, Pachelbel; Shepherds Came Their Praises Bringing and In Bethlehem's Low Stable, Walcha; Vision, Rheinberger. Mrs. A. E. Folkman played two chorale preludes by Brahms and Prelude in D minor, Bach. Betty Nyhus played Preludes and Intermezzi, Schroeder, and three chorale preludes by Leupold. A business meeting followed the program. Lunch was served by Mrs. Wallace Allen, Mrs. Edward Martin and Earl Stewart.

MRS. JOHN TIDBALL

### Salina

The Salina Chapter met Oct. 17 in the choir room of the First Methodist Church. Dean Paul Ryberg directed the group in singing the anthem Christ, Whose Glory Fills the Skies, Willan. Judy Morton sang Be Still and Know That I am God, Dungan. Mayme Porter played Jesu, Joy of Man's Desiring and My Heart Ever Faithful, Bach. Other choir anthems, vocal solos and organ music were available for examination. The program on the subject of using the hymnal to better advantage was in charge of Norman Elliott, who distributed lists of 22 ways to anthemize a hymn and demonstrated many of these by directing the group in the singing. This was an interesting and helpful presentation. A social hour followed.

The chapter sponsored Dorothy Addy in recital Nov. 12. Her program is listed in the recital pages.

ELINOR ASCHER

### Central Iowa

The Central Iowa Chapter held a vesper service Nov. 17 at Grace Methodist Church. Members processed wearing their respective vestments. The prelude, Franck's Chorale in A minor, was played by Jon Spong, Drake University. The choir, under the direction of Andrew White, also of the Drake faculty, sang Praise, My Soul, the King of Heaven, Holler, and In the Year that King Uziah Died, Williams. The postlude, Toccata, Buxtehude, was played by Marguerite Heilman.

ELSIE NAYLOR

### Twin Cities

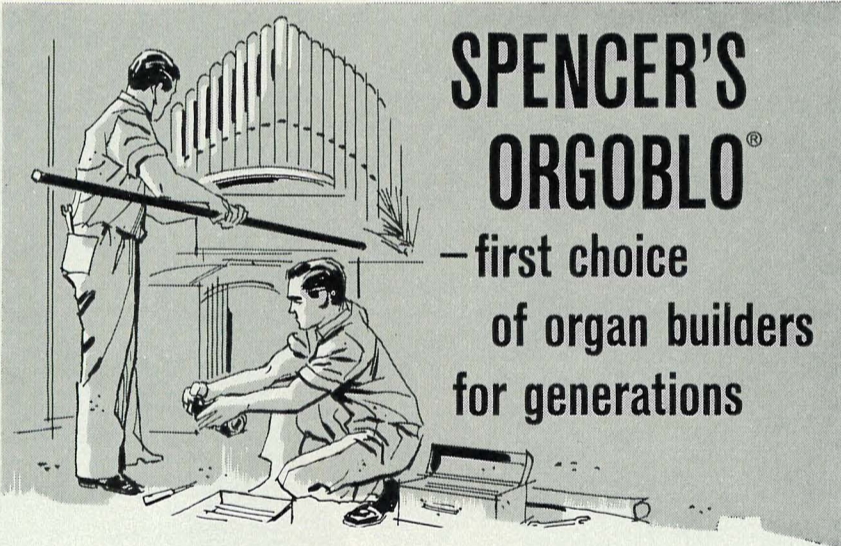
The Twin Cities Chapter with the Guild of Catholic Organists and Choirmasters sponsored an organ recital Nov. 24 by Fernando Germani at the Church of the Holy Childhood in St. Paul, Minn. Immediately following the recital the Benediction was sung by the large men and boys choir of the church. A coffee hour in Mr. Germani's honor was held in the parish hall following the program.

VERNA B. STERN

### Southeastern Minnesota

Members of the Southeastern Minnesota Chapter attended a rehearsal of Bach's Magnificat sung by the Rochester Orchestra choir under the direction of Gerhard Schroth Nov. 19. Following the rehearsal Mr. Schroth discussed methods and techniques of choral directing especially applicable to church choir directors. A business meeting concluded the evenings activities.

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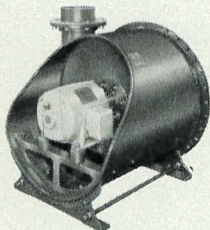
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# News of the American Guild of Organists—Continued

## Arrowhead

The Nov. 18 meeting of the Arrowhead Chapter was held at the Gloria Dei Lutheran Church, Duluth, Minn. After the business meeting Shirley Munger, University of Minnesota, Duluth Branch, gave an interesting talk on When Composer Considers Performer.

ISABELLE B. JOHNSON

## Les Bois

The Les Bois Chapter met Nov. 17 at the home of Dean Deloris Waller, Nampa, Idaho. Dr. D. E. Hill, Northwest Nazarene College, gave a lecture-demonstration on his doctorate dissertation, Tastes in American Church Music as Reflected in the Music of the Methodist Episcopal Church to 1900. Marvin Bloomquist sang several hymns as part of the demonstration.

KENNETH E. SAUNDERS

## Wyoming

At the Nov. 19 meeting of the Wyoming Chapter Dan Jepson gave a program entitled Ornamentation in Organ Music. The chapter has planned a series of Sunday Vespers for the Fall and Winter to earn funds to bring recitalists to Casper. The first of these was held Nov. 24 at the First Methodist Church, with Mrs. George Haskell as organist.

Mrs. JOHN C. LAMBERT

## Portland

The Portland, Ore. Chapter met Nov. 8 at the First Baptist Church, following a business meeting, conducted by Dean Freda Beach, Josef Schnelker, Willamette University, played the Bach Art of the Fugue. The recital was well received. A reception was given with Kathleen Stewart, host organist, and Mildred James as hostesses.

MICHAEL S. HERRMANN

## Seattle

The Seattle, Wash. Chapter met Nov. 11 at St. Paul's Episcopal Church. Dean Gwen Fisher presided over the business session. Sub-dean Dick Smith introduced Elliott Brock, host organist-choirmaster, and Glenn White who installed the new tracker-action Spaeth organ. With Mr. Brock demonstrating at the console, Mr. White gave a commentary on the varied aspects of the new installation. Mr. Brock concluded the session by playing three original compositions: Variations on a French Noct; Choral Prelude on Hyfrydol; The Jolly Roger on the Krumhorn. The meeting then adjourned for refreshments and fellowship.

WILLIAM L. PULLIAM, JR.

## Tacoma

The Nov. 11 meeting of the Tacoma, Wash. Chapter was held at the First Lutheran Church, Tacoma. Robert Rank led a lively discussion on the subject of Organ Accompaniments and How to Execute Them Properly.

Richard Prichard, Pasadena, Cal., played a recital Nov. 19 at the Central Lutheran Church. His program appears in the recital pages.

RODNEY C. TROSTAD

## Salem

The Nov. 5 meeting of the Salem, Ore. Chapter was held at the Calvary Baptist Church and hosted by Gary Kibble and Mrs. Willis J. Black. The chancel choir and the men's choir, Carl V. Nebel, director, assisted the organists in the program. An arrangement of Almighty God of Our Fathers, by Will James, was sung by the chancel choir. Mr. Kibble and Mrs. Black offered organ selections fitting for the season. A reception followed the program in the social room of the church.

HAZEL GLAZIER

## Spokane

The Spokane, Wash. Chapter met Nov. 12. Eleanore Dittrich was elected secretary. Announcements were made. The business meeting was followed by a talk by Barbara Rockwood about her attendance at an AGO music conference last summer. Mrs. Ray Blackstone, refreshment chairman, served cookies, punch and coffee, with an edible centerpiece on the table.

ELEANOR DITTRICH

## Orange Coast

The Orange Coast Chapter held a successful dinner and program meeting Nov. 15 at the Garden Grove, Cal. Community Church. After dinner, prepared by members of the church, greetings and a welcome were given by Dean Jerry Van Deventer, and the Rev. Robert Schuller, who addressed both the members and many ministers present for the occasion. The program was arranged by the Schulmerich Bell Company, Lorin Weaver representative. Mr. and Mrs. Richard Alford, Glendale, were the speakers and demonstrators. Mr. Alford spoke of the history and the use of handbells. Mrs. Alford called for volunteers to play the bells for demonstration purposes. Records were played and literature was available.

BIRDIE GOLDSTEIN

## San Francisco

The Nov. 19 meeting of the San Francisco Chapter, Dean Eileen Coggin presiding, was held at the Montclair Presbyterian Church, Oakland. Alexander Post, San Francisco State College, and Kenneth Mansfield, Contra Costa Chapter, were heard in a lecture-demonstration of service music from the late renaissance to the contemporary period. Robert Kates was program chairman. Hostesses for the social hour were Virginia Gibson and Esther Johnson; Frances Beniams was in charge of refreshments.

JO ANN OTT MCKAY

## Long Beach

The Long Beach Chapter sponsored Robert Anderson in recital at the First Congregational Church on Nov. 26, the first of the 1963-64 series. Before the recital members met at Old Sweden Restaurant and enjoyed a smörgasbord dinner. Dean James Weeks then presided at a business meeting.

The chapter met Dec. 10 at the California Heights Methodist Church as guests for a dinner and a program arranged by the Long Beach Musical Arts Club.

SAMUEL SCHURR

## Los Angeles

Richard Simonton's mighty Wurlitzer was in the spotlight when he opened his Toluca Lake home to the Los Angeles Chapter's Christmas party Dec. 2. Nearly 150 members and friends twice filled his 63 seat home movie theatre for a jolly revival of elaborate sounds by Gaylord Carter at the 36-rank organ. The program of holiday numbers, among which were God rest ye merry blues, Hey you Bambino and Rudolf the Red-Nosed Wurlitzer, was highlighted by an exciting and amusing accompaniment giving voice to the 1920s' silent movie, California Straight Ahead!

CAROL WILCOX

## Chico

Mrs. G. Max Williamson, past-dean, was hostess to the Chico Chapter Nov. 12 at Trinity Methodist Church. Christmas music was played by members on the newly purchased Allen. Plans were made for the appearance of Marilyn Mason in recital early in the new year. A social hour followed in the church parlors.

Mrs. ROBERT W. SCHWERMANN

## Central Arizona

The Phoenix Chamber Music Society and the Central Arizona Chapter co-sponsored a recital at the First Congregational Church, Phoenix, Nov. 10. A reception in the church parlors was held after a program of Tele-mann, Brahms, Mozart, Presser and Handel.

THOMAS A. DONOHUE

## Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter sponsored Fernando Germani in an outstanding recital in co-operation with the First Methodist Church, Glendale. Preceding the recital, dinner was served in the social hall. Dean Ladd Thomas presided and introduced Mr. Germani, who spoke briefly. The program is identical with that in the recital section.

RUTH BUELL

## Riverside-San Bernardino

The Riverside-San Bernardino Chapters met Nov. 23 at the First Methodist Church, Riverside. Ron Huntington, organist of Onaota Congregational Church, South Pasadena, gave an informative speech on Conducting from the Console. His witty approach proved he was well-qualified in his subject; he gave new food for thought. The meeting was followed by dinner and a performance of Mendelssohn's Elijah by the Riverside Chorale, directed by Harold S. Confer at Ramona high school auditorium, Riverside.

BETTY J. HENNINGER

## Fort Worth

The Fort Worth, Tex. Chapter met with the Dallas Chapter in a joint meeting Nov. 18 at Howard Johnson's midway on the Fort Worth-Dallas turnpike. There was a large crowd present, but Fort Worth had the edge on Dallas in representation. A few words of greeting were given by deans of both chapters, Dr. Chester N. Channon, Dallas, and Fred Bigelow, Fort Worth. William Barclay, program chairman for the Fort Worth Chapter, presided as toastmaster. Following some hilarious and fictitious reports from several officers representing both chapters, the meeting was adjourned to the First Presbyterian Church, Arlington, for the program of the evening, a concert by the Austin College capella choir, directed by Bruce G. Lunkley, and the Austin College brass ensemble, directed by Cecil Isaac and Austin College Organist Grady Wilson.

MARIE WRIGHT

## El Paso

The El Paso, Tex. Chapter met in the Trinity Methodist Church Nov. 26 for its annual Evening of Choral Music. Organists, directors, singers and clergy were invited and took part in reading new choral repertoire under the direction of Dr. Lynn Thayer and Roy Hallman. Dean David Hinshaw, AAGO, presided. The hospitality and refreshment committee were Mrs. O. C. Moore and Carl Davis.

DOROTHY NAYLOR ANDREWS

# Christ Episcopal Church

Alameda, California

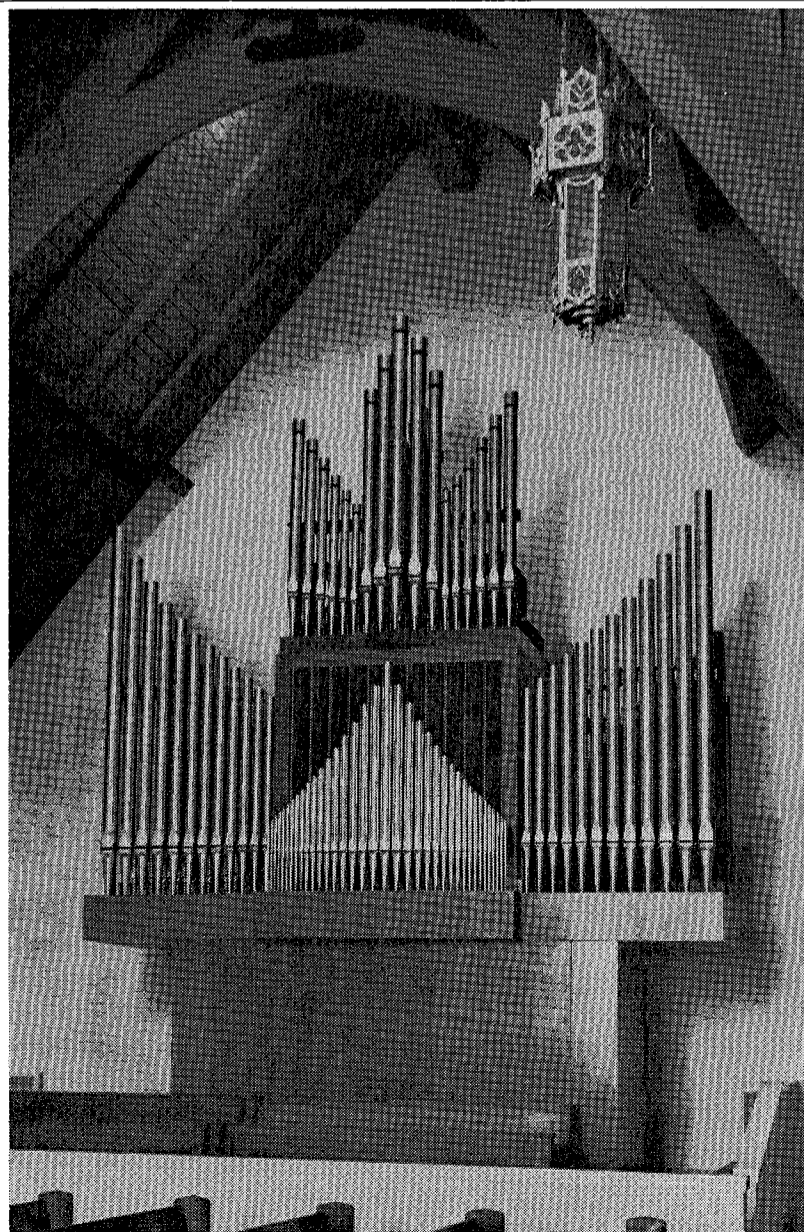
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JANUARY, 1964



# News of the American Guild of Organists — Continued

## Southern Arizona

The Southern Arizona Chapter met Nov. 5 at St. Andrew's Presbyterian Church for a panel discussion on the function of music in public worship. The panel consisted of the Rev. J. Robert Moffett, moderator, the Rev. Richard Gilbert Zimmerman, the Rev. William Dion, John Bloom and the Rev. Harris, host-pastor.

The annual Christmas party was held Dec. 3 at the home of Dean DeRuth Sage Wright. SALLY REHFELDT

## West Texas

New officers of the West Texas Chapter are: Dean, Clair Foster; sub-dean, Mrs. Max Maquire; secretary, Mrs. Jimmie Cribbs; treasurer, George DeHart; registrar, Mrs. William Minnerly; program chairman, C. Allison Salley; past-dean, J. T. McDaniel.

The Oct. 18 meeting was held at St. Mary's Episcopal Church, Big Spring, with Dean Foster presiding. The business meeting included discussion in preparation of future programs and the election of Ted James, Big Spring, to replace Mrs. Cribbs as secretary. J. T. McDaniel was in charge of the program, discussing and demonstrating the availability of stops and combinations and their application to liturgical music on the Baldwin electronic.

The Nov. 12 meeting was held at the First Presbyterian Church, Midland. Dean Foster presided over the business meeting. The meeting adjourned to the church to hear the public program by Fernando Germani, listed in the recital section.

A master class led by Walter Baker, will be held at the First Presbyterian Church, Midland, Jan. 13 to be followed by a recital Jan. 14. A junior choir workshop and choir festival March 6, 7, and 8 at the First Methodist Church, Big Spring, will be conducted by William C. Teague.

CAROLYN MINNERLY

## Corpus Christi

The Corpus Christi, Tex. Chapter met Oct. 8 in the parlor of the First Presbyterian Church where a brief business meeting was held. An interesting program by Mrs. William Mayberry on the What, How and Why of AGO Examinations was illustrated with exam materials. A social hour followed with refreshments served by Mrs. Mayberry and Ann Pittman.

The chapter sponsored Garth Peacock in a recital Oct. 29 at the First Methodist Church after which a reception was held in his honor. His program is listed in the recital section. GERALDINE RUSSELL

## Houston

The Houston, Tex. Chapter held its Nov. 5 meeting at St. Luke's Methodist Church. Frederick Swann was heard. His program appears in the recital section.

ROSAMOND GLOSUP

## Baton Rouge

The 1963-64 concert season of the Baton Rouge Chapter was opened by a Fernando Germani recital Oct. 6 at the Sacred Heart Catholic Church. The next recital of the series was by Robert Ellis, Arkadelphia, Ark., Nov. 19 at Trinity Episcopal Church.

ELIZABETH THAMES PIERCE

## Texarkana

The Texarkana, Tex. Chapter held its Nov. meeting at the Beach Street Baptist Church. Mrs. W. J. Perkinson, host-organist, played Greensleeves, Purvis, and Toccatina, Edmundson. The Rev. Robert Hitt, First Methodist Church, played First Person, the Father, and Second Person, the Son, Langlais, and In Bethlehem's Lowly Stable, Walcha. At the business session, presided over by the Rev. Mr. Hitt, dean, Mary Agnes Graves was elected treasurer. Members were invited to attend Christmas programs at churches served by members. Refreshments were served by Mrs. Perkinson.

DOROTHY ELDER

## South Arkansas

The South Arkansas Chapter held its monthly dinner meeting Nov. 11 at the First Methodist Church, El Dorado. Following a brief business meeting the South Arkansas Symphony, under the direction of Eloy Fominaya, joined Dean J. David Malloch in a concert of organ and symphonic music. The recital, a rare experience for music lovers of the area, included Concerto 1 in G minor, Handel; Air for G string, arranged for organ and orchestra, Bach; Chorale in B minor, Franck; Poème Héroïque for organ, brass and drum, Dupré.

EVELYN LLOYD

## DIRECTORY OF OFFICERS

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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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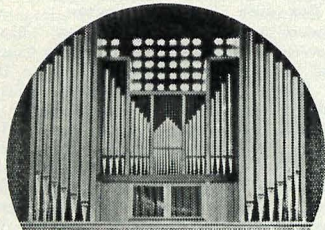
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# NUNC DIMITTIS

## PROMINENT EL PASO CHORAL DIRECTOR IS DEAD AT 63

Jack Griffin, well-known choral director and voice teacher of the El Paso, Tex. area died Nov. 30 at the age of 63. He had served as president of the National Society of Arts and Letters and the El Paso Music Teachers Association, had been director of the El Paso Civic Chorus and of the post chapel choir of Fort Bliss, had been on the faculty of the Texas Western College and had served as music director of the First Methodist Church.

A voice student in Boston, New York, London, Vienna, Los Angeles, Madrid, Milan and Berlin, he had lived in El Paso since 1939. He is survived by a sister and a brother.



## New Organ Issues

Organ issues of something more than routine interest have reached us this month.

Of special historical and pedagogical as well as musical interest is Norbert Dufourcq's volume 2 of the 1665 Nivers Premier Livre d'Orgue, a landmark in the history of organ music. Bornemann of Paris publishes this. It contains "pieces" 7 through 12 of the 100 in the complete work; each "piece" contains as many as eight separate sections, making this less than seven per cent of the whole a substantial volume in itself.

A volume 1 of Postludes for Organ arranged by Homer Whitford (Flammer) is a set of rather short transcriptions from familiar standard sources. Some of them, such as a Franck Violin Sonata movement, do not survive the transition well. Most of the dozen are difficult enough to cause one to question why a player would choose to play them in preference to the enormous library of real organ music available.

The wide popularity of Gardner Read's first set of Preludes on Old Southern Hymns guarantees wide interest in his second set just issued by H. W. Gray. We expect these to start appearing immediately in our recital columns.

In Gray's St. Cecilia series are: a useful but conventional Prelude on Divinum Mysterium by T. Frederick H. Candlyn; Robert Jaques' Prelude on a 15th Century Carol, a set of variations on This Endris Night; two rather ingenious carol arrangements by Jean Pasquet: In Bethlehem and Deck the Halls, the latter with a fugato. Transcriptions in the series include one by Chester Kingsbury on Forest Music by Handel, and four by Virgil Fox, familiar from his recitals and recordings: Giga, Bossi; Rigaudon, Campra; Adagio, Vivaldi; Ye Sweet Retreat, Boyce.

From Mills come a small Pastel by Clifford Roberts, Two Vignettes by Sydney Kendal for possible service use, and transcriptions by Laurence Ager of Two Songs by Peter Cornelius (Remembrance and The Shepherd's Watched).

From E. C. Schirmer we have: Four Short Pieces for Manuals by Daniel Pinkham in a fresh style; Das alte Jahr vergangen ist (Three Approaches and a Coda) by Ernst Levy; Three Preludes on Gregorian Hymns (Ave Maris Stella, Ave Verum Corpus and Veni Creator Spiritus) some attractive canonic writing by Hugo Kaudler. — FC

A 500-VOICE CHOIR from churches of all denominations in the Wilmington, N.C. area sang for the 133rd annual session of the North Carolina Baptist convention Nov. 12, 13 and 14, under the direction of Walter D. Ross with Charles Woodward accompanying.



Barrett L. Spach, head of the organ department at Northwestern University, Evanston, Ill. died in Wesley Memorial Hospital, Chicago Nov. 29 after a short illness. He was 65.

Born in Chicago, Dr. Spach was trained both in this country and Europe. He attended the University of Chicago and graduated from the Mannes School (now Mannes College of Music) New York City. After his graduation he spent five years of study in Europe which included work with Marcel Dupré and with Nadia Boulanger. His longtime friendship with André Marchal resulted in many of that organist's visits to America and with study with Marchal by many American students.

Dr. Spach became assistant to Eric DeLamarter at Chicago's Fourth Presbyterian Church in 1929, succeeding him in 1935. He remained in this post until his retirement in 1959. He was a recitalist and lecturer and before his appointment to the Northwestern faculty had taught at the Meadville Seminary of the University of Chicago.

Dr. Spach has been dean of the Chicago (then Illinois) AGO Chapter and more recently was one of the founders of the North Shore Chapter. His widow, contralto Maurine Parzybok, his mother and a sister survive.



Francis S. Moore, veteran Chicago organist and choir director, died Nov. 28 at the Illinois Masonic Hospital at the age of 85. He had been active in AGO affairs and had served the Chicago Chapter as dean and in many other capacities.

Dr. Moore's longest church tenures were 31 years at the First Presbyterian Church and 26 at the First Methodist Church of Oak Park. At 17 he was the first organist of the Chicago Opera Company. His organ study was with Clarence Eddy and with Alexandre Guilmant.

Mrs. Moore survives her husband.

## JAMES R. GILLETTE PASSES IN NORTH SHORE SUBURB

James R. Gillette, retired organist and choir director of the First Presbyterian Church of Lake Forest (North Shore Chicago suburb) died at his home there Nov. 26 at the age of 77. He was formerly chairman of the music department of Carleton College, Northfield, Minn. and had served as municipal organist of Evansville, Ind. He was the composer of anthems and organ music.

Mrs. Gillette, a daughter and a son, survive.



Dr. Hugh Giles, director of music at the Central Presbyterian Church, New York City for almost 27 years, died Dec. 6 in New York Hospital. He was 57.

Hugh Giles was born in Greenville, S.C. and received a bachelor degree from Furman College. He held both master's and doctorate degrees from the school of sacred music of Union Theological Seminary.

Before coming to the Manhattan church in 1937, Dr. Giles was organist at the Plymouth-Piedmont Congregational Church, Worcester, Mass.

In 1947 Dr. Giles was ordained into the Presbyterian ministry after having received a theology degree from Union Seminary. He believed so strongly in a close tie between music and the church that he had attended the seminary to learn more about his religion.

Hugh Giles appeared as a recitalist in this country, Europe, South America and Canada, for some years under the Lilian Murtagh banner. Surviving are two sisters.

## ROCHESTER ORGANIST DIES AT 77; WAS REGER STUDENT

Philip G. Kreckel, for 55 years organist and choirmaster of St. Boniface R.C. Church, Rochester, N.Y., died Nov. 9 at the age of 77. A native of Rochester, he succeeded his father as organist of the church. He has written considerable music for the Catholic service.

At 16 he was sent to Munich, Germany for four years of study at the Royal Conservatory where his teachers were Max Reger and Ludwig Thuille in theory and composition and Joseph Renner in organ. He also studied chant with the Benedictines at Beuron.

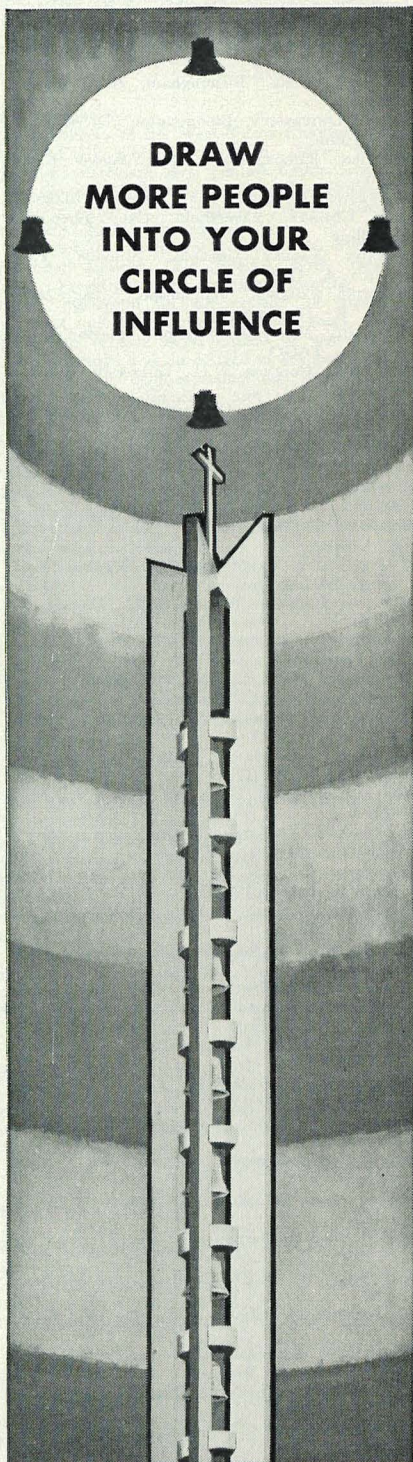
Mrs. Kreckel, two sons, a sister and a brother survive. His priest son, Robert, celebrated the solemn requiem mass. A delegation from the Rochester AGO Chapter was in attendance.



Vernon D. Christman died at Englewood, N. J. Sept. 3, 1963 of injuries suffered in an automobile accident two days earlier. Since 1959 he has been minister of music of the Presbyterian Church of Teaneck, N. J. and choir director of Temple Emeth at Englewood.

Between his receipt of the MMus degree, magna cum laude, from Syracuse University in 1952 and his move to New Jersey in 1959, Mr. Christman had served Kenmore Methodist Church, Buffalo, N. Y. where he was sub-dean of the Buffalo AGO Chapter.

His parents and a brother survive him.

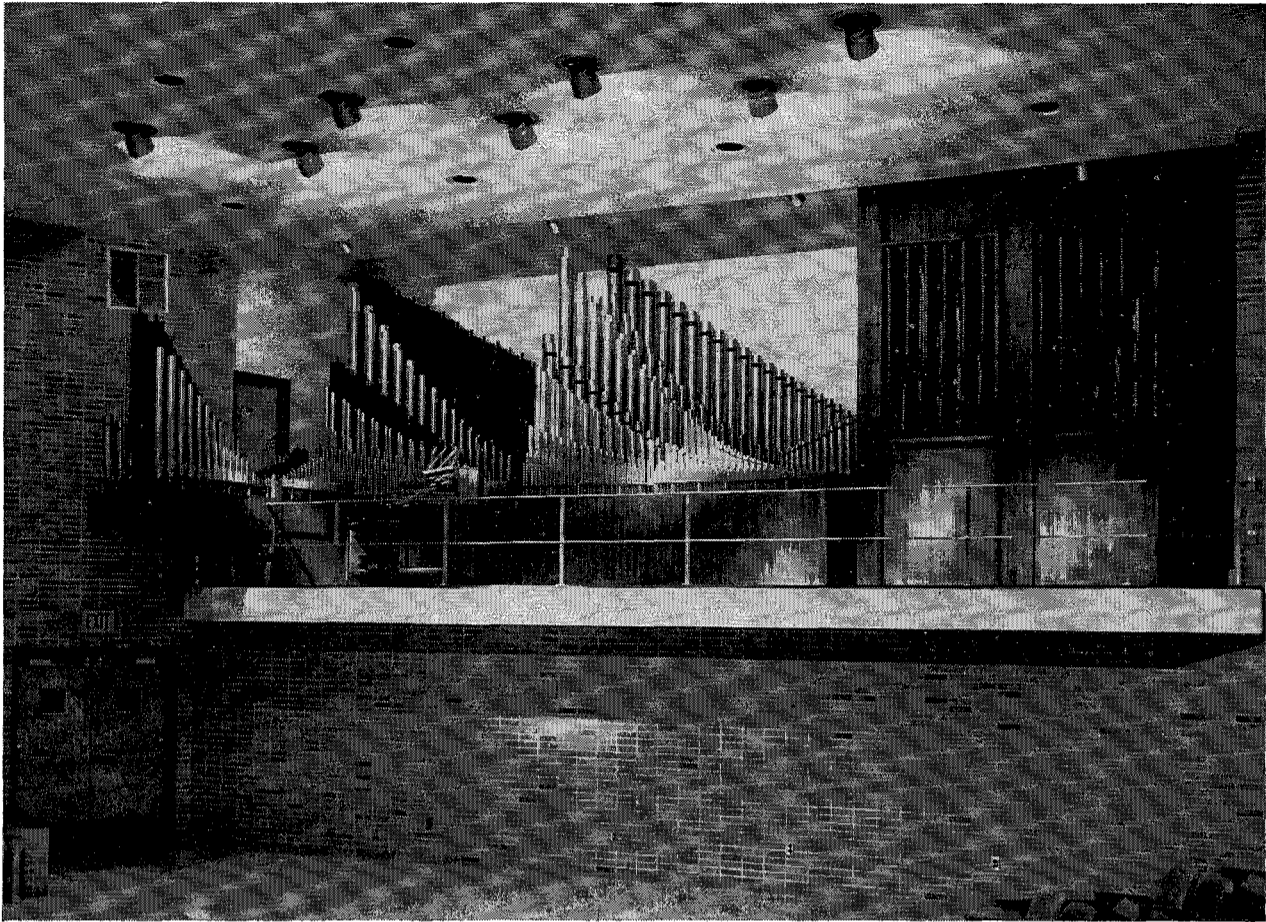


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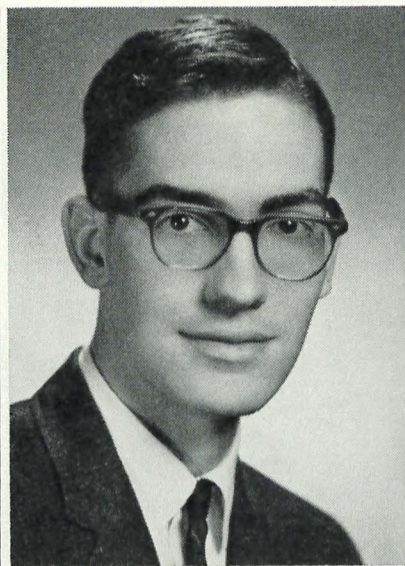
## George Norman Tucker

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Stephen E. Young, AAGO, has been appointed to the faculty of Meredith College, Raleigh, N. C. In addition to directing the church music program, he has classes in theory, counterpoint, and music history.

