

# THE DIAPASON

Fifty-Fifth Year, No. 3—Whole No. 651

FEBRUARY, 1964

Subscription \$3.00 a year, 30 cents a copy

## FOUR-MANUAL SCHANTZ TO ST. LOUIS CHURCH

### FOR SECOND PRESBYTERIAN

Charles H. Heaton, Minister of Music,  
Responsible for Tonal Design —  
Rear Gallery Installation

Second Presbyterian Church of St. Louis has contracted with the Schantz Organ Company for a four-manual organ to be installed in 1965. It will replace a large electronic.

The instrument will be located in the rear gallery which has been completely revamped preparatory for the installation. Exposed sections include great and pedal with ruck-positiv on the rail behind the console. There will be a trompette-en-chamade mounted over the swell boxes on either side of the exposed divisions.

Dr. Charles Huddleston Heaton, FAGO, minister of music, is responsible for the tonal design; negotiations were handled by A. C. Strahle, district manager, midwest area for Schantz.

#### GREAT

Pommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Scharf 3 ranks 184 pipes  
Trompette en chamade 8 ft. 61 pipes  
Cymbelstern

#### SWELL

Geigen Principal 8 ft. 61 pipes  
Chimney Flute 8 ft. 61 pipes  
Viola de gamba 8 ft. 61 pipes  
Geigen Octave 4 ft. 61 pipes  
Zauberflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Contra Bombarde 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

#### CHOIR

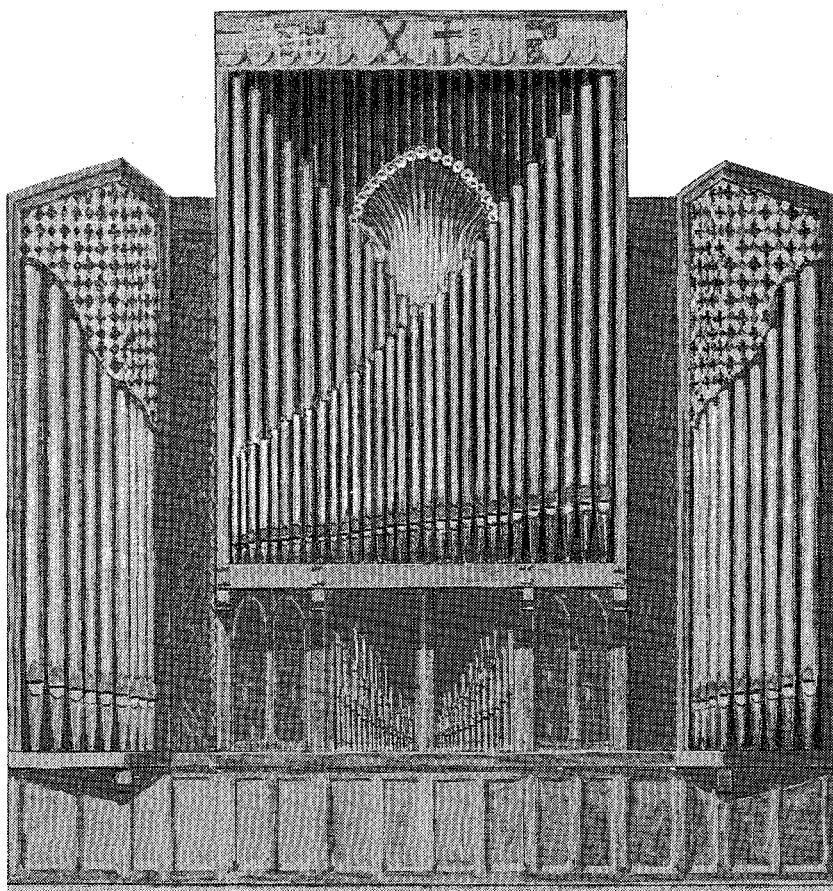
Quintade 16 ft. 61 pipes  
Hohflöte 8 ft. 61 pipes  
Klein Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Bassoon 16 ft. 61 pipes  
Cor Anglais 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes  
Trompette en chamade 8 ft.  
Tremulant

#### RUCK-POSITIV

Holzgedackt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
PEDAL  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Pommer 16 ft.  
Quintade 16 ft.  
Octave 8 ft. 32 pipes  
Rohrgedackt 8 ft. 32 pipes  
Choral Bass 4 ft. 32 pipes  
Italian Principal 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Bassoon 16 ft.  
Trompette 8 ft. 32 pipes  
Clairon 4 ft. 12 pipes

## DETROIT GROUP ANNOUNCES CHORAL COMPOSITION AWARD

The Madrigal Club of Detroit, Inc. announces a competition for a choral work for female voices to celebrate the club's 50th anniversary as a women's chorus. A cash prize of \$250 is offered for the winning manuscript; the contest will close Sept. 1. Write Ruth C. D'Arcy, competition chairman, 25102 Annapolis, Dearborn Heights, Mich.



Architect's realization of the main case of the Aeolian-Skinner in the new chapel at Northwestern University. The ruckpositiv (2) on the gallery rail is not shown.

## GRATEFUL CHURCH AWARDS ORGANIST TRIP TO EUROPE

Ernestine Parker, organist at Trinity Episcopal Church, Arkansas City, Kans. was given a rare Christmas present by the church. In appreciation of her 38 years as parish organist she was given an expense-paid trip to Europe and a full scholarship for a summer of study.

Miss Parker will join a group from Texas Christian University who will study in Paris with Jean Langlais. The group leaves New York May 28 and returns Aug. 6; it will include visits to Germany, Belgium, Italy, Switzerland and England in its itinerary.

## CARNEGIE MUSIC HALL LISTS RECITALS BY AREA PLAYERS

A new series of free organ recitals at Carnegie Institute, Pittsburgh began with the new year. A group of area guest organists will be augmented with visiting recitalists. Dr. Marshall Bidwell will direct the series and perform from time to time.

January recitalists included: Russell G. Wichmann, Chatham College, Shady-side Presbyterian, Mendelssohn Choir; James C. Hunter, Duquesne University, Westminster Presbyterian; John R. Lively, Third Presbyterian, Mount Mercy College; and Dr. Bidwell.

## SEVENTH CONCERT SEASON OPENS AT INCARNATION

Incarnation Concerts opened its seventh season at New York's Church of the Incarnation Jan. 16 with works for organ and orchestra played by Rodney Hansen, organist, and the Festival Orchestra of New York conducted by Thomas Dunn. The program included organ concertos by Handel, Haydn and Poulenc and the Toccata Festiva by Samuel Barber first performed at an Incarnation Concert two years ago.

## NEW ORGAN WILL STAR AT NORTHWESTERN MEET

### AEOLIAN-SKINNER, 4 MANUALS

Schneider to Play, St. John's Passion to be Sung, Panel Discussions on Design & Architecture

Northwestern University's School of Music will hold its 14th annual conference on church music April 13-14 this year instead of its traditional mid-winter date. The meeting will center about the university's new Alice Millar chapel and its new Aeolian-Skinner organ.

The organ will be dedicated April 12, the day before the conference officially begins, with a dedication service in the afternoon followed by a recital by Grigg Fountain, chapel organist and choirmaster and member of the university organ department. In the evening a concert of vocal and instrumental chamber music with organ will be conducted by Thor Johnson with Richard Enright and Theodore Lams of the organ faculty playing the new instrument.

The guest recitalist for the conference will be Michael Schneider who will play two recitals in the conference and will also conduct a series of post-conference master classes.

Much of the conference will develop about a continuing set of panel discussions on organ construction and its relationship to architecture and theology. John Ferris of Harvard University will act as moderator and the basic panelists will be Dr. Joseph Sittler, theological faculty, University of Chicago; Walter Holtkamp, Jr., builder, and Joseph E. Blanton, organ architect. For discussion of the new chapel's architecture and organ, Edward Gray Halstead, its architect, Dr. Ralph G. Dunlop, university chaplain, and John Tyrrell, president of Aeolian-Skinner, will be added panelists.

For a session April 14 at St. John's Lutheran Church, Lincolnwood, the panel will be joined by Henry Beard and John Hose of M. P. Möller, Robert Rayfield and Charles Stade, with demonstrations of the new organ and of voicing techniques.

Conferees will attend a final rehearsal of the Bach St. John Passion as well as the performance which officially closes the conference. Thor Johnson will conduct the a cappella choir and chamber orchestra.

The new Northwestern organ is installed in the rear gallery of the chapel, which extends to a height of 60 feet from floor to ceiling peak. The ruckpositiv is placed on the gallery rail with the console immediately behind it. Space for the choir is provided between the console and the main organ, which is installed against a solid wall. Each division is encased separately in the classic manner.

The Brustwerk at first level has doors on its case which can be opened from the console. The great is at second level with the 16-ft. violone in front. The recit at upper level has visible expression shades forming a part of the architectural design. The fanfare trumpet is of upright hooded pipes. Twin towers hold the pedal pipes.

#### GREAT (1)

Violone 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Open Flute 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spindle Flute 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4-6 ranks 300 pipes  
Sharp Mixture 3 ranks 183 pipes  
Cornet 3-5 ranks 274 pipes  
Fagotto 16 ft. 61 pipes  
Trumpet 8 ft. 61 pipes

## PURVIS RECITAL OBSERVES ORGAN'S 100TH BIRTHDAY

The organ in St. James' Episcopal Church, Paso Robles, Cal. celebrated its 100th birthday Nov. 12. Something special for the centenarian was realized when Richard Purvis, San Francisco, agreed to play a recital on the old instrument.

At one stage of the practice session, a splint from an ordinary roofing shingle firmly attached to a tracker arm avoided a "one-hoss shay" ending for the organ.

The St. James organ was built originally in 1863 for the Trinity Episcopal Church, San Jose, by one William Stevens of Boston. In October 1863 the instrument was sent by water to the Isthmus of Panama, transported by cart across the isthmus to the Pacific side, then by boat to San Francisco. The last lap of the journey was made by wagon. From Trinity records it is learned that the purchase price was some \$1200, the freight about \$800. The pride and joy of a pioneer church, the organ was used by Trinity for 61 years, it was then given to St. James', Paso Robles.

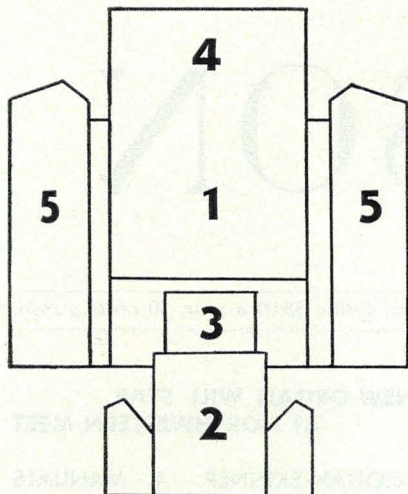
From remote spots in the sparsely populated county, people flocked to hear the organ. Its two manuals, 24 stops and 819 pipes were bragged about in and out of the church.

The century-old organ may be the oldest continuously played one in the state and most likely in the three states along the Pacific coast. A ferreting out of other antiquarians shows in all cases drastic face-lifting operations of consoles and pedal boards. This is not true of the instrument in St. James'.

JANE LUCE YEATS

TWO GRANTS for summer seminars in contemporary music have been awarded the Aspen Music School, Aspen, Colo. and the Berkshire Music Center, Tanglewood, Mass. by the MENC Contemporary Music Project as part of a six-year project financed by the Ford Foundation.





**POSITIV (2)**

- Stillgedeckt 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Prinzpal 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Nazat 2 3/4 ft. 61 pipes
- Spitzprinzpal 2 ft. 61 pipes
- Zauberflöte 2 ft. 61 pipes
- Terz 1 1/2 ft. 61 pipes
- Octavquinte 1 1/2 ft. 61 pipes
- Mixtur 3 - 5 ranks 220 pipes
- Glockenton 2 ranks 122 pipes
- Rankett 16 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

**BRÜSTWERK (3)**

- Quintflöte 8 ft. 61 pipes
- Spitzflöte 8 ft. 61 pipes
- Schwabung 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Gemshorn 4 ft. 61 pipes
- Kleinprinzpal 2 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Zimbel 3 - 4 ranks 208 pipes
- Regal 8 ft. 61 pipes
- Tremulant
- Fanfare Trumpet 8 ft. 61 pipes

**RECIT (4)**

- Quintaton 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Flute à Cheminée 8 ft. 61 pipes
- Viole de Gambe 8 ft. 61 pipes
- Viole Céleste 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Flute Harmonique 4 ft. 61 pipes

- Doublette 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Cymbale 3 ranks 183 pipes
- Sesquialtera 2 ranks 108 pipes
- Bombarde 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 8 ft. 61 pipes
- Voix Humaine 8 ft. 61 pipes
- Clairon 4 ft. 61 pipes
- Tremulant

**PEDAL (5)**

- Kontrabass 32 ft. 32 pipes
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Quintadena 16 ft. 32 pipes
- Violone 16 ft.
- Quintaton 16 ft.
- Octave 8 ft. 32 pipes
- Spire Flute 8 ft. 32 pipes
- Gedeckt 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Blockflöte 4 ft. 32 pipes
- Kleinprinzpal 2 ft. 32 pipes
- Mixtur 3 ranks 96 pipes
- Scharff 4 ranks 128 pipes
- Sesquialtera 2 ranks 64 pipes
- Kontraposune 32 ft. 32 pipes
- Posaune 16 ft. 32 pipes
- Dulzian 16 ft. 32 pipes
- Trompete 8 ft. 32 pipes
- Schalmei 4 ft. 32 pipes

Zymbelstern 8 bells

**DALLAS STAGES BIG CHORAL  
CONCERT FOR NEGRO CENTER**

Another annual benefit concert will be given Feb. 12 at the Fair Park Auditorium, Dallas, Tex. for Bethlehem Center, the only Negro charity project of its kind in the Southwest area. On the program will be the concert choir of Texas Southern University, Houston directed by Dr. N. L. Gerren, the Seminary singers from Perkins School of Theology, Southern Methodist University, Dallas directed by Dr. Lloyd Pfautsch and the brass choir from Texas Technological College, Lubbock directed by Richard E. Tolley.