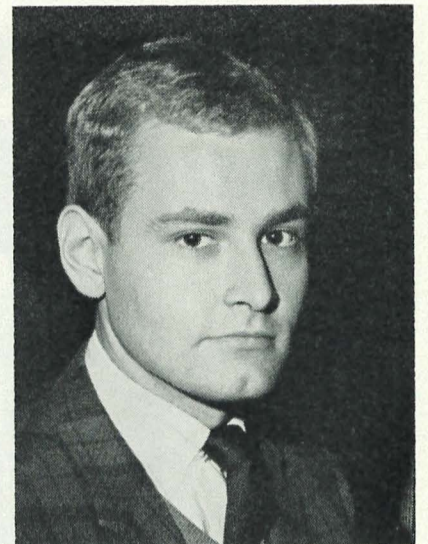
Mr. Young was granted his BA from Stanford University and MSM from Union Seminary. He taught last year at Southeastern Baptist Seminary (replacing a faculty member on leave) and shared the music duties at the Wake Forest Baptist Church (Wake Forest, N. C.). He is married and has one child.

### NASM HOLDS 39TH MEETING — 275 SCHOOLS REPRESENTED

The 39th annual meeting of the National Association of Schools of Music (NASM), held Nov. 29 and 30 at the Palmer House in Chicago, drew a record attendance of delegates representing 275 conservatories, colleges and universities throughout the United States. Eight schools were admitted to associate membership and five were promoted from associate to full membership.

Officers for the ensuing year are: president, C. B. Hunt, Jr., George Peabody College, Nashville, Tenn.; first vice-president, Duane Branigan, University of Illinois, Urbana; second vice-president, LaVahn Maesch, Lawrence College, Appleton, Wis.; secretary, Thomas Williams, Knox College, Galesburg, Ill.; treasurer, Carl M. Neumeier, Illinois Wesleyan U., Bloomington.

Next year's meeting will be held at the Statler Hilton Hotel in St. Louis, Mo.



Gordon Bush has been appointed organist and choirmaster of the Mariners Chapel at the United States Merchant Marine Academy, Kings Point, N. Y. A resident of Clawson, Mich., he has studied with Dr. Alexander McCurdy and Dr. George Markey at the Westminster Choir College in Princeton, N. J., and is now continuing his studies under Dr. Markey at the Guilman Organ School, New York City.

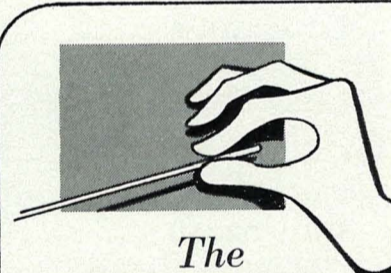
Included in Mr. Bush's responsibilities at the new \$700,000 memorial chapel are musical vesper services the second and fourth Sundays of each month. The 50-voice Cadet Chapel Choir which rehearses twice a week sings at all Protestant Chapel services, and also gives concerts throughout the year in surrounding churches.

### TWO APPOINTED TO CHURCH MUSIC STAFF IN N.Y. TOWN

David J. Askine has become assistant minister of Christian education and music at the First Presbyterian Church, Horseheads, N.Y. He comes from the La Habra, Cal. Methodist Church. He has the MA degree in sacred music from the San Francisco Theological Seminary, San Anselmo, Cal. He began his new duties Nov. 15.

Judy Gardner has been appointed organist. Mrs. Gardner has served for three years as organist at the Wilmington, Mass. Methodist Church, in the Boston area.

ERVIN DUNHAM gave a lecture recital Oct. 14 on the Schübler chorales at the First Congregational Church, Tucson, as a requirement for the doctoral at the University of Arizona.



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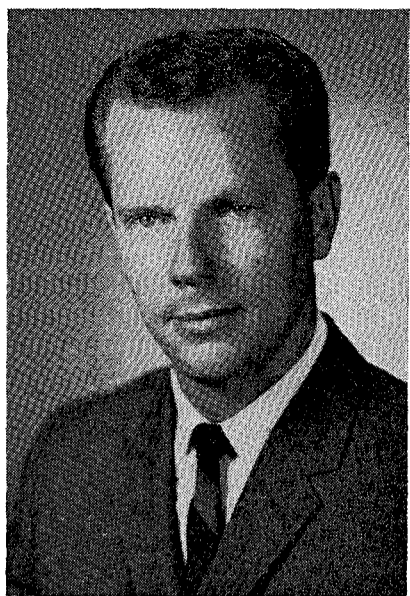
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## JAMES A. THOMAS

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Bob Whitley has become organist-choir-master at the Fox Chapel Community Episcopal Church in Fox Chapel, residential suburb of Pittsburgh, Pa. The church property acquired in 1946 consists of 17 acres. The church proper was added as a wing of an already existing private estate. The original Aeolian-Skinner residence organ was replaced in December 1962 with a three-manual Schantz. The parish operates a Country Day school and directs a Town Hall program as part of its service to the Pittsburgh community, with lectures by national and international personages on a wide range of subjects for more than 700 subscribers. Its parishioners are prominent in Symphony affairs and on Civic Light Opera and Oratorio Society boards.

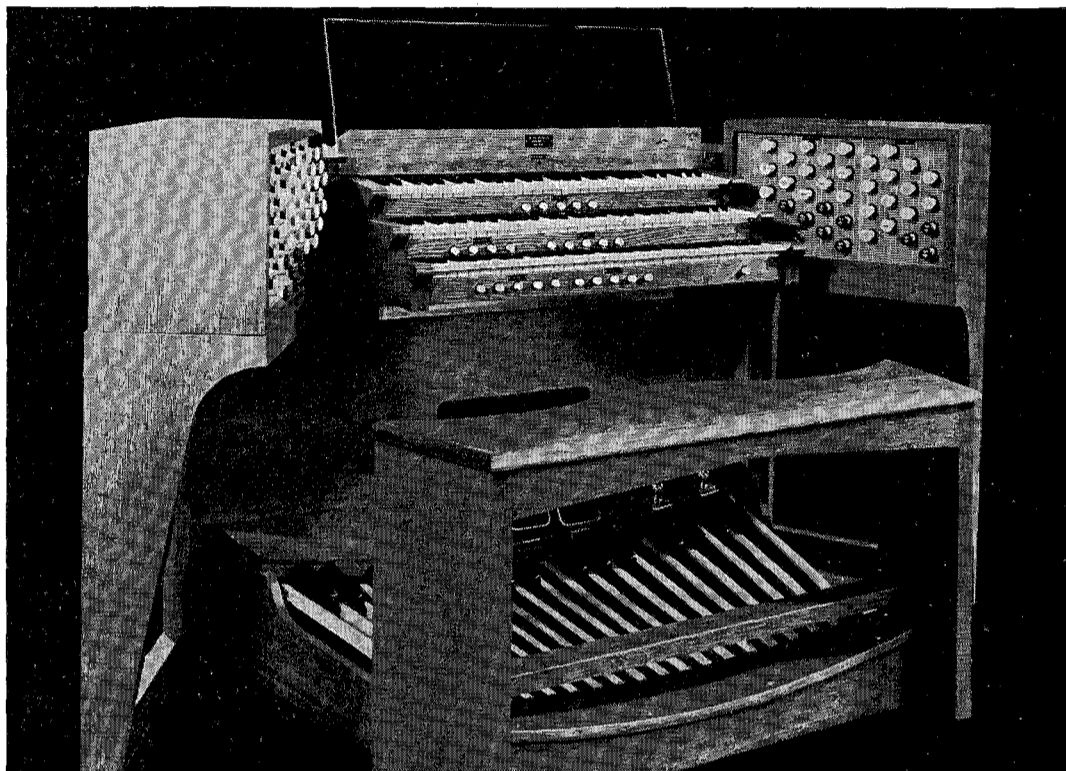
Mr. Whitley was the 1950 winner of the AGO national competition in organ playing and has since established a reputation as a player, church musician and choir trainer. A student of Mildred Andrews at the University of Oklahoma, he attended the Royal School of Church Music, Canterbury, England on a Fulbright grant. In England he also studied organ with Dr. Harold Darke at the Royal College of Music in London, earning an Associateship diploma. He played recitals in Canterbury Cathedral, Dover Town Hall and numerous boroughs of Great Britain.

While at St. Luke's, San Francisco, from which he resigned after 10 years of service, Mr. Whitley established a concert series of variety and scope. In the last three years there were 26 concerts ranging from program for solo voice, solo organ recital, for organ and bass and organ and strings, for two and three harpsichords and major choral literature with organ and orchestra. With the St. Luke's choir he recorded last May volume 320 of Aeolian-Skinner's King of Instruments series of stereo recordings.

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*All correspondence should be directed to the general secretary*

### Vancouver

The Nov. 16 meeting of the Vancouver Centre took place in St. Andrew's Wesley United Church. The first hour was taken up with the finals of the first annual Vancouver Centre organ scholarship competition for young organists. Adjudicators were Lawrence Cludray, FRCO, ARCM, and Donald King, ACCO. The winner was Charles Russ. Other young organists who contributed to the program, though not in the competition, were Cathy Shaw and Darryl Downton. The second part of the meeting was a showing of the CBC film "... and places where they sing" being a visit with the late Leonard Wilson. Refreshments were served and Chairman G. Herald Keefer thanked guests and members for their participation in the meeting and the organ competition.

The Oct. 26 meeting took place in the lounge of the West Point Grey Baptist Church, Vancouver. The main item of the meeting was an informal, illustrated talk on Music and Liturgy by Canon T. D. Somerville, Anglican Theological College, Vancouver. Ernie Williams gave a vote of thanks to the guest speaker. Chairman Keefer held an informal general business meeting, after which refreshments were served.

GORDON W. ATKINSON

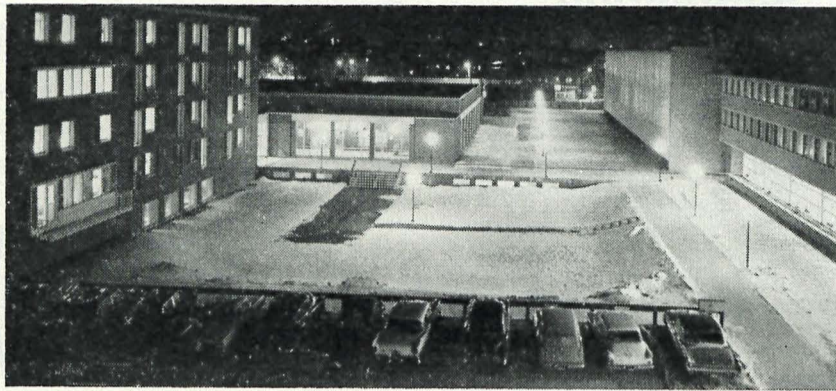
### Victoria

The Victoria Centre held its annual student organists and junior choirs recital Nov. 16 in St. Andrew's Presbyterian Church. Young organists performing were Peter Bishop, Frances Coalston, Carol Penner and Geoffrey Thornburn. Junior choirs from St. Andrew's and St. David's by the Sea and boys from Christ Church Cathedral and the Church of St. Mary the Virgin contributed to the choral part of the program.

FAITH WEBSTER

### Galt

A festal evensong at Trinity Church, Galt, Ont. served to observe St. Cecilia's Day and RCCO Sunday Nov. 24. Canadian composers represented included, George Coultts, Godfrey Ridout, Healey Willan, Edward Elliott, S. Drummond Wolfe, E. G. Monk, Cyril Hampshire, Albert Kennedy and Sir Ernest MacMillan. The choirs of the host church directed by Kenneth Clarke and of the Knox Presbyterian Church, Burlington directed by James Martindale, took part. A collection was taken for the Building Fund.



The 1964 RCCO annual convention Aug. 24-27 will make its headquarters at United College, Winnipeg, Man., photographed above at a very different season of the year from that scheduled for the meeting. On the left is new Graham Hall and Riddell Hall, where out-of-town delegates will be lodged, and in the background the dining hall, always a favorite spot of conventioners. Plans and preparations are well underway as the New Year opens; Winnipeg's first RCCO convention will certainly be a successful one.

### Edmonton

The Nov. 25 meeting of the Edmonton Centre was held in St. Faith's Anglican Church. The choir, under the direction of A. S. Rumbelow, gave a demonstration of the Anglican service. The liturgy was defined by Mr. Rumbelow as a corporate offering and could be demonstrated by ritual, symbols, sacraments and sacrifice. The placing of choirs was explained. Old Psalters and Hymn books were on display and a question period led into a lively discussion. Coffee was served by the choir.

NAOMI SKINNER

### Saskatoon

The Saskatoon Centre met Oct. 20 at St. Paul's Lutheran Church. John Whelan and David Appelt gave talks on ornamentation and the usage of Bach's Chorale Preludes. Refreshments and fellowship were held at Mr. Appelt's home.

The centre sponsored a reception Oct. 31 for Fernando Germani who was in Saskatoon for a recital at the Third Avenue United Church. About 35 attended the reception of Dr. H. D. Hart's home.

At the Nov. 24 meeting Dr. Hart showed the group a new pipe organ he just recently finished building at St. Timothy's Anglican Church.

WALTER HOPE

### Sarnia

A hymn festival sponsored by the Sarnia Centre was held Nov. 19 at the Central United Church. The combined senior choirs of a number of district churches were conducted by H. M. Sperling; organ accompaniment was by M. S. Keffer who organized the event. Two choral groups also participated; the Soli Deo Gloria Choir under the direction of J. D. Murray, and a new male quartet directed by John Janssens. A silver collection was taken to defray expenses.

DAVID YOUNG

### St. John

A panel discussion between organists, choir directors and ministers took place at the Nov. 2 meeting of the St. John Centre at Central Baptist Church, St. John, N. B. Taking part were the Ven. Archdeacon C. LeR. Mooers, the Rev. David L. Kennedy, the Rev. B. David Hostetter, the Rev. Donald McIntosh, Mrs. Harold Ellis, Shirley Atkins, Douglas Major and John Grew. Topic of the panel was the relationship between worship and music in the church. William J. Seely was moderator. The business meeting was presided over by the chairman, Mr. Seely. Refreshments were served by Mrs. Charles I. Hillins, Mrs. George Ross, Mrs. Harold Ellis and Mrs. A. J. Clark.

### Montreal

A successful hymn festival service was held under the auspices of the Montreal Centre Nov. 26 in the Church of St. Andrew and St. Paul. About 350 were present to sing hymns and listen to six choirs placed in the four corners of the nave and in the chancel and rear gallery. The Rev. Dr. R. J. Berlis conducted the service and the following choirs with their choirmasters took part: St. James the Apostle, Anglican, Ted McLearn; St. Matthews Anglican, Clifford Johnston; First Baptist Church, Victor McCorry; Greenfield Paul United, Neil Beauchamp; St. Lambert United, Eric Adams; St. Andrew and St. Paul Presbyterian, Phillips Motley. The prelude, offertory and postlude were played by Norman Hurrell, Edward Brown and Georges Lindsay. Refreshments were served in the church hall.

DAVID HUDDLESON

### Toronto

Autumn weather enhanced the visit of the Buffalo AGO Chapter Oct. 19 to be guests of the Toronto Centre at St. Michael's Cathedral. Victor Togni demonstrated the three-manual Warren tracker-action organ recently renovated by Kney and Bright. The Ladies' Auxiliary served tea after a demonstration-recital by Paul Murray on the four-manual Casavant at Metropolitan United Church. In St. Simon's Anglican Church, Choral Evensong by the men and boys of the choir, directed by Eric Lewis, preceded a recital by John McIntosh on the new three-manual Casavant. Dinner in St. Simon's parish hall concluded another "hands across the border" meeting.

D. MUNGER

### Calgary

Continuing the practical approach of last month, the Calgary Centre Nov. 17 examined further the problems of the church organist faced with a small instrument. At St. Gabriel's Church Joan Bell, using the electronic spinet, and Arthur Ward, using a reed organ without pedals, played with explanations, degree of difficulty, general character and suitability for various occasions. A display of the music catalogues completed this project.

The centre sponsored Fernando Germani in recital Nov. 4 at Knox United Church.

### Hamilton

The Oct. 19 meeting of the Hamilton Centre took place in the chancel of Christ's Church Cathedral. National President George Veary, ARCO, ARCM, organist of the cathedral, was heard in a demonstration-lecture on the performance, interpretation and registration of the chorale preludes of J. S. Bach. This gave members a chance to hear the new tonal changes made recently to the organ. Following a question period the group was served refreshments by the social committee in the parish hall.

A special presentation of liturgical music at St. Patrick's Church, Hamilton, Nov. 25 was opened with words of welcome from Msgr. J. F. Hinchey and the playing of Bach's Fugue in B minor by Dennis J. Driscoll. With a small but highly trained choir of men and boys under the direction of Geoffrey G. Steel, carefully chosen examples of the art of plainsong were given. A wide range of composers and settings was covered in the music of Peeters, Hassler, Victoria and Byrd. Comprehensive notes were provided. Many remained to congratulate Messrs. Driscoll and Steel on their work and to enjoy a social time in the school auditorium.

HOWARD W. JEROME  
NORMA PLUMMER

### Brantford

An organ and vocal recital was given Oct. 20 for the Brantford Centre in St. Paul's United Church, Paris, Ont., by Donald Wakeley, organist, and William Leighfield, tenor. Following the recital a business meeting was conducted by chairman Norman Baldwin when future programs were planned.

Festival choral evensong was celebrated at Grace Anglican Church Nov. 24 commemorating RCCO week. Archdeacon F. C. McRitchie conducted the service and the organist, George Fox, ARCO, led the choir in the singing of the introit, We have seen His Star, Titcomb, the anthems Christ Is our Cornerstone, Fox, Brother James' Air, sung by the youth singers, and the motet, Very Bread, Good Shepherd, Willan. The service concluded with Toccata and Fugue in D minor, Bach.

ELEANOR MUIR

### London

More than 100 singers were in the choir drawn from churches in the area for the festival of hymns arranged by the London Centre at the Metropolitan United Church Nov. 24, the purpose being to bring to public attention RCCO Sunday and the work of the College. Individual choirs sang hymns, plainchant, Lutheran Chorales, through the Wesleys to the present day. The College of Music brass ensemble took part, and to conclude, Old 100th by Vaughan Williams was sung, conducted by Alex Clark with Wayne Belton at the organ. John McIntosh was the commentator.

GORDON ATKINSON

### Winnipeg

Members of the Winnipeg Centre attended the dedication recital Dec. 2 by Robert Noehren on the new Beckerath organ in the First Presbyterian Church. The centre joined with the music committee of the church in sponsoring the recital. A capacity audience attended and included Rudolf von Beckerath the builder; two organ craftsmen, Helmut Kleeman and Gerhard Hradetzky who did the installation work; and a special honored guest, Sir Ernest MacMillan of Toronto.

The entire organ was prefabricated in Hamburg and shipped to Winnipeg by sea and rail. It is the first large modern mechanical action pipe organ in Western Canada. Following the recital members had the opportunity to see the organ at closer range and have it explained by Conrad Grimes, organist and choir director of the church.

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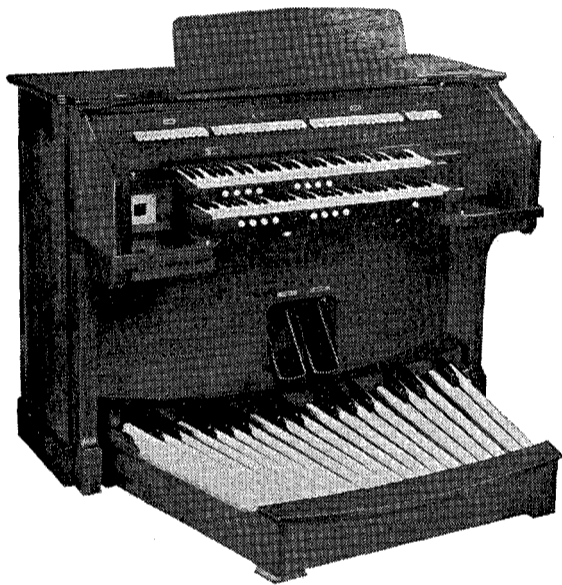
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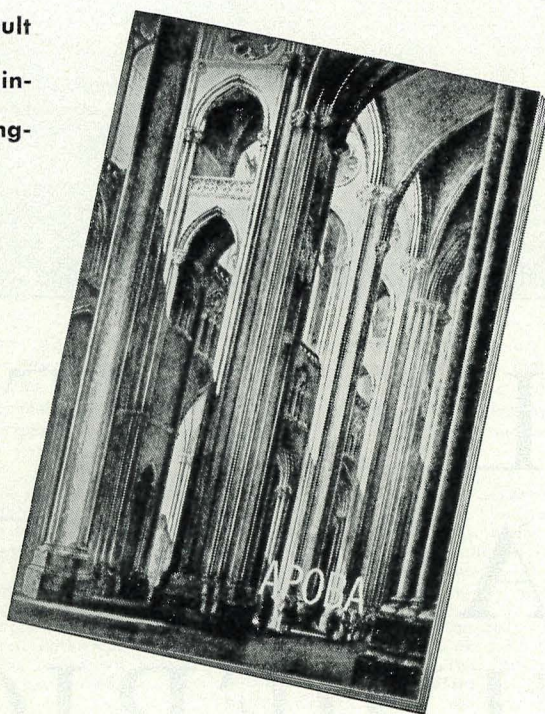
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**DUNN TO CONDUCT TWO-DAY SEMINAR AT D.C. CATHEDRAL**

Thomas Dunn will lead a two-day seminar on church music Feb. 2 and 3 at the College of Church Musicians, Washington, D.C., Cathedral. The seminar will feature four lectures, three on performance of: the Bach Passions; the Bach Mass in B minor; Handel's Messiah. The fourth will deal with instrumental music in the church. All will be concerned with the grouping of instruments with chorus and with organ.

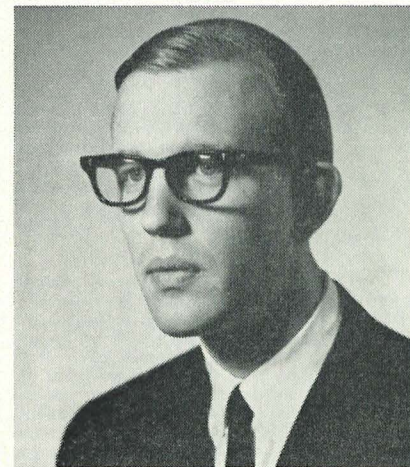
Cost of the two-day seminar is \$15. Write: College of Church Musicians, Mount St. Alban, Washington D.C. 20016.

**HOLD 30TH BACH FESTIVAL AT LOS ANGELES CHURCH**

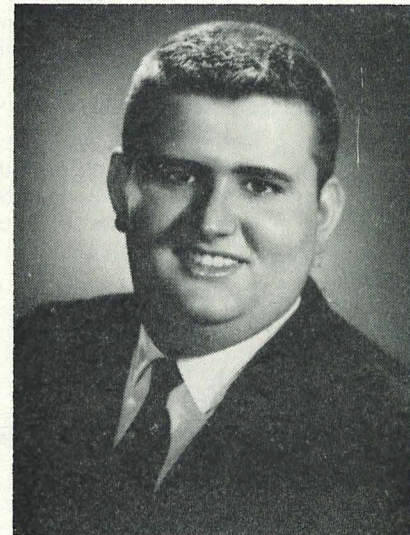
The 30th annual Los Angeles Bach festival Nov. 15, 16, 23 and 24 at the First Congregational Church featured the church's cathedral choir under the direction of Dr. H. Vincent Mitzelfelt, the Mitzelfelt Chorale, Alice Ehlers, harpsichordist, the Los Angeles Brass Society conducted by Lester Rensen, the Cathedral octet and the Bach Festival orchestra.

Lloyd Holzgraf played the Concerto in A minor and the Toccata and Fugue in D minor at the opening program. Three brass choirs were positioned in antiphonal galleries, with the 58-rank E. M. Skinner organ speaking from the chancel.

More than 700 children from the city schools participated in one program. The Magnificat and the first half of the Christmas Oratorio were heard. H. Vincent Mitzelfelt, M. D. was festival director.



Donald Ulm has been appointed organist and choirmaster of the Evangelical Lutheran Church of the Epiphany, Bronx, N. Y. He was formerly organist of Grace Lutheran Church, Los Angeles, Calif. He is a native of Alexandria, Minn., and has studied organ with Gerald Bales at the MacPhail College of Music in Minneapolis. He is presently a student at the Guilman Organ School in New York City, where he is studying with Dr. George Markey.



Jerome P. Kruhaj has been appointed organist and choirmaster of the Assumption Catholic Church, East Chicago, Ind. He was previously affiliated with the Discalced Carmelite Fathers of Little Rock, Ark. and San Antonio, Tex. In 1962-63 he was organist for the National Shrine of St. Therese, San Antonio. In Little Rock he studied with the Rev. Pascal Pierini, O.C.D. He has also studied at Roosevelt University.

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Three-Manual of 43 Ranks in Functional Display—Steve Empson, Music Director, Provides Design

The Church of St. Raymond, Bronx, New York, has contracted with the Delaware Organ Company for a new three-manual organ. The instrument, comprising 43 ranks, will be placed in a functional display around the rose window in the rear gallery, with the great, positiv and pedal exposed. This organ, the second Delaware installation in St. Raymond Church, is scheduled for completion in late 1965.

The organ was designed by Steve Empson, director of music at the church. It is one of several instruments planned with the assistance of the Very Rev. Msgr. Richard B. Curtin, director of church music in the Archdiocese of New York.

**GREAT**

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Singend Gedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Spillpfeife 2 ft. 61 pipes  
Mixtur 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

**POSITIV**

Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Zimbel 4 ranks 244 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Spitzgamba 8 ft. 61 pipes  
Gamba Celeste 8 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Scharff 3 ranks 183 pipes  
Dulzian 16 ft. 61 pipes  
Helletrumpete 8 ft. 61 pipes  
Schalmey 4 ft. 61 pipes  
Tremulant



Joseph L. Leonard was honored Dec. 9 by members of Temple Beth Am, Los Angeles, Cal., in recognition of his 10 years as Temple organist. The Guild of Temple Organists, which Mr. Leonard helped to found in 1952 joined the congregation and choir in saluting the sightless musician.

A native of Mannheim, Germany, Mr. Leonard lost his vision at the age of 5 but he became an honors graduate of the Stern Conservatory, Berlin, and served as organist for large synagogues in Mannheim and Berlin and as soloist with important German orchestras. In Los Angeles he has taught at the Pasadena Institute for Fine Arts, played on a regular radio program for the Blind Artists Guild, and was for 10 years organist and choir director at Fairfax Temple before he went to Temple Beth Am in 1953.

**PEDAL**

Principal 16 ft. 32 pipes  
Sub Bass 16 ft. 32 pipes  
Quintaton 16 ft.  
Principal 8 ft. 32 pipes  
Gedeckt 8 ft. 32 pipes  
Choral Bass 4 ft. 32 pipes  
Hohflöte 2 ft. 32 pipes  
Mixtur 4 ranks 128 pipes  
Posaune 16 ft. 56 pipes  
Posaune 8 ft.  
Posaune 4 ft.

A CONCERT of French sacred music was sung Dec. 8 by the choir of New York's Church of Our Savior with Johannes Somary also conducting an instrumental ensemble.

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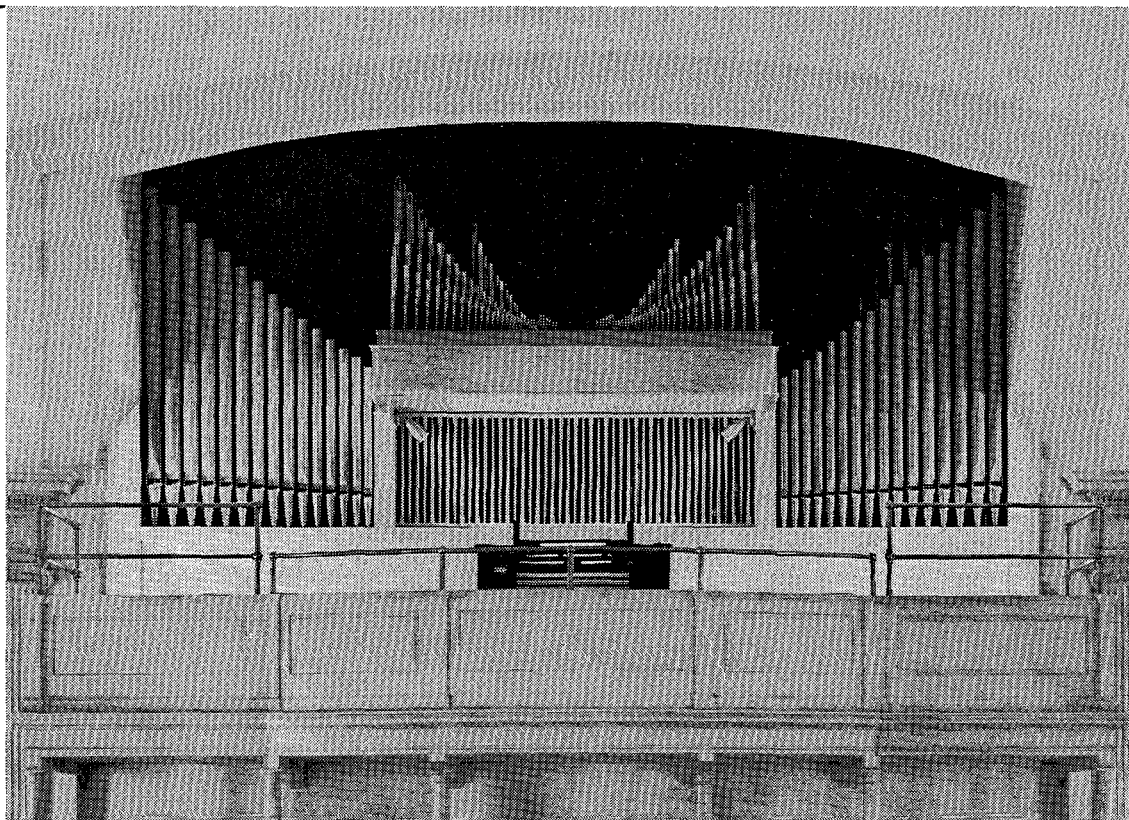
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# THE DIAPASON

## EDITORIALS

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### In Memoriam

By far the most widely sung choral work in the month of November was the Brahms German Requiem, one of the more intimate expressions of grief and loss in the literature of great music. Elsewhere we have listed a few of the many performances reported to us. It seems a touching coincidence that so many performances of this particular work had been prepared for performance at the very time of our great national time of mourning.

Likewise coincidentally, the Chicago Symphony Orchestra and the Symphony Chorus had scheduled a performance of the Mozart Requiem. The week before the scheduled performances, its famed former conductor Fritz Reiner died and the concert was rescheduled as a memorial for him. Then the tragedy of our President made the memorial concert of double significance. The remarkable fact of the coincidental schedule, as in the many Brahms performances set for similar dates, can hardly fail to move us all.

The power of great music to comfort and unite was a matter of comment in most radio and television columns. All the great requiems were broadcast again and again, and always with telling effect. Organ recitals and choral services were appropriately turned into memorials as people sought solace and reassurance in music and faith.

Surely we will never need to experience such a national tragedy again. But let us not forget the mighty power of music, especially from the pealing organ and a chorus of human voices, to sustain us all in sorrow and loss.

### Winter Wondering

Winter is upon us, most of us, again; a time of special problems for almost everyone. We hope it does not strike as severely as it did in many parts of both North America and Europe last season.

Organs, like other mechanical, electrical and human creatures, don't many of them cotton to extreme cold weather and are likely to perform the most perverse and embarrassing antics, as many organists can testify. Have you ever tried to get hold of a service man the first zero Sunday of the winter?

As we have remarked before, cold churches give a passable, if rather lame, excuse for not enough practice, for failure to include one's best repertory in one's programs, for not giving that long overdue recital. For the purpose of providing alibis, winter almost matches hot weather, vacation time, etc.

And one must really do some heart-warming and some circulation rousing if one is to keep choir members turning out faithfully when the snowdrifts begin to deepen.

Yes, winter is a difficult time for us all. We wonder what this one will bring to the readers and the staff of THE DIAPASON.

### Das alte Jahr vergangen ist

Since high school days we have been reading essays on the subject of growing old — from Cicero's *De Senectate* through *Life Begins at 40* to a Seth Bingham article, *Are We Still Growing?* which our readers will be enjoying.

Newspapers and magazines have been full of geriatric matters, the retirement problem has been the subject of innumerable TV and in-person panels, and the growing-old puzzle has spurred advertising agencies to some of their rarer flights of fancy.

With Dr. Bingham himself, with our beloved S. Lewis Elmer and the hardly believable Clarence Dickinson as constant reminders of old age at its best, the AGO has its share of distinguished as well as average oldsters. Readers will note Dr. Harold Darke's 75th birthday recital at London's Royal Festival Hall.

Since the handing down of the torch of THE DIAPASON to somewhat younger, if hardly stronger, hands, this journal of yours has welcomed the opportunity to put more emphasis on youth and the future and has urged some of the same change of direction and adjustment to the times upon our national organization. We are confident of the long-range wisdom of this but let's keep taking a good look, too, at our older members.

We had a pleasing letter recently from a woman, aged 69, who is registrar of a rather young AGO chapter within a long day's drive of the office of THE DIAPASON. With her letter she sent a program for our recital pages. As she says, her "numbers are not in the advanced category but \* \* \* represent many hours of careful preparation."

What's so unusual about that, you ask? The writer has retired from 34 years of public school teaching and has only recently begun her study of the organ. That somehow reminds of that more joyful other *Orgelbüchlein* New Year's chorale, *In dir ist Freud!*

### Conventionitis

The excitement mounts for the national convention to be held in Philadelphia next June. The program as it unfolds seems more and more tightly packed with the kind of events a Guild member can hardly afford to miss.

The convention booklet or brochure will be mailed out soon (see Guild page story!) and the much discussed pipe organ door prize will help convince many of the wisdom of early registration.

Practice of the kind that makes perfect, as the adage puts it, must be going on in many an organ loft as the improvisation contest begins to have an impact on thinking.

Some savings banks must surely be opening special convention trip accounts as pennies, nickels, dimes and dollars pile up to help defray expenses. An increasing number of churches, we hear, are planning to finance their organists' attendance, certainly a forward-looking investment. (It won't hurt to hint!) One choir we heard of made a Christmas gift toward its director's convention expenses.

We suggest not only that no one miss the convention but that everyone who possibly can, take his vacation the week before and the week after in order to rest up to be able to stand the gaff and then to recuperate from it. We remember the pace of Detroit and Los Angeles; it called for all possible vitamin fortification even for that hardy breed which peoples AGO conventions.

### A Month for Requiems

Within the tragic month which preceded the completion of this issue, many of the great requiems were heard, but apparently none was heard so often as the beloved Brahms German Requiem. Among the dozens of programs of this work received in November and early December were: Church of the Ascension, New York City; First Baptist, Memphis, Tenn.; Christ Church Cathedral and First Congregational choirs at the latter church, Eau Claire, Wis.; First Presbyterian, Amarillo, Tex.

Other approaches to the nation's sorrow were the Bach *God's Time Is Best* at Second Baptist, Lubbock, Tex. and First Lutheran, Sioux Falls, S. D.; Schütz German Requiem, Christ Church, Nashville, Tenn.; Sowerby's *Put Off the Garment of Thy Mourning* at a choir festival at All Saints, Fort Worth, Tex.; Bach's *God the Lord Is Sun and Shield* sung by Wayne U Singers at the Community Arts Auditorium, Detroit. Innumerable recitals and choir programs were dedicated to the memory of the late president.

### Sacred Songs

We are sorry some sacred songs for the Christmas season reached us too late for 1963 consideration.

There is a cycle for medium voice by John La Montaine, *Songs of the Nativity* (H. W. Gray) which will have many interesting uses. There is nothing trite in their simplicity and directness.

And Austin Lovelace's *Our Lady Sat* within Her Bower (J. Fischer) has charm and flavor.

Singers who must sing many church solos might find use for a collection, *Church Soloists Favorites*, edited for R. D. Row and Carl Fischer by Carl Frederickson. Much of the material is threadbare, time-trying warhorses; but not a great deal of it is duplicated in other collections.

Two new songs from the same publishers (Row — Carl Fischer) are *Resurrection Garden* by Clement W. Barker, for Easter, and *Behold, God Is My Salvation* by Allanson G. Y. Brown. Both are in conventional idioms; and, like the collection above, both come for high and low voice. — FC

### Five Recitals

The too busy pre-Advent weeks in the Chicago area brought their usual too many organ recitals. Not many of us could possibly have attended even most of them; we attempted as many as we could.

One of the earliest was the Oct. 11 recital of Arno Schönstedt at Grace Lutheran Church, River Forest, following hard on the heels of his program at Valparaiso University. Mr. Schönstedt, like many a European organist when confronted with unfamiliar American organs, failed to live up to what his records had led us to hope for. The program seemed long, lacking in lift and persuasion. The turnout was encouraging, the reaction lukewarm.

The Chicago Chapter's first series recital was played by Ray Ferguson Nov. 12. Mr. Ferguson's style showed more flexibility and freedom than when we heard him some five seasons ago and his command of the instrument was even more nearly flawless; in all, a very marked growth. A good but not capacity crowd was appreciative.

Charles Huddleston Heaton, St. Louis, played Nov. 17 at the First Methodist Church, Evanston. An embarrassingly small assemblage heard some vigorous and individual playing including the Virgil Thomson *Pange Lingua*, heard first at the opening of the Lincoln Center organ.

Virgil Fox opened the new Möller at Ebenezer Lutheran Church Nov. 18, with his program, his playing, his show-

### Those Were the Days

Fifty years ago the January, 1914 issue contained these matters of interest — Edwin Arthur Kraft was engaged as city organist of Atlanta, Ga.

The echo division of the new three-manual Hillgreen-Lane organ in the First Baptist Church, Canton, Ohio, was installed under the floor; Richard Keys Biggs played the opening recital Nov. 25

The National Association of Organists (NAO) opened a registration bureau for members with a view to securing positions

The sum of \$900, raised in the USA, was forwarded to the committee in Paris planning a monument to Alexandre Guilmant

*The Recent Revolution in Organ Building* by George Laing Miller, FRCO, was advertised for sale

At a meeting of the Ontario AGO Chapter in St. James Square Presbyterian Church, Toronto, Healey Willan spoke on *Modern Music and its Relation to the Church Service*; he followed this with a short recital of: *Meditation*, Homer Bartlett; *By the Waters of Babylon*, Karg-Elert; *Toccata*, Symphony 5, Widor, and his own *Prelude and Fugue in C minor*, *Scherzo and Epilogue* and an improvisation on a given theme.

Twenty-five years ago these events made news in the January, 1939 issue —

Frank L. Sealey, a founder of the AGO and its warden from 1922 to 1932 died in New York City at the age of 80

Announcement was made of the new Aeolian-Skinner for St. Paul's Chapel, Columbia University

Edward Arthur Bishop, organist for more than 50 years of the Quebec Cathedral, died in his 90th year

Ten years ago the following occurrences were brought to the attention of readers of the issue of January 1954 —

Alexander Russell, organist at the Wanamaker stores for 42 years and composer of widely played organ music died Nov. 24 at the age of 73

Emma J. H. Lupton completed 60 years at the same console at the Madison Street Methodist Church, Clarksville, Tenn.

Dr. Edgar Stanley Roper, who originated the idea which grew into the ICO in London in 1957, died in London. He had sung as a boy soprano at Queen Victoria's Golden Jubilee, had served as choirmaster to King George V, and was organist at Westminster Abbey for the Coronation of George VI

Caspar Koch retired from North Side Carnegie Hall after 50 years of service within which he had played 2,000 recitals

manship and the audience's enthusiastic reaction predictable. Despite some welcome pruning of his introductory speeches, the recital had reached only intermission time when we left after an hour and a half. We thus missed the organ's rebellion within the hymn sing, which left the large audience at loose ends.

Heinz Wunderlich proved the most stimulating new foreign player we have given a first hearing in some time. His recital for the North Shore Chapter Nov. 26 at Evanston's First Presbyterian Church fully bore out the impression his records had promised. His virile, vital, rhythmic playing made a long, serious program seem short and easy to fathom.

Most of these programs appear or have appeared in the recital section.—FC

### WILBUR HELD EVENT PRELUDE TO KALAMAZOO BACH FESTIVAL

As a preliminary to the 19th annual Bach festival sponsored by Kalamazoo College, the festival council has arranged an afternoon and evening program for Jan. 26. Wilbur Held, Ohio State University, will conduct a workshop in which he will lecture, play and conduct a discussion of the *Orgelbüchlein*. With components of the festival chorus he will offer an evening program. The festival itself will be staged at Stetson chapel, March 6, 7 and 8 with Russell F. Hammar as conductor.

SHAWNEE PRESS, INC. has purchased all the capital stock of Educational Music Bureau, Inc., Chicago, 50-year-old distributor of music materials for teaching and performance; it will continue its present location at 434 South Wabash Ave.

## Letters to the Editor

### Authenticity Pitfalls!

Vancouver, B. C., Nov. 10, 1963 —  
To the Editor:

Robert Rayfield's article in the November issue must have been written with tongue in cheek. He asks why we unhesitatingly change the registration of a Franck organ piece when to change the orchestration of his Symphony in D would be unthinkable. The obvious answer is because few of us have a similar organ to that which Franck had at his disposal. But should that prevent us from playing Franck?

Let us once and for all nail this phobia for authenticity and put it where it belongs. Except for a few isolated instances, an organ is for the purpose of the accompaniment of Divine Service. If anyone doubts this elementary but too often forgotten fact, let him ask himself if the church would grant such expenditure for an organ, large or small, if it were not so. Its function is also that of playing voluntaries, and in this field we can include as many schools of organ literature as the organ, and organist, are capable of playing. Some organs do contain an oboe ("so that you, too, can play Franck") but while Franck does specify the "hautbois", it will not prevent my playing the Prelude, Fugue and Variation just because my organ does not contain this morsel.

One only too often sees the saddest results of organs designed primarily for the "authentic" rendition of Bach and pre-Bach, but invariably paid for by others who not only want but need something entirely different. \* \* \*

Every organ, except the largest, is a compromise. We must try to be as authentic as reasonable (not necessarily as possible) in registration; one must compromise too. To be slavish is also sometimes to be childish. To a purist, a diapason chorus should be "free" of flutes, but I have played organs where the primary chorus has been improved by an addition of the flutes. \* \* \*

The organ is, or should be, an expressive instrument. \* \* \* I feel that Bach himself would have welcomed our modern swell divisions. But even in our highest regard for Bach, must we forget Rheinberger, Mendelssohn, Stanford and Parry? Perhaps there were not as "precise" as Franck in their registration demands, but without delving into historical records and research as Mr. Rayfield suggests, I know on my organ what Gt. MF or Ch. Solo means: use discretion and common sense.

Yours faithfully

DONALD KING

### Silence Is Golden!

Tallahassee, Fla., Dec. 6, 1963 —  
To the Editor:

To continue the improvisation jag we've been on — First be it understood that I thoroughly agree that improvisation has all the possibilities of a great art form. Second let it be noted that, rightly or wrongly, I feel it is one of the things I do best, with a good deal of ease and freedom. But like all potentially noble activities I do feel that when improvisation is used it must be based upon sound reasons for use at the particular time and in the particular way. The following are some of the principles which I strive to adhere to:

I never under any circumstances manufacture little bridges to sloop one musical item into another. Any piece of music that is worthwhile enough to play, especially in church, has the right to be started and ended exactly as the composer wrote it, and followed by a moment of silence so that the effect may solidify. Silence in church is never under any circumstances awkward. Silence is the basic attitude of religious worship from the beginning of time. The one hour on Sunday is the only time many of us ever get simply to sit and think and meditate without the constant barrage of sonic confusion emitted by our culture. No noses to wipe, no spills to wipe up, no buttons to sew on immediately, no phone ringing; just wonderful, silent space in which to sit and take hold of oneself! As an organist I try to see that there is as much of this precious commodity as possible.

Another agreement I have with myself is always to improvise a whole musical idea at least once during the service. This is usually the postlude, because I can't see learning some grand thing only to cover exit noises. A lot of the time I let the choir

choose a hymn tune or musical form at rehearsal for my postlude. I run it over in my mind until Sunday, listening to various possibilities and letting the idea germinate in my thinking. When the time comes, I have a fair idea of the whole form and the registration I want to use, although fairly often when I get into it, the thing obstinately takes hold of me and off we go in an unplanned direction. Also the postlude has the advantage of being relatively untimed so one has freedom from worry about ending at a precise moment. Improvisation is a tremendously interesting adventure in rational discourse, and I honestly believe it is misused when it is seen as a sort of sticky mess that glues the service together.

SHARON SCHOLL

### Why Attend Organ Recitals?

Chicago, Dec. 7, 1963 —

To the Editor:

Again organ recitals are in full swing here, there, and everywhere. How are they attended?

Dedicatory recitals usually draw a good crowd or even an overflow. Big name artists as a rule also attract many music lovers and organ fans. Other recitalists, good, bad, or indifferent also play to audiences varying in size and intellect.

How well do organists attend recitals of fellow organists? A writer in THE DIAPASON for May 1960, noted that "organists make up the smallest part of an organ recital audience." Of course, why not? Organists are fewer in number than lay people interested in organ music. That's not the point, however. The fact seems to be that organists as a lot are all too often conspicuous by their absence at recitals they ought to attend.

Lloyd D. Liese in The Organist and the Organ Recital (Lutheran Education, October 1960) based his article on these reasons for attending organ recitals:

- 1 To hear a diversity of organ literature
- 2 To motivate an examination of one's own library of organ music
- 3 To hear various readings of great music
- 4 To hear others play
- 5 To support and encourage organ recitalists
- 6 To be edified
- 7 To improve one's own service as an organist

Why go to organ recitals? Obviously they familiarize us with many and diversified organ compositions, organs, and interpretations. Following selections with a score in hand helps us to visualize what the ear hears. Readings preparatory to a recital, as well as pertinent program notes, also help us to understand and enjoy the music presented. Above all, well-planned and well-played organ recitals enrich our lives and inspire us to play well.

How can we ever repay the men and women organ recitalists who spend time, effort and themselves to play recitals for us? We can and we should reward them as much as is reasonably possible with our presence at their recitals in our cities and suburbs. We ought to express our appreciation in specific terms rather than in generalities. Yes, it might be thoughtful of us to address a letter of fair and friendly comment to the recitalists.

What if we have heard a certain recitalist? Hear him or her again. He or she might have something quite different to say this time than the last time. At another organ a recitalist might be a revelation. Hearing other musical performers (pianists, violinists, vocalists, choirs, orchestras) once does not (or should not) prevent us from hearing them again and again.

If we are to interest the average music lover in organ recitals, we organists must set a good example ourselves. We must ourselves attend organ recitals as diligently as possible. Student organists, young artist recitalists, and veteran organists on the decline also need our encouragement.

If you have been an organist any length of time, you know just about all the reasons, sound or flimsy, why organists at various times fail to attend organ recitals.

If you are a regular recital-goer, you know that attending many organ recitals has great values for you: education, edification, enrichment — all of them in a musical, cultural and spiritual sense one way or another. You will also learn how to play or how not to play, what to play and what not to play. Either way, you can't lose by attending organ recitals as often as possible.

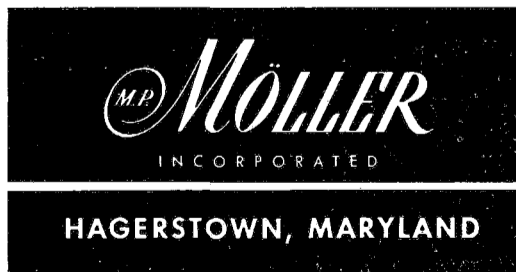
HERBERT D. BRUENING, LL.D.

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Jan. 10  
 V. Earle Copes, First Methodist, Birmingham, Ala.  
 Symposium of Liturgy and Architecture, Clarke College, Dubuque, Iowa  
 Alec Wyton, Westminster Presbyterian, Greenville, S. C.  
 Richard Westenberg, AGO, San Francisco  
 Marie-Claire Alain, Aeolian Hall, London, Ont.

11  
 V. Earle Copes workshop, First Methodist, Birmingham, Ala.  
 Alec Wyton workshops, Westminster Presbyterian, Greenville, S. C.

12  
 Arthur Poister, Evansville, Ind. College  
 Robert Lodine, First Presbyterian, La Grange, Ill.  
 Robert Grogan, St. Thomas Church, New York City  
 Wedding Service Music, Peachtree Christian, Atlanta, Ga.  
 Dorothy Addy, Trinity Presbyterian, Tucson, Ariz.  
 Marie-Claire Alain, St. Paul's Cathedral, Buffalo, N. Y.

13  
 Arthur Poister, master class, Evansville, Ind. College  
 Walter Baker master class, First Presbyterian, Midland, Tex.  
 Richard Ellsasser, San Diego, Cal.  
 Herbert Burtis, Western Michigan U, Kalamazoo  
 Dorothy Addy master class, Southern Arizona AGO, Tucson

14  
 Walter Baker, First Presbyterian, Midland, Tex.  
 Marie-Claire Alain, First Presbyterian, Fort Wayne, Ind.  
 Marianne Webb, Madison College, Harrisonburg, Va.  
 Richard Ellsasser, San Diego, Cal.  
 George Faxon master classes, St. Luke's, Long Beach, Cal.  
 Frederick Swann, Westminster Presbyterian, Utica, N. Y.  
 John Weaver, St. Mark's Church, Frankford, Philadelphia

15  
 Richard Ellsasser, San Diego, Cal.  
 George Markey, First Presbyterian, Fort Lauderdale, Fla.

16  
 Jerald Hamilton, Stephen F. Austin College, Nacogdoches, Tex.  
 Marilyn Mason, Park Place Church of God, Anderson, Ind.

17  
 Marie-Claire Alain, Washington U, St. Louis  
 Robert Anderson, First Presbyterian, Youngstown, Ohio  
 Marilyn Mason, First Methodist, Grand Rapids, Mich.

19  
 Wallace Zimmerman, First Presbyterian, St. Petersburg, Fla.  
 Robert Noehren, Covenant Presbyterian, Charlotte, N. C.  
 David Craighead, Concordia Senior College, Fort Wayne, Ind.

JANUARY 1964						
S	M	T	W	T	F	S
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5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Henry Hokans, Asylum Hill Congregational, Hartford, Conn.  
 Mozart C minor Mass, St. Bartholomew's, New York City  
 Bach Christmas Oratorio, Christ Church, Cincinnati  
 Grady Wilson, Bruce Lunkley, Austin College, Sherman, Tex.  
 Bach For Us a Child, Christ Church, Indianapolis, Ind.  
 Theodore Ripper, Peachtree Christian, Atlanta, Ga.  
 Lee Dettra, St. Paul's Methodist, Lancaster, Pa.  
 Marie-Claire Alain, Zion Lutheran, Sandusky, Ohio  
 Frederick Swann, St. Mark's Episcopal, New Canaan, Conn.

20  
 Robert Noehren master class, Covenant Presbyterian, Charlotte, N. C.  
 Richard Ellsasser, Escondido, Cal.  
 Robert Anderson, Johnson Memorial Methodist, Huntington, W. Va.

21  
 Marie-Claire Alain, St. Paul's Cathedral, Pittsburgh  
 Alfred Wilson, Cathedral of Redeemer, Calgary, Alta.  
 Virgil Fox, Philharmonic Hall, Lincoln Center, New York City  
 Claire Coci, Mercer U., Macon, Ga., replacing Robert Baker  
 David Craighead, St. John's Lutheran, Forest Park, Ill.  
 Wilma Jensen, Texas Christian U, Fort Worth  
 George Markey, Brown Memorial Church, Baltimore

22  
 Richard Ellsasser, Bishop, Cal.  
 Marie-Claire Alain, Central Methodist, Detroit, Mich.

24  
 Richard Ellsasser, Oakland, Cal.  
 Robert Anderson, St. Paul's Episcopal, Cleveland, Ohio

25  
 Preston Rockholt, Emory U, Atlanta, Ga.  
 Marie-Claire Alain, St. Paul's Episcopal, Lansing, Mich.

26  
 Choral Festival, Ebenezer Baptist, Atlanta, Ga.  
 Haydn Nelson Mass, Church of Resurrection, New York City

Festival of Contemporary Music, First Baptist, Wilmington, N. C.  
 Sowerby Canticle of Sun, St. Bartholomew's, New York City  
 Baroque and pre-Bach, C. Harold Einecke, St. John Cathedral, Spokane, Wash.  
 Ralph Kneeream, First Presbyterian, Lancaster, Pa.  
 Handel Foundling Hospital Anthem, Peachtree Christian, Atlanta, Ga.  
 St. George's Concert of Sacred Music, Lincoln Center, New York City  
 Richard Ellsasser, Fresno, Cal.  
 Alexander Boggs Ryan, St. Thomas, New York City  
 Virgil Fox with Youth orchestra, St. James Episcopal, Milwaukee  
 David Craighead, First Church of Christ Scientist, Denver, Colo.

27  
 Honegger King David, Church of Ascension, New York City  
 Richard Ellsasser, Fresno, Cal.  
 Marie-Claire Alain, Trinity Methodist, Columbus, Ohio

28  
 Virgil Fox, St. Mary's Cathedral, Miami, Fla.  
 David Craighead, Harvey Auditorium, Bakersfield, Cal.

29  
 Alexander Boggs Ryan, Trinity Church, New York City  
 Virgil Fox master class, St. Mary's Cathedral, Miami, Fla.  
 Marie-Claire Alain, Boise, Idaho, Junior College  
 David Craighead, Conservatory Auditorium, Stockton, Cal.

30  
 Richard Ellsasser, Cupertino, Cal.

31  
 Richard Ellsasser, Cupertino, Cal.  
 Virgil Fox, Episcopal Church of Good Shepherd, Jacksonville, Fla.  
 Marie-Claire Alain, AGO, Spokane, Wash.  
 David Craighead, First Methodist, Glendale, Cal.

Feb. 2  
 Robert Shepfer, First Presbyterian, Royal Oak, Mich.  
 Debussy, Mendelssohn, Bender, First Presbyterian, Midland, Tex.  
 Haydn Creation part 1, St. Bartholomew's, New York City

Schubert Mass in G, First Presbyterian, La Grange, Ill.  
 Rossini Stabat Mater, Old Stone Church, Cleveland, Ohio  
 Robert Burns King, Duke U. Durham, N. C.  
 Mozart Requiem part 1, Peachtree Christian, Atlanta, Ga.  
 Robert S. Lord, Carnegie Music Hall, Pittsburgh  
 Mozart Mass in C minor, Rockefeller Chapel, Chicago  
 Albert Russell, Westminster Presbyterian, Lincoln, Neb.  
 Alexander Boggs Ryan, First Methodist, Red Bank, N. J.  
 Marie-Claire Alain, University Methodist, Seattle, Wash.  
 David Craighead, AGO, Minneapolis, Minn.  
 Marilyn Mason, First Presbyterian, Flint, Mich.  
 William Whitehead, St. Mark's Episcopal, Beaumont, Tex.

3  
 Thomas Dunn two-day seminar begins, Washington Cathedral  
 Jerald Hamilton workshop begins, Southwestern Baptist Seminary, Fort Worth, Tex.

4  
 John Hamersma, Calvin College, Grand Rapids, Mich.  
 Virgil Fox, St. Mark's Episcopal, Frankford, Philadelphia  
 Marie-Claire Alain, First Congregational, Long Beach, Cal.  
 Robert Anderson, Boston Avenue Methodist, Tulsa, Okla.  
 David Craighead, Meridien Street Methodist, Indianapolis

5  
 Virgil Fox master class, St. Mark's, Philadelphia

6  
 Jerald Hamilton, Southern Baptist Seminary, Fort Worth, Tex.

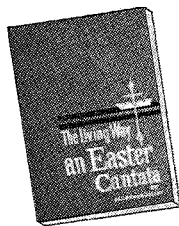
7  
 Marilyn Mason, Westminster College, New Wilmington, Pa.

8  
 Marilyn Mason AGO master class, Dayton, Ohio

9  
 Haydn Creation, part 2, St. Bartholomew's New York City  
 James Hanson, Grace Lutheran, San Diego, Cal.  
 William Eifrig, Valparaiso, Ind. U  
 Mozart Requiem part 2, Peachtree Christian, Atlanta, Ga.  
 Fusner's La Corona, Church of the Covenant, Cleveland, Ohio  
 John Hamersma, Albion, Mich. College  
 Marilyn Mason, Westminster Presbyterian, Dayton, Ohio  
 Marie-Claire Alain, Colorado Women's College, Denver  
 Jerald Hamilton, Carnegie Music Hall, Pittsburgh, Pa.  
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# Programs of Organ Recitals of the Month

Virgil Fox, New York City — Philharmonic Hall, Lincoln Center Jan. 21: Prelude and Fugue in B minor, Fugue a la Gigue, Have Mercy Upon Us, O Lord God and Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Brahms; Sonata on Psalm 94, Reubke; Roulade, Bingham; Prayer of Christ Ascending to His Father, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Lester H. Groom, AAGO, Baldwin, Kans. — For Topeka AGO Chapter, First Presbyterian Church, Topeka Oct. 20: Rigaudon, Campra; Trio Sonata in E flat major, Sonata, God's Time is Best and Prelude and Fugue in G major, Bach; Two Sonatas for Organ, Scarlatti; Sonata 3, Hindemith; Gothic Fanfare and Meditation on Sweet Rivers of Redeeming Love, Lester H. Groom; Prelude and Fugue in D flat major, Lester W. Groom (recitalist's father). Same program plus Piece Héroïque, Franck, and Lied des Chrysanthemes, Bonnet, Wheaton College Nov. 5, dedicatory Oct. 27, First Methodist Church, Baldwin City: Wachet auf, Krebs; Andante in F, Lefebure-Wely; Our Father, Who Art in Heaven and Father, Before Thy Throne I Come, Bach; Te Deum, Langlais.

Stephen Farrow, Greenville, S. C. — Westminster Presbyterian Church Nov. 10: Voluntary 1 in D, Boyce; Benedictus, Mass for Parishes, Couperin; Andante, K 616, Mozart; Passacaglia and Fugue in C minor, Bach; Sonata 5 in D, Mendelssohn; Wake, awake, Man; Saviour of the nations, come, In Bethlehem's low stable, Shepherds came, their praises bringing and All my heart this night rejoices, Walcha; Jesu, Priceless Treasure and Now Woods and Fields Are Sleeping, Edmundson; Carillon de Westminster, Vierne.

Gordon M. Betenbaugh, Chatham, N. J. — Waterman Memorial Oct. 26 and dedication of Education Building Nov. 10: If Thou but Suffer God to Guide Thee, Have Mercy, Lord, Our Father in the Heaven Who Art, My Heart is Filled with Longing and Hark! A Voice Saith All are Mortal, Bach; O How Blessed are Ye Faithful Souls Departed and My Heart Is Filled with Longing, Brahms; Suite Medievale, Langlais; Cantabile, Franck.

Alan H. Cowle, Dublin, Ireland — Christ Church, Rathgar, Dublin Oct. 30: Prelude and Fugue in C, Bach; March, Elegy and Scherzetto, Walton; Ich ruf' zu dir and Nun komm' der Heiden Heiland, Bach; Kyrie, Homage a Frescobaldi, Langlais; Largo and Holy God, We Praise Thy Name, Peeters. The Olivian Singers, conducted by Olive Smith, shared the program.

Philip L. Jessup, Indianapolis, Ind. — Immanuel United Church of Christ Dec. 24: Salvation Now Is Come to Earth, Bach; Elevation and Interludium, Monnikendam; In Bethlehem's Low Stable, Walcha; Pastorale, Monnikendam; From Heaven Above to Earth I Come, Pachelbel; Mary who has gone to Bethlehem, Peeters, Noël, Mulet; Song of Peace, Langlais; Greensleeves, Purvis.

John Schueler, Syracuse, N. Y. — Church of the Saviour Nov. 12: Partita sopra la Folia, Frescobaldi; Now Comest Thou, Jesu, from heaven above us, My soul doth magnify The Lord, Abide with us, Lord Jesus Christ and Prelude and Fugue in G major, Bach; Master Tallis' Testament, Howells; Scherzo and Folk Tune, Whitlock; Gigue, Karam; Antiphon 3, Dupré; Litanies, Alain.

Robert Rayfield, Bloomington, Ind. — Trinity College, Ravenswood Presbyterian Church, Chicago Nov. 7: Carillons of Paris, Couperin; Toccata for the Elevation, Frescobaldi; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Intermezzo, Symphony 3, Vierne; Andante Sostenuto, Symphony Gothique, Widor; Finale, Symphony 6, Vierne.

Walter Pelz, Minneapolis, Minn. — Immanuel Lutheran Church, Seymour, Ind. Nov. 17: We Thank Thee, I Call to Thee, Lord Jesus Christ, Be Present Now and Come Holy Ghost, Bach; Concerto 2 in B flat, Handel; Toccata in D minor (Dorian), Bach; Three Fleeting Impressions, Hokanson; Brother James Air, Wright; Chaconne in A minor, David.

Nancy Ferguson, Fort Wayne, Ind. — First Presbyterian Church Dec. 1: Prelude and Fugue in E minor, Bruhns; Andante, Trio Sonata 4 and Fantasia and Fugue in C minor, Bach; Sonata 3, Hindemith; Pièce, Franck, with George Blossom, oboe; Scherzetto, Lied and Carillon, Vierne.

Stella Corn, Carl Junction, Mo. — First Baptist Church Nov. 24: Preamble, Rameau; Ave Maria, Bach-Gounod; Prelude in G major, Bach; Pastorale and Toccata, Miniature Suite, Rogers; Kamennoi Ostrow, Rubinstein; Deborah, Weinberger; Panis Angelicus, Franck; Miles Lane, Rowley.

John Weaver, New York City — For Stamford, Conn. AGO Chapter, St. Mark's Episcopal Church, New Canaan, Conn. Nov. 3: Trumpet Voluntary, Stanley; Flute Solo and Gavotte, Arne; Our Father Who Art In Heaven, Jesu, Joy of Man's Desiring and Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Dupré; Serene Alleluias, Messiaen; Sonata on Psalm 94, Reubke.

Richard Van Sciver, Charlotte, N. C. — St. Peter's Episcopal Church Nov. 6: Allein Gott in der Hoh' sei Ehr' and Meine Seele erhebt den Herren, Bach; Intermezzo, Rogers; Aughton, Matthews; Christmas in Sicily, Yon; Toccata in E, Bartlett, Nov. 13: Fugue in C major, Buxtehude; Prelude and Fugue in A minor, Bach; Minuetto antico e Musetta, Yon; Bread of Life, Bingham; Kleine Präludien and Intermezzi, Schroeder; Carillon de Westminster, Vierne. Nov. 20: Da Jesus an dem Kreuze stund and Alle Menschen musen sterben, Bach; Fantasia in A major, Franck; Miniature Suite, Rogers; Prayer of Christ Ascending, Messiaen. Nov. 27: Nun lob meine Seele, Bach; Herr Gott, dich loben alle wir, Pachelbel; Voluntary on Old 100th, Purcell; Nun danket alle Gott, Bach; Nun danket alle Gott, Bach-Means; Psalm 19, Marcello; Now Thank We All Our God, Edmundson; Nun danket, Karg-Elert; Comes Autumn Time, Sowerby.

Bob Whitley, San Francisco, Cal. — For Charlotte AGO Chapter, Queens College Nov. 8: Trumpet Voluntary, Stanley; Flute Tune, Arne; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Gaudeamus, Campbell; Arioso, Sowerby; Modal Trumpet, Karam; If thou but suffer God to guide thee, Walcha; Incantation for a Saint's Day, Langlais; Solemn Melody, Davies. The same program for St. Louis AGO Chapter, Washington University Nov. 18.