Also combining to sing will be choirs of three Negro high schools and choirs from Ridgewood Park Methodist, Oak Lawn Methodist, Lovers Lane Methodist, University Park Methodist and First Methodist of Carrollton, directed by Glen Johnson of the Lovers Lane Church.

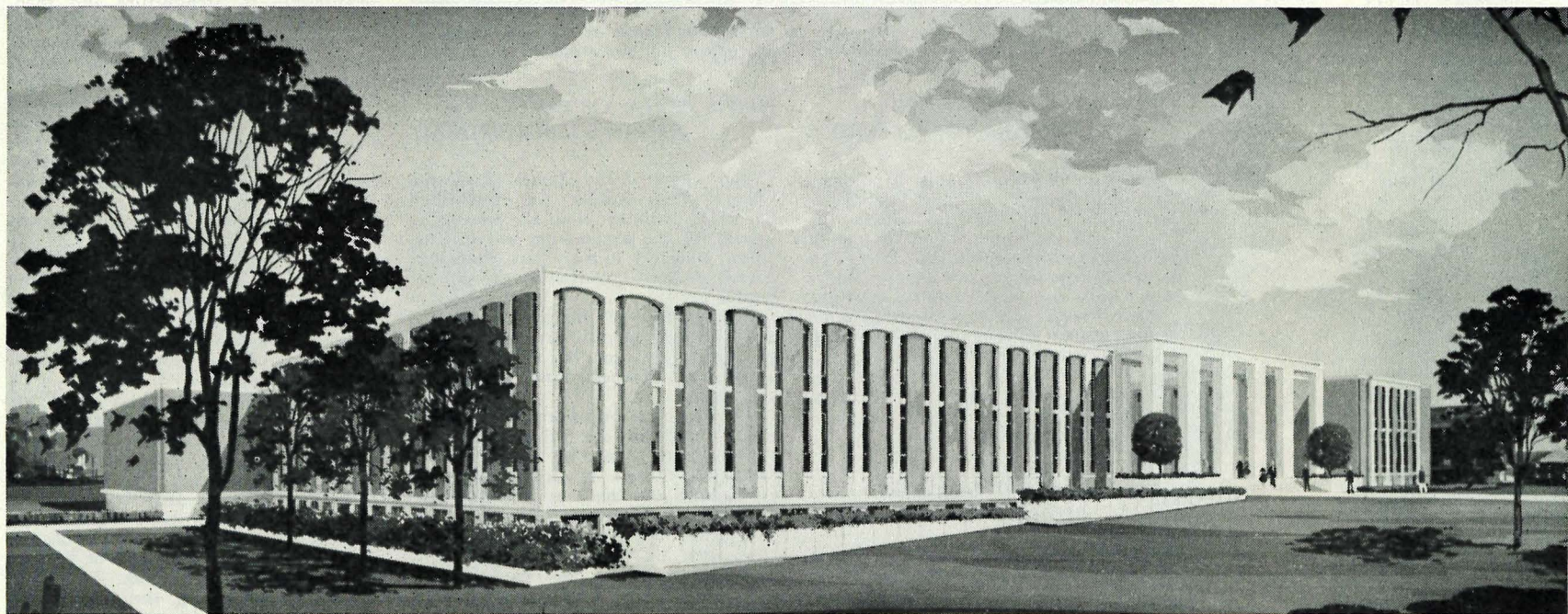


	Vocal Score	Pocket Score	Full Orch. Score	Set of Orch. Parts	Extra Strings, Each
<b>BACH</b> — Christmas Oratorio (German) .....	\$2.50	5.00		on rental	
Magnificat (Latin-English) .....	.75	1.25	8.00	9.25	.75
Mass in B minor (Latin) .....	2.50	5.00		on rental	
St. John Passion (German) .....	2.50	3.50		on rental	
St. Matthew Passion (Urtext) (German) .....	2.50	5.00		on rental	
<b>BEETHOVEN</b> — An die Freude (German) .....	1.50	3.00		on rental	
Missa Solemnis (Latin) .....	2.50	5.00		on rental	
<b>BRAHMS</b> — German Requiem (German) .....	2.00	3.50		on rental	
(English) .....	2.00	3.50		on rental	
<b>BRUCKNER</b> — Mass No. 3 (F min) (Latin) .....	2.50	5.00		on rental	
Mass in E minor (SATB, Winds) (Latin) .....	1.25	5.00		20.00	
Te Deum .....	.90	2.00	10.00	14.00	.75
<b>BUXTEHUDE</b> — Jesu, Joy and Treasure .....	.60		.60	.45	.15
Open to me Gates of Justice .....	.60		.60	.30	.15
<b>CHERUBINI</b> — Requiem (D min) (TTB) (Latin) .....	2.00	5.00	15.00		on rental
<b>FINNEY</b> — The Edge of Shadow .....	1.25				on rental
Still are New Worlds .....	1.50				on rental
<b>GRIEG</b> — Landsighting (English-German) .....	1.00		3.00	6.00	.70
<b>HANDEL</b> — Dettingen Te Deum (German) .....	2.00		15.00	16.00	1.00
Foundling Hospital Anthem .....	.90				on rental
Messiah (Urtext) (English-German) .....	2.00	5.00	20.00	20.00	2.50
O Sing unto the Lord (Anthem IV) .....	3.00		3.00	6.00	1.00
Psalms 112 (Laudate Pueri Dominum) (Latin) .....	.90		9.00	9.00	.80
St. John Passion (English-German) .....	3.00		15.00	12.50	1.25
Te Deum (Utrecht) (English-German) .....	3.50		12.00	10.00	1.00
<b>HAYDN</b> — Creation (English-German) .....	2.50	6.00			on rental
Harmony Mass (Bb) (Latin) .....	2.00				on rental
Missa Solemnis (Heilig-Messe) (Bb) (Latin) .....	1.50				on rental
Nelson Mass (Coronation, Imperial) (Latin) .....	2.00		15.00	15.00	1.00
Seasons (English-German) .....	2.50	7.50			on rental
Seven Last Words (German) .....	2.00				on rental
<b>HOVHANESS</b> — Magnificat (Latin-English) .....	1.50	3.00			on rental
<b>MOZART</b> — Mass in C minor, K.427 (417a) .....	2.50	4.00	20.00	20.00	1.00
Requiem (Latin) .....	1.25	3.50	15.00	13.50	.90
<b>PINKHAM</b> — Easter Cantata .....	.90				on rental
<b>REGGER-HINDEMITH</b> — Psalm 100 (English-German) .....	4.50	5.00			on rental
<b>VERDI</b> — Requiem (Latin) .....	2.00	3.50	25.00	35.00	2.00
Stabat Mater (Mixed Voices) (Latin) .....	.75		6.00	10.00	.50
Te Deum (Mixed Voices) (Latin) .....	.75		6.00	10.00	.50

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Dr. Ray Francis Brown, AAGO, was honored Oct. 31 by the student body of the General Theological Seminary, New York City, at a dinner in the Seminary refectory. A hand-lettered tribute reads in part: "Forasmuch as the Director of Music of the General Theological Seminary, Ray Francis Brown, begins tomorrow his 30th year as both organist and choir-master, his students wish to honour him, and more particularly to give thanks to God for the many blessings growing from this association . . ."

In the photograph, left to right, are the Very Rev. Lawrence Rose, dean of the seminary, Dr. Brown, Mrs. Brown (Barbara Jane Brown, AAGO), and Arthur Williams and Jack Tench, officials of the student body.

Dr. Brown is currently a member of the AGO national council and of the executive committee of the New York City Chapter. Mrs. Brown has been a member of the national council.

#### CONVERSE FESTIVAL HEARS AMERICAN CHORAL MUSIC

Choral music plays its part in the four-day festival of contemporary music Feb. 20-23 at Converse College, Spartanburg, S.C. At a choral concert Feb. 22 the Converse College Chorale and Madrigal Singers and the Wofford College Glee Club will participate. All choir directors and organists of Spartanburg have been asked to devote the musical portions of their services Feb. 23 to music by contemporary American composers.

Other events will feature solo repertoire, music for symphonic and chamber orchestra and the Carlisle Floyd opera, *The Sojourner* and Mollie Sinclair.

#### HUGE MOOSE JAW ORGAN GUTTED AS CHURCH BURNS

The famed organ in St. Andrew's United Church, Moose Jaw, Sask., whose five-manual solid African walnut console has been pictured several times in these columns, was destroyed Dec. 15 when fire razed the church. The total loss was estimated at \$1,500,000; the organ was valued at \$90,000.

Originally built as a four-manual in 1914 by Casavant Frères, the instrument was rebuilt in 1954 by Hill, Norman and Beard according to the 88-stop design of Frank Godley, then its organist.

The huge console, only five-manual in Canada west of Toronto, is pictured in W. L. Sumner's standard text, *The Organ*.

# THE DIAPASON

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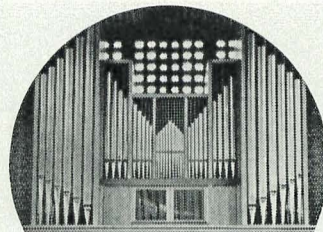
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# Concordia MUSIC

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## New Organ Music

A very shallow stack of new organ music reached our office over the holiday season. In contrast to many recent months, not one piece of music from past centuries is included and most of the material is of moderate difficulty and for service use.

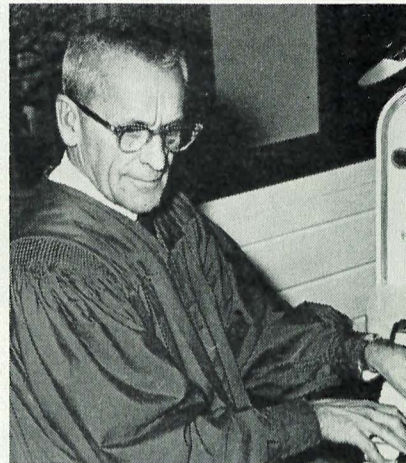
The seventh issue of *The California Organist* is William Grant Still's *Elegy*, this eminent composer's first work for the organ. Less experimental harmonically than most of the preceding issues in this series, this piece may very well become the most widely played. It will be useful for Lent.

Flor Peeters has a five-section partita for McLaughlin and Reilly on Almighty God of Majesty, the first hymn in *Cantus Populi*, new Roman Catholic hymnal. In Mr. Peeters' conservative style, it should be useful to many players.

Gordon Young's Baroque Suite (Flammer) seems to us designed to enable an average player to make a considerable effect; for that reason it may be played frequently. Its four movements are a plain jeu, a march, an aria and a toccata.

William Walton has arranged Three Pieces for Organ (Oxford) from a film score — a bright little march, an elegy and a rather dainty scherzetto, all short and highly playable.

Fannie Charles Dillon's Woodland Flute Call, edited for J. Fischer by Alexander Schreiner, will seem rather old-fashioned to some players; perhaps that is a recommendation. Many would have welcomed Robert Elmore's Meditation on Veni Emmanuel for organ

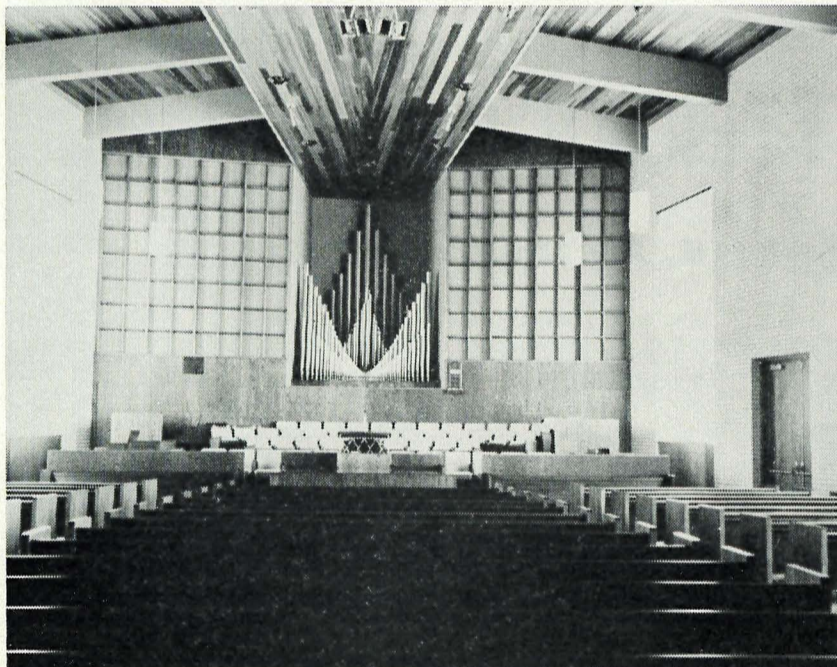


Stanley Orcutt is leaving his post as organist and choirmaster of the Church of Christ at Dartmouth College, Hanover, N. H., after serving that church for 30 years. His successor will be Arthur Quimby, formerly organist-choirmaster and head of the department of music at Connecticut College for Women.

and brass quartet for last Advent season. It will serve just as well for 1964 and following years. This is largely quiet music.