Joan Bell and Arthur Ward, Calgary, Alta. — For Calgary Centre RCO, St. Gabriel's Church Nov. 17: Ricercare, Pasquini; Allegro, Dandrieu; Voluntary 13, Greene; Kyrie and Prelude in B minor, Bach; Prelude and Fugue in D, Handel; Air and Gavotte and Two pieces in A minor, Wesley; Miniatures 8 and 7, Peeters; O Sacrum Convivium and Kyrie, Mass 9, Murray; Prelude 1, Jacobi; Fantasia, Micheelsen.

Lawrence S. Frank, Westerville, Ohio — Otterbein College faculty recital Nov. 17: Mein junges Leben, Sweelinck; Prelude and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierne; Sonata 2, Mendelssohn; Night, Jenkins; Prelude on a Carillon, Steere; Offerory on Olivet, Lindsay; Dialogue for the Mixtures, Langlais; Cortège et Litanie, Dupré.

George Sharrett, Staten Island, N. Y. — Wagner College, Christ Episcopal Church Nov. 17: Adagio Sonata de Camera 15, Handel; Toccata and Fugue in D minor, Bach; Suite from Water Music, Handel; Chant de Paix, Langlais; Antiphon 3, Dupré; Allegro Molto, Sonata 6, Mendelssohn; Prière and Toccata, Suite Gothique, Böellmann. Dorothy Pietracatella, soprano, assisted.

Wesley M. Vos, St. Louis, Mo. — Washington University Oct. 27: Jubilate Deo, Gabrieli; Salve Regina, Bull; Herr Christ, der einig Gott's Sohn and Fantasia Echo in C major, Sweelinck; Echo Ad Manuale Duplex and Gelobet seist du, Jesu Christ, Scheidt; Toccata, Frescobaldi; Variations on Psalm 116, van Noordt.

Harold Chaney, New York City — St. Bartholomew's Church, White Plains Dec. 1: Prelude and Fugue in G minor, Buxtehude; Fantasia, K 608, Mozart; Deck Thyself, My Soul, Blessed Are Ye Faithful Souls and My Faithful Heart Rejoices, Brahms; Sonata 6 in G and Prelude and Fugue in E minor, Bach.

David Rothe, San Francisco, Cal. — First Unitarian Church, Berkeley Nov. 17: Prelude and Fugue in C major, Bach; Passion Chorale, Hassler, Bach, Walther, Brahms and Langlais; Nun freut euch, Bach; Prelude and Fugue in F major, Buxtehude; Partita fur Orgel, Doppelbauer.

George Decker, Ocean City, N.J. — For Atlantic City AGO Chapter, First Methodist Church Dec. 7: Toccata, Adagio and Fugue in C major, Bach; Fantasia in F minor, Mozart; In Dulci Jubilo, 3 settings, Bach; La Nativité, Langlais; Variations on a Noël, Dupré.

Cyril Barker, Grand Rapids, Mich. — Central Reformed Church Nov. 19: Christmas Concerto with strings, Corelli; Concertos for Two Organs in A minor and G major, Soler; Concerto for Organ, Strings and Harp, Hanson. Robert Hieber, strings and harp assisted.

Arthur Poister, Syracuse, N.Y. — Evansville, Ind. College dedicatory recital Jan. 12: Wir glauben all' an einen Gott, Vater, Prelude and Fugue in A major, Partita on O Gott, du frommer Gott and Toccata in F major, Bach; Pièce Héroïque, Centibile and Chorale in B minor, Franck.

Charles W. Lowe, Easton, Pa. — For Southern New Jersey AGO Chapter, First Presbyterian Church, Vineland, N. J. Nov. 18: Trumpet Voluntary, Purcell; Flute Solo, Arne; O Sacred Head and Prelude and Fugue in A minor, Bach; Dialogue on the Mixtures, Langlais; Sinfonia, Bach; Chorale in A minor, Franck; Litanies, Alain; Pastorale on Forest Green, Purvis; Scherzo 2, Vierne; The Musical Clocks, Haydn; Toccata, Thou Art the Rock, Mulet.

Students of Donald Winters, Hattiesburg, Miss. — For South Mississippi AGO Chapter, First Baptist Church Dec. 3: Wie schön leuchtet der Morgenstern, Buxtehude, James Edward Hawkins. Es ist das Heil, Bach; O wie selig, Brahms; Scherzetto, Vierne, Mary Elizabeth Mack, Brother James and Greensleeves, Wright; Prelude and Fugue on a Theme of Vittoria, Britten, Bennett Arnold Britt. Kleine Praeludien und Intermezzi, Schroeder, Mr. Hawkins.

Henry Fusner, Cleveland, Ohio — Church of the Covenant Nov. 17: Prelude and Fugue in E, Buxtehude; Mass for Parishes, Couperin; Prelude, Fugue and Variation, Franck; Alto Rhapsody, Brahms; Procession, Arnatt; Toccata and Fugue in Memoriam Maurice Ravel, Doppelbauer. Louise McClelland, contralto, assisted.

Clyde Holloway, New York City — St. Bartholomew's Church Dec. 11: Gloria (Magnificat), Dupré; Sleepers, Wake and Pastorale in F major, Bach; Benedictus, Reger; Toccata in B minor, Gigout.

Robert H. Bell, Calgary, Alta. — Cathedral Church of the Redeemer Nov. 7: Partita on La Folia, Pasquini; Prelude, Fugue and Chaconne, Buxtehude; The Little Windmills and The Little Cherubs, Couperin; Sheep May Safely Graze and Prelude and Fugue in C major, Bach; Dialogue sur les Mixtures, Langlais; Aria, Peeters; Sonatine for Pedals, Persichetti; Berceuse, Vierne; Soeur Blanche, François; In an Organ Prelude, Ives; L'Ange a la Trompette, Charpentier.

Ellen B. Landis, Harrisburg, Pa. — Market Square Presbyterian Church Oct. 23: Toccata in D minor, Froberger; Meine Seele erhebt den Herren and Trio Sonata 1, Allegro, Bach; Pastorale, Roger-Ducasse; Prelude, Suite Opus 5, Durufle; Scherzetto, Vierne; Incantation for a Holy Day, Langlais. Marie M. Naugle, harpist, assisted.

Fred Haley, Oklahoma City, Okla. — St. Luke's Methodist Church Dec. 1: Maestoso in C sharp minor, Vierne; Nave, Hebble; The Fifers, Dandrieu; Trumpet Voluntary in D major, Boyce; Toccata in F major, Bach; Sonata on Psalm 94, Reubke.

Robert E. Shafer, Buckhannon, W. V. — W. Va. Wesleyan College faculty recital Dec. 8: Prelude and Fugue in C minor, Bach; Fantasia, Franck; Variations on an Original Theme, Peeters; Suite Noël, Templeton; O Come, Emmanuel, Lutkin.

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# Programs of Organ Recitals of the Month

Frederick Swann, New York City — For Houston, Tex. AGO Chapter, St. Luke's Methodist Church Nov. 5: Fantasie and Fugue in G minor, Bach; Tierce en taille, Couperin; Requiescat in Pace, Sowerby; Magnificat on Tone 1, Buxtehude; Children of God, Messiaen; Four Chorale Preludes, Pepping; Introduction, Passacaglia and Fugue, Wright. Capitol Drive Lutheran Church, Milwaukee, Wis. Nov. 10; Same program plus: Chorale in B minor, Franck; Toccata for the Flutes, Stanley; Variations on a theme of Paganini for pedals, Thalben-Ball; Kyrie, Schreiner-Vierne.

Norman Blake, Concord, N. H. — For Portland, Maine AGO Chapter and Municipal Organ Department, City Hall Auditorium, Portland, Me. Nov. 7: Processional, Bridge; Rhosymedre, Vaughan Williams; Suite, Stanley; Prelude and Fugue in E flat (St. Anne), Bach; Symphony 2, Vierne; Autumn Song, Elmore; Plymouth Suite, Whitlock.

Earl Barr, Minneapolis, Minn. — Church of St. John the Evangelist Dec. 22: Voluntary in A major, Selby; Come, Saviour of the Gentiles, Sleepers Wake! A Voice Is Calling and Passacaglia and Fugue in C minor, Bach; Fantasie in F minor, Mozart; A Lovely Rose is Blooming, Brahms; Toccata in D, Reger. Ken Hansen, bass, assisted.

Wilbur Held, FAGO, Columbus, Ohio — Dedicatory recital, Trinity Methodist Church Nov. 3: Out of the Depths I Cry and Trio Sonata 1 in E flat, Bach; Sonata, Pergolesi; Chorale in E major, Franck; Air, Hancock; Mr. Ben Johnson's Pleasure, Milford; Ut Queant Laxis, Bingham.

Searle Wright, New York City — St. Paul's Chapel, Columbia University Dec. 5: Fantasie in A minor, A Fancy in D and Fantasie in A minor, Gibbons; Basse et dessus de trompette, Clérambault; Kyrie, Gott heiliger Geist, Bach; Freu dich sehr, O meine Seele, Karg-Elert; Veni Emmanuel and Vom Himmel hoch, Edmundson.

Mary Kay Goodman, Wichita, Kans. — Student of Dorothy Addy, Friends University Nov. 15: Concerto 13 (Cuckoo and Nightingale), Handel; Schmucke dich, O liebe Seele and Movement 1, Sonata in E flat, Bach; How Lovely Shines the Morning Star and Lord God, We All to Thee Give Praise, Kauffmann, with Loline Bradshaw, oboe; Prelude and Fugue, Reger; In Paradisum, Lesur; Allegro Vivace, Symphony 1, Vierne; Comes Autumn Time, Sowerby.

Muriel Daniels, Tracy, Cal. — First Methodist Church Nov. 24 and Seventh Day Adventist Church Nov. 10: Good News from Heaven, Pachelbel; Cantabile, Franck; In Thee Is Gladness, Lord, God, Now Open Wide Thy Heaven, Allegro, Sonata 5 and Fantasie and Fugue in G minor, Bach; Pastorale, Daniels; Greensleeves, Wright; Fugues in F minor and E minor, Mendelssohn; Prelude, Fugue and Chaconne, Buxtehude; Allegro and Scherzo, Beethoven.

Paul Manz, Minneapolis, Minn. — Church of St. John the Evangelist Dec. 8: Prelude and Fugue in G, Van Den Gheyn; In Dulci Jubilo, Buxtehude, Dupré and Bach; Prelude and Fugue in E flat, Bach; Variations on an Old Flemish Carol, Peeters. Shirley Kartarik, soprano, assisted.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church, Fort Wayne, Ind. Nov. 12: Passacaglia and Fugue in C minor, Bach; Three Noëls, Daquin; Ach bleib mit deiner Grade, Karg-Elert; Scherzo, Widor; Cortège et Litanie, Dupré; Carillon, Sowerby; Sonata in G, Bennett. For Toronto Centre, St. Paul's Anglican Church Nov. 16; First Methodist Church, Syracuse, N. Y. Nov. 17; MIT Auditorium, Cambridge, Mass. Nov. 20: Same recital plus Divertissement, Vierne; Dorian Prelude on Dies Irae, Simonds; Sonata 2, Hindemith.

Eugene Hill, Oxford, Ohio — For White-water Valley AGO Chapter, Holy Trinity Episcopal Church Nov. 4: Sonata 1 in F minor, Mendelssohn; Sketch in C minor, Schumann; Prelude, Fugue and Variation, Franck; Praise My Soul and St. Botolph, Hill; Tumult in the Praetorium, Maleingreau; Alas! and did my Saviour bleed? and On Jordan's stormy banks I stand, Read; 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.

Margery Davis and David Yurick, Quakertown, Pa. — For Lehigh Valley AGO Chapter, West Swamp Mennonite Church Nov. 9: Introduction and Allegro, Handel; Aria Gregoriana, Anonymous; The Mourning Dove, Moschetti; A Little Song to the Virgin Mary, Bossi; Toccata, Mailly — Mr. Yurick. Concerto in C major, Vivaldi-Bach; Come, Saviour of the Gentiles and Toccata in F major, Bach; Magnificat 5, Dupré; Scherzetto, Vierne; Toccata on Picardy, Young — Miss Davis.

Philip Gehring, Valparaiso, Ind. — Davidson, N.C. College Presbyterian Church Nov. 15: Prelude and Fugue in F sharp minor, Buxtehude; Schmucke dich, o liebe Seele and Sonata 1 in B minor for violin and clavier, Bach, with Betty Gehring; Canon in A flat, and Two Fugues on B-A-C-H, Schumann; Sonata 1, Hindemith; Prelude, Chacona and Rondo for violin and organ, Schroeder; Improvisation and Fugue, Gehring.

J. B. Francis McDowell, Logan, Ohio — First Presbyterian Church Nov. 7: Etude for Pedals, DeBricqueville; Cantilena, Salomé; Prologue and Intermezzo, Suite, Rogers; Prelude in G major, Bach; Intermezzo, Callaerts; Meditation, Sturges; Fugue on D-A-D, McDowell; Ronde d'Amour, Westerhout; Concert Variations on Nuremberg, Thayer, Donald F. McDowell, violin, and John G. McDowell, horn, assisted.

V. Earle Copes, Nashville, Tenn. — First Methodist Church, Birmingham, Ala. Jan. 10: Sonata in B minor, Meck; Partita on O Gott, du frommer Gott and Fantasie and Fugue in G minor, Bach; Air, Hancock; Roulade, Bingham; Prelude on B-A-C-H, Piston; Jubilee, Sowerby; Te Deum, Langlais; Vision of the Eternal Church, Messiaen; Chorale in A minor, Franck.

Carlene Neihart, Kansas City, Mo. — For Ozark AGO Chapter, Kansas State College, Pittsburg, Nov. 12: Prelude, Fugue and Chaconne, Pachelbel; Da Jesus an dem Kreuze standt, Scheidt; The Fifers, Dandriev; Adagio, Fiocco; Toccata in F major, Bach; Fantasie in F minor, K 608, Mozart; Prelude in G minor, Brahms; Canon in B major, Schumann; Toccata, Sowerby.

Grady Wilson, Sherman, Tex. — Austin College Nov. 24: Chaconne in G minor, Couperin; Noël Etranger, Daquin; Wenn Wir in höchsten nothen sein, Kyrie, Gott heiliger Geist and Toccata, Adagio and Fugue in C major, Bach; Chorale in A minor, Franck; Even Song, La Montaine; Thou Art the Rock, Mulet.

Fred Howard Parker, Columbia, S.C. — First Presbyterian Church Nov. 24 Suite for Organ, Telemann; March, Musical Clocks, Haydn; Fugue in D major, Bach; Romance sans Paroles, Bonnet; Procession, Shaw; Prelude on a Franck Motif, Gordon Young. First Presbyterian and Columbia College choirs assisted.

George Butler, Braintree, Mass. — First Congregational Church dedicatory recital Dec. 1: Suite, Opus 5, Durufle; I Am Black But Comely, Dupré; In Dulci Jubilo, two settings, Bach; Come Sweetest Death, Bach-Fox; Toccata in F and Sleepers, Wake! Bach; Greensleeves, Purvis; Tu Es Petra, Mulet.

Charles Schilling, Stockton, Cal. — University of the Pacific faculty recital Nov. 12: Toccata and Fugue in D minor (Dorian), Brahms; Meine junges Leben, Sweetinck; Prelude and Fugue in A minor, Brahms; Sonata 1, Hindemith; Prelude and Fugue on B-A-C-H, Liszt.

William Whitehead, Bethlehem, Pa. — Longwood Gardens, Kennett Square Nov. 6: Trumpet Voluntary, Clarke; Sonata in B flat major, Arne; Trio Sonata 1 in E flat major and Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Te Deum and Song of Peace, Langlais; God Among Us, Messiaen. For Rochester AGO Chapter, Brighton Presbyterian Church Nov. 18: Prelude and Fugue in F major, Lübeck; Passacaglia and Fugue in C minor, Bach; Suite Médievale, Langlais; Sonata on Psalm 94, Reubke.

Richmond, Va. Chapter members — West-over Hills Methodist Church Nov. 19: Puer Natus, Buxtehude; Meditation on a French Noël, Clokey; Meditations on St. Louis and In Dulci Jubilo, Shaffer; Christmas Meditation, Sonata of Prayer and Praise, Bingham — Raymond Herbek. Nativity Trilogy, George F. McKay — Lou White Winfree. Pastorale, The Nativity, Ronald Williams; Prelude on Veni Emmanuel, David H. Williams; Communion on a Noël, Huré; Fantasie on Gelobet Seist Du, Lenel — Beverly Anne Jesse. Nun komm, der Heiden Heiland, Bach; Pastorale Dance, Milford; Wachet Auf, Bach — Henry Mann.

Pupils of Heinz Arnold, Stephens College GSG, Columbia, Mo. — College chapel Nov. 14: Fugue in F major, Fischer; Piece for the Elevation, Hanson — Sue Mattingly. Pedal Solo in E minor, God, my Father and Father We Thank Thee, Peeters — Rene Swartz. Christmas Pastorale, Zipoli; Vom Himmel Hoch, Pachelbel — Mary Ann Muchow. Herr Gott, lass dich erbarmen, Isaak; Voluntary in A major, William Selby — Nancy Armstrong. Nun bitten wir, Buxtehude; Basse et Dessus de Trompette, Clérambault — Mary Beth Hall.

William E. Gadd, Akron, Ohio — Grace United Church of Christ Nov. 10: O Lord My God, He Who Will Suffer God to Guide Him, Rejoice Christians and Prelude and Fugue in B minor, Bach; Organ Concerto 5, Handel; Behold, a Rose Is Blooming, Brahms; Variations, Sonata 6, Mendelssohn; Prayer, Gothic Suite, Böellmann; The Strife Is O'er, Willan; I Need Thee Every Hour, Bingham; Carillon-Sortie, Mulet.

Gilbert C. Pirovano, Columbus, Miss. — First Baptist Church Nov. 17: Allegro, Concerto in A minor, If Thou But Suffer God to Guide Thee, O Whither Shall I Flee, My Soul Exalts the Lord, Vivace, Trio Sonata 2 and Passacaglia and Fugue in C minor, Bach; Arabesque on the Flutes, Song of Peace and Dialogue on the Mixtures, Langlais; Pastorale, Roger-Ducasse; Thou Art the Rock, Mulet.

Mrs. Carl E. Atkison, Denver, Colo. — Park Hill Methodist Church Nov. 10: Prelude and Fugue in B minor, Benoit; Bell Symphony, and Trumpet Tune and Air, Purcell; Suite, Water Music, Handel; Prelude and Fugue in A major, Bach; Panis Angelicus and Allegro Maestoso, Finale in B flat major, Franck; Cibavit Eos, Titcomb; No Bonds of Death can Hold Him, Mrs. Carl E. Atkison.

Leslie Peart and William Jenne, Toledo, Ohio — For Toledo AGO Chapter, Toledo Pipe Organ Company Nov. 19: music for two organs: First Overture to King Arthur, Purcell; Partita 9, O Gott du frommer gott, Bach; Von Himmel hoch, Pachelbel; Sketch in D flat major, Schumann; Gigue, Arne; Concerto 3 in G major, Soler; Now Thank We All Our God, Bach-Fox.

Gerald Bales, Minneapolis, Minn. — For La Crosse AGO Chapter, Cathedral of St. Joseph the Workman Nov. 19: Voluntary 6, Stanley; Concerto 5 in F, Handel; Prelude and Fugue in D, Bach; Chorale in A minor, Franck; Petite Suite, Bales; Prelude, Sarabande and Fugue, Jennings; Litanies, Alain. Beth Bales, contralto assisted.

Esther Jepsen, Milwaukee, Wis. — University of Wisconsin-Milwaukee, faculty recital Kenwood Methodist Church Dec. 1: Vom Himmel Hoch, Pachelbel; Concerto 5, Telemann; In Dulci Jubilo, An Wasserflüssen Babylon and Trio Sonata in C minor, Bach; The Nativity, Langlais; Pastorale, Milner; Chorale 3, Andriessen.

Preston Rockholt, Augusta, Ga. — Augusta College Nov. 22: Prelude in B minor, From God I will not turn and O whither shall I flee, Bach; O world, I must leave thee and Deck thyself, O my soul, Brahms; Pastorale, Franck; Sketches 1 and 4, Schumann; Prelude and Fugue in E flat major, Bach.

Robert Schilling, Indianapolis, Ind. — Christ Church Cathedral Dec. 13: Saviour of the Gentiles, come and All my heart this night rejoices, Walcha; Puer Natus Est, Titcomb; Canonic Variations on from heaven above, Bach.

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# Programs of Organ Recitals of the Month

Donald McDonald, Montclair, N. J. — For Harrisburg AGO Chapter, Pine Street Presbyterian Church, Harrisburg, Pa. Nov. 12: Introduction and Trumpet Tune, Boyce; My Soul Magnifies the Lord, Bach; What God Does Is Well Done, Kellner; Trio en Passacaille, Raison; Passacaglia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vienne; Prelude and Fugue in B major, Dupré; Night Song, LaMontaine; Fast and Sinister, Symphony in G, Sowerby.

Alec Wyton, New York City — St. Stephen's Parish, Ridgefield, N. J. Nov. 3: Fanfare-Improvisation on Azmon (1963), Wyton; Voluntary in E minor, Stanley; Prelude and Fugue in B minor, Bach; Fantasie in C, Franck; Andante con moto, Böely; Fugue in A flat minor, Brahms; Prelude on Veni Creator and March on St. Patrick's Breastplate, Wyton; Carol, Whitlock; Allegro Giocoso, Sonata in E flat, Bairstow. Cathedral Church of St. John the Divine Oct. 12, Oct. 20, Nov. 17: Passacaglia and Fugue, Bach; Pièce Héroïque, Franck; Prelude and Fugue in F sharp minor, Buxtehude; Six Short Preludes and Intermezzi, Schroeder; My Young Life Hath an End, Sweelinck; Prelude in G, Bach.

James Strand, Winfield, Kans. — Dedicatory recital, Grace Episcopal Church Nov. 3: Sleepers Awake, Bach; Shepherds Came, Their Praises Bringing and In Bethlehem's Low Stable, Walcha; Prelude and Fugue in D major and How Bright Appears the Morning Star, Buxtehude; Three Chorale Preludes for Holy Week, Strand; Christ the Lord is Risen Again, Schroeder; All Glory be to God on High, Zachau; Fugue in G major, Bach; Come, Oh Come, Thou Quickening Spirit, Come, Oh Come, Thou Quickening Spirit, Peeters; We All Believe In One God, Bach.

Charles Everhart, Indianapolis, Ind. — Christ Church Cathedral Dec. 20: O Hail, this brightest day of days and Jesus, priceless treasure, Bach; In Bethlehem's lowly stable and Shepherds came, their praises bringing, Walcha; L'Annonciation, Langlais; In Dulci Jubilo, The star proclaims the King is born, From heaven above to earth I come and Holy God, We praise Thy name, Peeters.

Carl B. Staplin, Evansville, Ind. — Dedicatory recital Evansville College Nov. 17: Prelude and Fugue in E minor, Bruhns; From God I Never Will Turn, Buxtehude; Allegro, Trio Sonata 5 in C, and Passacaglia and Fugue in C minor, Bach; The Musical Clocks, Haydn; Fantasie in A major, Franck; Litanies, Alain; Variations sur un Noël, Dupré.

Phil Baker, Dallas, Tex. — First Methodist Church, Garland Nov. 24: Concerto in A minor, Bach; Deck Thyself, My Soul, With Gladness and Blessed Are Ye Faithful Souls, Brahms; What God Ordains Is Always Good, Kellner; Two Chorale Preludes on Sing Praise to God, Pepping; Five Short Pieces, Schroeder; Song of Peace, Langlais; Variations on a Swiss Noël, Daquin.

Rev. M. M. Lucas, Morrison, Ill. — For Clinton AGO Chapter, Nov. 3: Toccata, Monnikendam; Adagio, Vivaldi; Allegro, Handel; Magnificat, Tones 2 and 3, Spaeth; Mary's Song and The Little Prayers, Rowley; Fugue on Von Himmel hoch, Bach; Behold, a Rose Is Blooming, Brahms; Hymn of Glory, Yon. Donald L. Miller assisted.

Mary Jane Wagner, Milwaukee, Wis. — Student of Sister M. Theophane, Alverno College Dec. 8: Concerto 2 in B flat, Handel; Nun komm der Heiden Heiland, Bach; Fantasie on O Come All Ye Faithful, Rohlig; Variations sur un Noël, Dupré; Scherzo, Durufflé; Saluto Angelico, Karg-Elert; Dieu Parmi Nous, Messiaen.

Merrill N. Davis III, St. Paul, Minn. — Church of St. John the Evangelist, Minneapolis Dec. 15: Apparition de L'Eglise Eternelle, Messiaen; Passacaglia and Fugue in C minor, Bach; Brother James' Air, Wright; Flute Tune, Arne; Schönster Herr Jesu, Schroeder; Chorale in A minor, Franck. Ermine Allen, alto, assisted.

Merlin Lehman, Cincinnati, Ohio — For Cincinnati AGO Chapter, Xavier University Nov. 5: Prelude and Fugue in G minor, Buxtehude; Trio Sonata in E flat major, Bach; Seven Partitas on Jesus, Meine Freude and Toccata in F major, Bach; Pastorale, Franck; Prelude and Fugue in G minor, Dupré.

Herbert Burtis, Red Bank, N. J. — First Methodist Church Nov. 24: All Bach. Prelude and Fugue in A minor; Canzona in D minor; Prelude and Fugue in C; Meine Seele erhebt den Herrn, Wo soll ich flehen hin and Wachtet auf ruft uns ein Stimme; Prelude and Fugue in E minor.

Edward Mondello, Chicago — Rockefeller Memorial Chapel, University of Chicago Nov. 26: Toccata, Adagio and Fugue in C and Trio Sonata in D minor, Bach; Prelude and Fugue on B-A-C-H, Liszt. St. Thomas' Church, New York City Dec. 22: All Bach. Toccata and Fugue in D minor; When in the Hour of Utmost Need; Toccata, Adagio and Fugue in C major.

Kenneth Meek, Montreal, Que. — Christ Church Cathedral Oct. 29: Prelude and Fugue in A minor, Bach; Maria zart von elder art, Schlick; Echo, Scheidt; Sonata 2, Mendelssohn; O Lux Beata Trinitas and Veni, Creator Spiritus, Ronald Nelson; Rigaudon, Campra, Oct. 31: Sonata 1, Mendelssohn; Schmucke dich, o liebe Seele, Bach; Introduction and Fugue, Sonata on Psalm 94, Reubke. Nov. 5: Prelude and Fugue in C major, Herr Jesu Christ, dich zu uns wend', Valet will ich der geben and Herzlich thut mich verlangen, Bach; Sonatas in D major and C major, Scarlatti; Toccata, Symphony 5, Widor. Nov. 7: Erscheinen ist der herrliche Tag, In dulci jubilo, Nun komm der Heiden Heiland and Chaconne in C minor, Buxtehude; Erscheinen ist der herrliche Tag, In dulci jubilo, Nun komm der Heiden Heiland and Passacaglia in C minor, Bach.

Alexander Boggs Ryan, Kalamazoo, Mich. — Western Michigan University Nov. 20: Thomas Anderson home, Royal Oak Nov. 3: First Presbyterian Church, Vincennes, Ind. Nov. 24: Fugue in C sharp minor, Honegger; Carillon in A flat and Come Autumn Time, Sowerby; Herzlich thut mich verlangen and Herzlich thut mich erfreuen, Brahms; Triple Fugue in E flat, Bach; Chaconne in G minor, Couperin; Basse de Trompette, Marchand; Trois Pieces de Fantasie, Vienne.

Robert Prichard, Pasadena, Cal. — For Tacoma, Wash. AGO Chapter. Central Lutheran Church, Tacoma Nov. 19: Magnificat Prima Toni, Buxtehude; Variations on Psalm 140, Sweelinck; Whither Shall I Flee?, My Soul Doth Magnify the Lord, and Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Toccata Piccola, Wuensch; Autumnal, James; Prelude and Fugue in G minor, Dupré.

D. C. Rhoden, Milledgeville, Ga. — First Baptist Church Nov. 25: My Young Life Hath an End, Sweelinck; Come Sweet Death and My Heart Is Filled With Longing, Bach; Adagio for Strings, Barber; Epitaphie, Vienne, A Song of Peace, Langlais; Elegy, Darke; In Paradisum, Daniel-Lesur; Aria, Peeters; O Deepest Grief! O Darkest Woe; Brahms; Requiem Aeternam, Liszt; Litanies, Alain.

Judson Dana Maynard, Lubbock, Tex. — Texas Technological College faculty recital, First Methodist Church Nov. 12: Chaconne in E minor, Buxtehude; Prelude and Fugue in D major, Bach; Improvisations on Schönster Herr Jesus for cello and organ, Holler, with Benjamin Neal Smith; Prelude and Fugue on B-A-C-H, Liszt; Hanging Gardens and Litanies, Alain.

John H. Schneider, Riverside, Cal. — Calvary Presbyterian Church Nov. 10: Chaconne in G minor, Couperin; Allegro, Concerto 2, Bach; Cantabile, Franck; Toccata, Adagio and Fugue in C major, Bach; Comes Autumn Time, Sowerby; The Cuckoo, Daquin; Carnival Suite, Crandall; Dreams, McAmis; Outbursts of Joy, Messiaen.

Vancouver RCGO Centre, Young Organists — St. Andrew's Wesley United Church Nov. 16: Charles Russ — Chorale Prelude, Gottes Sohn ist kommen, Bach; Toccata, Gigout. Cathy Shaw — Prelude and Fugue in F minor, Bach; Capriccio on the notes of a cuckoo, Purvis. Darryl Downton — Fantasie in G, Bach; Toccata, Monnikendam.

Gary Zwicky, Corpus Christi, Tex. — Del Mar College faculty recital, First Presbyterian Church Nov. 17: Prelude and Fugue in G major, Bruhns; Concerto in A minor, Vivaldi; Bach; Canzon, Gabrieli; Fugue on the Magnificat, Bach; Pastorale, Vienne; Fugue 3 on B-A-C-H, Pepping; Canon in B minor, Schumann; Fête, Langlais.

Graham Steed, Windsor, Ont. — All Saints Cathedral, Halifax, N.S. Oct. 12: Six Schübler Chorales, Bach; Litanies, Alain; Prelude and Fugue on a theme of Vittoria, Britten; Prelude on Down Ampney, and Variations on Durham, Steed; Prelude and Fugue in G minor and Evocation, Dupré.

Constance Virtue, San Diego, Cal. — Convnt of the Sacred Heart dedicatory recital, El Cajon Nov. 23: Jam Sol Recedit Igneus, Simonds; Credo, Bach; Soeur Monique, Couperin; Chorale in E major, Franck; Ora pro nobis, Constance Virtue; Trumpet Voluntary, Clarke. Charles Harlan Clarke assisted.

Robert Anderson, Dallas, Tex. — For San Joaquin Valley AGO Chapter, Shrine of St. Therese, Fresno Nov. 24: Praise the Lord with Drums and Cymbals, Karg-Elert; Chorale 2 in B minor, Franck; Song of Peace, Langlais; Fantasie in F minor, K 608, Mozart; Prelude and Fugue in G major and Dearest Jesus, We Are Here, Bach; Benedictus, Reger; Carillon, Dupré. Similar program for Long Beach AGO Chapter, First Congregational Church Nov. 26.

George M. Hall, AAGO, New York City — Trinity Lutheran Church, Brooklyn Nov. 3: Allegro, Concerto 1, Bach; Herzlich thut mich verlangen, Strungk; Vater unser im Himmelreich, Buxtehude; Allegro, Concerto 10, Handel; Rondo, Concerto for Flute Stop, Rinck; Low Mass for Christmas, Maleingreau; Prelude and Fugue in C major, Bach.

Robert R. Miller, Dallas, Tex. — First Methodist Church, Garland Nov. 17: Chorale 1, Andriessen; I Call to Thee, Lord Jesus Christ, Bach; Rest thou contented and be silent, Zechiel; Carillon, DeLamarter; Toccata on Deo Gratias, R. K. Biggs.

John R. Rodland, Rutherford, N.J. — St. Paul's Chapel, Columbia University Nov. 12: Prelude and Trumpetings, Roberts; Nun bitten wir, Buxtehude; Concerto 4 in F major, Handel; Fantasie in A, Franck; Air, Hancock; Prelude and Fugue in C (9/8), Bach.