The same hymn provides the basis of the first of Four Seasonal Preludes by David Smart (Hope Publishing Company). The others are a very small Away in a Manger, a useful O Sacred Head for Lent and a bright two-stanza Christ the Lord Is Risen Today.

Both of Concordia's volumes this month are for Easter. There is a set of Five Intradas and Chorales on Easter Hymns for organ and solo trumpet (or oboe) by Johannes H. E. Koch in which many directors will find an interest. Trumpet is also used in Carl Schalk's Festival Chorale Settings for the Small Parish (Easter Season) along with congregation, unison choir and organ. As is customary on such Concordia issues, suggestions for use are included. Of course this is not exactly organ music; neither is it choral. — FC



## Federal Heights Ward Church

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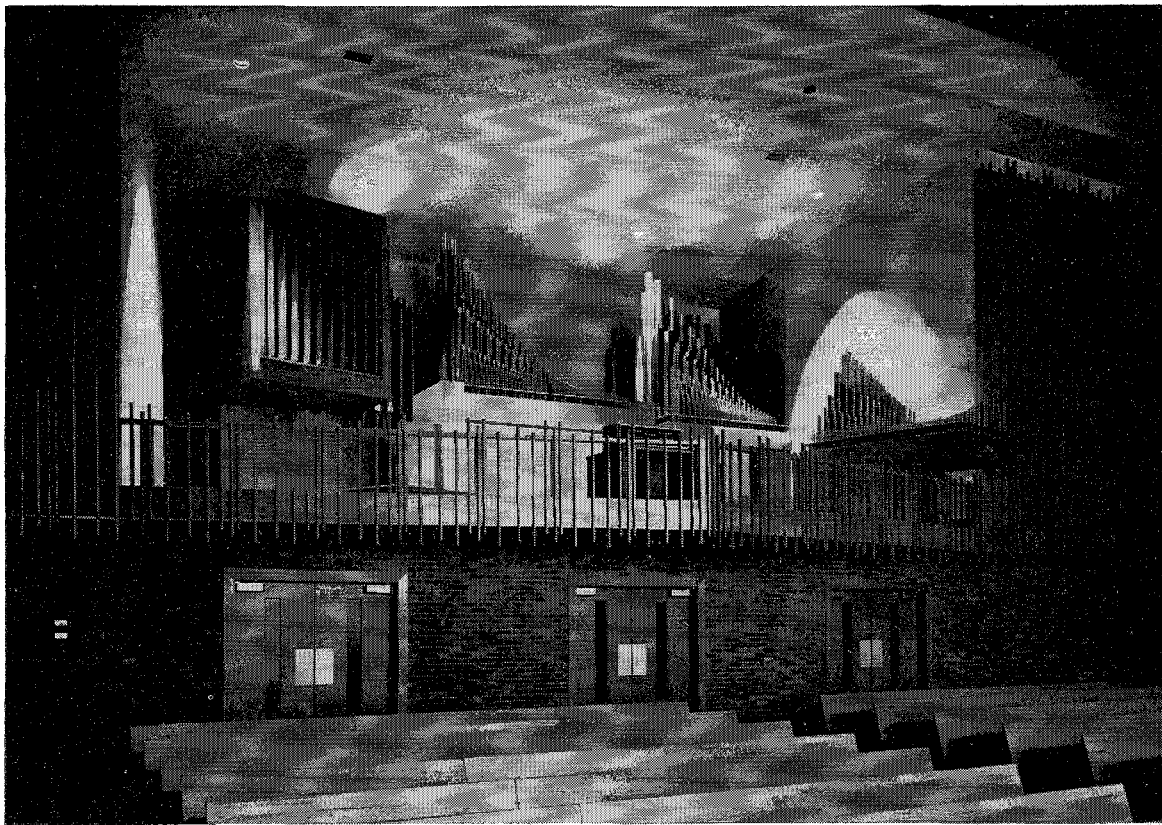
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16' Quintadena  
16' SUBBASS  
8' OCTAVE  
8' GEDACKT  
4' CHORALBASS  
4R MIXTURE  
16' POSAUNE  
8' TRUMPET

**GREAT ORGAN**

16' QUINTADENA  
8' PRINCIPAL  
8' GEDACKT  
4' OCTAVE  
4' SPITZFLÖTE  
2' DOUBLETTE  
4R MIXTURE  
8' TRUMPET

**SWELL ORGAN**

8' GAMBA  
8' CELESTE  
8' BOURDON  
4' GEMSHORN  
2' PRINCIPAL  
1-1/3' QUINTE  
3R CYMBAL  
16' BASSON  
8' FAGOTT

**POSITIV ORGAN**

8' COPULA  
4' PRAESTANT  
4' ROHRFLÖTE  
2-2/3' NAZARD  
2' FLAUTINO  
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4R FOURNITURE  
8' CROMORNE

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# 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

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A Handbell Handbill	Scott B. Parry	1.25
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(Mixed voices)

By

**BASSETT W. HOUGH**

Magnificat and Nunc Dimittis in B Flat (Gray)  
Benedictus es, Domine in A (Gray)  
Benedictus es, Domine in G (Mostly unison) (Gray)

(In Preparation)

Te Deum Laudamus in F

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## LEBANON, TENN. CHURCH HAS NEW WICKS ORGAN

### FIRST BAPTIST GETS 3-MANUAL

Instrument Installed In Choir Area at Front of Church — Samuel Shanko Serves as Advisor

First Baptist Church, Lebanon, Tenn., is the home of a new three-manual Wicks pipe organ. The installation of the 26-rank instrument was completed in December, 1963. The church seats nearly 1000.

The basic tonal design was submitted by the music committee of the church under the supervision of Robert S. Smith, then minister of music. Samuel W. Shanko, instrumental specialist with the Southern Baptist Conference, served as advisor to the committee.

The organ is placed in the choir area at the front of the church, exposed great and pedal divisions being located above the heads of the choir on either side with choir and swell enclosed in chambers behind. The console is located in a pit at right center.

R. F. Smith, district representative for Wicks, handled the contract for the firm and also supervised the installation.

### GREAT

Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Bordun 4 ft. 12 pipes  
Mixture 3 ranks 183 pipes  
Chimes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Quinte 2 2/3 ft. 61 pipes  
Spillpfeife 2 ft. 61 pipes  
Scharff 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo

### CHOIR

Spitz Flöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Kopel Flöte 4 ft. 61 pipes  
Nazat 2 2/3 ft. 61 pipes



The Rev. Jose Maria Mancha, titular organist of the Cathedral Church of Madrid, Spain since 1935, has just completed a term as guest lecturer on a Fulbright grant at Duquesne University, Pittsburgh, Pa. He has also played recitals in the Pittsburgh area.

Father Mancha has joined the organ staff at DePaul University, Chicago, as guest instructor for the spring semester which begins Feb. 3. He will play several recitals and will lecture. The first recital will be Feb. 23 at the University Church of St. Vincent de Paul. Father Mancha is a specialist in the Spanish school of organ composers.

Blockflöte 2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

### ECHO

Console Preparation Only

### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Gedeckt 4 ft.  
Mixture 2 ranks 32 pipes  
Trompette 16 ft. 12 pipes  
Trompette 8 ft.  
Clarion 4 ft.

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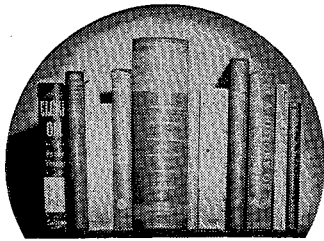
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### Books

The University of Oklahoma Press has issued a volume of much more than routine interest in our field: *The Composer's Point of View*, a set of essays on 20th century choral music by those who wrote it. The editor is Robert Stephen Hines. Seven composers of the United States are represented, four from England and seven continental Europeans. Most of the composers concentrate their discussion on a single one of their large works but their comments are often applicable to their other works. This is not a book for casual reading but for study. Not all the composers or works featured will be of deep concern to the average church musician but essays by such wide favorites as, say, Sowerby and Langlais will be worth reading.

The adjustments which the Roman Catholic Church seem to be making in these days of ecumenical thinking are especially reflected in the many publications designed to aid and encourage congregational singing.

Two books from McLaughlin and Reilly along these lines are a unison, low-key hymnal, *Cantus Populi*, which is bound to be very useful; and a "community song book for church, school and home" entitled *Christian Life in Song*, which contains a wide and generous variety of material from many sources arranged generally by church seasons. This latter book compiled by Paul R. Ladd, Jr. is largely harmonized in four parts and would be a good addition to any complete church music library. — FC



Wesley Selby, minister of music at the Montview Boulevard Presbyterian Church, Denver, Colo. for five years, returns Feb. 1 as organist-choirmaster of St. John's Episcopal Cathedral, Albuquerque, N. M. He also joins the faculty of the University of New Mexico to develop a major department in organ and church music. The department has recently moved into a large new fine arts building. A new Reuter practice organ will be installed in February and future plans include a large Holtkamp recital instrument.

In Denver Mr. Selby developed a choral and orchestral tradition at Montview, organized a chamber orchestra in the church and served as dean of the Rocky Mountain AGO Chapter for the last two years. He is also a member of the recently-formed AGO national publicity committee.

He holds MMus degrees from both the University of New Mexico and the University of Colorado. At UNM he studied composition with J. Donald Robb and Ernst Krenek and at CU organ and church music with Everett Jay Hilty. With his wife and four children he moved to Albuquerque in January.

## New For Lent

### Mixed Chorus

ATTEND UNTO MY TEARS, O LORD	JOHN BULL	.25
O LORD, TURN NOT AWAY THY FACE	JOHN BULL	.25
GIVE EAR UNTO MY PRAYER, O LORD	SVEN LEKBERG	.30
THE LORD IS MY SHEPHERD	SVEN LEKBERG	.30
HOW LONG WILT THOU FORGET ME, O LORD?	SVEN LEKBERG	.30
O MOST MERCIFUL!	MICHAEL PAGET	.20
FATHER, HEAR THE PRAYER WE OFFER	ARTHUR PRITCHARD	.25
GOD BE MERCIFUL, UNTO US	WARREN SMITH	.25
GOD OF MERCY, GOD OF GRACE	GORDON YOUNG	.25
O LAMB OF GOD MOST LOWLY	GORDON YOUNG	.25

### With Brass and Organ

VEXILLA REGIS (HYMN FOR PASSION SUNDAY)	JOHN IRELAND	1.25
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### ..Easter..

SING A SONG OF GLADNESS (SAB)	ROBERT ELMORE	.25
HERE IS SPRING	MICHAEL PAGET	.25
NOW GLAD OF HEART BE EVERYONE	ERIC THIMAN	.30