George Powers, New York City — St. Bartholomew's Church Dec. 4: Moderato and Andante sostenuto, Gothic Symphony, Widor; Sonata 3, Hindemith; Meditation on Picardy and Toccata, Sowerby.

Marilyn Mason, Ann Arbor, Mich. — For Muskegon-Lakeshore AGO Chapter, First Reformed Church, Muskegon Nov. 6: Concerto 5 in F major, Handel; O Haupt voll blut und wunden, Pachelbel; Sonata on Tone 1, Lidon; Prelude and Fugue in D major, Bach; Fantasie on Ein feste Burg, Reger; Scherzo, opus 2, Durufflé; Flourish and Fugue, Cook.

Margaret Wright, Florence, Ala. — For Muscle Shoals AGO Chapter, Florence State College, First Methodist Church Oct. 13: Toccata in A minor, Sweelinck; We Pray Now To The Holy Spirit, Buxtehude; Rondo for Flute, Rinck; Prelude and Fugue in D major, Bach; Fugue in G minor, Dupré; Prayer for Peace, Purvis; The Squirrel, Weaver; Epiphany, Edmundson; Toccata, Symphony 5, Widor. Neil Wright, baritone, assisted.

Arnold Ostlund, Jr., Philadelphia, Pa. — For Brooklyn AGO Chapter, Plymouth Church of the Pilgrims, Brooklyn Nov. 24: Passacaglia and Fugue in C minor, Bach; Andante con moto, Böely; Fugue a la Gigue, Bach; Grande Piece Symphonique, Franck; Vision of the Church Eternal and God Among Us, Messiaen.

Wayne Fisher, Cincinnati, Ohio — Westwood Methodist Church Nov. 24: Concerto 5 in F, Handel; Ave Maria, Arcadelt-Liszt; Toccata and Fugue in D minor, Bach. The College-Conservatory Chorale shared the program.

Lewis Brunn, Newark, N. J. — Old First Church Nov. 2: Symphony 6, Widor; Fantasie and Fugue in G minor, Bach; Supplication, Purvis; Lyric Interlude, Schreiner; Partita on Christ ist Erstanden, Purvis.

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# Programs of Organ Recitals of the Month

Heinz Wunderlich, Hamburg, Germany — For Piedmont AGO Chapter and University of N. C., First Baptist Church, Greensboro Nov. 11: Prelude and Fugue in G major, Bruhns; Cantio Sacra, 12 variations, Scheidt; Prelude and Fugue in E flat major and Trio Sonata in D minor, Bach; Fantasie and Fugue on B-A-C-H, Reger; Sonata 2, Hindemith; Sonata on a Single Theme, Wunderlich. Similar program for Lynchburg, Va. AGO Chapter, First Presbyterian Church Nov. 17 and North Shore AGO Chapter, First Presbyterian Church, Evanston, Ill. Nov. 26.

Dorothy Addy, AAGO, Wichita, Kans. — For Salina AGO Chapter, First Presbyterian Church, Nov. 12: Concerto del Sigr. Meck, Walther; How Brightly Shines the Morning Star, Pachelbel; Adagio and Allegro, Corelli; Chorale in E major, Franck; From Heaven above to earth I come and Praise to the Lord, the Almighty, the King of Creation, Walcha; Fantasie and Fugue in G major, David; Chapel at San Miguel, Seder; Impromptu and Carillon de Westminster, Vierne.

Gerhard Krapf, Iowa City, Iowa — Memorial Lutheran Church, Ames Nov. 9: Prelude and Fugue in B minor, Bach; Lord, Keep Us Steadfast in Thy Word, Pepping; What Is the World to me! Peeters; Lift up your Heads, ye Mighty Gates, Leupold. The Lutheran Cantata Choir and Chapel Choir assisted.

Robert Sutherland Lord, Pittsburgh, Pa. — University of Pittsburgh faculty recital Nov. 17: Mein junges Leben, Sweelinck; Fantasie and Fugue in G minor, Bach; Concerto 2 in B flat, Handel; Chorale in B minor, Franck; Medieval Suite, Langlais.

Arno Schoenstedt, Herford, Germany — Wittenberg University, Springfield, Ohio Oct. 29: Prelude and Fugue in C major, Boehm; Cantio Sacra and Wir glauben all an einen Gott, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Partita on Es ist ein Schnitter, David; Sonata in G major and Prelude and Fugue in B minor, Bach.

Charles John Stark, Janesville, Wis. — Our Savior's Lutheran, Beloit Nov. 10: Fantasie on A Mighty Fortress, Bach; Flute Solo, Arne; Prelude and Fugue in F minor, Bach; Trumpet Voluntary, Clérambault; All Glory Be To God On High and Rejoice Now Christian Souls, Bach; Voluntary on Psalm 100, Purcell; Sonata 2, Hindemith; Toccata, Gothic Suite, Böllmann; Arioso in E major, Stark; Chorale in A minor, Franck; ArHyd Y' Nos, Edmundson.

Frederic W. Homan, Warrensburg, Mo. — Central Missouri State College faculty recital Nov. 7: Toccata, Storace; Vor deinen Thron and Toccata, Adagio and Fugue in C major, Bach; Christe, du Lamm Gottes, Karg-Elert; Ballade en Mode Phrygien, Alain; Sonatine for Pedals, Persichetti; Variations on America, Ives.

Frank A. McConnell, Lancaster, Pa. — St. Thomas Church, New York City Nov. 17: Prelude on St. James, Noble; Finale, Sonata of Prayer and Praise, Bingham; Psalm Prelude, Herbert Howells; Miniature, Langlais; Prelude on St. Dunstan's, Sowerby.

William D. Braun, Princeton, N. J. — St. Thomas Church, New York City Nov. 24: Passacaglia and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré.

Fernando Germani, Rome, Italy — For West Texas AGO Chapter, First Presbyterian Church, Midland, Tex. Nov. 12: Canzone Delta La Spiritata, Gabrieli; Battala Imperial, Cabanillas; Toccata 3, Book 2, Frescobaldi; Concerto in G major and Passacaglia, Bach; Sonata 1, Hindemith; Fantasie and Fugue on B-A-C-H, Reger. For Twin Cities AGO Chapter, Church of the Holy Childhood, St. Paul, Minn. Nov. 24: same program.

Mark Holmberg, Galesburg, Ill. — For Blackhawk AGO Chapter, First Congregational Church, Moline Nov. 17: Suite in D, Stanley; Flute Solo, Arne; Partita on Allein Gott and Prelude and Fugue in E flat major, Bach; Chorale in A minor, Franck; Prelude for Rosh Hashana, Berlinski; Suite Medievale, Langlais; Toccata, Sowerby. Dedicatory recital Messiah Lutheran Church, Galva, Ill. Nov. 10: Chaconne in E minor, Buxtehude; Homage to Perotin, Roberts; Flute Solo, Arne; God's Time Is Best, Behold, I stand at the Threshold and Toccata and Fugue in D minor, Bach; Rhosymedre, Vaughan-Williams; Gavotte, Sonata 12, Martini; Song of Peace, Langlais; Toccata, Symphony 5, Widor.

Clifford Balshaw, FAGO, Wilkes-Barre, Pa. — Dedicatory recital, Green Ridge Presbyterian Church, Scranton Nov. 10: Fanfare in C, Purcell; Variation on Est-Ce Mars, Sweelinck; From Heaven Came the Angel Host and Now Rejoice, Beloved Christians, Bach; Noël 1, Daquin; Prelude and Fugue in A minor, Bach; Cortège et Litanie, Dupré; Fantaisie 2, Saint-Saens; Christmas Eve 1914, Reger; Andante for a Musical Clock, Mozart; Carillon, DeLamarier; Thou Art The Rock, Mulet.

Roger Nyquist, Santa Barbara, Cal. — Clark College, Atlanta, Ga. Oct. 13; Oakwood College, Huntsville, Ala. Oct. 19: U of California Nov. 17: Concerto in A minor, Vivaldi; Noël 10, Daquin; Concerto in D minor, Vivaldi-Bach; Come Sweet Death and We Thank Thee God, Bach; Concerto in G major, Soler; Fantasie and Fugue on B-A-C-H, Liszt; Aria Cantilena, Nyquist; Thou Art the Rock, Mulet; Trumpet Voluntary, Clarke; Solemn Melody, Davies.

Phyllis J. Stringham, Waukesha, Wis. — Carroll College faculty recital, First Presbyterian Church Nov. 24: Three Verses from the Te Deum, Anonymous; Andante and Gavotte, Arne; Partita on Jesus, Priceless Treasure, Walther; Prelude, Fugue and Chaconne, Buxtehude; Variations on an American Hymn Tune, Young, Judith Serr, mezzo-soprano, and Alan Prichard, violinist and violist, assisted.

Michael C. Korn, Harrisburg, Pa. — St. Matthew's Lutheran Church Dec. 8: Partita on Lobt Gott, Walther; Wacht auf, Bach; Von Himmel hoch, Pachelbel; Est ist ein Ros' entsprungen, Brahms; Pastorale in E major, Franck; Greensleeves, Vaughan Williams, Wright; La Nativité, Langlais; Chorale Prelude on Silent Night, Barber; Dieu parmi nous, Messiaen.

Robert Ellis, Arkadelphia, Ark. — For Baton Rouge, La. AGO Chapter, Trinity Episcopal Church Nov. 19: Canzona, Gabrieli; Recit de Tierce en Taille, Grigny; Caprice, Alceste, Gluck-Ellis; O Sacred Head Once Wounded and Dorian Toccata, Bach; Variations sur Lucis Creator, Alain; Chorale in E major, Franck; Intermezzo, Symphony 6, Widor; Clair de Lune, Vierne; Toccata, Symphony 5, Widor.

Richard M. Peek, SMD, Charlotte, N.C. — Dedicatory recital, Holy Trinity Lutheran Church, Hickory, N.C. Dec. 15: La Romanesca, Valente; Wie leuchtet schön der Morgenstern, Buxtehude; Prelude and Fugue in D major, Bach; Weihnachten 1914, Reger; Christ, der du bist der helle Tag, Distler; La Nativité, Langlais, Peek; Grand Choeur, Gigout.

Gordon M. Eby, Lancaster, Pa. — Ascension Lutheran Church Nov. 17: Finale, Sonata 6, Mendelssohn; Musical Clocks, Haydn; St. Margaret, Thompson; Twilight Musing, Kinder; Afternoon of a Faun, Debussy; Fountain Reverie, Fletcher; Stars Above Galilee and Consider the Stars, Eby; The Lost Chord, Sullivan.

Mrs. Robert Woodson, Binghamton, N. Y. — Student of Harold C. O'Daniels, Christ Church Nov. 26: Fugue in C major, Buxtehude; At Midnight Is a Celestial Music, arr. Nevins; Pastorale, Rowley; I am Black but Comely, Dupré; Cortège, Young.

Frederick Shulze, Portland, Ore. — Cascade College Nov. 8: Agincourt Hymn, Dunstable; I Call to Thee, Jesus Christ and Toccata in F major, Bach; Chorale in B minor, Franck; Greensleeves, Wright; Arioso, Sowerby; Finale, Symphony 2, Vierne.

Barclay Wood, Worcester, Mass. — First Baptist Nov. 10: Toccata in A major, Scarlatti; Concerto in A minor, Vivaldi-Bach; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; O blessed Jesu and O sadness, O heart-sorrow, Brahms; Outbursts of joy, Messiaen.

Robert C. Bennett, Houston, Tex. — For North Texas AGO Chapter, First Methodist Church Nov. 17: Concerto 2, Avison; Adagio, Fiocco; Introduction and Trumpet Tune, Boyce; Flute Solo, Arne; Praise to the Lord and Fugue in G major, Bach; Fantasie, Shostakovich; Partita on Ein feste Burg, Cor Kee; Improvisation on Adoro Te, Langlais; Introduction, Passacaglia and Fugue, Wright; Berceuse, Vierne; Echo, Yon; Ad nos, Liszt. Park Place Methodist Church, Houston, Nov. 8; with Rob Landes for Austin AGO Chapter, Good Shepherd Episcopal Church, Austin Nov. 25: The Fifers, Dandieu; Adagio K356, Mozart; Carillon de Westminster, Vierne; Gibavit Eos, Titcomb; Pavane, Elmore; Psalm 19, Marcello; Trumpet Tune Cebell, Purcell; Aria with Variations, Martini; Toccata in F major, Bach; Benedictus, Couperin; Rondo in G, Bull; Aberystwyth, Young; Carol Rhapsody, Purvis; Jesus and the Children, Lovelace; Chorale in A minor, Franck.

Jon Spong, Des Moines, Iowa — Presbyterian Church, Pullman, Wash. Dec. 1: Praise God, from Whom All Blessings Flow, J. C. Bach; Arioso, Sonata 3, C. P. E. Bach; Toccata and Fugue in D minor, J. S. Bach; Allegretto for Glass Harmonica, Naumann; Two Pastorales, Adams; Chorale in A minor, Franck; O Come, O Come, Emmanuel, Van Hulse; On Christmas Night All Christians Sing, Miles; The Sacrifices of God, Clokey; All Glory, Laud and Honor, Bender; O Sacred Head, Edmundson; Ye Sons and Daughters of the King, Willan.

Students of Gladys Eve Sinclair — St. Paul's United Church of Christ, Louisville, Ky. Nov. 24: Gavotte and Flute Solo, Arne; Toccata in F, Bach; Adagio, Sonata 3, Mendelssohn — Myra Schell. Fugue in C major, Buxtehude; In Thee Have I Put My Trust and Toccata in G, Bach — Chris Brinke. Adagio, Franck; In Pastures Green, Schreiner — Charles Ulmer. Scherzo on In Dulci Jubilo, Candylin — Carlene Vogel.

Yvaine F. Duisit, Berkeley, Cal. — Interstate Center, Oakland Dec. 1: Offertoire sur les Grand Jeux, Couperin; Lord God, Now Open Wide Thy Heaven and Prelude and Fugue in D, Bach; Two Noëls, Daquin; Prelude, Fugue and Variation, Franck; Prelude in E flat minor and Scherzo, Durufle; Les Bergers, La Nativité, Messiaen; Variations sur un Noël, Dupré.

Garth Peacock, Oberlin, Ohio — For Corpus Christi, Tex. AGO Chapter, First Methodist Church Oct. 29: Prelude and Fugue in G minor, Buxtehude; Mass for Parish Use, Couperin; Rejoice, Ye Christians, These are the Holy Ten Commandments, Deck Thyself, O My Soul and Prelude and Fugue in G major, Bach; Subtlety of the Glorious Body and Holy Water, Messiaen; Finale, Symphonie 2, Widor.

Michael B. McBride, Denver, Colo. — Buchtel Memorial Chapel, University of Denver Nov. 25: Movement 1, Sonata 1, Hindemith; Prelude and Improvisation, Suite Medievale, Langlais; Greensleeves, Wright; Concerto 13 in F major, Handel; Andante, Grande Pièce Symphonique, Franck; Prelude in C minor, Bach.

Kathryn Eskey, Tucson, Ariz. — University of Arizona faculty recital, Catalina Methodist Church Nov. 11: Andantino, Concerto 3, Soler; Variationen über eine Gagliarda, Scheidt; Wenn wir in höchsten Noten sein and Toccata in F major, Bach; Fantasie in F minor, K 608, Mozart; Adagio, Mueller; Tu es petra, Mulet.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church Nov. 19: Canzona in D minor, Bach; Andante, Violin Sonata 1, Handel-Klein; Cantabile and Chorale, Jongen. Dec. 17: Come, Saviour of the Gentiles, Vetter, Bach; Sleepers Wake, Walther, Bach; Lord Christ, God's Only Son, Pachelbel; Benedictus, Reger.

Thomas Curtis, Elyria, Ohio — First Congregational Church Nov. 24: Canzona, Gabrieli; Andante, Salve Regina, Cornet; Voluntary 8 in D minor, Stanley; Adagio, Purcell; Prelude and Fugue in C minor, Bach; Greensleeves, Purvis; Carillon-Sortie, Mulet. The chancel choir and trumpets assisted.

Kent Nelson, Wichita, Kans. — University of Wichita graduate recital Nov. 25: Wacht auf and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Outbursts of Joy, Messiaen; Fugue on A-L-A-I-N, Durufle.

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# Programs of Organ Recitals of the Month

Dr. Heinrich Fleischer, Minneapolis, Minn. — For Delaware AGO Chapter, Grace Methodist Church, Wilmington Nov. 10: Organ Mass, Orbis Factor, Frescobaldi; In Peace and Joy I Now Depart, Come, Holy Ghost, Lord and God, Saviour of the Nations, Come and Dorian Toccata and Fugue, Bach; Chorale in B minor, Franck; Sonata in one movement, Krenck; My Heart is Filled with Longing, Lo, How a Rose is Blooming and O World, I Now Must Leave Thee, Brahms; Sonata in F minor, Mendelssohn.

Elisabeth Hamp, Champaign, Ill. — St. Peter's United Church of Christ Dec. 1: Sleepers, Wake! for Night is Flying, Bach; Come, Saviour of the Gentiles, Kniller; Fling Wide the Gates, Peeters; Six Magnificats, Dupré; O, How Shall I Receive Thee?, Pepping; I Cry To Thee, Lord Jesus Christ, Buxtehude; Ah, Lord, Hear Thou My Sighing, Krebs; Lighten Our Darkness, Willan; To Thee Alone, Lord, Jesus, Sweelinck; With Fervor, O Children of Men, Walcha; La Nativité, Langlais; From Heaven Came the Angel Choir, Bach, Buttstedt; Eternal Purposes and The Children of God, Messiaen; Five Verses for the Nunc Dimittis, Friedell.

Members of the Vermont AGO Chapter — Bethany Congregational Church, Montpelier Nov. 17: Chorale in B minor, Franck; Finale, Webber, Errol Slack, Shelbourne. Chorale on Jesu meine Freude, Walther; Rhosymedre, Vaughan Williams; Postludium, Monnikendam, James Farmer, St. Johnsbury. O Blessed Jesus, My Faithful Heart Rejoices and My Heart is Filled with Longing, Brahms; Greensleeves and Brother James, Wright; Toccata in F major, Bach, Katrina Munn, Bradford.

Warren L. Berryman, Berea, Ohio — Dedicatory recital Lakewood Presbyterian Church Dec. 1: Grand Jeu, Du Mage; Adagio, Fiocco; Aria, Loeillet; Passacaglia and Fugue in C minor, Bach; Modal Trumpet, Karam; Adagio for Strings, Barber; Cantilene and Dialogue on the mixtures, Suite Breve, Langlais; Pastorale, Roger-Ducasse; Carillon, Sowerby; The World Awaiting the Saviour, Passion Symphony, Dupré.

Lee Dettra, Lancaster, Pa. — St. Paul's Methodist Church Nov. 17: St. Anne Fugue and O Thou, of God the Father, Bach; Psalm 19, Marcello; Blessed Are Ye, Deck Thyself and O World, I Now Must Leave Thee, Brahms; Chorale in B minor, Franck; Nun danket, Karg-Elert; Chant de Paix, Langlais; Ave Maris Stella 4, Antiphon 5 and Prelude and Fugue in G minor, Dupré.

Roger Wischmeier, Atlantic, Iowa — First United Presbyterian Church Oct. 13: Aria, Handel; Chaconne, Couperin; Wake Awake, O Sacred Head now Wounded, Prelude and Fugue in D minor, Bach; Trumpet Tune in D major, David N. Johnson; Carillon, Talmadge; Pièce Héroïque, Franck; Flute Tune, Arne; Aria, Peeters; Prelude on Amazing Grace, Lorenz; Toccata, Symphony 5, Widor.

Karl Moyer, South Williamsport, Pa. — First Presbyterian Church, Lancaster Nov. 17: Fantasie and Fugue in G minor and O Hail This Brightest Day of Days, Bach; Sonata 3 in A minor, Mendelssohn; De Profundis, Howells; Gelobet sei'st du, Jesu Christ, Lenel; Roulade, Bingham; Te Deum, Langlais. Julia Ann Kohler, contralto, assisted.

Reginald Lunt, Lancaster, Pa. — St. Paul's Chapel, Columbia University Dec. 3: Echo Voluntary for the Double Organ, Purcell; Fantasie in F minor, K 606, Mozart; Noël 3, Daquin; Nun komm', der Heiden Heiland, Bach; Prelude and Fugue 3, Badings; Alleluia sereins, Messiaen; The Burning Bush, Berlinksi.

Dr. Louis L. Balogh, Cleveland, Ohio — Church of the Gesu Dec 8: Concerto in G minor, Handel; Aria con Variazioni, Martini; Prelude and Fugue in A minor, Bach; Legend, Vierne; Menuetto Antico e Musetta, Yon; Variations de Concert, Bonnet; Evocation, Je te Salue, Campbell-Watson; Veni, Veni Emmanuel, Balogh

Kenneth Gearhart, Berea, Ohio — Senior recital, Baldwin-Wallace Conservatory of Music Nov. 17: Prelude in E flat, Kyrie, Gott heiliger Geist, Wir glauben all' an einen Gott and Fugue in E flat, Clavieruebung, part 3, Bach; Variations on a Noël, Dupré; Sonata 3, Hindemith; Dieu parmi nous, Messiaen.

Clarence Ledbetter, St. Louis, Mo. — For Buffalo AGO Chapter, Holy Trinity Lutheran Nov. 9: Chorale in A minor, Franck; Le jardin suspendu, Alain; La Nativité du Seigneur and Dieu Parmi Nous, Messiaen; Partita, Doppelbauer; Offertory, Homer Keller; Fantasie and Fugue on B-A-C-H, Reger.

Jerald Hamilton, Champaign, Ill. — Dedicatory recital, San Antonio, Tex. College Nov. 10: Toccata and Fugue in F major, Buxtehude; Fantasie in F minor, K 594, Mozart; Rejoice, Beloved Christians, I Call To Thee, Lord Jesus Christ, Wake, Awake, For Night Is Flying and Toccata and Fugue in D minor, Bach; Sonata 1, Hindemith; Toccata Piccola, Wuensch; Cantilena, Binkerd, Variations on a Noël, Dupré. Southwestern University, Georgetown, Tex. Nov. 8: Same with four more Bach chorales replacing Mozart and Dupré Prelude and Fugue in G minor the variations.

Lillian Staiger, Dubuque, Iowa — Dedicatory recital, Sherill Methodist Church, Sherill, Iowa Oct. 27: Psalm 19, Marcello; God's time Is Best and Jesu, Joy of Man's Desiring; Pastorale, Le Prologue de Jesus, arr. Clokey; Es ist ein Rose entsprungen, Praetorius, Brahms; Now Thank We All Our God, Karg-Elert; Musical Clocks, Haydn; Clouds, Ciega; Andante Cantabile, Symphony 4, Widor; Festival Toccata, Fletcher.

C. Wesley Andersen, Minneapolis, Minn. — Church of St. John the Evangelist Dec. 1: Von Himmel hoch, Pachelbel; Noël in G, Daquin; Pastorale, Le Prologue de Jesus, arr. Clokey; Prelude and Fugue in D major, Bach; Carol Rhapsody, Greensleeves and Forest Green, Purvis; Carillon de Westminster, Vierne. Henry Snyder, tenor, assisted.

Philip Hahn, Cedar Falls, Iowa — State College of Iowa Nov. 24: Allegro pomposo, Rosegrave; Aria con variazione, Martini; Toccata, Adagio and Fugue in C major, Bach; La Nativité du Seigneur, Messiaen.

Richard Westenburg, New York City — Memorial Methodist Church, White Plains Nov. 24: Sarabande, Gigue and Prelude and Fugue in C sharp minor, Bach; Apparition of the Eternal Church, Messiaen; Clair de Lune and Naiades, Vierne; Fantasie in A major, Franck. Dec. 15: Prelude and Fugue on Von Himmel hoch, Pachelbel; Kommst du nun, Jesu, Puer Natus in Bethlehem and In dir ist Freude, Bach; Zu Bethlehem geboren, Walcha; Greensleeves, Vaughan Williams; Les Bergers, Les Anges and Les Mages, Messiaen; Variations on a Noël, Dupré.

Kathryn Ulvilden Moen, Minneapolis, Minn. — For Church Music Seminar, Christ Lutheran Church Nov. 2: Sonata 6, Mendelssohn; Toccata, Andriessen; Vulpius, Willan; Schmucke dich, o liebe Seele, Brahms; Rhosymedre, Vaughan Williams; Vor Gud han er saa fast en Borg, Sandvold.

James Linsner, New York City — St. Paul's Chapel, Columbia University Dec. 10: Prelude in E flat and Vor deinen Thron, Bach; Noël Etranger, Daquin; Ricercare, Allenbrook; Jesus accepte la Souffrance, Les Mages and Dieu parmi nous, Messiaen.

Kenneth Kelley, Berea, Ohio — Baldwin-Wallace Conservatory of Music senior recital Nov. 24: Toccata in F major, Bach; Medievale Suite, Langlais; Trio Sonata 1, Bach; Chorale in B minor, Franck; Outburst of Joy, Messiaen.

Victor Hill, Pittsburgh, Pa. — University of Wisconsin, Madison Nov. 3: Art of the Fugue (complete), Vor deinen Thron tret' ich hiermit, Bach.

Jack Ossewaarde, New York City — For Alexandria, Va. AGO Chapter, Masonic Memorial Temple, Alexandria Nov. 12: Triumphant Fanfare, Water Music, Handel; Come, Saviour of the Gentiles, Lord Jesus Christ, Turn Thou to Us and Fugue in E flat (St. Anne), Bach; Cantabile, Franck; Five Verses on a melody from the Paderborn Song-Book, Hurford; Cantabile, Symphony in E minor, Friedell; Variations on America, Ives; Air, Hancock; Improvisation on a Submitted Theme.

Eugene M. Nye, Seattle, Wash — Dedicatory recital, Sand Point Community Methodist Church Nov. 17: Movement 1, Concerto in G, Sheep May Safely Graze and Fugue in D major, Bach; Elevation, Tierce en taille, Couperin; Balletto del Granduca, Sweelinck; From Heaven Above to Earth I Come, Pachelbel; Prelude and Fugue in F major, Lübeck; Deck Thyself, My Soul, With Gladness and Blessed Ye, Who Live in Faith, Brahms; Sarabande, Bingham; Trumpet Tune, Ouchterlony; My Soul Doth Magnify the Lord and Unto Thee I Cry, O Lord Jesus, Dupré; La Nativité, Langlais; Chorale in A minor, Franck.

Richard Birney Smith, Hartford, Conn. — For Central New Jersey AGO Chapter, Trinity Lutheran Church, Trenton Nov. 4: Offerte Vive le Roy, Raison; Estampie, Anonymous, Diferencias, Cabezon; Ricercare, Palestrina; Fantasie in Echo Style, Sweelinck; Toccata in D minor (Dorian), Allein Gott in der Hoh' and Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Carillon de Westminster, Vierne; Le Banquet Celeste, Messiaen; Prelude and Fugue in G minor, Dupré.

Robert B. King, Burlington, N. C. — First Presbyterian Church Nov. 24: Elevation, Messe pour les Couvents, Couperin; Balletto del Granduca, Sweelinck; Sleepers Wake! Allegro, Trio Sonata in E flat and Prelude and Fugue in C major (9/8), Bach; Allegro Vivace, Symphony 1, Vierne; Pièce Héroïque, Franck; Pasticcio, Langlais; Mit freuden zart, Pepping; Greensleeves, Wright; Acclamations, Langlais.

Joel Weingartner, Binghamton, N. Y. — Student of Harold C. O'Daniels, Christ Church Dec. 10: Orgelbüchlein: O Thou of God the Father; To God we render thanks and praise; A Babe is born in Bethlehem; O hail this brightest day of days; From Heaven above to earth I come; Jesu, Priceless Treasure; Now praise we Christ, the Holy One; Come, Christian folk, Bach. Variations on a Noël, Dupré.

Don Pattillo and David Stills, Atlanta, Ga. — Mount Vernon Baptist Church Nov. 21: Now Thank We All Our God, Karg-Elert; God's Time Is Best, Bach; Rondo for flute stop, Rinck; Were You There, arr. Gaul; Festival Toccata, Fletcher, Mr. Pattillo. Now Thank We All Our God and Come Sweetest Death, Bach; Chorale in E major, Franck; Litanies, Alain; Antiphon 3, Dupré, Mr. Stills.

David Crawford Stills, Atlanta, Ga. — Ebenezer Baptist Church Nov. 17: Suite for a Musical Clock, Handel; Now Thank We All Our God, Come Sweetest Death and Prelude and Fugue in C minor, Bach; Chorale in E major, Franck; Ceremonial Music for organ and trumpet, Purcell; Litanies, Alain; I Am Black, but Comely, Dupré; Triptych Festiva, Stills.

James Hansen, San Diego, Cal. — Westminster Presbyterian Church Nov. 24: Psalm 19, Marcello; Allegro Vivace, Concerto in A minor, Vivaldi-Hansen; Come Now, Saviour of the Gentiles and Toccata and Fugue in D minor, Bach; Symphony 1, Guilmant; Pièce Héroïque, Franck; Scherzo on Mendelssohnian Themes, Ellsasser.

David Mulbury, Windham, N.Y. — Ev. Stadtkirche, Bad Hersfeld, Germany Nov. 2: Prelude and Fugue in F sharp minor, Buxtehude; Wenn wir in höchsten Noten sein, Aus tiefer Not and Trio Sonata 4, Bach; Ein feste Burg, Pachelbel; An Wasserflüssen Babylon and Toccata and Fugue in D minor (Dorian), Bach.

David Witt, Mobile, Ala. — First Methodist Church, Dothan Oct. 27: Prelude, Two Psalms, Karhu; Trumpet Voluntary in D, David Johnson; Vivace, Trio Sonata 6, Bach; My Jesus Is my Lasting Joy, Buxtehude; Rhosymedre, Vaughan Williams; Psalm 19, Marcello.

Lee Engstrom, Binghamton, N. Y. — Christ Church Dec. 3: from Bach Orgelbüchlein; Come, Saviour of the Gentiles; Once He Came in Blessing; Praised Be Thou, O Jesus Christ; To Shepherds, as they watched by night; In dulci jubilo; Let all together praise our God.

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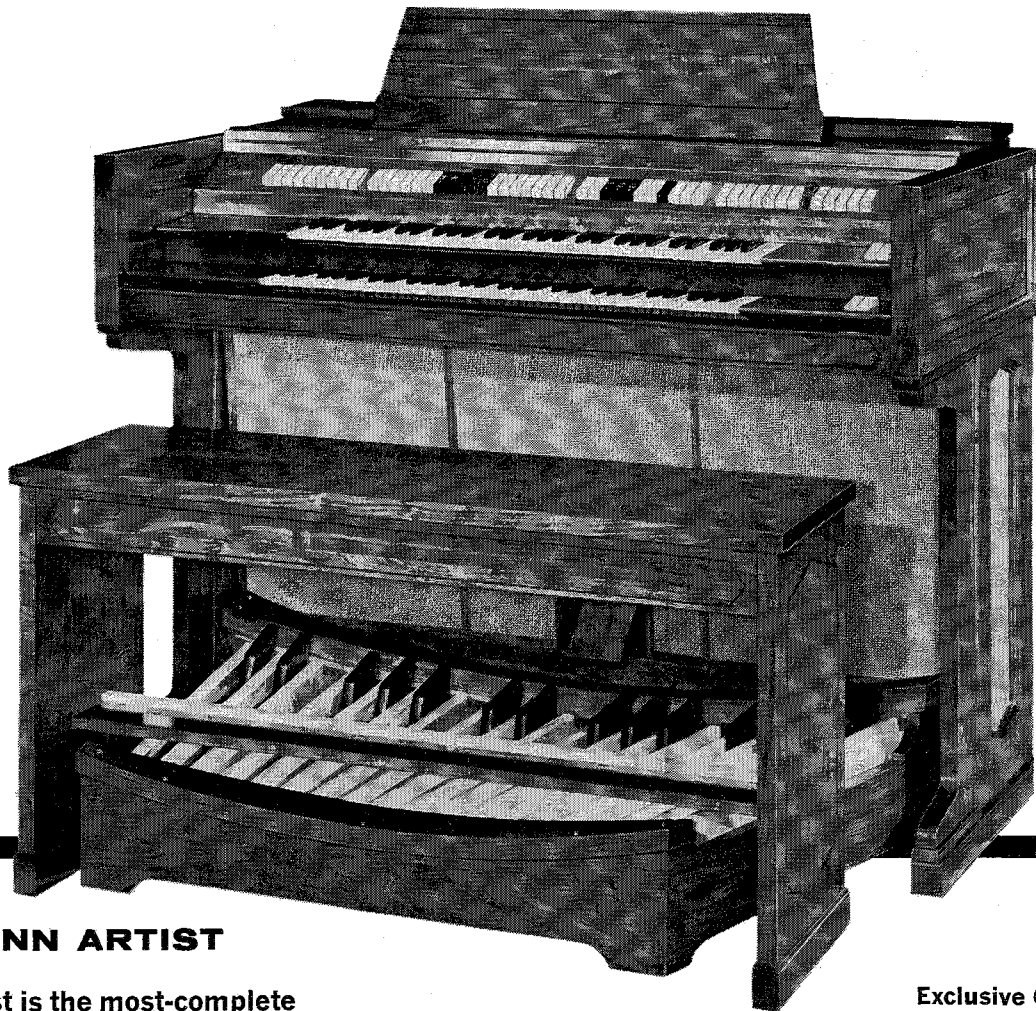
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The new Conn Artist is the most-complete self-contained organ on the market today and opens to you exciting new dimensions in tonality, playing range, versatility.

### Distinctive Diapason

Has a new fullness and depth made possible by Conn's exclusive Transistor Keyer which ingeniously controls starting and gradual stopping of the various organ tones. Voices have amazing new contrast, realism.

### Tonal Completeness

Solo voices of the upper keyboard provide a delightful "Romantic Organ" sound. And smaller combinations supply an unusual variety

of musical diversions. On the lower keyboard, the Diapason chorus conveys the traditional or "Classic Organ" sound. Other voices provide adequate accompaniment and solo possibilities.

### Multi-Directional Sound

Three amplifier and speaker systems produce up to 100 watts of power for new depth of sound. One of five inbuilt speakers is a two-speed Leslie that provides exciting effects, magnificent flutes, special flute celeste. The Artist's exceptionally wide listening range can be still further extended with external speakers.

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Adds warmth and breadth to any ensemble. Automatically throws the various octaves of the organ slightly out of tune with each other so when octave couplers are used the chorus effect is charmingly emphasized.

### Other Features

The Artist features an independent tone generator for each pitch...two 61-note manuals...and a 32-note pedalboard meeting exact A.G.O. specifications. Standard-size console has locking fall board and finished back.

*Examine the many fine features of the Artist at your Conn dealers soon. Or, write for illustrated brochure now to Conn Organ Corporation, Elkhart, Indiana.*

## CONN ARTIST VOICE TABS AND COUPLERS

### GREAT

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

### SWELL

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

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

### PEDAL

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

Flute 8'  
Diapason 8'  
Octave 4'

### GENERAL

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

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

### LESLIE

Leslie Rotor On  
Leslie-Fast-Slow  
Leslie-Flute-Diapason  
**AUXILIARY**  
Console Speaker Off  
External Speaker On

### "Organ Echoes of Old San Juan"

This new album was recorded on the Conn Artist in the ancient California mission of San Juan Bautista. It vividly brings to life much of the mission's charming atmosphere while demonstrating the versatility and effectiveness of the Artist organ in actual church surroundings. Available at your local Conn dealer; or write direct to Conn Organ Corp., Elkhart, Ind. Album price: \$3.98.

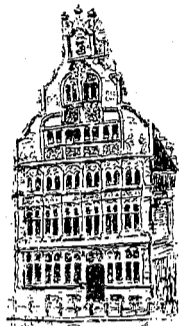
# CONN ORGAN

# G H E N T

f e s t i v a l  
o f  
F l a n d e r s

Though Belgians have contributed greatly from the earliest days to church and organ music, Belgium is not so famed as a center of church music these days as of its neighbors. The Festival of Flanders is a 15-week all-summer attempt to attract more attention to the importance of the Low Country in the past and present development of music.

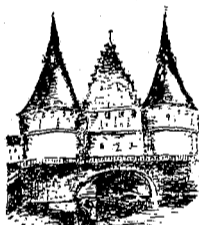
The Festival of Flanders is a three-week progressive artistic banquet with kind-week courses in each of five Flemish towns comprising the total menu. Opening in late April at Antwerp, it moves to Ostend, then to Tongerin, on to Brussels and finally to Ghent. At Tongerin and Ghent especially, a considerable emphasis is placed on organ and church music. Each of these cities has a beautiful and ancient cathedral which plays a large role in its civic life.



12th century house

We hope to include Tongerin's activities in some future year. This last season we were able to spend enough time in the fascinating old town of Ghent (Gand, Gent) to gain a fairly good idea of the part this town plays in the overall picture of the Festival of Flanders.

Ghent is still trying to find the perfect format for its three weeks of festival. In 1963 it divided into Historical Week, Creative Week (with emphasis on the contemporary) and finally International Week. It seems likely that the future direction of Ghent's three weeks may very well be summed up in the slogan, New Works in Ancient Settings.



Spires span the river

Though music was foremost as a festival attraction, the festival also included art and drama. The music itself covered a broad spectrum — chamber music, opera and symphony as well as music more especially in our field. The official co-operation of the Ministry of Culture, Belgian National Radio, banks and business organizations, a group of universities and various other organizations make the ambitious and expensive project possible. Radio networks in some 30 other countries co-operate in broadcasting major events.

Certainly the most striking feature of Ghent's segment, from our point of view, is the part the Orgel Centrum plays. This group, headed by Gabriel Verschraegen, organist of the St. Bavo Cathedral and prominent teacher at the Royal Conservatory of Music in Ghent, in 1963 staged an international Bach competition which attracted 39 contestants from 14 countries. Private sponsors, the school ministerium, and government agencies of culture, tourism, etc., are members of the Orgel Centrum.

The prizes in 1963 were substantial: first prize of 25,000 Belgian francs (more than \$500 at last summer's exchange rate) plus a fee of about \$150 for a radio concert with symphony orchestra; second prize \$400 plus radio fee; third \$300 plus fee, and fourth \$150 plus fee — in all, a financially ambitious project. The competition was in three parts. All 39 contestants were heard in the required numbers (all-Bach, of course): the Toccata, Adagio and Fugue in C and any one of the six trio sonatas. Twelve survived this



Ghent's ancient castle

first ordeal, including the only American competing, Joyce Jones, Texas-born organist currently living and studying in Europe. The remaining twelve then were heard in two large Bach works of their own choice. The four remaining from the semi-finals were required to perform an unpublished organ concerto written for each contestant by one of his own countrymen. These performances on the organ in the conservatory were with the Belgium Chamber Orchestra conducted by George Maes. All 39 contestants had to come prepared for this kind of occasion.

W. Sebastian Meyer of Berlin was the first prize winner. We have previously reported the fine impression he made in the 1963 International Organ Week in Nuremberg. Second place was won by Lionel Rogg of Geneva about whom the judges said he was "worthy of first place in any competition" except against young Meyer. (We have reviewed Mr. Rogg's Bach recordings in these pages.) Mr. Rogg's concerto for organ and orchestra, by the way, was his own composition. Jozef Sluys of Belgium was third and Marinette Extermann of Geneva was fourth. Each of the young men is 27, Miss Extermann just 22.



Medieval tower

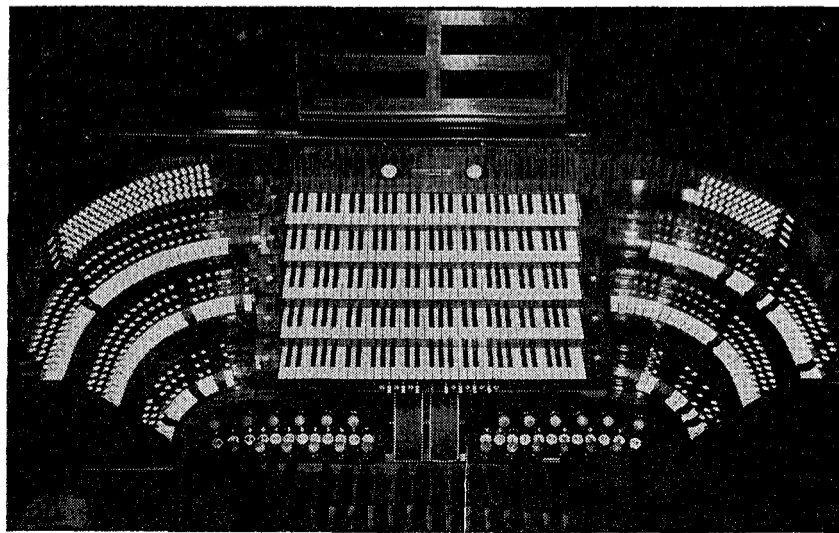
The international character of the competition is indicated by a listing of the national representation: Austria 3, Belgium 4, Czechoslovakia 2, England 1, France 1, Germany 10, Hungary 6, Italy 2, Yugoslavia 2, Netherlands 2, Poland 1, Rumania 1, Switzerland 4, USA 1.

The jury headed appropriately by host Verschraegen included: Alois Forer, Vienna; Charles Hens, Brussels; Friedrich Högner, Munich; Anton Nowakowski, Stuttgart; Jiri Reinberger, Prague, and Pierre Segond, Geneva.

Mr. Verschraegen hopes the Bach competition — a highly responsible and costly undertaking — can become a feature of the Festival of Flanders at intervals more frequent than the present every five years schedule. Much more preliminary information distributed in America for the next competition may possibly stimulate a wider Western Hemisphere representation.

After the Bach competition, most of the rest of the Ghent segment of the festival pales a little by comparison as far as our fields are concerned.

Giant Klais five-manual console controls organs from widely contrasted eras.



Diagonal view across nave shows position of old organ whose case provides our cover; note examples of many periods.

The organ in the Cathedral of St. Bavo in Ghent is a strange marriage of an old and good Flemish organ with a mid-1930s German organ built by Klais of Bonn for a Belgian National Exposition at Brussels. All this is controlled by a huge five-manual Klais console placed where the old instrument can hardly be heard at all and where even the newer instrument is at less than a vantage point. Many designs for rebuilding or restoring have been discussed; we wonder what the final solution will be. The instrument is, naturally, at its best in the hands of Gabriel Verschraegen, titular organist of the Cathedral, and his Czech-born deputy, Karel Paukert. In the festival it was also played by Pierre Segond in a French program which we missed and by Fernando Germani.

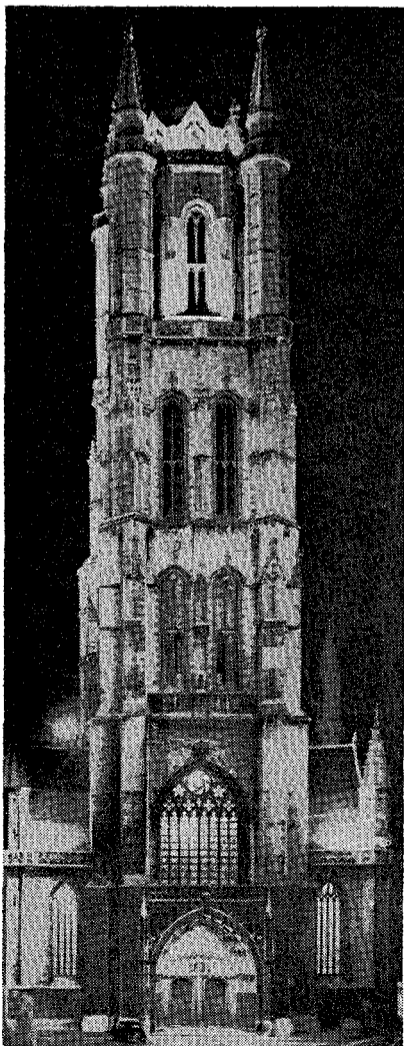
Some of the other events we attended were a premiere of a strange work for chamber orchestra, speech choir and speech soloists by Wladimir Vogel, based on the Flemish legend of Thyl Claes. The overall effectiveness of the combination was considerable due mainly to the extraordinarily well-trained speech choir. The music was largely a series of effects, not many of them original or very striking. There was little in the way of music in the work at all memorable.

Verdi's Don Carlos (the Schiller play upon which it is based was performed the preceding night and is set in this very area) was given a very satisfactory performance at the old and charming opera house within our stay.

The old town itself, its castle, the cathedral with the magnificent VanEyck altarpiece, The Adoration of the Lamb, the fine food, the kindness and friendliness of the people, all combine to make Ghent a pleasant and rewarding place to visit.

The next Bach competition (we will keep you informed!) should attract organists from abroad in droves. We know of no other playing competition which quite equals it.

The tower of St. Bavo's Cathedral flood-lighted for night viewing makes striking picture.





Winners of the Bach competition left to right: Jozef Sluys, third prize winner; Marinette Extermann, fourth prize winner; Lionel Rogg, second prize winner; Sebastian Meyer, first prize winner.



Gabriel Verschraegen is organist of the Cathedral of St. Bavo and director of the Orgel Centrum responsible for the competition.

Surely the most celebrated organist in all of Belgium is this lovely angel at the organ from the group of heavenly musicians which form but a single panel of the famed Van Eyck altarpiece in Ghent Cathedral.

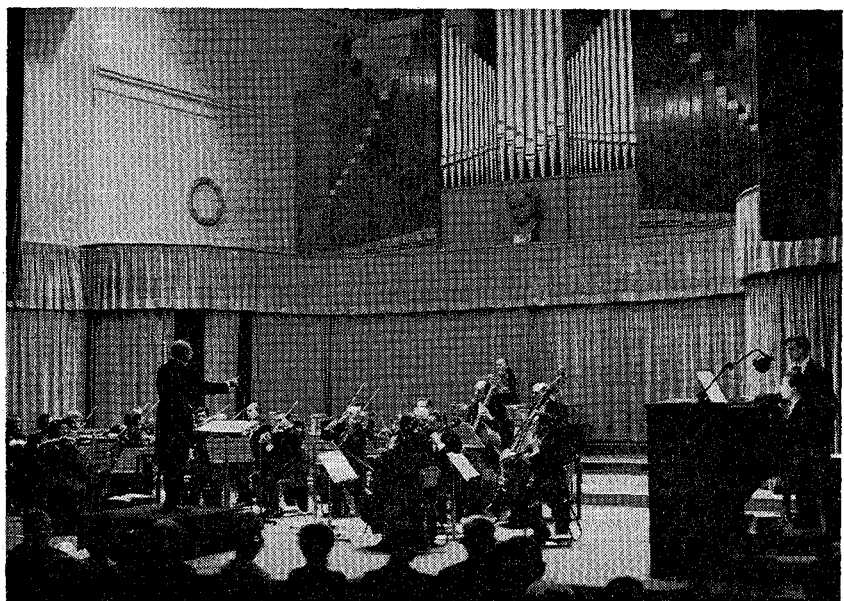


This wondrous work of art, Adoration of the Lamb, painted by the Brothers Van Eyck between 1420 and 1432 attracts thousands of visitors to Ghent every year. It is only one of the many attractions which make a visit to Ghent so rewarding.



Czech-born Karel Paukert is deputy organist at the Cathedral.

First prize winner Meyer plays the concerto for organ, strings and timpani written especially for his part in the competition by Max Bauman, of Berlin's Hochschule für Musik. George Maes conducts the Belgian Chamber Orchestra.



# Especially for Easter!

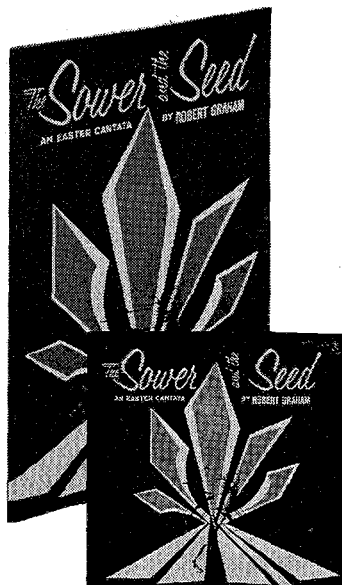
## CANTATAS

### The Sower and the Seed

Robert Graham

The Easter story presented through the parable of The Sower. An easy-to-learn, easy-to-perform cantata for junior and senior high school choirs. Ten numbers written in unison, two-part and occasional three-part style with simple, but imaginative accompaniment. Performance time: about 20 minutes. **\$1.00**

**Record** — an excellent teaching aid when used with the cantata. Sung by a youth choir. 12-inch, 33 1/3 rpm. Monophonic. **\$3.98**



### Lord Most Holy

Rose Marie Cooper

Especially written for 9- through 12-year olds, this cantata combines choral singing and Scriptural narration to tell the story of the life of Christ including his suffering, death, resurrection and ascension. Selections are from easy to medium in difficulty. Performance time: about 15 minutes. **\$1.00**

### Golgotha

Robert Graham

Easily performed by large or small choirs, this cantata describes events before and during the crucifixion of Jesus. Arranged for mixed voices with soprano, alto, tenor, and bass solos. Over-all continuity is increased by narration with instrumental background. **\$1.25**

**Record** — sung by the Broadman Chorale, features choral interpretation and narration. 12-inch. 33 1/3 rpm. Monophonic. **\$3.98**

### The Resurrection Story

Claude Almand

A beautiful contemporary cantata based on the suffering, death, and resurrection of Christ. An excellent cantata for trained church choirs, or college and seminary choral groups. Mixed voice arrangement includes soprano, tenor, and baritone solos. **\$1.50**

**Record** — sung by a 450-voice choir with organ accompaniment. 12-inch. 33 1/3 rpm. Monophonic or Stereophonic. **\$3.98**

## ANTHEMS

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| MF 591 | Arise, Sing, 'Tis Eastern Morning, Chaplin (Two-part)    | 17¢ |
| JF 007 | The Lord Is King, Darst (Two-part with optional trumpet) | 22¢ |

### General

- |        |  |     |
|--------|--|-----|
| MF 299 | When I Survey, Harkness (SATB)                       | 15¢ |
| MF 693 | Christ Is Risen, Alleluia!, Arr. Ehret (SATB)        | 17¢ |
| MF 642 | Jesus Christ Is Risen Today, Davidica-Kringel (SATB) | 22¢ |
| MF 412 | They Have Taken Away My Lord, Stainer (SATB)         | 22¢ |
| MF 161 | Were You There?, Lovan (SATB)                        | 22¢ |



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CONSOLE MOVABLE IN CHANCEL

Clarence Mader Collaborates on 3-  
 Manual for New Contemporary  
 Building in California

A three-manual organ for Herrick Chapel, Occidental College, Los Angeles, Cal., has been ordered from the Schlicker Organ Co., Inc., Buffalo, N. Y. The instrument was designed by Clarence Mader in collaboration with Herman L. Schlicker.

The chapel is of contemporary architecture. The organ will be installed in the rear of the chancel on two sides. The console is to be movable with plugs at the right front and the right rear of the chancel; it can also be moved to the front of an extended chancel for recitals.

Fifty registers with 68 ranks will total 3098 pipes.



Herman L. Schlicker, composer and organist formerly of Temple Emanu-El, New York City, has been appointed director of music and organist for the Washington, D.C., Hebrew Congregation. He expects to develop a music program combining the traditions of Hebrew music with the best in contemporary Jewish liturgical music. His Sacred Service (Avodat Shabbat), performed Oct. 16 at Lincoln Center, New York City, will be performed Feb. 7 with the Washington Hebrew Festival Choir and members of the National Symphony orchestra with Dr. Berlinski conducting.

Nazard 2 1/2 ft. 61 pipes  
 Quart de Nazard 2 ft. 61 pipes  
 Tierce 1 1/2 ft. 61 pipes  
 Cymbel 3 ranks 183 pipes  
 Chalmoux 8 ft. 61 pipes

PEDAL  
 Principal 16 ft. 12 pipes  
 Subbass 16 ft. 32 pipes  
 Quintadena 16 ft.  
 Octave 8 ft. 32 pipes  
 Gedackt 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Gedackt 4 ft. 12 pipes  
 Nachthorn 2 ft. 32 pipes  
 Mixture 4 ranks 128 pipes  
 Posaune 16 ft. 32 pipes  
 Basson 16 ft.  
 Trumpet 8 ft. 12 pipes  
 Fagott 8 ft.  
 Clarion 4 ft.  
 Cornet 2 ft.

GREAT  
 Quintadena 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Flachflöte 4 ft. 61 pipes  
 Nazat 2 1/2 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Mixture 4 - 6 ranks 330 pipes  
 Trompete 8 ft. 61 pipes

POSITIV  
 Gedeckt 8 ft. 61 pipes  
 Principal 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Quint 1 1/2 ft. 61 pipes  
 Siffelöte 1 ft. 61 pipes  
 Scharf 3 - 4 ranks 225 pipes  
 Krummhorn 8 ft. 61 pipes

SWELL 1  
 Flute Harmonic 8 ft. 61 pipes  
 Dolce 8 ft. 61 pipes  
 Dolce Celeste 8 ft. 56 pipes  
 Prestant 4 ft. 61 pipes  
 Doublette 2 ft. 61 pipes  
 Fourniture 4 ranks 244 pipes  
 Basson 16 ft. 68 pipes  
 Trompete 8 ft. 61 pipes  
 Clarion 4 ft. 61 pipes

SWELL 2  
 Bourdon 8 ft. 61 pipes  
 Viol de Gambe 8 ft. 61 pipes  
 Viol de Gambe Celeste 56 pipes  
 Flute a Cheminée 4 ft. 61 pipes

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L. Cameron Johnson has assumed duties at the U. S. Coast Guard Military Academy, New London, Conn., as director of cadet musical activities and organist-choirmaster of the chapel. He holds his bachelor's degree from Yankton College, the master's degree in church music from the Eastman School of Music, where he has done three year's work toward the doctorate under a fellowship from the National Defence Act Title 4 program.

#### DARKE CLOSES 75th YEAR

##### IN FESTIVAL HALL RECITAL

Harold Darke, British organist and composer familiar to many American organists, celebrated the end of his 75th year with a recital Sept. 29 at London's Festival Hall, using the controversial "classic" organ there in a deliberately Romantic fashion.

*Musical Opinion* called the recital "as much a classic example of organ management as of compelling playing." The taxing program included the Bach Passacaglia and Fugue, the Prelude and Fugue in G major and several chorales, the Willan Introduction, Passacaglia and Fugue, Dr. Darke's own Chorale Prelude on a Theme by Tallis and the Reubke Sonata on Psalm 94.

#### NEW AEOLIAN-SKINNER REPLACES LOSS BY FIRE

##### ST. MICHAEL AND ALL ANGELS

Episcopal Church in Baltimore Has New Layout for Instrument — Robert Bagdon is Organist

The Church of St. Michael and All Angels, Baltimore, Md. was destroyed by fire in June 1961. The Aeolian-Skinner organ designed by William Brackett, G. Donald Harrison and Joseph S. Whiteford, was a casualty.

In restoring the church, plans were made for additional organ space. The new design, dictated by altered acoustics, was prepared by Robert J. Bagdon, present organist, and Donald Gillett of the Aeolian-Skinner Company. An antiphonal division is being proposed.

The new organ was dedicated in September.

#### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute Courte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 3 - 5 ranks 269 pipes  
Trompette Harmonique 8 ft.  
Chimes 25 tubes

#### SWELL

Rohrbass 16 ft. 12 pipes  
Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Rohrflöte 8 ft. 68 pipes  
Erzähler Celeste 2 ranks 124 pipes  
Prestant 4 ft. 68 pipes  
Waldflöte 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Plein Jeu 3 ranks 183 pipes  
Hautbois 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Vox Humana 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

#### POSITIV

Nason Flute 8 ft. 56 pipes  
Koppel Flöte 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Larigot 1 1/2 ft. 56 pipes  
Siffflöte 1 ft. 56 pipes

#### GEHRING GUEST AT DAVIDSON SACRED MUSIC CONVOCATION

Philip Gehring was featured in the fourth annual convocation of sacred music Nov. 15 and 16 at Davidson College, North Carolina. Also on the music staff were Donald B. Plott and Grier M. Williams of the college faculty and Dr. and Mrs. Richard M. Peek, Charlotte. The meeting concluded with a concert of modern church music climaxed with Flor Peeters' Te Deum.

Zimbel 3 ranks 168 pipes  
Zimblestern 8 bells  
Tremulant

#### CHOIR

Spitzgamba 8 ft. 68 pipes  
Nachthorn 8 ft. 68 pipes  
Flute Douce 8 ft. 68 pipes  
Flute Céleste 8 ft. 68 pipes  
Prinzpal 4 ft. 68 pipes  
Rohr Nasat 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
English Horn 16 ft. 68 pipes  
Cromorne 8 ft. 68 pipes  
Rohr Schalmel 4 ft. 68 pipes  
Trompette Harmonique 8 ft. 68 pipes  
Tremulant

#### PEDAL

Bourdon 32 ft. 12 pipes  
Contre Basse 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Rohrbass 16 ft.  
Principal 8 ft. 32 pipes  
Cello 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Furniture 3 ranks 96 pipes  
Contra Bombarde 32 ft. (prepared)  
Bombarde 16 ft. 32 pipes  
Contra Hautbois 16 ft.  
English Horn 16 ft.  
Trompette 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes  
Chimes

FAURE'S MESSE BASSE for women's voices was sung twice on the same program Oct. 30 at Christ Church, Rathgar, Dublin, Ireland. Olive Smith conducted the Olivian Singers with Alan Cowle at the organ.

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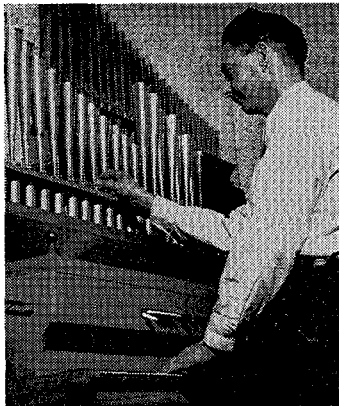
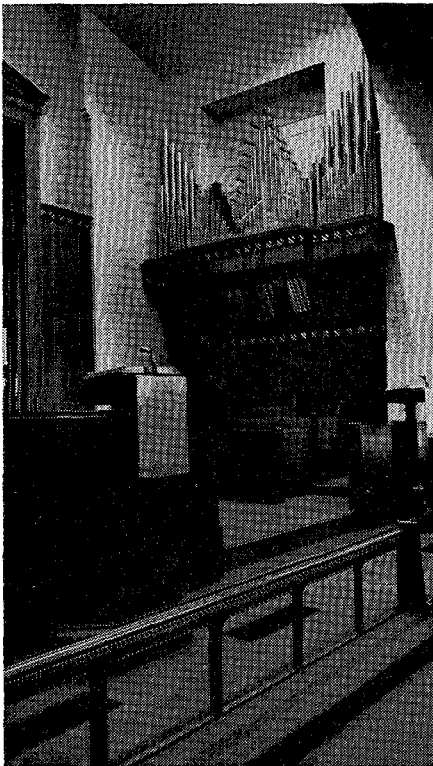
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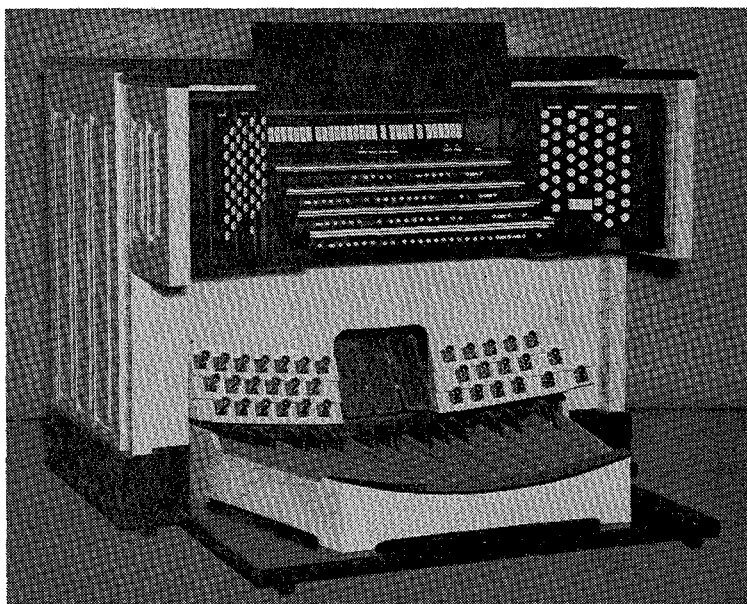
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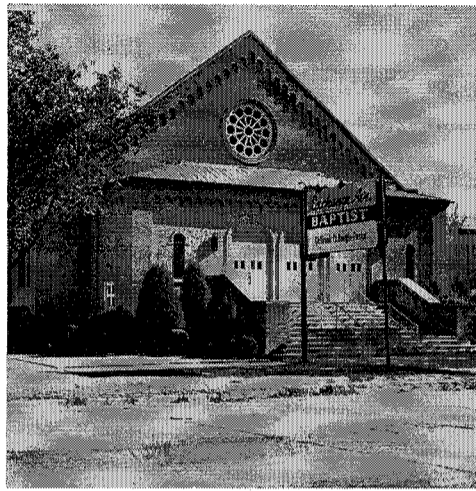


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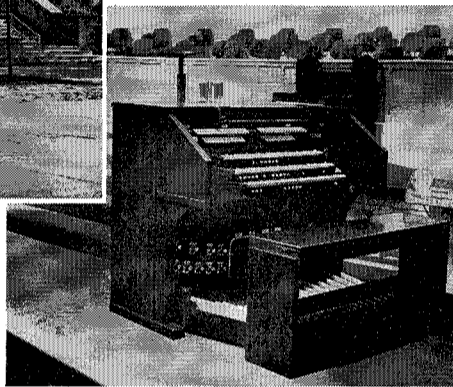
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### GREAT

8' Prinzipal  
8' Bordun  
8' Gemshorn  
4' Oktav  
4' Spitzflöte  
2 1/2' Quinte  
2' Superoktav  
2' Blockflöte  
Mixture III rks  
Tremulant  
4' Great Coupler  
16' Swell to Great  
8' Swell to Great  
4' Swell to Great  
16' Choir to Great  
8' Choir to Great  
4' Choir to Great

### SWELL

16' Liebllich Gedeckt  
8' Geigen Prinzipal  
8' Rohrflöte  
8' Virole de Gambe  
8' Flöte Celeste  
8' Virole Celeste  
4' Prinzipal  
4' Nachthorn  
4' Gemshorn  
2' Flageolet  
2' Gemshorn  
8' Trompette  
8' Hautbois  
8' French Horn  
8' Clarinet  
Tremulant  
16' Swell Coupler  
Swell Unison Off  
4' Swell Coupler

### CHOIR

16' Liebllich Gedeckt  
8' Prinzipal  
8' Gedeckt  
8' Quintade  
8' Dulciana  
4' Oktav Prinzipal  
4' Koppelflöte  
4' Gemshorn  
2 1/2' Nasat  
2' Nachthorn  
1 1/2' Terz  
1 1/2' Larigot  
1' Siffilöte  
8' Krummhorn  
Tremulant  
Vibrato  
16' Choir Coupler  
Choir Unison Off  
4' Choir Coupler  
16' Swell to Choir  
8' Swell to Choir  
4' Swell to Choir  
Harp  
Chryso-glott  
Chimes

### PEDAL

32' Untersatz  
16' Contrabass  
16' Bordun  
16' Liebllich Gedeckt  
16' Gemshorn  
8' Prinzipal  
4' Flötenbass  
4' Choralbass  
4' Spitzflöte  
Grave II rks  
16' Fagotto  
8' Great to Pedal  
4' Great to Pedal  
8' Swell to Pedal  
4' Swell to Pedal  
8' Choir to Pedal  
4' Choir to Pedal

### EXPRESSION COUPLERS

Swell to Great  
Choir to Great

### ANTIPHONAL COUPLERS

Swell Reeds to  
Antiphonal  
Swell Reeds Main Off  
Choir to Antiphonal  
Choir Main Off

### CHAMBERS

Pedal Cabinet  
Great W-4  
Choir W-4  
Swell W-4 (Flues)  
Swell H-2 (Reeds)  
Antiphonal W-4

### COMBINATION ACTION

5 Swell Pistons  
5 Great Pistons  
5 Choir Pistons  
3 Pedal Pistons &  
Toe Studs  
5 General Pistons &  
Toe Studs  
1 General Cancel  
Great to Pedal Reversible  
Piston & Toe Stud  
Swell to Pedal Reversible  
Piston & Toe Stud  
Choir to Pedal Reversible  
Piston & Toe Stud  
Sforzando  
Piston & Toe Stud  
Usher Signal (Toe Stud)  
Cymbelstern Toe Stud  
Signal Light—from  
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The organ has been designed to support the choir and congregational singing. Elements were included to permit full use for recital and concert work. The great and positiv and most of the pedal are unenclosed and exposed. Several ranks were retained from the prior instrument with 41 ranks of new pipework. The completed instrument contains 61 ranks, playable from the four-manual console.