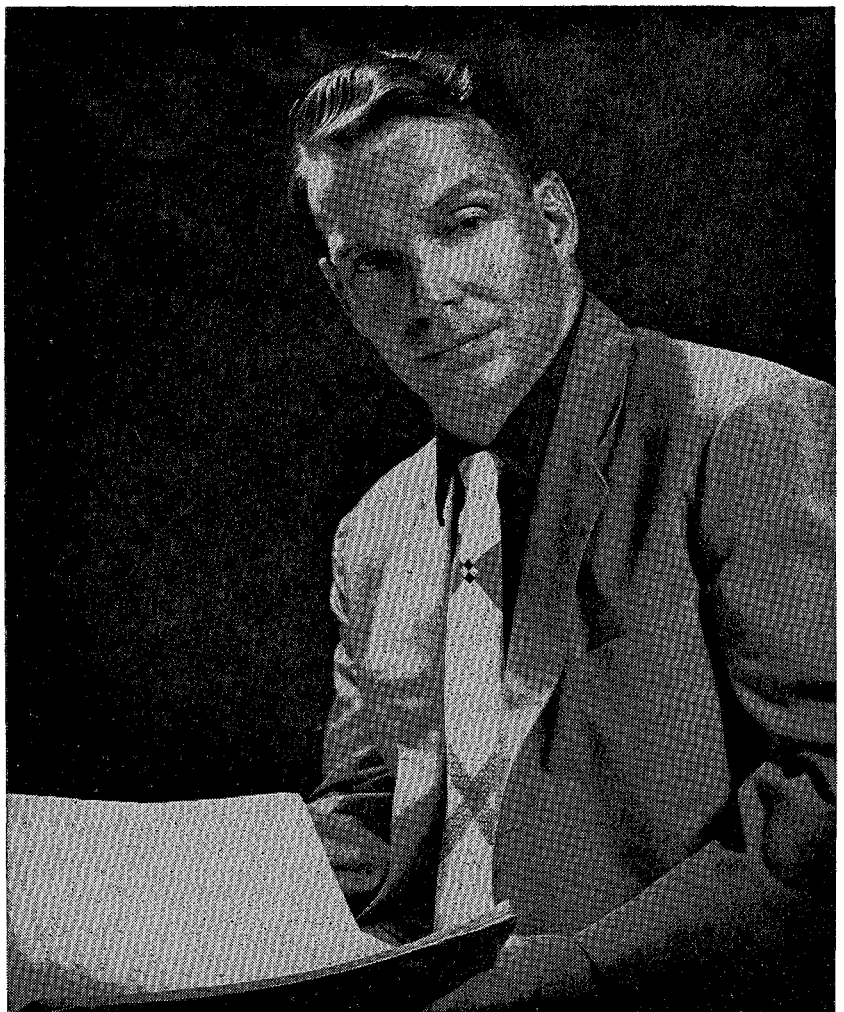


# Robert AYFIELD

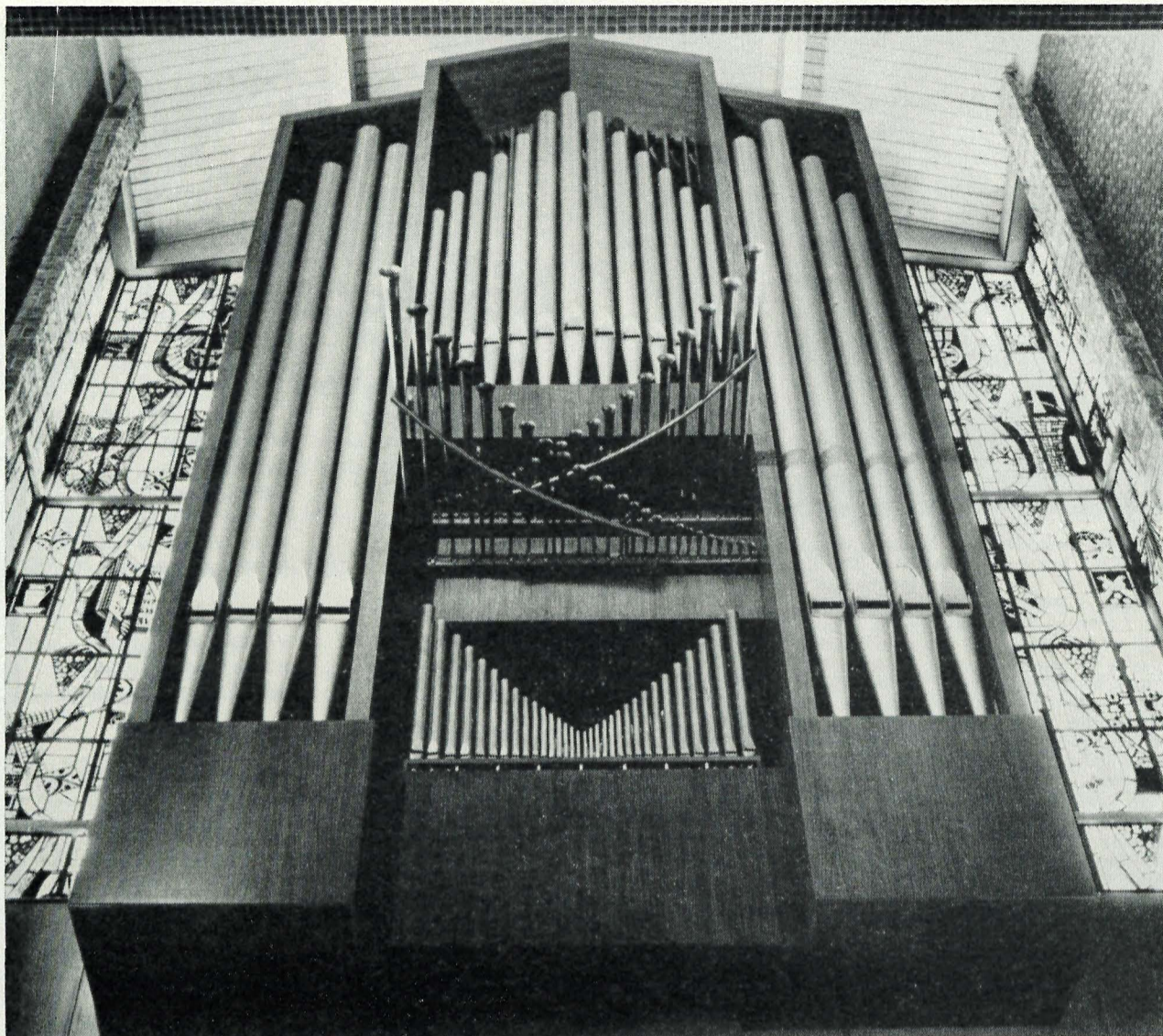
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W. Gerald White, FAGO, ChM has been appointed organist and choirmaster of All Saints' Memorial Church, Providence, R.I. He previously served the Church of the Resurrection, Warwick, R.I. and St. Luke's Church, East Greenwich.

Organized in 1846, All Saints' Church has a long tradition of excellent music. There is a professional adult mixed choir with a girls' choir assisting in the worship services.

Mr. White has his BMus degree from Boston Conservatory and his MMus from Boston University; he has studied at the Organ Institute. His teachers include Grover J. Oberle, Daniel Pinkham, Francis W. Snow, Samuel Walter, Everett Titcomb, Karl Geiringer, Jules Wolffers and William Self. He has played numerous recitals in the East and Midwest.

**ALC WILL SPONSOR EIGHT  
5-DAY SUMMER INSTITUTES**

The commission on worship and church music of the American Lutheran Church will sponsor eight five-day institutes this summer. The dates and places are: Texas Lutheran College, Seguin, Tex. June 15-19; St. John Lutheran Church, Beatrice, Neb. June 22-26; Capital University, Columbus, Ohio July 6-10; Wartburg College, Waverly, Iowa July 13-17; Lutheran Theological Seminary, Saskatoon, Sask., Canada July 20-24; Pacific Lutheran Seminary, Berkeley, Cal. July 27-31; First Lutheran Church, Williston, N. D. Aug. 3-7; University of North Dakota, Grand Forks Aug. 10-14. Write Commission on Worship and Church Music, American Lutheran Church, 422 S. Fifth St., Minneapolis 15, Minn.

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Mus. D.  
Northwestern University      First Presbyterian Church  
EVANSTON, ILLINOIS

**JOHN WESLEY OBETZ**  
SMD  
Albion College      Albion, Michigan

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An AEOLIAN-SKINNER REVERBERATION SYSTEM has been in use at the Chapel of the Choate School in Wallingford, Connecticut, since August 1962.

Many technical and acoustical requirements had to be met, but one major consideration was *high reliability*. During the school year, this installation is used for many hours each day.

Three reverberation times are available at the flip of a switch. This patented device allows the musician to create literally within the confines of one room reverberation times and patterns which best suit the music from a period and style standpoint.

Says Duncan Phyfe, Director of Music at the School: "The Choate School Chapel is a small colonial building seating approximately seven hundred. Empty, there is approximately a second of reverberation — full, barely half a second. The speaker is heard clearly, but the organ sounds harsh, the Choir forced or thin; in fact, music sounds naked and dry.

When a reverberation system came to my attention, I was afraid it would sound artificial and I was sure I wouldn't like it. However, knowing that the finest music in a dead building leaves much to be desired, and that less satisfactory music in good acoustics can be rewarding, I went to hear what Aeolian-Skinner had developed.

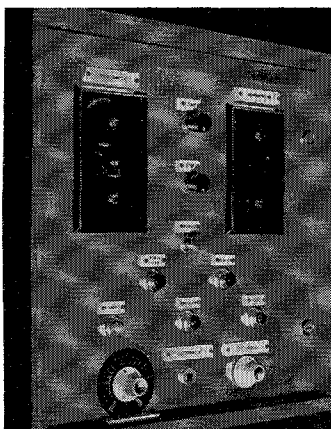
Hearing is believing! The subtle effect of reverberation cannot be described — you must experience it. With a flick of a switch you are instantly in another building — 'there is a vastness which is marvelous!' Best of all, the sound is so natural one is not aware of an electronic reverberation system. Now music floats effortlessly, the Choir no longer has to force, the Organist can detach and phrase comfortably, and strangers are 'thrilled with the remarkable acoustics of the building.' "

**"—there is a vastness which is marvelous."**



**THE CHAPEL.** Note that the 15 loudspeakers which carry the reverberated sound are unobtrusively mounted near the ceiling. Many people are not aware that they are there, either from a visual or auditory standpoint.

Quotes from visitors: "The effect of the new reverberation system would be startling if it did not sound so natural." "The Choate Chapel is a completely different building! The authenticity of sound is, to me, most impressive." "The organ, the Choir, the solo voice — and most important of all — the hearty singing by the whole School, was all the evidence needed to prove the value of the reverberation system." "This is money well spent. Sometimes one has to go ahead with what one thinks right and then the rest of the world comes to agree with the leader."



**THE CONTROL PANEL** is located in a special cabinet near the organ console. All functions are controlled from here, including adjustment of the reverberation level. The system is also used in conjunction with a custom-designed stereo phonograph installation.



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Dec. 17, 1896



Amended Charter  
Granted  
June 17, 1909  
June 22, 1934  
Sept. 24, 1954

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(REGIONAL CHAIRMEN & DEANS, EX OFFICIO)

**Headquarters Communique**

The National Council, at the meeting on December 9, 1963, instructed the President to reiterate the information to the Guild membership, that all Regional Chairmen and Deans of Chapters are members ex officio and, therefore, voting members of the National Council. Announcements of such meetings are sent two weeks in advance.

Although this information has repeatedly been given upon National and Chapter occasions, considerable misunderstanding of this important provision has been reported to the Council.

Upon more than one occasion the Council has shown concern over the failure of Guild members to observe and note official communications conveyed by word and print. It is the hope of your President that this implementation of action by the National Council will alert members to the proper channels of factual information. Those in doubt about such information may secure it by applying to the only ultimate authoritative source: Headquarters.

The full Council membership is reminded that the set dates for regular Council Meetings, previously published, are the first Mondays of October, December and February; and on a Monday in May which will correspond to the date of the National Annual Meeting.

HAROLD HEEREMANS  
National President

**Danville**

As a token of its appreciation for his devoted service to church music in the community, the Danville, Va. Chapter gave a farewell gift of a pewter sugar and creamer set to Dean Everett Amos and Mrs. Amos at its Nov. 7 meeting. Mr. Amos has accepted a position in Kissimmee, Fla. The meeting was held at the Design Methodist Church with dinner prepared and served by members of the choir. At a short business session, April 26 was announced as the tentative date for the annual junior choir festival. Richard Miller was named sub-dean to succeed Ronald Cockrill who became dean on the departure of Mr. Amos. The program for the evening concerned the origin and nature of Christmas carols. Mr. Cockrill discussed the history of caroling and traced the current popularity of the use of carols at Christmas-tide. He played a recording of ancient carols.

ROBERT V. SHAVER

**Wilkes-Barre**

The Wilkes-Barre, Pa. Chapter met Dec. 9 at the home of Henry C. Johnson, Luzerne. A program was played by student organists featuring Mr. Johnson's residence pipe organ. The program played by Lorraine Husovski, Sharon Nunemacher, Ronald Baldman, Mary Ann Wozniak and Sheila Rosen all students of Clifford E. Balshaw, FAGO, included; Prelude and Fugue in B flat, Bach; Chorale Prelude, Buxtehude; All Glory, Laud and Honor, Guilman; Psalm 19, Marcello; Toccata in E minor and From Heaven High, Pachelbel; Trumpet in Dialogue, Clérambault; Toccata in A minor, Sweelinck; Prelude 1, Bloch, Mrs. Peter Broadt, dean, presided at a business meeting. Programs for future meetings were announced. Refreshments and a social hour concluded the meeting.

LOUIE W. AYRE

**Philadelphia**

The Philadelphia Chapter held its Dec. 14 dinner meeting at the First Baptist Church with Dr. Earl Ness as host organist-director. Some details of convention plans were given by Harry Wilkinson, PhD, FAGO. The Philadelphia Oratorio Choir under Dr. Ness' direction sang Menotti's Amahl and the Night Visitors.

JANET DUNDORE

**Philadelphia Orchestra Members to Play In Convention Concerts**

The Philadelphia Chamber Orchestra, consisting of 38 members of the Philadelphia Orchestra, will play a program at the Academy of Music for the biennial national convention in Philadelphia June 22 to 26. Anshel Brusilow, concertmaster of the Philadelphia Orchestra, is conductor of the chamber group which has garnered rave reviews wherever they have played the past few seasons. The chamber orchestra concert will be a part of a series of three concerts to be heard in the renovated Academy, the first event being an organ recital by Maurice Duruflé, with the final event in the evening being the concert by the Bach Choir of Bethlehem, Pa.

Another orchestra member, Henry C. Smith, III, solo trombonist, is a well-known conductor about town who will lead a small orchestra of Philadelphia Orchestra members in two concerts for the convention. He will appear with Marilyn Mason in the premiere of a new work for organ and strings by Kevin Norris commissioned by Miss Mason for the event. Mr. Smith will also direct the group for Wilma Jensen, whose program will include the Partita for English Horn and Organ by Jan Koetsier. An evening at Robin Hood Dell, with the full Philadelphia Orchestra, has been also planned.

Recitalist for the concert on the six-manual organ in the John Wanamaker store will be Robert Elmore. Dr. Elmore has chosen a program to exploit this vast instrument fully; his program will include the Liszt Prelude and Fugue on B-A-C-H.

**Montgomery County**

The Montgomery County, Md. Chapter met Nov. 12 at Colesville Methodist Church. Dale Cornor was co-host and Ruth Hertzog co-hostess for the evening. Dean Marjorie Jovanovic conducted the business meeting. A talk on chants, old and new, was given by Lawrence Sears, illustrated by examples and work on the chalkboard. The various neumes and markings were explained. The Jewish chant, Medieval chant and contemporary chant in English were shown through the use of anthems. The modes were discussed.

The Dec. 10 meeting of the Montgomery County Chapter was held at the home of Paul Gable. A short business meeting was conducted by Dean Marjorie Jovanovic. Recordings of organ music played included records by Biggs, Craft, Crozier, and Dupré. A social hour and refreshments followed.

LORRAINE HAACK

**Huntington**

Members of the Huntington, W. Va. Chapter met Dec. 16 in the new chapel of the Fifth Avenue Baptist Church. Mrs. Harold Rose, dean, presided at the business session which was followed by a program of music for Christmas. Jack Clinard led the group in singing carols and Mrs. Rose played Christmas Pastorale, Young, on the organ. Selections were sung by Genevieve Darden accompanied by Henry McDowell, organist, and Mary Copenhaver, flutist. Serving on the refreshment committee were Jack Clinard, Genevieve Darden and Virginia Durrett.