The organ was designed by Kenneth L. Wright, vice-president of Pipe Organs, Inc., and general manager of Gloeckler & Co., in consultation with Dr. Riddle and Richard Unwin, organist at the church.

### GREAT

Quintaton 16 ft. 61 pipes  
Principals 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Principals 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Tromba 8 ft. 61 pipes

### SWELL

Rohrquintadena 16 ft. 73 pipes  
Diapason 8 ft. 73 pipes  
Rohrflöte 8 ft. 73 pipes  
Gambe 8 ft. 73 pipes  
Gambe Celeste 8 ft. 61 pipes  
Oktave 4 ft. 73 pipes  
Flute Harmonique 4 ft. 73 pipes  
Quinte 2 1/2 ft. 61 pipes  
Super Oktave 2 ft. 61 pipes  
Terzian 2 ranks 122 pipes  
Zimbel 3 ranks 183 pipes  
Trompete 8 ft. 73 pipes  
Basson 8 ft. 73 pipes  
Hautbois 4 ft. 73 pipes

### POSITIV

Holzgedeckt 8 ft. 61 pipes  
Principals 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principals 2 ft. 61 pipes  
Super Principals 1 ft. 61 pipes  
Scharff 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes

### CHOIR

Hohlflöte 8 ft. 68 pipes  
Gemshorn 8 ft. 68 pipes  
Gemshorn Celeste 8 ft. 68 pipes  
Fugara 4 ft. 68 pipes  
Nazard 2 1/2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Clarinet 8 ft. 68 pipes

### ECHO

Gedeckt 16 ft. 73 pipes  
Diapason Conique 8 ft. 73 pipes  
Gedeckt 8 ft.  
Salicional 8 ft. 73 pipes  
Voix Celeste 8 ft. 73 pipes  
Gedeckt 4 ft.  
Gedeckt 2 ft.

### PEDAL

Contra Bourdon 32 ft. (electronic)  
Principals 16 ft. 32 pipes  
Pommer 16 ft. 56 pipes  
Principals 8 ft. 44 pipes  
Bourdon 8 ft.  
Principals 4 ft.  
Bourdon 4 ft.  
Quinte 2 1/2 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes  
Rauschquinte 3 ranks 96 pipes  
Contra Bombarde 32 ft. 32 notes  
Trompete 16 ft. 44 pipes  
Trompete 8 ft.

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# Adaptability -

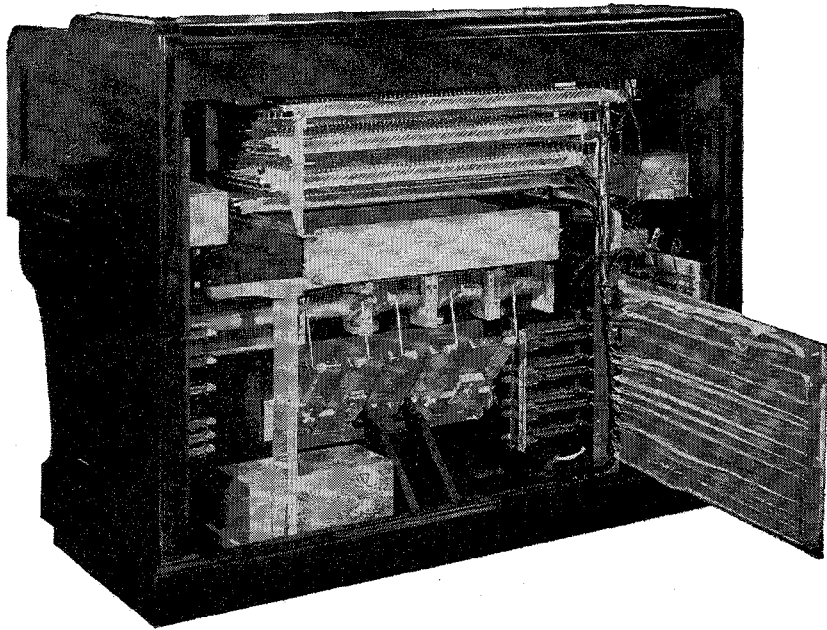
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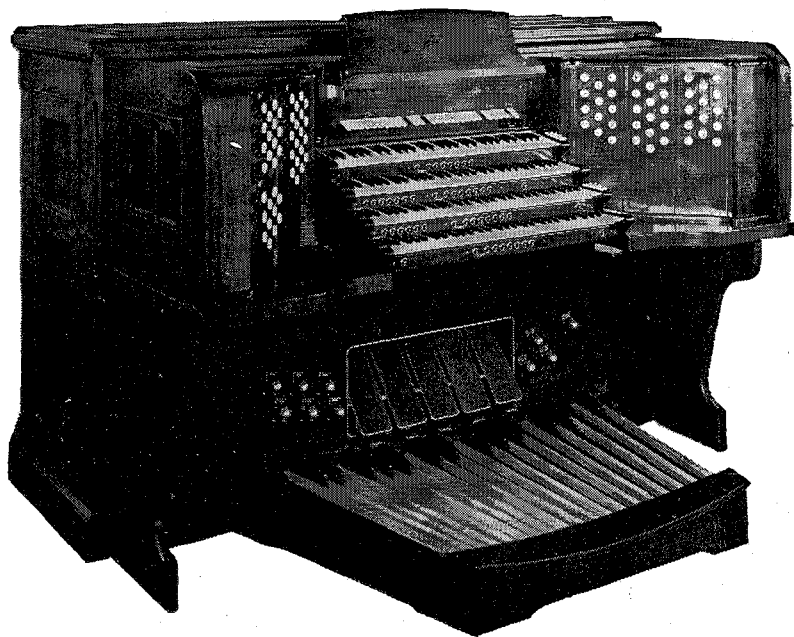


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# Emerson Richards

THE MAN AND HIS WORK by William King Covell

HIS INFLUENCE ON AMERICAN ORGANS by William H. Barnes

Senator Emerson Richards died at his home on the Boardwalk at Atlantic City Oct. 21 at the age of 79. His ancestors had come from Germany late in the 17th century and had settled in Pennsylvania. His father, who had been in the construction business in Philadelphia moved to Atlantic City in the early 1880s at a time when the shore resort was developing rapidly.

Emerson L. Richards was born in a small frame house July 8, 1884. He was educated in the public schools of Atlantic City and at the law school of the University of Pennsylvania, taking his law degree in 1904. In 1911 he was elected to the state assembly, thus beginning a political career that was to last 23 years, to include service in both houses and to result in the passage of many laws providing for social and political reform as well as highway construction, bridge and tunnel building and other important undertakings. He was in office while Woodrow Wilson was governor of New Jersey; many of the laws sponsored by Wilson were made possible through his co-operation. The political revolution that began in 1932 with the first election of Franklin Roosevelt resulted in the close of the senator's political career when his term ran out in 1934.

The senator's concern for the organ was a deep one. He was one of the first to acquire a collection of books dealing with the subject and he subscribed to organ publications from many countries. He was one of the first of that company of Americans to visit Europe, meet European organists and organ builders and to see, hear and try the most interesting of surviving organs from older times. His published accounts of his many trips are familiar to most organists already active in the 1930s.

The senator's own contributions to organ building, other than in writing, lay in his own organs, the organs of public ownership which were built under his guidance at Atlantic City, and the organs for which he provided specifications, supervision while under construction and installation or both. Of this third group, the organ at Millville, N.J. in the Methodist Church, is the instrument to which he gave the greater part of his thought and attention in recent years.

As for his own organs, Senator Richards' first was a small tracker affair, blown by a water engine; he used to tell how, on cold winter nights, he used to shut off the water and drain the pipes to prevent a freezeup that would render his cherished organ unplayable! A somewhat larger player organ replaced this first instrument. It was sold when a much larger organ was built for the music room of his home, but this one in turn was sold early in the 1930s. It was succeeded by a four-manual of considerable size, for the accomodation of which the back

wall of the music room was removed and the space formerly occupied by several bathhouse compartments in the building directly behind were made available for the organ. This instrument survived the war, but in 1946, when all builders were overloaded with unfilled contracts, he sold his organ to a church in a large western city, and with the proceeds set to work to plan a still larger organ. A part of the great chorus, pipes and chests, was built by G. Donald Harrison; another part of the great came from Hans Steinmeyer; for the enclosed divisions, chests from an Aeolian residence organ were reconditioned; pipework came from various sources, old and new, American and European. The assembling was spread over several years. The organ never became wholly playable but its best parts, such as the Harrison and Steinmeyer choruses including no less than five mixtures of some 20 ranks, were truly splendid in effect. Never heard as a whole, the organ was destroyed with the senator's home in a disastrous fire Oct. 7, 1958. The modern house built on the same site the following year did not have an organ, although the senator hoped for a smaller instrument for his new library.

Mention must be made also of three large organs built for the city of Atlantic City and installed, one in the high school, the other two in the convention hall. The high school organ, with that he designed for St. Mark's Episcopal Church, Philadelphia, was one of two pioneer attempts to reconstruct in this country flue choruses comparable in character to the work of Edmund Schulze. Due to incomplete knowledge and unfavorable acoustics, these experiments were not altogether successful but an attempt to follow so excellent a model should be remembered to the senator's credit.

In the later 1920s the senator found time to work out designs for the two organs in the immense auditorium then being built at Atlantic City. The smaller was a large four-manual instrument built by the W. W. Kimball Company of Chicago under the senator's directions, and was installed in the gallery of the ballroom of the auditorium building. This organ, with a stop-key console of theater-organ type and including some extensions but much more straight work, was finished shortly after the auditorium itself in 1929. In the same year specifications for a much larger organ for the main auditorium were put out for bids. The contract was assigned to Midmer-Losh, Merrick, Long Island; on May 9, 1929, two of the auxiliary sections, installed above the ceiling of the hall, were first tried a few weeks later. The organ as a whole was first used publicly May 11, 1932. The instrument has been discussed in periodicals of many kinds, a landmark of its period; its fame is worldwide.

The younger generation of organists may not realize the fact that back in the 1920's there was a type of organ being built in America by all of our leading builders, with which there was much complacency. In reality, however, from today's point of view, these organs were lacking in a great many features, now considered essential for a good organ.

Emerson Richards was known in the twenties as the "Senator;" he was not only a state senator on the Republican side for a dozen years before Roosevelt, but he was a political boss, and president of the New Jersey state senate. He was also a successful lawyer, with a flare for pungent and effective argument. His consuming interest above all else was in the organ. It is, of course, this facet of his many activities that is of particular interest to us in the organ world. It is this interest that I wish to analyze and discuss.

One thing that endeared the "senator" to many organists in the twenties, (the prohibition days) was his ability to load the trunk of his big Cadillac with alcoholic beverages of reasonably safe quality and distribute them generously and freely to the thirsty organists attending the conventions of the old NAO and the AGO. The organ discussions, late at night in the senator's hotel room, accompanied by the cup that cheers, were memorable occasions. I remember so well being a participant in many such sessions. I am not sure that fundamental truth was reached with all of the discussions of organs that took place, but one thing became obvious; the increasing dissatisfaction with the organs that were being built in America at the time.

It was this dissatisfaction that led the senator to visit Europe and find out at first hand what the European organs were like, and to hear for himself whether these organs, both old and new, had something American organs lacked. When Henry Willis III visited this country first in 1925, the senator spent much time with him, showing him many specimens of what were considered the best examples of the organs of that period in America. Mr. Willis' comments and criticisms made a deep impression on the senator.

He later visited England, and heard many examples of Willis organs, both of the original "Father" Willis, and of the present Henry Willis. He also became acquainted with the famous Schulze diapasons and the diapason choruses so nobly represented in the Schulze organs at Tyne Dock, Doncaster and Armley in England. This was the start of the senator's crusade for changes in the tonal design of American organs.

I have mentioned that the senator had a flare for putting his thoughts on paper in a pungent and readable form. This he did in both *The American Organist* and *THE DIAPASON* is a series of articles.

He also had opportunity to prove his newly acquired knowledge, in the design of two great organs, the Atlantic City High School organ, and the one in the Atlantic City Auditorium.

In the meantime, impetus was given to the English influence on the design of American organs, when Arthur Hudson Marks hired G. Donald Harrison in 1927 to become tonal director of the Skinner Organ Company. At first, Ernest Skinner welcomed Mr. Harrison with open arms, but it soon became apparent that their ways were far apart. A few years later, M. P. Möller hired Richard Whitelegg as tonal director. Then Austin Organs, Inc. hired Richard Piper as tonal director. Mr. Harrison, Mr. Whitelegg and Mr. Piper were all trained in the Willis factory in London, and English organ building. The first two men had a profound effect on American organ building in the thirties (the depression years) and later came Mr. Piper in the fifties and sixties.

The senator and Donald Harrison became fast friends and I am sure both men exerted a considerable influence over the other. By 1931, Mr. Richards decided to look further into European organ building, particularly the German, and upon his return from a visit there in the fall of 1930 wrote a series of articles for *The American Organist* that appeared in 1931. I have dug out my copies of these articles and I think I find here the first serious appraisal of German organs by an American enthusiast. True, Oscar Schminke, Caspar Koch, and other dyed-in-the-wool German organists had written articles before this on German organs. But I believe that the real impact came from Mr. Richards' articles.

In his first article on German organs (*T.A.O.* April 1931) Mr. Richards states: "We shall not begin at the beginning, but let us start from the home of Hans Steinmeyer, Germany's most important organ builder and journey through Bavaria. For here we will be introduced to the organs which, when better known, are bound to upset much of our complacent satisfaction with the tonal equipment of the American organ and the musical outlook of the American organist." I have italicized the preceding sentence as being a prophesy of what has happened to American organ building the last thirty years. The senator saw it at that time, and worked hard to make his prophesy come true.

He says further: "Bach and Reger are the musical gods of the German organ world. The older organs interpret Bach, the newer ones Reger. An organ that will do both is the perfect organ of today. Consequently the organ of Bach and his predecessors is not the organ of modern Germany, any more than the orchestra of Mozart is the ensemble of Strauss. In Bavaria we will find the two artistic traditions struggling for supremacy."

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This portrait shows Senator Richards at the very height of his career.

Other organists such as the late Melville Smith, Quimby, and Walter Blodgett talked Walter Holtkamp into building some organs in Cleveland with the pipes in the open. While these earlier organs of Holtkamp were by no means authentic examples of the classic German organs, they were a start in this direction.

But Mr. Richards' articles on the German organ, quoting stoplists and considerable voicing details of both the classic and modern German organs, I am satisfied gave a push towards the German classic organ now being built by American builders in more or less modified form. I think that we are all agreed today that the German is much the most dominating of any of the European influences on American organ building. There are exceptions of course. Lawrence Phelps, of Casavant, has studied ancient French organs, and his firm is building organs today with this influence dominating. This is also a great tradition.

Mr. Richards' inquiring mind, his gift for expressing his ideas, his dissatisfaction with what was being done in American organ building in the twenties, and his determination to do something about it, was perhaps the greatest of any of the various influences working in the thirties to create the American classic organ.

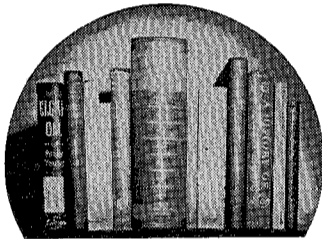
Granted that today there are many varieties of this type of organ, and that it is impossible to define what is meant precisely by this phrase. Many varieties of the American classic organ all have one thing in common. They all have clarity and good ensembles, many mixtures and mutations, and classic organ literature can be played successfully in accordance with the composer's intentions on such instruments. Some can do this and little more, while others are more versatile, and can play both the classic as well as the so-called romantic organ music of the 19th century, the early 20th, and contemporary music.

It is such men as the late Emerson Richards that helped to bring us where we are today. For the last 10 years he was inactive in organ matters, and had

ceased to write about organs. But in his prime he was a colorful, aggressive thinker and writer about organ design, and should have a rightful place in any appraisal of important men in organ building.

Today it appears that the organ of Bach has won out in the thinking of many of the contemporary German builders. Notably, Rudolph von Beckerrath, one of Germany's leading classic organ builders, has exemplified this in the large tracker organ in St. Paul's Catholic Cathedral at Pittsburgh. Many more examples might be quoted of course, both in Germany and this country.

The popularity of the German classic organ in America was given a great impetus, as most of us know, by E. Power Biggs in his long series of broadcasts from the Busch-Reisinger museum at Harvard. Here, Donald Harrison built a version of a classic German organ in the thirties that became famous. Even though this has since been replaced by a more authentic version of a classic Dutch organ by Flentrop, the start was made with this earlier version by Harrison who was inspired to build this first example in America by Richards as well as Biggs.



### New Books

Three of the books which reached us this month will have interest for certain segments of our readership.

Viktor Lukas' *Orgelmusikführer* (Reclam, Stuttgart, Germany) is a useful little handbook, especially as regards German organ music. Its information is brief and sketchy; it does not attempt the more usual German thoroughness. We have already used it successfully to check on a contemporary German organ composer not even listed in our other sources.

A handbook issued by Novello, Oxford and Stainer and Bell, jointly, entitled *Editing Early Music*, would be helpful to any person preparing any music for publication; it is brief, specific and inexpensive.

A fictionalized version of the life of Pietro Yon, *The Heavens Heard Him* will provoke conflicting reactions even among those who knew and admired the famed longtime organist of St. Patrick's Cathedral. It is frankly sentimental; the picture it gives is the idealized one a son and a friendly woman can be expected to collaborate in creating. The rather young and the rather old, we think, are most likely to be among its readers. Vera B. Hammann and Mario C. Yon are the authors, Exposition Press, New York City, the publisher.

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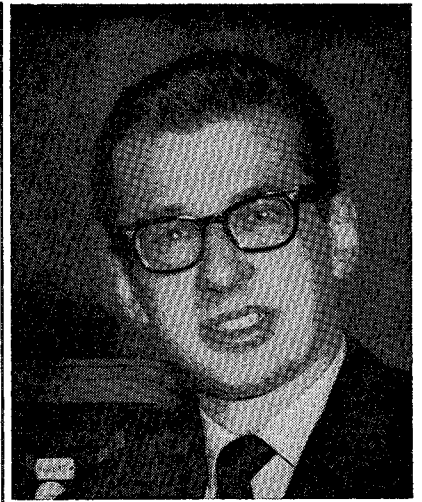
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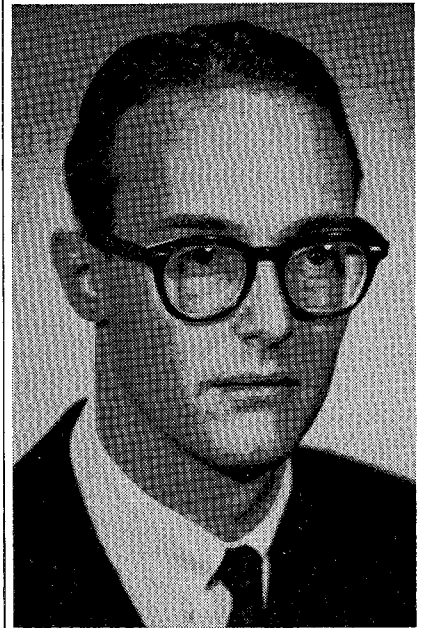
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Mr. Smith received his MMus in organ last June from the University of the Pacific, Stockton. Among his organ teachers have been George Faxon, Boston, William Robinson Boone, Portland, Ore., Charles Schilling, Stockton and Pierre Cochereau in Paris. He is the sub-dean of the San Francisco AGO Chapter.



Gordon C. Ramsey has been appointed organist and choir director of the Burncoat Baptist Church, Worcester, Mass. He was previously organist-choirmaster of St. John's Church-on-the-Green, North Haven, Conn. He graduated from Yale University in 1963. While in New Haven he studied with G. Huntington Byles and was master carillonneur of Yale University.

In addition to his duties at the Burncoat Church, Mr. Ramsey is associate organist and instructor in English at Worcester Academy.

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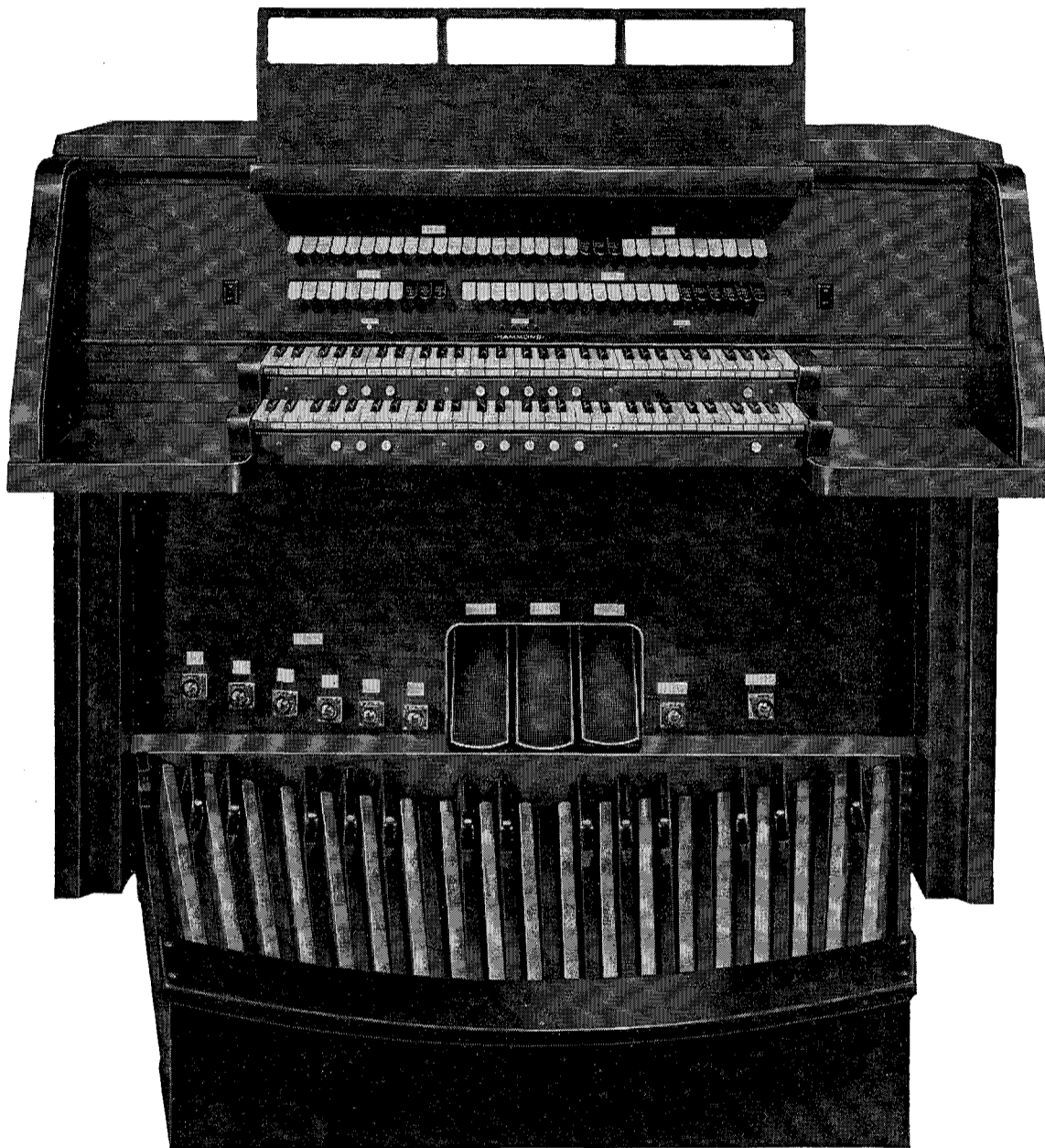
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Swell to Great 4 ft.

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Geigen Principal 8 ft.  
Concert Flute 8 ft.  
Aeoline 8 ft.  
Dulciana Celeste 2 ranks  
Gamba 8 ft.  
Octave 4 ft.  
Gedeckt 4 ft.

Nazard 2 $\frac{2}{3}$  ft.  
Flautino 2 ft.  
Tierce 1 $\frac{3}{5}$  ft.  
Larigot 1 $\frac{1}{3}$  ft.  
Mixture 3 ranks  
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Oboe 8 ft.  
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Tremulant  
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First Presbyterian Church  
DETROIT

In 1926, when the Diocese of Blackburn was carved out of the Diocese of Manchester, the Church of St. Mary the Virgin was made the cathedral. This busy manufacturing town is about twenty-five miles northwest of Manchester, in the center of a vast industrial section whose chief products are cotton spinning and weaving, and the making of machinery. Coal mining is also a major industry.

There have been three or four former churches on the site of the present cathedral. The first was most likely in Saxon times. A Norman edifice is said to have been in existence in the 12th century. About two hundred years later this was rebuilt in the reign of Edward III. In 1540 yet another church was built in the then prevailing Gothic style. This building became dilapidated and, because of the rapidly growing population and importance of the town in the area, it was decided, in 1820, to build the present church. It was consecrated in 1826.

This church was built in a free and fanciful version of the Perpendicular style. A little difficult to get used to, for me, was the plaster vaulting in the style of the 14th century which was put in place after a fire in 1831. Very little of the 16th century building exists, although the foundations are intact just below the ground level.

Outside, the building, as it stands today, with its clerestoried nave and dignified, sturdy western tower of the older church, together with the modern transepts presents a picture of progress in this young and growing diocese. Because of rising costs, elaborate plans for the enlarging of the building have had to be abandoned; however, a modified plan is being worked out whereby a certain amount of building and elaboration will be undertaken.

The oldest part of the inside is the west end. A notable feature of this part of the building is that the pillars are monoliths, that is, they are single pieces of stone. Just inside the west door, to the left, is a model showing the expansions as originally proposed. A model of the modified plan can be seen in the south transept.

On the panelling of the west gallery is a beautiful display of the wood carvers art in the form of heraldry. This contains coats of arms of civic and county communities that make up the diocese. Also in this west end are two chapels, the Chapel of the Holy Spirit, and the Chapel of All Souls.

Looking toward the east one cannot fail to see the exquisite rood on its beam. It is truly a beautiful piece of

# ENGLISH

## BLACKBURN

craftsmanship. Beneath the rood stands the nave altar. This was made by the same artisans who were responsible for the other wood work. Close examination will reveal the great amount of Christian symbolism incorporated in the decoration of this magnificent work.

At the crossing, over which it is hoped that some day will rise the great central tower with its lantern, one is aware that things are really happening in this cathedral. The new work was begun in 1937 and still continues.

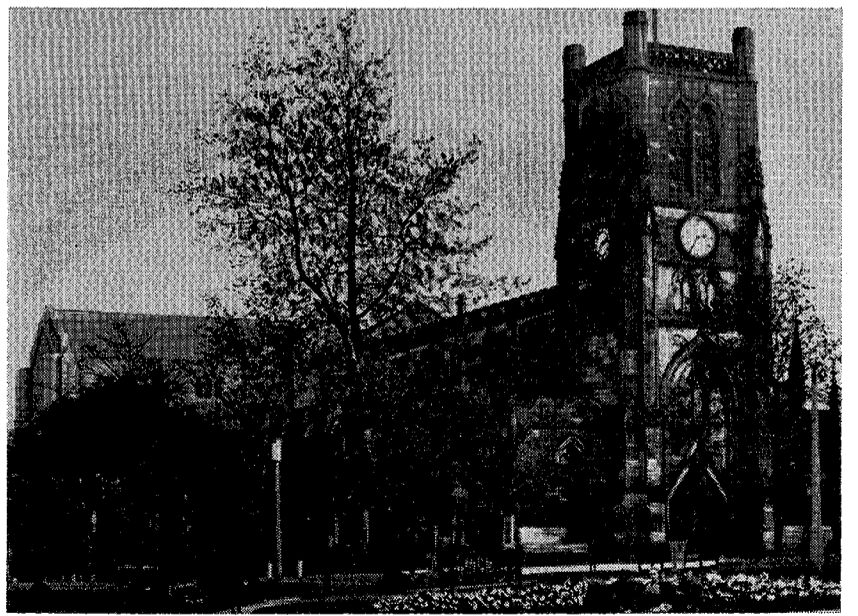
Visitors will be most interested in the 15th century canons' stalls, or misericords, in the choir. These seats are one of the great treasures of the cathedral. The carvings under the seats, as is frequently the case, display much humor. In this there are, among others, representations of an ape hunt, and a fox in a pulpit preaching to a congregation of geese.

Because the ground level falls away rapidly at the east end there is much room for accommodations in the crypt. Below the north transept is a splendid song school for use of the choir, which assures the continuity of the original song school founded in 1430. Also in this wing is the muniment room where all the cathedral and diocesan records are kept.

The music at Blackburn is in the capable hands of Thomas L. Duerden who has been organist here since 1939. He was recently cited by the Royal School of Church Music in an article as "having maintained a high standard of music without some of the traditions of the old-style cathedrals". This is high praise indeed. The organ here is rather interesting in that it is the only organ in any English cathedral built by the French firm of Cavallé-Colle. This was recently relocated in the new arches at the crossing. The entire instrument has been fitted with electric action, making for greater flexibility.

It is true that Blackburn may not have the glamor and attractiveness for the tourist, but this is a place to see industrial England at work, and for these people, this church is their Cathedral.

The Cathedral at Blackburn is young as English cathedrals go, the present building having been built in 1826.



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# CATHEDRALS

14th in a series by Frank K. Owen

CARLISLE

After spending several days at the popular sea-side resorts of Blackpool and Morecambe, scenes of much childhood activity, and visiting in the beautiful Lake District, we soon came to the object of this part of our quest, the Cathedral Church of the Holy and Undivided Trinity at Carlisle.

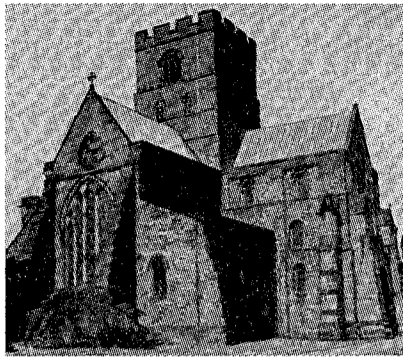
The cathedral stands pleasantly amid the green lawn of its Close on high ground at the edge of the old city, and not far from the castle. As we approached from the east we first discovered a sign board "thermometer" which registered the amount of gifts to a restoration fund. I don't remember the amount being sought, but I do remember being amazed that the "mercury" was nearly at the top indicating that the fund was very nearly subscribed in full. The east end was wrapped in scaffolding, and it was quite evident that work was being done.

In 1123, the first church was completed, and Henry I endowed a priory of Augustinian canons to serve it. The church became a cathedral in 1133 when the newly constituted bishopric was established. During the next century the Norman eastern limb was replaced by one on a larger scale. As greater breadth could be obtained only by expanding to the north, the new choir was out of line with the nave. Plagued by fires and gales which seemed to culminate in a destructive fire in 1292, the vaulted aisles of the choir was all that was spared. As a result of the 14th century transformation there came about the creation of a choir of utmost beauty and splendor.

Great destruction was wrought in 1645, when, after the siege, the Scottish troops destroyed nearly the whole nave. Of this Norman nave only a fragment of two bays remain. Originally 180 feet long, the truncated nave is now only 40 feet in length. Viewed from outside either from the north or the south the church seems to have only head and shoulders. Noticed on the exterior should be the contrast between the coldness of the grey sandstone used in the Norman nave, and the pleasantness of the red sandstone used in the Decorated and Perpendicular choir. Both of these materials were quarried in the neighborhood.

Entering the cathedral by the south door, which is the usual entrance into this building, we pass through the south transept, a part of the original Norman building. Standing under the crossing one sees to the west all that remains of the ancient nave. Immediate-

Off-center organ front with 32-foot pipes on screen.



Exterior effect at Carlisle is one of head and shoulders.

ly is noticed that the eastern arch on the north side has been drawn to the east. It is not the usual Norman half circle. A curious sight indeed. This comes about because of the subsidence of the piers that support the tower.