ALMA N. NOBLE

**Lancaster**

The regular meeting of the Lancaster, Pa. Chapter was held Dec. 9 at the Moravian Church. The program was the Moravian Christmas Eve Vigil Service. Pastor Groff officiated and the choirs and music were under the direction of Alice Birchall.

CAROL ANSPACH



Gerre Hancock, FAGO, Christ Church, Cincinnati, will be AAGO recitalist at the RCO Centennial in London in July.

**Harrisburg**

The Harrisburg, Pa. Chapter sponsored Kenneth L. Landis Jan. 5 in the Market Square Presbyterian Church. His program appears in the recital section.

IRENE BRESSLER

**Patapsco**

The Patapsco Chapter met Dec. 7 at the Baltimore home of Dean Celia McLeod, who presided over the business meeting. Spencer Hammond was in charge of the program; George Woodhead, guest speaker, gave a discussion on Bach. The hostess served refreshments.

The chapter met Jan. 4 at the Luther Mitchell home for the annual Christmas party. Dean McLeod presided over the business meeting. Carols were sung and gifts exchanged. A reception followed.

FRANCES CHAMBERS WATKINS

**Central New York**

The Central New York Chapter opened its Jan. 6 meeting at Tabernacle Church, Utica with a musical program by Mr. and Mrs. Robert Swift featuring Mr. Swift's original compositions. Dean Ronald Robinson presided at a business meeting. Mrs. Robert Stack reported on the April 26 junior festival plans for the First Methodist Church, Rome. Cornelia Griffin outline the publicity for the Frederick Swann recital Jan. 14 at Westminster Church. George Wald announced that Robert Keyes will present a fashion show of choir gowns by the E. R. Moore Company at the April meeting.

RAYMOND CONRAD

**Buffalo**

The Buffalo, N.Y. Chapter sponsored Marie-Claire Alain Jan. 12 at St. Paul's Cathedral; her program is in the recital section.

Improvisation classes for members will be conducted from January through April by William Thaanum; 25 have registered.

A members library for choir music has been organized, to be known as the Guild of Organists Library. Music for all types and sizes of choirs will be purchased and placed in the library to be drawn by members as needed.

A choir festival Feb. 2 at the First Presbyterian Church has Roy Kehl as chairman. Several choirs are participating.

V. MABEL GUTHERIE

**Hudson-Catskill**

The Hudson-Catskill Chapter met Dec. 9 at the Reformed Church, Mellenville, N. Y., where Mrs. Herbert Engel is organist. A program of slides of old organs and tape recordings was conducted by Don E. Kerr, Hudson. Following the program a social time was enjoyed with refreshments served by Jeanette Southard, Mrs. Herbert Engel and Lansing Laraway.

CLAYTON J. WALTERMIRE

**National Organ Playing Competition**

Eligible candidates should contact local chapters for information regarding the semi-final and final examinations, the latter to be held Saturday, June 20, in Philadelphia.

VIOLA LANG DOMIN  
Chairman, National Committee  
for Organ Playing Competition

**New London County**

The New London, Conn. County Chapter held its annual Christmas party Dec. 10 at Noank Baptist Church. Jean Knapp was hostess at dinner. Sydney Kennedy reported on rules for the scholarship to be awarded in the spring to a high school student to assist in financing organ study. The program consisted of vocal and instrumental music appropriate to the season performed by Beatrice Fisk and others.

RICHARD W. HYDE

**New Haven**

The New Haven, Conn. Chapter attended an all-Bach recital by Dean Charles Krigbaum Dec. 8 in Yale's Battell Chapel. The program appears in the recital section.

Two additional programs of Christmas music were attended by the members, both Dec. 15. At the First Methodist Church a service of lessons and carols was directed by Richard Fowler. At Center Church on the Green the combined choirs of the host church and United Church sang a choral vespers of Christmas music with Bruce McInnes conducting and Allen Birney at the organ.

LAWRENCE J. LANDING

**West Jersey**

The Dec. 2 meeting of the West Jersey Chapter was held at Frances Childs Methodist Church, West Collingswood. Ralph P. Barclay, director of choral music at Cherry Hill, N. J. high school, directed a program on choral techniques. He brought a 20-voice ensemble with him to use for demonstration purposes. The group sang several Christmas selections at the conclusion of Mr. Barclay's lecture. Refreshments were served in the church hall while the high school people had an impromptu song-fest, vividly displaying their great enthusiasm for music of all styles.

The Jan. 6 meeting took place at the Calvary Presbyterian Church, Riverton, N. J. Mrs. James Miller described the formation, management and uses of bell choirs in the church. Her group of junior high ringers played several selections. Following the discussion portion of the program the members had an opportunity to compare bells manufactured in Holland, England and the United States. With Mrs. Miller directing, the members joined together to try to play some of the numbers the bell choir had demonstrated. A display of music for bell choirs included published material and special arrangements mimeographed for the choirs' use.

ARDYTH LOHUIS

**Monmouth**

The Monmouth, N. J. Chapter met Dec. 2 at Christ Episcopal Church, Toms River. The Casavant organ and church of modern architecture were completed 18 months ago. Elsie M. Fisher, hostess, played Picardy, Rowley; Beautiful Savior, Peeters; Wareham and Gibbons Song 24, Willan; Mendon, Peeters. Dean Charles Hill conducted the business meeting. Barbara Mount, AAGO, talked on the hymnody of the non-liturgical church. A lively discussion followed with all members participating. The evening concluded with refreshments served by ladies of the church.

Margaret Hugus was the hostess for the Jan. 6 meeting at the First Presbyterian Church, Freehold. Larry Salvatore, chairman of the program on anthem reading, introduced Wesley Bartlett and William Simon. A wide selection of anthems was sung. After the reading, members enjoyed an hour of examining the display of choral books and organ music.

ELIZABETH H. VAN MATER



# News of the American Guild of Organists—Continued

## Merrimack Valley

The Merrimack Valley Chapter met Nov. 22 at the St. Joseph's R.C. Church, Haverhill, Mass. Gerald Kittredge was host organist-director. An anthem reading session was held with Mr. Kittredge, Alvin A. Wooster, Robert Goodwin and Charlene Barber directing. Following refreshments served by Mrs. Kittredge, Dean Kittredge played a recital.

The chapter met Dec. 9 at the Leo Constantineau home, Andover, Mass. A Christmas party was held with games and a Yankee Swap. Refreshments were served by the hostess.

MRS. RICHARD E. HUBLEY

## Queens

The Queens Chapter sponsored four "lady organists" Dec. 8 in a pre-Christmas program at St. Gabriel's Episcopal Church, Hollis, N.Y. Anna M. Foulke, Carol E. Webber, AAGO, Doranne Tiedeman and Gertrude E. Hemmerlein, AAGO, were the featured recitalists. Members were then invited to the home of Dean Lorraine Merritt for a Christmas reception.

A New Choral Music Workshop featured the Jan. 4 meeting at Grace Episcopal Church, Jamaica where Richard Amend was host organist and choirmaster. Wesley Bartlett and William Simon led a program of new music of all publishers with members performing. Dean Merritt expressed the chapter's thanks.

ROY A. ANDERSON

## Nassau

The Nassau Chapter held its Dec. 1 meeting at the Edith McIntosh School of Music, Rockville Centre, N. Y. A buffet supper preceded the business meeting conducted by Dean Hilda Brown. Following this the Girls' Ensemble, Gentlemen Songsters and Madrigal Singers, directed and accompanied by Dr. Sally Dietrich, South Side High School, Rockville Centre, sang a program of Christmas and secular music. Carol Larsen, soprano, was the soloist. A social hour closed the evening.

## Rhode Island

The organ workshop which the Rhode Island Chapter sponsored Nov. 1 was attended by more than 50 members and friends. Alfred Mangler, William Dinneen and Roy P. Bailey lectured on Minor Organ Repair, Conducting from the Console and The Use of Short Pieces in Recital. Dr. Hollis Grant was host at St. Stephen's Church, Anna G. Fiore was chairman. Charles C. Bradley, Jr. played a program at Grace Church where Fred Cronhimer plays each Thursday noon.

ANNA G. FIORE

## New London County

The New London County Chapter held a dinner meeting Nov. 12 at the First Congregational Church, Groton. The choirs of the host church, directed by Sydney J. H. Kennedy, sang a group of anthems and Gino Belli, New York City, played a recital on the new Möller organ.

RICHARD W. HYDE

## Brockton

Members of the Brockton, Mass. Chapter met Dec. 16 at Eugene's in Middleboro for the annual Christmas party; following dinner, Sub-dean Richard Hill conducted a brief business meeting. An executive board meeting was scheduled for Dec. 27 at the home of Dean Johnstad.

HELENA MOONEY

## Lorain County

The Lorain County, Ohio Chapter met Dec. 16 at the First Congregational Church, Elyria. The Rev. Thomas Curtis welcomed guests. Ruth Horch directed a program of Christmas choral music by two youth choirs with Bess Maier at the organ. A sound film titled History of American Organs from 1700 to 1900 was shown by Randall Wagner. The evening concluded with a tour of the church followed by refreshments and a social hour.

GENEVIEVE M. CLARK



Shown above are a group of guest performers and members of the Waterbury, Conn. Chapter who participated in the chapter's concert of religious music Dec. 7 at the St. Joseph, R.C. Lithuanian Church. Five Christian faiths were represented.

The choir of the host church under the direction of A. J. Aleksis sang as did a girl's choral group from Sacred Heart Church directed by Mrs. Ernest Carosella, the choir of St. Michael's Church, Waterville, directed by Mrs. Robert Birt, the Holy Trinity Hellenic Orthodox Church choir directed by Catherine Frantzis and the St. Mary Russian Orthodox Greek Catholic a cappella choir directed by George Afonsky. The handbell choir of St. Michael's Episcopal Church, Naugatuck, was directed by Charles Ingerson and instruments joined Richard Probst in the Marcello Sonata in B flat for organ, flute and bassoon and Ellsworth Hinze in a trio for violin, viola and organ by Moszkowski. Mrs. Leonard Dickinson, Antone Godding and Robert Rudesill were heard in organ solo groups.

Left to right seated are Mrs. Carosella, dean, the Rev. Paul Sabulis, concert committee chairman, Irma Holst, violist, John L. Bonn, honorary charter member, Doris Melanson and Mr. Aleksis, celebrating his 40th anniversary at the church by hosting the event.

## Northern New Jersey

The Northern New Jersey Chapter met Jan. 14 at the First Presbyterian Church, Englewood. Joseph Coutret, host-minister of music, played and commented on a program of recently published organ music suitable for use in the worship service. Copies of the music were available for members to follow and purchase. Arrangements for the meeting were made by Jack Sechrist.

CLARA HOOGENHUIS

## Cleveland

Eleven instrumentalists, three singers and four organists were heard in a program for the Cleveland, Ohio Chapter Dec. 9 at the Rocky River Methodist Church. Gratian McRae Nugent of the host church directed. The opening and closing numbers used brass quartet and organ: Fanfare, Festival Musick, Sowerby, and Christ the Lord Is Risen, Peeters. The Corelli Christmas Concerto was played by organ and strings followed by Badings' Three Songs for Alto, Oboe and Organ. Selections with harp, flute and organ and Lübeck's Welcome, Thou King of Glory, with soprano, alto, two flutes and organ completed the program. Members and guests reassembled in the social room to continue holiday festivities with carol singing and a buffet supper.

EMMA D. AUSTIN

## Akron

The Akron Chapter enjoyed a recital of music for the Feast of the Epiphany at the Jan. 7 meeting of St. John's Protestant Episcopal Church, Cuyahoga Falls. Robert G. Osmun, host organist, played the program listed in the recital section. Plans were announced for the Feb. 21 recital by Heinrich Fleischer at the Trinity Lutheran Church. A social hour followed in the undercroft.

LOUISE INSKEEP

## Canton

The Canton Chapter held its Dec. 7 meeting in the home of Mary Miller, North Industry. A new theater model Allen was the center of attention in an evening of fun, food and fellowship.

DUANE SHARON GILLESPIE

## Toledo

The Toledo Chapter met Dec. 10 in St. Matthew's Protestant Episcopal Church for dinner, a business meeting and a program. Dean Mary Cheyney Nelson announced the dedication of an altar rail in the chapel of the Trinity Episcopal Church Dec. 15 in memory of Richard Henderson, long-time member of the chapter. Charlotte Engelke reported that the Guild Student Group is now meeting the third Sunday of each month. The program consisted of Advent and Christmas music for small choirs with a choir of seven voices directed by Carolyn Seeman.

DAVID E. GARDINIER

## Youngstown

The Dec. 30 meeting of the Youngstown Chapter was held at the Central Christian Church. Preceding the meeting Mrs. Donald Brothers played a brief recital of service music. James Miller told brief stories of Christmas carols after which the group sang each carol. A social hour followed.

PAUL B. BATSON, JR.

## Western Michigan

At the Jan. 13 meeting of the Western Michigan Chapter Marilou DeWall, Calvin College, played a recital at the Fountain Street Church and lectured briefly on registration practices of the various historical periods. Her program appears in the recital section. There was a short business session following the recital and then a social time.

EVALYN RIKKERS

## Southwest Michigan

The Southwest Michigan Chapter met Jan. 6 for dinner and program at the new Portage Methodist Church. The program, played by five members of the chapter and featured numbers especially adaptable to a two-manual organ by Van Hulse, McKay, Willan, Pachelbel, Selby and Bingham. The members who played were Geraldine Derhammer, Martha Minnema, Betty Lewis, Clinton Jones and Gordon Whitcomb.