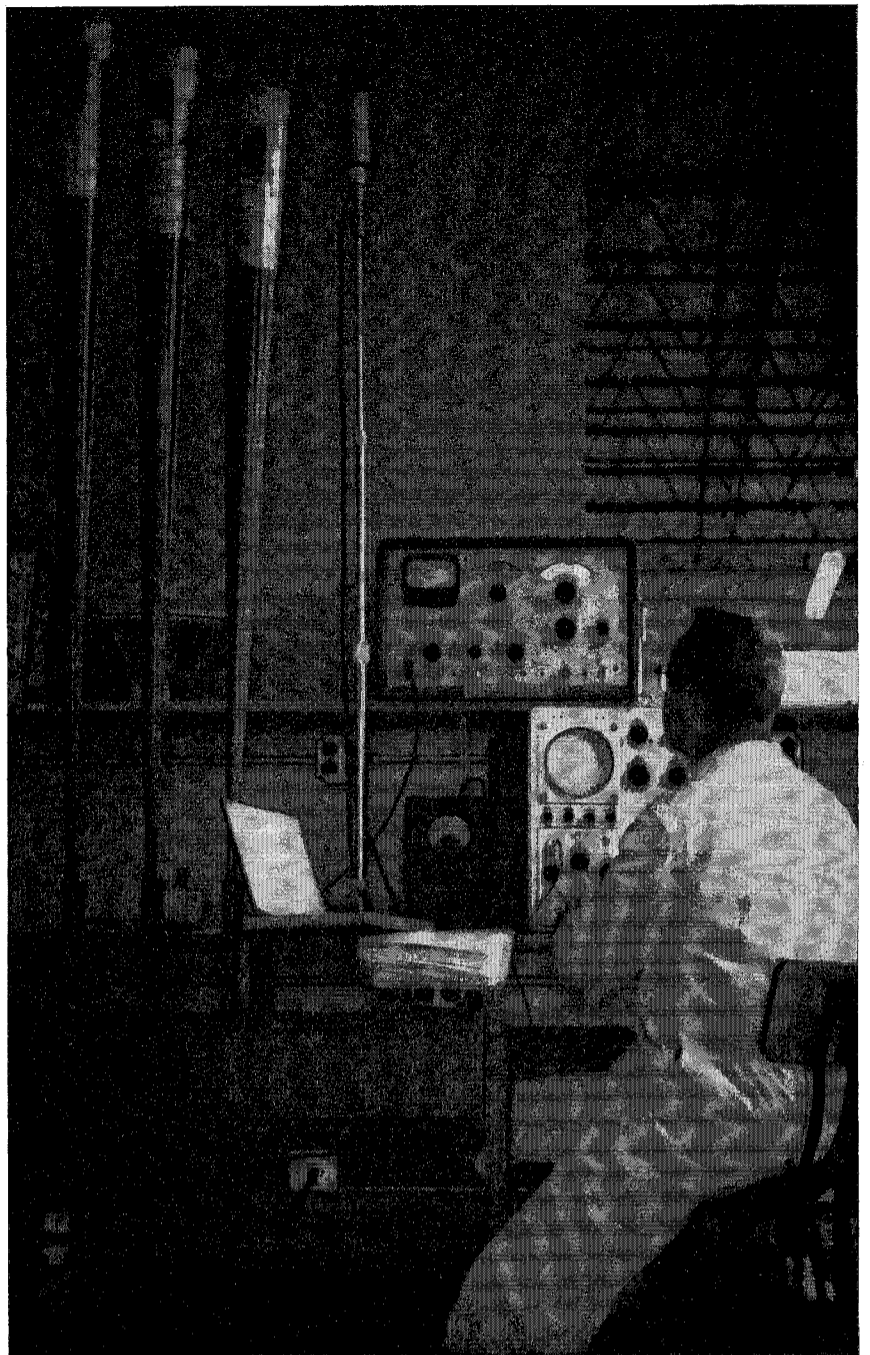
The nave now serves as the Regimental Memorial Chapel in which are placed banners, flags and records associated with the Border Regiment. It is impossible to be in this part of the cathedral without noticing the organ front on the screen. This is the only cathedral in England that has 32 foot pipes on the screen. Because of the smallness of the room the pipes take on a certain massiveness.

Proceeding by way of the north choir aisle, thence through the Salkeld screen, a most beautiful Renaissance work placed there by the cathedral's first dean, we come into the spacious choir. Another curious sight is the off-center pulpitum and organ front. This was brought about because, as already mentioned, it was only possible to enlarge the choir to the north and east. Notable in the choir is the carving on the capitals of the pillars. The practice of symbolically representing the months and seasons of the year in church goes back to the time of the catacombs. The only example in England of a complete series exists at Carlisle, where the representation of each month is on a capital to itself, and well preserved.

Looking to the east, the great east window comes into view above the canopy of the altar. This is the chief glory of the cathedral. The tracery is in the Decorated style. The height of this window is 58 feet and it is 32 feet wide. The glass in the tracery is original fourteenth century, but in the lower part the old glass was most likely destroyed at the time of the Reformation. This is called a "Doom" window. Topped by the Saviour seated as the Supreme Judge, the subject is the Session of Our Lord in Judgment. There are other Doom windows in old English stained glass at Bristol, Lincoln, Litchfield and Wells in addition to a few in parish churches, but of all these the Carlisle specimen is the finest.

The organ at Carlisle is a four-manual Harrison and Harrison, built in 1907, which replaced an earlier one by Willis. It has since been completely restored by Walker. The present organist is Andrew Sievewright. Sydney Nicholson was organist here before he went to Manchester in 1908. Traditional Evensong is sung everyday at 5:30 p.m. except Thursday when it is said, and Sunday when it is sung at 3:00 p.m.

Our tour will continue with a trip across the north of England for a visit to the cathedrals at Newcastle and Durham.



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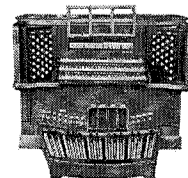
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# Events of the Year 1963 in the Organ World in Review

*Organists and others identified with church music or organ building who received special honors or retirement salutes were:*

Harry J. Allen, Hamilton, Ont., honored for 60 years as organist  
 Ernest A. Andrews retired from St. Paul's Lutheran, Setauket, N. Y.  
 E. Power Biggs awarded honorary MusD degree Aug. 16 at Acadia University, Wolfville, N.S., Canada  
 Edna Scotten Billings honored for 40 years at Grace and Holy Trinity, Kansas City, Mo.  
 Allen Birney won Fort Wayne organ competition  
 John Boe awarded Archbishop of Canterbury diploma, leaves Seabury-Western for graduate work at Northwestern  
 John L. Bonn honored at Waterbury Philharmonic celebration  
 Marie Hofland DeJong honored for 40 years at American Reformed, Orange City, Iowa  
 Lena P. Derouin honored at 25th anniversary at First Lutheran, Waterbury, Conn.  
 Clarence Dickinson honored at UTS on 90th birthday anniversary  
 William Ripley Dorr awarded Boys Town Medal of St. Caecilia  
 Jimmy Dorroh won Birmingham Chapter \$100 scholarship.  
 J. Fischer & Bro. celebrated 100th year anniversary  
 Paul Friess retires from Church SS Michael and George, St. Louis, Mo.  
 Teddy Gossett won student competition at Jacksonville, Fla.  
 W. Norman Grayson at Centenary Junior College, Hackettstown, N. J.  
 Elizabeth McLean Howard won Richmond, Va. AGO competition  
 Max Janowsky honored for 25 years at KAM Temple, Chicago  
 Michael Korn won Lehigh Regional Student Competition  
 Esther Lake honored for 50 years at United Presbyterian, Heyworth, Ill.  
 William R. Leonard honored for 20 years in Air Force as chaplain's assistant and base organist and choirmaster, upon retirement  
 Sir Ernest MacMillan at 70  
 Helen M. Magan honored for 25 years at Fifth Avenue Baptist, St. Petersburg, Fla.  
 Patricia Marek won Indianapolis AGO Young Artists award  
 Theodore N. Marier received medal of St. Gregory  
 George N. Maybee awarded FRSCM, highest degree of Royal School of Church Music, Addington Palace, Croydon, England  
 Joseph Miranda gave Boston Symphony Award recital  
 Jan Overduin awarded Healey Willan Scholarship of \$100  
 Elizabeth Platt honored for 41 years service at Church Street Methodist, Knoxville, Tenn.  
 Herbert M. Ridgely elected new APOBA president  
 Alice C. Ross honored for 40 years at First Presbyterian, Cheyenne, Wyo.  
 R. Deane Shure had chapel named in his honor, Mt. Vernon Place Methodist, Washington, D. C.  
 Leo Sowerby made RSCM at Addington Palace, Croydon, England.  
 Anthony Spevere retires from Schantz Co.  
 Ruth Spitzer honored for 25 years at First Church of the Brethren, Harrisonburg, Va.  
 Edna L. Springborn honored for 40 years at Grace Lutheran, Buffalo, N. Y.  
 Robert Lloyd Town won Boston AGO young artists competition  
 Camil Van Hulse won anthem award, Plymouth Congregational, Fort Wayne, Ind.  
 Fred Weber won Northern N. J. Chapter student competition  
 John L. Wheeler honored for 15 years at First Congregational, Muskegon, Mich.  
 Federal Lee Whittlesey elected executive secretary-treasurer of Choristers Guild  
 David MacKay Williams, program of works, St. Luke's, San Francisco  
 Charles A. Wilson honored for 25 years at First Congregational, Pontiac, Mich.  
 Russell Woollen won Ernest Bloch award

*Among notable appointments listed in THE DIAPASON in 1963 were:*

Marlan Allen to Christ Episcopal, Winnetka, Ill.  
 Paul Anderson to Church of St. Michael and St. George, St. Louis, Mo.  
 Lawrence Apgar to First Methodist, Westfield, N. J.  
 D. Byron Arneson to general manager, tonal director, Hillgreen-Lane  
 Donald S. Baker to St. Jerome's R.C., Rochester, N. Y.  
 Ronald Barnes as carillonneur, Washington, D. C. Cathedral  
 Edna Bauerle to Tenth Church of Christ, Scientist, Chicago, Ill.  
 Dr. Robert Lee Bedell to R. C. Church of the Immaculate Conception, Jamaica, N. Y.  
 Euel Belcher to faculty, Howard Payne College, Brownwood, Tex.  
 Monroe Bell to faculty, Stephens College, Columbia, Mo.  
 Warren Berryman to Lakewood Presbyterian, Cleveland, Ohio  
 Gordon M. Betenbaugh to Stanley Congregational United Church of Christ, Chatham, N. J.  
 Jerry L. Black to First Methodist, College Park, Ga.  
 Donald E. Brown to First Baptist, Muncie, Ind.  
 William A. Campbell to music department, Cornell U, Ithaca, N. Y.  
 Dr. Louis D. Corson, new administrator and warden of College of Church Musicians  
 J. Richard Coulter to St. John's Presbyterian, Berkeley, Cal.  
 Merrill N. Davis III to St. Clement's Memorial Episcopal, St. Paul, Minn.  
 Lawrence DeWitt to Hiram, Ohio College  
 Egbert Emmulat to Oberlin College, Ohio  
 Gale Enger to First Presbyterian, Reading, Pa.  
 F. Peter Finger to Trinity Episcopal, Garnersville, N. Y.  
 James G. Francis to Collingwood Presbyterian, Toledo, Ohio  
 Robert W. Glover to Trinity United Church of Christ, St. Louis, Mo.  
 Frank H. Godley to George Street United, Peterborough, Ont.  
 Dorothy Parker Greenbaum to Presbyterian, Orange, N. J.  
 Lester H. Groom to Baker U, Baldwin, Kans.  
 Douglas Guest to Westminster Abbey, London  
 Curt Haessner to Memorial Presbyterian, Newark, N. J.  
 Jerald Hamilton of U of Illinois faculty  
 Calvin Hampton to Calvary Episcopal, New York City  
 James R. Hansen to Grace Lutheran, San Diego, Cal.  
 William Hargrove to Woodfords Congregational, Portland, Maine  
 Walter N. Hewitt to Winter Park Fla. Presbyterian  
 Kent Hill to faculty, Texas Technological College, Lubbock  
 Edgar Hillier to St. Mark's Mount Kisco, N. Y.  
 Thomas W. Hunt to faculty, Southwestern Baptist Theological Seminary, Fort Worth, Tex.  
 Stanton A. Hyer to Miami Shores Community, Miami Shores, Fla.  
 Royal D. Jennings to Northeastern State College, Tahlequah, Okla.  
 David C. Johnson to Temple Emanuel-El, Marblehead, Mass.  
 G. Herald Keefer to Second Church of Christ, Scientist, Vancouver, B.C.  
 Robert L. Kendall to First Congregational, Saginaw, Mich.  
 Larry King to Parish of St. Paul, Episcopal, San Diego, Cal.  
 David Koehring to assistant organist, Washington Cathedral  
 Arthur G. LaMirande to St. John's Episcopal, Brooklyn, N. Y.  
 Arthur P. Lawrence to All Souls Parish, Berkeley, Cal.  
 Joy E. Lawrence to Euclid Avenue Christian, Cleveland, Ohio  
 William Lemonds to Emory U, Atlanta, Ga.  
 Norman Lloyd to dean, Oberlin, Ohio College Conservatory  
 Henry Lowery to president, Incorporated Association of Organists, England  
 David M. Lowry to conductor, Lutheran Choral Society, Bergen County, N. J.

Thomas McBeth to Westminster Presbyterian, Elizabeth, N. J.  
 William MacGowan to Tanglewood faculty  
 Marian McNabb to faculty, George Washington U, Washington, D. C.  
 Martha Mahlenbrock to Methodist Church, Rutherford, N. J.  
 John G. Marberry to First Methodist, Lufkin, Tex.  
 George Markey to director, Guilman Organ School  
 William Maul to New York State U, Potsdam, N. Y.  
 Charles Merritt to West End Methodist, Nashville, Tenn.  
 J. Clinton Miller to St. John's Lutheran, Allentown, Pa.  
 Richard S. Miller to Mount Vernon Methodist, Danville, Va.  
 James C. Moeser to teaching assistant, U of Texas  
 C. Arthur Nalls to Ocean View Baptist, Norfolk, Va.  
 George E. Nugent to St. Lukes, Belmont, Mass.  
 Ronald E. Ostlund to Grace Episcopal, Sheboygan, Wis.  
 Larry Palmer to faculty of St. Paul's College, Lawrenceville, Va.  
 James Palsgrove to St. Mary the Virgin, New York City  
 Perry G. Parrigan to First Christian, Columbia, Mo.  
 Marvin E. Peterson to Riverside Methodist Church, Columbus, Ohio  
 Rodger H. Phillips to Troy Methodist, Troy, Mich.  
 Richard B. Phipps to First Baptist, Oak Park, Ill.  
 Margaret Westlake Powers to First Congregational, Manchester, N. Y.  
 David Ramsey to Church of the Holy Communion, Memphis, Tenn.  
 Robert Rayfield to Indiana U  
 Trevor M. Rea to St. Paul's Episcopal, Concord, N. H.  
 Henry William Charles Rearick to Grace Lutheran, San Jose, Cal.  
 Judith Chadwick Richard to Union Congregational, Wollaston, Mass.  
 Joseph Ritchie to First Friends Meeting, Greensboro, N. C.  
 Christopher Robinson to Worcester Cathedral, England  
 Lillian Robinson to head of organ department, Moody Bible Institute, Chicago, Ill.  
 Jack Edwin Rogers to St. John's Cathedral, Jacksonville, Fla.  
 Sharon Elery Rogers to associate director of music, First Methodist, Birmingham, Mich.  
 C. Allison Salley to First Presbyterian, Midland, Tex.  
 James V. Salzwedel to Home Moravian Church, Winston Salem, N. C.  
 Gerhard Schroth to Rochester, Minn. Symphony and chorus  
 Robert E. Scoggin to First Methodist, Rochester, Minn.  
 Phil Simpson to Hardin Simmons U, Abilene, Tex.  
 Edwin C. Starrer to Union Lutheran, York, Pa.  
 Harold J. Sweitzer to Centenary Methodist, Chattanooga, Tenn.  
 Roger D. J. Swinton to St. Andrew's United, Moose Jaw, Sask.  
 Kirstin Synnstedt to First Congregational, Lee, Mass.  
 David L. Tate to Trinity Methodist, Albany, N. Y.  
 James M. Thomas to assistant professor of organ, Wisconsin State College, Stevens Point, Wis.  
 Victor Togni to St. Michael's Cathedral, Toronto, Ont.  
 Richard Torrence, management of Virgil Fox and Ted Alan Worth  
 Judith Himebaugh Truitt to Episcopal Church of the Ascension, Middletown, Ohio  
 George Veary, president, RCCO  
 Donald Nelson Warner to All Saints Episcopal, Winter Park, Fla.  
 Rev. Rembert George Weakland, OSN, elected coadjutor archabbott of St. Vincent Archabbey, Latrobe, Pa., and chancellor of St. Vincent's College  
 Richard Westenburg, Memorial Methodist, White Plains, N. Y., assistant tutor history and analysis, Union Seminary  
 Herbert D. White to Ohio University, Athens  
 Clarence E. Whiteman to Virginia State College, Petersburg, Va.  
 Homer Whitford to music instructor,

Brimmer-May School, Chestnut Hill, Boston, Mass.  
 Donald Williams to United Presbyterian, Beaumont, Tex.  
 Gordon Wilson to head of organ department, U of N.C., Greensboro, N. C.  
 Hans Wurman to First Unitarian, Chicago, Ill.  
 Max Yount to Beloit, Wis. College

*Fulbright grants for foreign study were received by:*

Audrey Jeanne Bartlett with Fernando Germani, Rome  
 David Straker Bowman with Helmut Walcha, Frankfurt  
 Carolyn Day with Anton Heiller, Vienna  
 Ralph S. Holland with Heinz Wunderlich, Hamburg  
 Ann Labounsky with André Marchal, Paris  
 James Leland with Michael Schneider, Berlin  
 Catherine McElroy to St. Cecilia Conservatory, Rome  
 William Parsons with Helmut Walcha, Frankfurt  
 Harold Pavelis with Jean Langlais, Paris  
 John Thomas Stroud with Flor Peeters, Belgium  
 James Tallis to Amsterdam, CorKee and Leonhardt  
 Bob Thompson with Helmut Walcha, Frankfurt  
 Karl Dickson Weinand to Music Academy, Frankfurt

*Bavarian State Scholarship*

Alvin T. Lunde to Munich  
*Oberlin Grant*  
 David Boe to Frankfurt  
*American Association of Theological Schools*  
 Peter Waring to study liturgics at Union Theological Seminary  
*Wayne State University, Detroit, Mich.*  
 Malcolm Johns, sabbatical leave to Europe for choral music  
*Washington University, St. Louis, Mo.*  
 E. Lyle Hagert, scholarship award to work on PhD in performance practices under Howard Kelsey

*Foreign organists who visited America to play or teach in 1963 were:*

Grethe Krogh Christensen, Denmark  
 Pierre Cochereau, Paris, France  
 Christopher Dearnley, FRCO, Salisbury, England  
 Fernando Germani, Rome, Italy  
 Anton Heiller, Vienna, Austria  
 Hans Heintze, Bremen, Germany  
 Jean Langlais, Paris, France  
 André Marchal, Paris, France  
 Michael Schneider, Germany  
 Arno Schoenstedt, Tagliardi, Germany  
 Luigi Ferdinando Casella, Bologna, Italy  
 Heinz Wunderlich, Hamburg, Germany

*Special issues of THE DIAPASON in 1963 included:*

Midwinter Conclave, February  
 Regional Convention, August  
 Annual two-manual, September  
 Three Choirs Festival, November

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Among specifications for new and rebuilt organs in THE DIAPASON for 1963 were:

#### FOUR MANUALS

**Aeolian-Skinner**  
Southern Baptist Theological Seminary, Louisville, Ky.

**Austin**  
First Presbyterian, New York City  
Wayne, Pa. Presbyterian

**Beckerath**  
St. Paul's Cathedral, Pittsburgh, Pa.

**Casavant-Webb**  
Glenview Presbyterian, Toronto, Ont.

**C. B. Fisk**  
Memorial Church, Harvard University, Cambridge, Mass.

**Keates**  
St. Paul's Presbyterian, Peterborough, Ont.

**Möller**  
Christ Methodist, Memphis, Tenn.  
First Presbyterian, Oklahoma City, Okla.  
Pine Street United Presbyterian, Harrisburg, Pa.  
St. Benedict's R. C. Bronx, N. Y.

**H. W. Muller & Sons**  
Trinity Episcopal, Toledo, Ohio

**Reuter**  
First Baptist, Worcester, Mass.

**Schantz**  
Lawrence College, Appleton, Wis.

**Sipe-Yarbrough**  
Texas Women's College, Denton, Tex.

**Wicks**  
Trinity Methodist, Beaumont, Tex.

#### THREE MANUALS

**Aeolian-Skinner**  
All Saints' Episcopal, Winter Park, Fla.  
Austin College, Wynne Chapel, Sherman, Tex.  
Central Presbyterian, Houston, Tex.  
First Presbyterian, La Grange, Ill.  
St. Andrew's Episcopal, Kansas City, Mo.  
St. Thomas', Washington, D. C.

**Allen**  
First Presbyterian, Troy, Ohio  
Fremont Presbyterian, Sacramento, Cal.  
St. James Episcopal, Danbury, Conn.

**Angell**  
Congregational, Scarsdale, N. Y.  
First Congregational, Old Greenwich, Conn.

**Atkinson**  
Hausorgel, Carlsbad, Cal.

**Austin**  
Community Congregational, Short Hills, N. J.  
First Church of Christ, New Britain, Conn.  
First Church of Christ, Wethersfield, Conn.  
First Presbyterian, Bloomington, Ind.  
Hill School, Pottstown, Pa.  
Holy Trinity Lutheran, Elgin, Ill.  
Methodist, Hicksville, L.I., N. Y.  
Presbyterian, White Plains, N. Y.  
Second Presbyterian, Petersburg, Va.  
St. Peter's Episcopal, St. Petersburg, Fla.  
Vestavia Hills Methodist, Birmingham, Ala.  
Webb Horton Memorial Presbyterian, Middletown, N. Y.  
Westside Presbyterian, Ridgewood, N. J.

**Balcom and Vaughan**  
Sacred Heart, Bellevue, Wash.  
Sand Point Community Methodist, Seattle, Wash.

**Berkshire**  
Second Congregational, Westfield, Mass.

**Casavant**  
Central Methodist, Pontiac, Mich.  
Christ and St. Luke's Episcopal, Norfolk, Va.  
Christ Episcopal, Dearborn, Mich.  
College of Idaho Chapel, Caldwell, Idaho  
College of the Sacred Heart, Newton, Mass.  
First Congregational, Decatur, Ill.  
First Presbyterian, Pontiac, Mich.  
Grace Church, Wilmington, Del.  
St. Paul's United, Port Arthur, Ont.  
SS Faith, Hope and Charity, Winnetka, Ill.  
United Lutheran, Grand Forks, N. D.

**Dahl - Hook and Hastings**  
Trinity Methodist, Seattle, Wash.

**Delaware**  
First Baptist, Lewisburg, Pa.  
N. Y. University Catholic Center Chapel, New York City  
St. Joseph's Normal Institute, Barrytown, N. Y.

**Dube, Casavant, Johnson**  
Christ's Church Cathedral, Hamilton, Ont.

## These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1963 or too late in 1962 to be included in last year's listing:

Franz Sauer, Salzburg, Austria, Oct., 1962  
Mrs. Russell Stewart, Herkimer, N.Y., Nov. 6, 1962  
Guy L. McCoy, Harrisburg, Pa., Nov. 15, 1962  
Frank Rich Baker, Stow, Mass., Nov. 27, 1962  
Clayton Brenneman, Miami, Fla., Dec. 1, 1962  
Marianne Cummins, Washington, D.C., Dec. 3, 1962  
Unico J. Barone, Waterbury, Conn., Dec. 8, 1962  
Robert Dana Walden Adams, Kansas City, Mo., Dec. 11, 1962  
Abraham Butler, Jr., Buffalo, N.Y., Dec. 16, 1962  
Richard Keys Biggs, Hollywood, Cal., Dec. 17, 1962  
Otto Moellering, Corpus Christi, Tex., Jan. 1, 1963  
John A. Gunther, Louisville, Ky., Jan. 2, 1963  
Charles Heinroth, Southampton, L.I., N.Y., Jan. 8, 1963  
Jerry Ward Cammack, St. Louis, Mo., Jan. 20, 1963  
Ethel Haynes, Knoxville, Tenn., Jan. 29, 1963  
Eleanor H. Bidka, Wheeling, W. Va., Jan. 30, 1963  
Francis Poulenc, Paris, France, Jan. 30, 1963  
Louis Corning Atwater, Washington, D.C., Feb. 5, 1963  
Benoit Mauro, Brooklyn, N.Y., Feb. 11, 1963  
Mrs. Jesse B. Winterbottom, New York City, Feb., 1963  
Edwin Andreani, Liberty, N.Y., March 1, 1963  
J. Warner Hardman, Miami, Fla., March 9, 1963  
Luther G. Hanson, Miami, Fla., March 10, 1963  
Henry Thomas Wade, Frederick, Md., March 31, 1963  
Eric Rollinson, Toronto, Ont., April 17, 1963  
Leonard Wilson, Vancouver, B.C., April 22, 1963  
Louis E. Weitzel, Richmond, Va., April 23, 1963  
William E. Zeuch, Boston, Mass., June 2, 1963  
Edward L. Beaudry, Riviera Beach, Fla., July 2, 1963  
Harris Bartlett, Wallingford, Conn., July 14, 1963  
Edward Bewie, Cleveland, Ohio, July 15, 1963  
Casmiro Dello Joio, New York City, July 16, 1963  
Arthur Blackmore Watson, Grand Rapids, Mich., July 22, 1963  
John S. St. John, Vincennes, Ind., Aug. 2, 1963  
Harry Currier, San Antonio, Tex., Aug. 19, 1963  
Ethel Widener Kennedy, San Diego, Cal., Aug. 23, 1963  
Carl E. Sennema, Grand Rapids, Mich., Sept. 25, 1963  
Ernest La Marche, Chicago, Ill., Sept. 26, 1963  
William Crowell, Newtonville, Mass., Sept., 1963  
Edwin H. Miller, Chicago, Ill., Oct. 15, 1963  
Alicia P. Hevesi, New York City, Oct. 26, 1963  
Mme. Emmanuel Tollet, née Marguerite Dupré, Meudon, France, Oct. 26, 1963  
Senator Emerson Richards, Atlantic City, N.J., Oct. 28, 1963

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Salem Lutheran, Bethlehem, Pa.

**Hill, Norman and Beard**  
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First Methodist, Morgantown, N. C.  
First Presbyterian, Alton, Ill.  
First Presbyterian, Fort Lauderdale, Fla.

**Grace Methodist, Decatur, Ill.**  
Keesler Technical Center, Biloxi, Miss.  
Presbyterian, South Jacksonville, Fla.  
Princeton Theological Seminary Chapel, Princeton, N. J.  
South Highland Presbyterian, Birmingham, Ala.  
St. Alphonsus R. C., Baltimore, Md.  
St. John's Episcopal, Beverly Farms, Mass.

**Noack**  
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Unity-Unitarian, St. Paul, Minn.

**Olson**  
Church of the Good Shepherd, Reading, Mass.

**Reuter**  
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First Methodist, Baldwin, Kans.  
First Methodist, Galveston, Tex.  
First Methodist, Whittier, Cal.  
McAllister Center, San Antonio, Tex.  
College  
Nichols Hills Methodist, Oklahoma City, Okla.

City, Okla.  
St. Rita's, West Allis, Wis.  
Westminster Presbyterian, St. Louis, Mo.

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Shaare Emeth Temple, St. Louis, Mo.  
St. Columba Catholic, Ottawa, Ill.  
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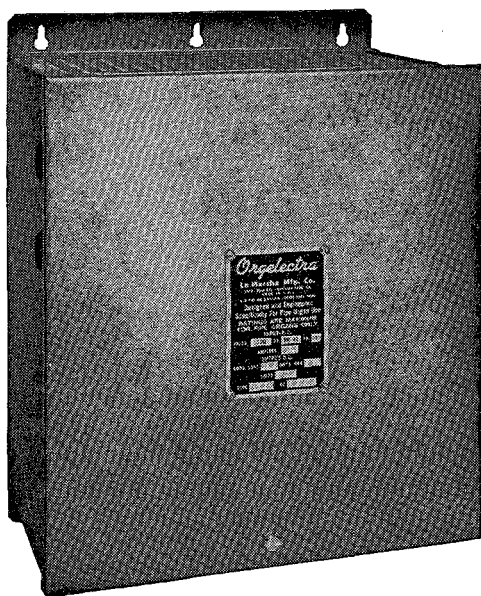
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ished 3-Manual Instrument

The new three-manual Wicks organ in St. John's Evangelical Lutheran Church, Waterloo, Ont., has entered its second year of service. The dedicatory recital was played last January by Dr. Charles Peaker, F.R.C.O. The balcony installation, featuring exposed great and pedal pipework, contains 32 ranks.

The specification was designed by Douglas Campbell, organist and choir-master at St. John's. J. B. Herdmann, former organist, also participated in the plans. Tonally, the instrument follows basically the traditional English lines. Nevertheless a clear and articulate ensemble has been achieved through the use of moderate pressures and limited nicking.

Arrangements were handled by Wicks district representative Douglas Campbell who also carried out the installation and tonal finishing.

**GREAT**

Quintaton 16 ft. 12 pipes  
Diapason 8 ft. 61 pipes  
Quint Flute 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Fourniture 3 ranks 183 pipes  
Bombarde 8 ft.  
Chimes (prepared)

**SWELL**

String Diapason 8 ft. 61 pipes  
Stopped Flute 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Violin Octave 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Piccolo 2 ft. 12 pipes  
Siffloete 1 ft. 12 pipes  
Plein Jeu 3 ranks 183 pipes  
Rohr Schalmel 16 ft.  
Trompette 8 ft. 61 pipes  
Rohr Schalmel 8 ft. 61 pipes  
Trompette 4 ft. 12 pipes  
Tremulant

**CHOIR**

Cor de Nuit 8 ft. 61 pipes  
Erzähler 8 ft. 85 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Nason Flute 4 ft. 61 pipes  
Erzähler 4 ft.  
Nazard 2 3/4 ft. 61 pipes  
Erzähler 2 3/4 ft.  
Flautina 2 ft. 12 pipes  
Erzähler 2 ft.  
Tierce 1 3/4 ft. 61 pipes  
Erzähler 1 3/4 ft.  
Erzähler 1 1/4 ft.  
Blockflöte 1 ft. 12 pipes  
Bombarde 8 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Tremulant

**PEDAL**

Resultant 32 ft.  
Diapason 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Quintaton 16 ft.  
Octave 8 ft. 32 pipes  
Bass Flute 8 ft. 12 pipes  
Gemshorn 8 ft.  
Flauto Dolce 8 ft.  
Quint 5 1/2 ft.  
Choral Bass 4 ft. 12 pipes  
Spitz Principal 4 ft. 32 pipes  
Spitz Principal 2 ft. 12 pipes  
Bombarde 16 ft. 12 pipes  
Trompette 8 ft.  
Rohr Schalmel 4 ft.

TEN WATERLOO and Cedar Falls, Iowa Lutheran choirs participated in a massed choir concert Nov. 17 under the direction of Weston Noble, Luther College, Decorah, Iowa.



Steve Empson was appointed director of music at St. Raymond Church, The Bronx, N.Y., effective Sept. 1. The church, founded in 1842, operates two high schools and two grade schools and is presently undergoing a renovation program which will include two new pipe organs. A choir of men and boys is being established.

Mr. Empson is a graduate of the American Conservatory of Music, Chicago and was recently organist at Queen of Angels Church there. He has studied organ with Arthur B. Jennings, Edward Eigenschen and Claire Coci and has played recitals in midwestern states and in New York.

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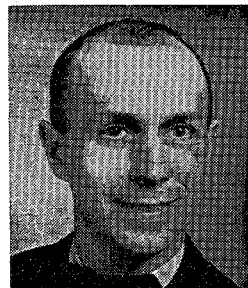
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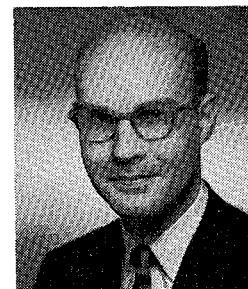
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