RUTH DUNSMORE

## Milwaukee Chapter Lists Playing Contest

The Milwaukee Chapter has announced its organ contest for 1964. Any student organist under the age of 25 and a resident of the state of Wisconsin is eligible. Winners will receive a total of \$100 paid from the scholarship fund.

Entry blanks and information are available from Wesley Skilton, 3855 North 81st St., Milwaukee 22. Entries will be accepted until March 15. Judging will be held April 5 and a recital featuring contest winners May 3.

WALTER DERTHICK

## Detroit

The Detroit Chapter met Dec. 14 with the Detroit Theatre Organ Club at the Senate Theatre for a joint Christmas party. The artist for this year's program was John Muri, Hammond, Ind., professional theatre organist. Among other outstanding items, Mr. Muri accompanied an old silent movie.

WILLIAM BUSHIE

## Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter enjoyed food, fellowship and music at the Dec. 14 Christmas party held at St. Paul's Episcopal Church. After a brief business meeting conducted by Dean John L. Wheeler, Jean Manning, guest violinist, and Mr. Wheeler played a Corelli Sonata. Then Sub-dean George Shirley led the group in the singing of old and new carols. Irene Kilkema accompanied at the piano.

DOROTHY SHEETS

## Saginaw Valley

The Saginaw Valley Chapter met Nov. 26 at the Michigan Avenue Baptist Church. Mrs. James B. Arnold, dean, presided at a business meeting. Dr. Roberta Bitgood, Bay City, conducted a youth choir workshop. Anthems were sung, helpful hints were given and some complementary material was introduced. Frances Kroll was hostess for the meeting and provided light refreshments.

MRS. JOHN J. ENSZER

## Whitewater Valley

The Whitewater Valley Chapter met Jan. 6 at Jones House, Earlham College, Richmond, Ind. Mrs. Roy Adams, dean, presided over a brief business session. Leonard Holvick, Earlham College, discussed his year of study in Japan. He displayed and explained the Koto, most important Japanese musical instrument. He demonstrated the tuning of the thirteen silk strings and talked about Japanese music and musicians. Recordings were heard of music played on the Koto, the Samisen (three string guitar-type instrument), drums and flute-type instruments. Japanese musical scores were on display and Mr. Holvick explained their notation and rhythmic construction. Refreshments were served.

RUTH DODDRIDGE

## Lafayette

The executive committee of the Lafayette, Ind. Chapter met Dec. 12 at the home of Mrs. Herbert Brunsma to receive the nominating committee's report on officer replacements necessitated by the resignation of Mrs. Edward Young as dean and Ted Purchla as registrar. The new slate: dean, Phyllis Vanderwielen; sub-dean, Mrs. Brunsma; secretary, J. Russell Manor; treasurer, Mrs. John C. Wagner; registrar, Mrs. Walter Vanderkleed; librarian, Mrs. O. I. Richolson; chaplain, the Rev. Eldon F. Beery; auditors, Robert Neunschwander, Mrs. Ralph M. Burns; council, Mrs. Edward Young, John C. Wagner, Mrs. Charles H. Fox.

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# News of the American Guild of Organists—Continued

## Fort Wayne

The Fort Wayne, Ind. Chapter met Dec. 16 at the Catholic Center for a gala Christmas party and concert. Following a buffet dinner with Frances Lock as hostess, a humorous skit, History of the Church Telephone, was heard. After carol singing and gift exchange, members and guests proceeded to the Trinity English Lutheran Little Theater where the entertainment included an organ duet by Dean Richard Carlson and Sub-dean Jack Ruhl and the Christmas oratorio, E'en So, Santa Claus, Quickly Come! for orchestra, chorus and soloists, written and conducted by Sub-dean Ruhl.

FLORENCE FRY

## Danville

The Nov. 19 meeting of the Danville, Ill. Chapter was held at the Tilton Methodist Church. Florence Shafer conducted the program, Bach's Ideas about Religion. She played excerpts from several Bach cantatas, each representing a different mood. The group gave Mrs. Shafer a silver tray in appreciation of her work in organizing the chapter and serving as dean for three years. She and her husband, the Rev. G. Kenneth Shafer are moving to Royal Oak, Mich. Hostesses for the social hour were Wathena Benefield and Mrs. Shafer.

The Dec. 17 meeting was held in the chapel of St. James Methodist Church. Dean Marian Katauskas was in charge of the business session. Edna Brand played carols at the organ. A white elephant gift exchange preceded the social hour in the church parlor. Refreshments were served by the hostesses, Cleo Ice and Edith Walters.

CLEO ICE

## Peoria

The Peoria, Ill. Chapter held its annual Christmas party Dec. 30 at the home of T. Nortcliffe Neal. Lois Harsch played two groups of favorite piano numbers and Mr. and Mrs. Howard Kellogg, Jr. sang familiar duets. Refreshments were served to a large crowd.

The chapter will sponsor Marilou De Wall Feb. 9 at St. Mary's Cathedral.

ANNA LUCY SMILEY

## Clinton

The Clinton Chapter held its Dec. 8 meeting at the Ebenezer Reformed Church, Morrison, Ill. The business meeting was conducted by Dean Betty Nelson. After the meeting the group attended the program by Arlene Tulon listed in the recital pages. A reception followed.

MRS. PAUL BURGENDORF

## Buena Vista

The Nov. 10 meeting of the Buena Vista Chapter was held at the home of Frances Heusinkveld, Storm Lake. Lee McGinnis talked about problems of tuning and servicing organs.

The Dec. ? meeting was a dinner at the Carlson House, Sac City, followed by a social hour at which Mr. and Mrs. Arnold Strackbein showed pictures of their recent trip to the Far East.

FRANCES HEUSINKVELD

## Lincoln

The Lincoln, Neb. Chapter met Jan. 6 at First Plymouth Congregational Church for dinner and a program at which ministers and their wives from Lincoln and surrounding towns were guests. Dean Rosanna Wheaton presided. Dr. J. Ford Forsyth of the host church spoke on the application of church music from the ministers viewpoint and the desirable relationships between ministers and their ministers of music, organists and choir directors. At the close of the program there was an informal tour of the church, bell tower and new choir rehearsal rooms.

MRS. WALTER WITT

## Arrowhead

The Arrowhead Chapter met Dec. 16 at St. Paul's Episcopal Church, Duluth, Minn. The program consisted of numbers played by David Clark and Richard Hosier, both of Superior, Wis.

## Ozark

The Ozark Chapter met Dec. 8 in the First Presbyterian Church, Baxter Springs, Kans. The program, a recital by Ruth Thomas, organist at the host church, appears in the recital section. Dean Johnny Kemm presided for a brief business session and appointed a nominating committee. The United Presbyterian Women's Association and the chancel choir were hosts at a reception following the program.

RUTH THOMAS

## Omaha

Members of the Omaha, Neb. Chapter met Jan. 7 at the new First Christian Church. Dean Vesta Dobson presided at the business meeting. Mrs. J. Curtis Edwards, host organist, Dean Dobson and Cecil Neubecker played solos on the new Möller three-manual organ. A tour of the church followed. Mrs. Edwards served refreshments in the social hall.

RUTH GIGER

## Fort Smith

The Fort Smith, Ark. Chapter heard a program at the United Hebrew Temple Jan. 5. The quartet for the holy day services plus other vocal soloists participated with Dr. Hattie May Butterfield as director-organist. Music presented was by Schesinger, Werner and Freed as well as some Hebrew chants. A short talk by Rabbi Maurice Feuer preceded the program.

OLLIE E. THOMPSON

## Galveston

In place of a regular monthly meeting the Galveston, Tex. Chapter had a supper and Christmas party Dec. 9 at the Jack Tar Hotel on the seawall. Members and guests enjoyed a fine repast and exchanged presents. Neils Nilson led carol singing accompanied by Michael Collerain.

Five pupils of Paul Bentley met at Trinity Church Dec. 30 and formed a student group of the Galveston Chapter. They selected the name Pedal Pushers for their organization and elected Cynthia Kolb president, Barbara Barfield vice-president, and Kathy Kolb secretary-treasurer. They played organ compositions for each other and Mr. Bentley gave them a "cooks tour" of the organ chamber, explaining the functions of the motor, wind chests, reservoirs, types and sizes of pipes.

The chapter met at Trinity Church Jan. 6 where the business meeting was conducted by the Rev. A. M. Maechler, Dean. Plans were made for members to play Jan. 19 at the First Presbyterian Church, Texas City. Alec Wyton will be here for a lecture-recital Feb. 3. A program of organ music was played by Mrs. A. R. Anderson, Paul Bentley and Peggy Leadaman followed by a social hour. William Stephens, dean of the Victoria Chapter, visited this meeting and gave a report on the installation of a new organ for the Moody Memorial Methodist Church.

PAUL BENTLEY

## St. Louis

The November meeting was postponed to Dec. 2 when the entire evening was devoted to a program at the Trinity Episcopal Church with Mary Gallatin as hostess. The program was a repetition of the St. Cecilia's Day concert of Nov. 22 and is an annual event at Trinity Church. Evensong service was held first, then a buffet supper and then the concert which included chapter members, instrumentalists of the Early Music Society and professional union musicians.

GROVER C. FARRIS

## North Louisiana

The North Louisiana Chapter met for an enjoyable Christmas program Dec. 17 at St. Paul's Episcopal Church, Shreveport. The Ingleside Baptist Church youth choir, under the direction of Martha Clancy, sang a group of Christmas music. A program of Christmas organ music was played by Mrs. Hugh Hansen, Marjorie Casanova and Ronald Dean.

MRS. J. J. CARAWAY

## Corpus Christi

The Corpus Christi, Tex. Chapter met Nov. 12 in the Central Park Presbyterian Church. A business meeting was held with Dean Clarissa Wiseman presiding and was followed by a program by Rubye Ford Hauser on The Best of New Music with the co-operation of Henry Benck, Goggins Music Company. Refreshments were served.

Gary Zwicky was sponsored in a faculty recital Nov. 17 by the Del Mar College School of Music at the First Presbyterian Church. His program is included in the recital section.

The chapter met Dec. 10 at All Saints Episcopal Church. Dean Wiseman presided over a brief business meeting after which Gary Zwicky gave a comprehensive coverage of Orchestral Influence on Organ Design. At the refreshment period members browsed through music brought for a music swap.

GERALDINE RUSSELL

## Dallas

The Dallas Chapter met Jan. 27 for a dinner-business meeting at the Cliff Temple Baptist Church in suburban Oak Cliff. Dean Chester Channon presided. The chapter was joined by the Church Musicians of Dallas group for an anthem repertoire reading session conducted by Dr. Lloyd Pfautsch, Southern Methodist University and Perkins School of Theology. The Dallas Chapter appreciated hosting this group of musicians.

Following the dinner-business meeting Dec. 9 a recital in Perkins Chapel was played by the organ students of Dr. Robert Anderson, FAGO, and Paul Lindsley Thomas, FAGO. Their program appears in the recital pages.

BRUCE W. NEHRING

## South Arkansas

The South Arkansas Chapter held its monthly dinner meeting Jan. 6 at St. Mary's Episcopal Church, El Dorado with Dean J. David Malloch presiding. The program was a lecture by the Rev. J. Rayford McLean on Episcopal Liturgies and included a discussion of the vital role of music in the church. Following dinner members attended an Epiphany service.

EVELYN LLOYD

## Knoxville

The Knoxville, Tenn. Chapter met Dec. 2 at Grace Lutheran Church. Al Lunsford and the Rev. Robert Kunz were hosts for the evening meal and the program. One of a series on The Heritage of Our Church Music, a special service in the Lutheran tradition was in charge of Pastor Kunz and Mr. Lunsford. The public was invited. A Christmas social was a climax to the meeting.

ALBERT RULE

## Kinston-Rocky Mount

The Kinston-Rocky Mount chapter held its Dec. ? meeting at the Austin auditorium on the campus of East Carolina College, Greenville, N.C. Carl E. Stout, instructor of the college, led a discussion on the pros and cons of duplexing and borrowing of organ ranks. The problems of organ tuning were also discussed. Following the discussion Patricia Ann Wiley, senior organ major, played the Wedge Prelude in E minor, Bach, and Kay Arietta Wiggs, graduate student, played the Bach A minor Prelude. Following this members went to the new Redeemer Lutheran Church and played the new Möller organ just completed that afternoon. Next month's program was to study and discuss Guild examinations.

KAY WIGGS

## Miami

The Miami, Fla. chapter met Dec. 3 at the St. John Vianney Minor Seminary for a program of Gregorian Chant and the Catholic liturgy. The Rev. John Buckley provided an explanation and demonstration of Gregorian chant assisted by his seminary choir. At the business meeting which followed, members were urged to support the Virgil Fox recital Jan. 28 at St. Mary's Cathedral. A social hour followed.

NETETH N. MELSON

## Savannah

At the Nov. 18 meeting of the Savannah, Ga. Chapter, the first part of the Haydn Creation was sung by the choir of Christ Episcopal Church under the direction of Addie May Jackson. Mrs. Fred Wallace played a selection of Bach chorales. The business meeting was conducted by Mrs. John Gardner, dean.

MRS. WILLIAM M. EMMONS, JR.

## St. Petersburg

The St. Petersburg, Fla. Chapter sponsored its annual junior choir candlelight festival Dec. 8 at the Pasadena Community Church. More than 400 children from 11 churches participated in the singing of a wide variety of Christmas music. Chaplain J. Wayne Drash gave the call to worship. The director of the festival music was Walter C. West. Mrs. H. L. Dickson was program chairman. Dr. Robert W. Magin, Bradenton, was featured organist, playing Pastoral Symphony, Symphony 2, Widor; Mrs. E. N. Henderson was festival pianist.

MAX MIRANDA

## Los Angeles

Los Angeles Chapter members and guests visited the Tenth Avenue Baptist Church Jan. 6 for a dinner meeting and recital by Wallace Dunn. Dean William Connell conducted the business meeting, encouraging members to contribute historical material for the chapter's permanent records and to purchase official AGO lapel pins. National President Harold Heeremans was thanked for his letters; his complimentary note to Gene Driskill, national publicity chairman, was read. Dean Connell announced the next meeting, a tri-chapter (Los Angeles, Long Beach, Pasadena) in the First Congregational Church, Long Beach. Forthcoming workshops and recitals were announced. Sub-dean Elfrieda Baum introduced Wallace Dunn whose program appears in the recital section.

CAROL WILCOX

## San Jose

The Nov. 24 meeting of the San Jose, Cal. Chapter was held at the Cambrian Park Methodist Church with Dean Evelyn Rios as host choir director. A concert of anthems was sung by the chancel choir including In the Beginning Was God by a member, Dr. Alvin Lamb. Rodney Jiskoot accompanied the choir and played as a solo Movement 1, Sonata 1, Mendelssohn. A reception followed in the church lounge.

ANNE HARRISON

## Seattle

The Seattle, Wash. Chapter met Dec. 9 in the Burnham Methodist chapel of the First Baptist Church, Tacoma. The Tacoma Chapter was host. Since the two chapters met together no business was transacted. The program was in two parts. First the madrigal singers of Stadium high school, Tacoma, were directed by Paul Margelli in four carols. Then R. Elliott Borck led all present in carol singing. Members of the two chapters adjourned to the church parlor for fellowship and refreshments served by members of the host chapter.

WILLIAM L. PULLIAM, JR.

## Salem

The Dec. 3 meeting of the Salem, Ore. Chapter was held at St. Paul's Episcopal Church. Members enjoyed a Christmas dessert coffee in the fireplace room of the church. A short business meeting was held. Members and friends then attended a recital of early and contemporary church music by the host organist, Mae Dudley. Following the program the Rev. Norman A. Lowe lectured on early church music.

HAZEL GLAZIER

## Tacoma

The Dec. 9 meeting of the Tacoma Chapter at the First Baptist Church is described in the Seattle report. A number of Seattle Chapter members accepted the Tacoma Chapter's invitation to meet jointly for the evening. Their visit proved inspirational.

RODNEY C. TROSTAD

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Edited by **ROBERT L. GOODALE**

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### New Choral Music

The old adage says an early Easter means an early Spring. So choral publishers are getting down to business with new music for Lent and Easter, and high time, too.

H. W. Gray makes several contributions for the impending season. Gerre Hancock's setting of Psalm 130, *Out of the Deep*, is a practical anthem which begins meditatively and becomes full; organ registration is indicated. W. Lawrence Curry's unaccompanied hymn anthem, *If Thou But Suffer God to Guide Thee*, is based on a strong chorale. Frank Campbell-Watson has a big festival anthem with three trumpets on *Jesus Christ Is Ris'n Today*. Joseph Roff has an original carol, *The Whole Bright World Rejoices*, with an alleluia ending. Robert J. Powell has a short setting of *O Sons and Daughters* with optional soprano solo. *Easter Triumph* is a carol anthem with an independent accompaniment by Norman O. Smith.

For other seasons from Gray are: the Jean Langlais *Missa Dona Nobis Pacem* for unison choir with an interesting organ part and an English text; Leo Sowerby's *Put Off the Garment of Thy Mourning*, a must for the many Sowerby fans; Seth Bingham's hymn anthem with descant, *As Men of Old*, suggested for Thanksgiving; Jean Pasquet's combined choir *Thee Will I Love*, on a Streicher chorale; Cyril Jenkins' *Open Thy Gates*, in block harmony for unaccompanied singing; a Theron Kirk adaptation of the William Billings David's *Lamentation*.

J. Fischer's offerings are for next Christmas season; a Lewis Niven trans-

cription of a Palestrina SSATTB *Quem Vidistis, Pastores?* (Shepherds, Whom Beheld Ye?) with Latin and English text; a Robert W. Gibb accompanied arrangement of a French carol, *Miracle of St. Nicholas*, and Charles Black's *Who Is He?* which develops to a big ending.

Concordia has a small 18th century cantata, *The Lord Remembers Us* by Frauenholz, translated by Robert Wunderlich; soprano and bass solos are indicated and parts for strings are available.

The remainder of the Concordia stack is for voicing other than SATB. Jan Bender's motet, *If a Man Loves Me*, is for unison treble with organ accompaniment; an F. Couperin *Sing unto the Lord* has been edited SA by Kenneth W. Jewell; S. Drummond Wolff's *SS Now Let Us All with One Accord* is based on *Lasst uns erfreuen*. Three arranged for TTBB by Newitt Pantaleoni are a Haselton *Praise We the Lord*, a Heath *Lay Not up for Yourself and a Tallis O Lord*, in *Thee Is All My Trust*, all dating from the mid 16th century. For SAB are a Heinrich Albert *Jesu, Only Light*, arranged by U. S. Leupold, and a 12th century *Christ Is Arisen* set by Felicitas Kukuck.

Much of a considerable package from McLaughlin and Reilly is for the Christmas season. An *Irish Carol Book* compiled by John Fennelly contains a dozen not widely known carols worth adding to one's library. *Bel Bambino*, with Italian and English text, is arranged by Alexander Peloquin. *Flor Peeters' In Silent Night* is based on an attractive 15th century Flemish carol. Anthony Garlick's *Gloria* is a "concert arrangement," for seven-part choir and organ; it ends softly. An 18th century Garcia setting of *O Magnum Mysterium* is for two equal voices and organ with Latin text. For the same voicing is a 17th century Grancini setting of *Currite Pastores* (Hasten, Ye Shepherds) with Latin and English text. J. G. Phillips has set the *Proper of the First Mass of Christmas* simply for SATB.

For the same season but of routine interest are SSAs of the *Adam O Holy Night* by William Durich, the *Messiah Hallelujah Chorus* by Harry Harts, and an SATB *Hallelujah* from a Bach

## TWO IMPORTANT DATES:

February 22 – Washington's Birthday

June 22 – A. G. O. Biennial National  
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motet edited by Richard Pisano.

Catholic service music from McLaughlin and Reilly includes: Proper for the Votive Mass for the Religious Profession of Women, SA, by Sister M. Florentine; Franz Wasner's three-part male Proper of the Votive Mass of Our Lord Jesus Christ, the Eternal High Priest; J. G. Phillips' three-part male Proper of the Votive Mass for the Religious Profession of Men; and the Credo for two voices from Flor Peeters' Missa Regina Pacis. A volume 5 of Joseph J. McGrath's Offertoriale is for part 2 of the Post Pentecost Season — six useful SATBs with Latin texts. His Sicut Cervis is a communion motet for the Easter Vigil. A Laudate pueri Dominum by P.J.M. Plum is for two equal voices. For quite different occasions is Sing All Ye Choirs by Franz Philipp, with a busy organ part and optional brass and timpani and with English text.

Flammer's releases are largely for the coming seasons. For Lent are: unaccompanied Behold the Savior of Mankind by William Gregory, with a solo for high voice; Gordon Young's simple and effective setting of Drop, Drop, Slow Tears; the 22 chorales from the Bach St. Matthew and St. John Passions compiled by Peggy Hoffmann.

For Easter from Flammer are: an easy Alleluia! Christ Is Risen by Gordon Young which might serve as introtit or in several other ways for Easter morning; Christ Is Risen by Virgil T. Ford, an anthem of medium length, largely block harmony with a little division of voices; Sing We Praise by Harold W. Kelbe, something of a rouser with a contrasting center section; an SAB Easter Bell Carol with junior choir and handbells by Elinor Davies whose Easter Song is for unison or SA with descant; an SA hymn anthem, Welcome Happy Morning by W. Lawrence Curry, on a Sullivan tune.

To complete Flammer's list are By Cool Siloam's Shady Rill, set by Charles Boyce to a familiar Bortniansky tune, and Henry Pfohl's Antiphonal Psalm for two unison choirs (various combinations suggested).

Schmitt, Hall and McCreary has two new anthem collections, Anthems for SAB and Soprano-Alto Anthems, both

edited and arranged by William Dunsmore. Both contain a generous number of simple anthems, not duplicated in other collections. Most of the rest of this publisher's list is general rather than seasonal too. Perhaps special attention should be directed to two numbers written by Fred Fox on the Ford Foundation young composers project — a rather complex Te Deum for unaccompanied choir and an arrangement of a traditional song, Hold On! Hold On! The two seasonal pieces are for Christmas, a simple arrangement by Walter Buszin of a German folksong, From Heaven on High Hear Angels Sing and a Walter Ehret arrangement of a Christmas spiritual, What You Gonna Call Yo' Pretty Little Baby. Leland Sateren uses a youth choir or other SAB group antiphonally with regular choir in his O God of Beauty.

Several S H & McC issues are arrangements or editions of older works. There are: a Rupert Sircom arrangement of a César Franck Lord, We Thank Thee for Thy Grace; a Walter Ehret edition of an SSATB Buxtehude Dearest Lord Jesu; an Albert Seay version of Look Down, O Lord by Janequin; a Bach Glory and Honor transcribed from the Coffee Cantata by Lothar Klein and suggested for graduations; Reinhard G. Paul's edition of three by Eberlin titled, God Is Holy; Let Us Praise Him, and Christ Atoned for Our Transgressions, all within the limits of an average good choir. A setting of a familiar Song of Solomon by Donovan R. Fried, Rise Up, My Love, My Fair One, is listed as "secular." One treble piece, SA All Things Bright and Beautiful, is by Allanson Brown.

Oxford's large stack falls into many categories. For general use by contemporaries are: a long, strong O Praise the Lord by Ronald Perrin; Robin Orr's Come and Let Yourselves Be Built, with a rather striking organ part; William Mathias' All Thy Works Shall Praise Thee, commissioned for a service at Llandaff Cathedral, Wales; an unaccompanied I Will Lift Up Mine Eyes by Philip Ledger; a small setting of As the Hart Panteth by Gordon Hawkins; Psalm XLVI set by John

Gardner which divides into eight parts; a Wedding Psalm by William McKie for a recent royal wedding; and Harold Darke's O God, Whose Mighty Works of Old for school choirs.

Service music from Oxford includes a Missa Brevis each, by Robin Walker and Graham Whettam, in contemporary idioms; a Jubilate Deo by Simon Preston, deputy organist at Westminster Abbey, and a Magnificat and Nunc Dimittis in D by John Byrt.

A considerable number of editions of older music comes from Oxford. For standard SATB voicing are: Let My Complaint Come Before by Adrian Batten edited by Maurice Bevan; an Evening Service by Thomas Causton re-edited by Peter Le Huray and David Willcocks; Almighty God, Which Has Me Brought by Thomas Ford and Thomas Lupo's Lord Give Ear, both edited by Nicholas Steinitz.

In five-voice issues for the same publisher, Mr. Steinitz has edited two more Lupos, SSATB Miserere Mei Domine and Salva Nos, Domine. Walter Collins has edited a Thomas Weelkes SAATB All People Clap Your Hands and Le Huray and Willcocks a William Byrd SATTB Exsurge Domine.

For SAB in this Oxford category are an Elway Bevin Lord, Who Shall Dwell in Thy Tabernacle and a Thomas Tomkins Have Mercy upon Me, both edited by Maurice Bevan. There is a Purcell Since God So Tender a Regard for SSA with soprano solo, arranged by Arnold Goldsbrough, and as SS Erit Gloria Domini by George Jeffrey edited by Francis Grubb. Classed rather as arrangements are a Reginald Jacques The God of Love My Shepherd Is based on Handel and a hardly needed Malcolm Sargent TTBB on the Beethoven he calls Creation's Hymn.

For treble voices are a set of SSAA Responses by Harold Darke (nearly a score of them!) and SSA Praise, My Soul, the King of Heaven by Norman Gilbert and SA Consecration by Leonard Blake.

Oxford's vast Christmas list is augmented by: For SATB: a Martindale Sidwell arrangement of Deck the Hall and Christopher Morris' Hush, My Dear, Lie Still, unaccompanied with

soprano solo. For treble are: unison The Pilgrim Caravan by Malcolm Arnold; unison Erik Routley arrangement of The Golden Carol by Vaughan Williams; a set of three More Carols from Abroad arranged by Graham Treacher; Elizabeth Poston's SA adaptation of Peter Warlock's I Saw a Fair Maiden; and an SA Sebastian Brown spiritual, Rise Up, Shepherd.

Hope Publishing has three SATBs: a straightforward Joseph Roff God So Loved the World; Jack Goode's If God Is for Us, in something of a festival mood, and Ted Nichols' prize-winning His Love. George Brandon has an SSA of the spiritual, Were You There? René Frank's Our Father is a simple unison setting of the Lord's Prayer.

Singles this month are pleasant A New Year's Prayer by Adel Heinrich, based on a German carol (Boston Music) and Leo Kreter's Alleluia (E. B. Marks) whose division of voices, changing measure lengths and wide vocal ranges presupposes an experienced choir. — FC

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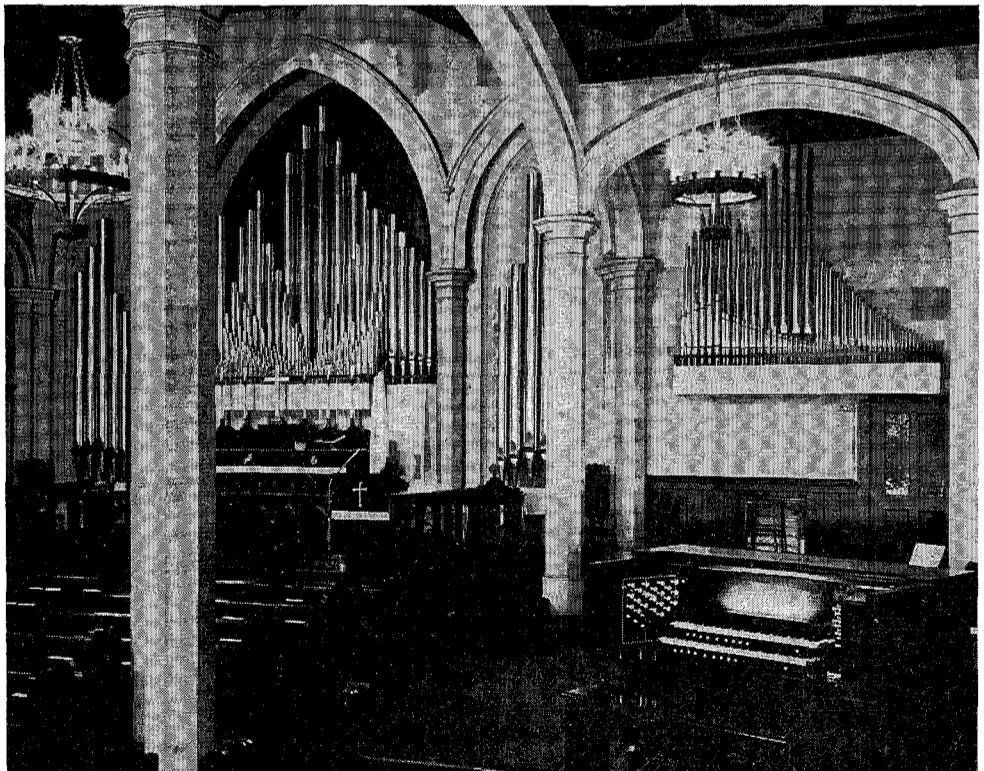
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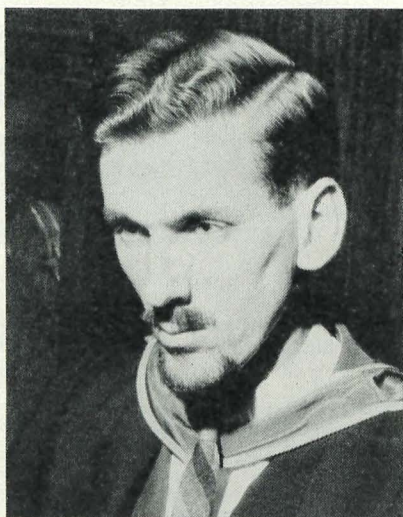


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*All correspondence should be directed to the general secretary*



Barrie Cabena will be RCCO recitalist at the RCO centennial in London in July.

## NEW CENTRE AT GODERICH

The Lake Huron Centre is the newest member of the College family. It came about through the efforts of George Burgoin, W. H. Bishop, FRCO, ARCM, and L. H. Dotterer. The district is composed of smaller towns with Goderich as home base.

The inaugural meeting was held Sept. 28 at North Street United Church; officers elected were: W. M. Cameron, chairman; George Burgoin, vice-chairman; Paul Pick, secretary-treasurer; other executive members, Mr. Bishop and Mr. Dotterer. After the business meeting members were shown the new three-manual Keates in the church and refreshments were served.

The new center sponsored a composite recital at St. George's Anglican Church, Goderich. Mr. Burgoin played pre-Bach, Mr. Dotterer Bach and the Romantic period and Mr. Cameron the modern.

The Oct. 2 meeting was held at Knox Presbyterian, a demonstration choir practice.

The Nov. 2 meeting was held at the Kincardine United Church at the invitation of Alma Pick, ATCM, organist. Messrs. Kempster, Burgoin and Cameron directed combined choirs in new and Christmas anthems. Dr. Dotterer played a short recital of Christmas music. Refreshments were served by ladies of the church.

L. H. DOTTERER

## THEY WILL RUN RCCO MEET

The committee handling plans for the 1964 convention in Winnipeg in August has been announced: chairman, Wilf B. Gardiner; vice-chairman, Mrs. Gerald Rogers; publicity chairman, Clayton E. Lee; advertising and printing, Rene Blanchard; finance, H. M. Lloyd; recording and corresponding secretary, Jacqueline Anderson; registration, B. F. Shinn; reservations, Maxine Olfrey; social convenor, Dorothy Matheson; advisory committee, Filmer E. Hubble, Ronald W. Gibson, Conrad Grimes.

GORDON ATKINSON

## London

The annual banquet of the London Centre was held Dec. 16 at the Latin Quarter. Plans for the Marie-Claire Alain recital were discussed and congratulations were extended to John Overduin who passed both associate-ship and fellowship examinations. Good wishes of the centre were expressed to Chairman Barrie Cabena, selected as Dominion representative of the College at the RCO 100th anniversary celebration. He will play a recital at Coventry Cathedral. After the business session members attended an English comedy film at the Hyland Cinema.

HELEN CRITCHISON

## Charlottetown

Members of the Charlottetown Centre met Dec. 7 in St. Paul's Church hall. Dr. Paul Cudmore conducted the business of the meeting. It was decided to hold a Christmas carol service Dec. 21 at the Kirk of St. James. Christopher Gledhill appealed to members to introduce more study into group activities and urged them to consider RCCO examinations as their goal. He also addressed the group on the subject of Registration. He was thanked and urged to lead later discussion on the subject.

FLORENCE SIMMONS

## Kitchener

The Kitchener Centre enjoyed a Christmas dinner Dec. 14 at Waterloo Lutheran University where a delicious meal was prepared and served by the university staff. Dr. Ulrich Leupold showed the new seminary building and gave an interesting talk on carols. Several were sung by the group and Charles McClain played a Daquin Noël on the harpsichord.

The Nov. 16 meeting was held at the Church of St. John the Evangelist with Dorothy Evans as host organist. Her program appears in the recital section. A social hour followed in the church parlor with lunch served by Pauline Hymmen and Mrs. Leland Schweitzer.

## Sarnia

The second annual junior concert of Christmas music was sponsored Dec. 8 by the Sarnia Centre at the Central United Church. Thirteen junior choirs from local Anglican, Baptist, Presbyterian and United churches took part, individually and en masse. Ronald Klink conducted the massed choirs with Mrs. Fred Wheeler accompanying. James Watson played the voluntaries.

DAVID YOUNG

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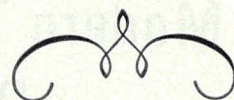
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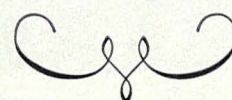
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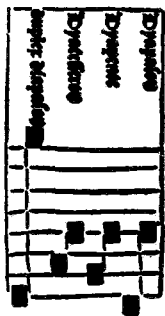
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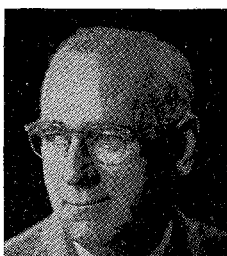
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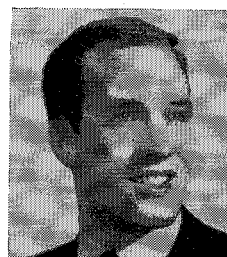
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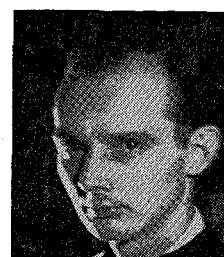
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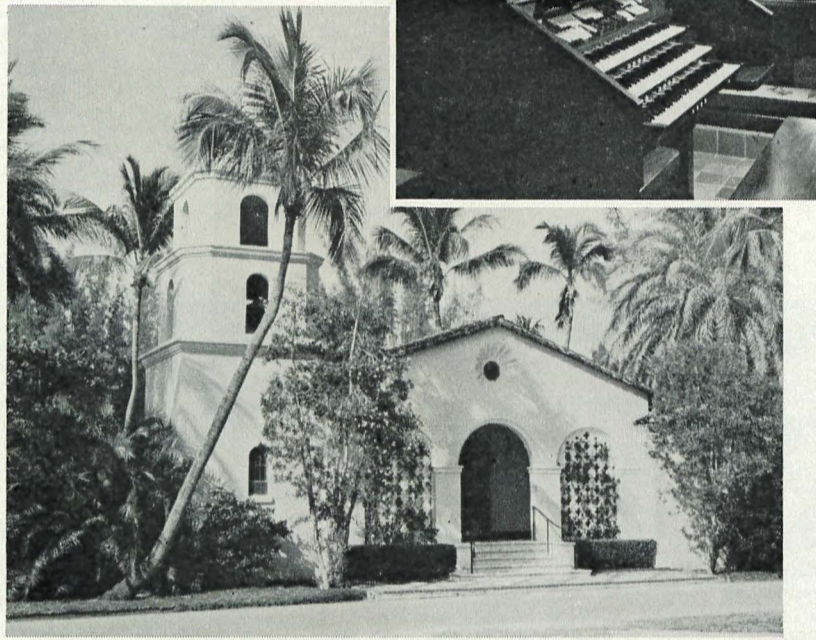


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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

Feb. 10  
Mozart Requiem, part 2, Peachtree Christian, Atlanta, Ga.  
Albert Russell, Trinity Church, New Haven, Conn.  
Rebecca Thompson, Immanuel Presbyterian Church, Los Angeles  
Gerre Hancock, Indiana University AGO Chapter, Bloomington  
Marilyn Mason, First Presbyterian, Knoxville, Tenn.  
Heinrich Fleischer, Southern Baptist Seminary, Louisville, Ky.  
Frank Bartlett, Brown University, Providence, R. I.  
Peggy Kelley Reinberg, Martha Washington College, Fredericksburg, Va.

11  
World Premiere, Talmadge Dean's Behold the Glory of the Lamb, Southern Baptist Convention, Louisville, Ky.  
H. Max Smith and brass, Southern Baptist Seminary, Louisville, Ky.  
Marie-Claire Alain, Church of Brethren, Fresno, Cal.  
Marilyn Mason, First Lutheran, Nashville, Tenn.  
Virgil Fox, St. Andrew's Presbyterian, Kitchener, Ont.

12  
Verdi Requiem, St. Bartholomew's, New York City  
John Weaver, Longwood Gardens, Kennett Square, Pa.

13  
Virgil Fox, Chapel of All Faiths, State Mental Hospital, Milledgeville, Ga.

14  
Marie-Claire Alain, University of California, Berkeley

15  
Grady Wilson, Wheaton, Ill. College

16  
Messiah, part 2, Asylum Hill Congregational, Hartford, Conn.  
Festival of Spirituals, Ebenezer Baptist, Atlanta, Ga.  
Handel Samson, St. Bartholomew's, New York City  
Rudolph Kremer, St. Thomas Church, New York City  
Carl Weinrich, Air Force Academy, Colorado Springs

Robert Scoggin, First Methodist, Rochester, Minn.  
Margaret Dickinson, Church of the Ascension, Frankfort, Ky.  
Marie-Claire Alain, St. Andrew's Episcopal, Kansas City, Mo.  
Kathryn Loew, Kalamazoo, Mich. College  
Southport Trinity choir, St. James Church, West Hartford, Conn.

17  
Carl Weinrich master class, St. Agnes Catholic Church, Phoenix, Ariz.  
Marie-Claire Alain, East Heights Methodist, Wichita, Kans.

18  
Richard Ellsasser, First Presbyterian, Fort Wayne, Ind.  
Carl Weinrich, St. Agnes Catholic Church, Phoenix, Ariz.  
William Teague, First Baptist, Toledo, Ohio

19  
Edward Mondello, Cleveland Museum of Art  
Gerre Hancock, Calvary Church, Pittsburgh, Pa.  
Marie-Claire Alain, Boys Town, Neb.

20  
Carl Weinrich master class, First Presbyterian, Tyler, Tex.

21  
Carl Weinrich, First Presbyterian, Tyler, Tex.  
Robert Scoggin, Iowa State College, Cedar Falls  
Marie-Claire Alain, St. Norbert Abbey, De Pere, Wis.  
Robert Anderson, St. Stephen's Methodist, Mesquite, Tex.  
William Whitehead, University of Texas, Austin  
Heinrich Fleischer, Trinity Lutheran, Akron, Ohio

22  
Robert Scoggin master class, Iowa State College, Cedar Falls

23  
Poulenc Stabat Mater, Bach 106, Church of Resurrection, New York City  
Liszt Psalms 13 and 137, St. Bartholomew's, New York City  
Wesley K. Morgan, First Methodist, Evanston, Ill.

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Marie-Claire Alain, First Methodist, Des Moines, Iowa  
Marilyn Mason, Trinity Lutheran, Madison, Wis.  
William Whitehead, Westminster Presbyterian, Pittsburgh
- 24 Marilyn Mason workshop, AGO, Madison, Wis.  
Marie-Claire Alain, First Presbyterian, Evanston, Ill.
- 25 Edward Mondello, Rockefeller Chapel, Chicago  
Preston Rockholt, St. Paul's Chapel, Columbia, New York City  
Richard Ellsasser, Ashland, Ohio  
William Whitehead, First Presbyterian, Troy, Ohio
- 26 Messiah, part 2, Asylum Hill choir, Old First Church, Springfield, Mass.  
Marie-Claire Alain, First Presbyterian, Topeka, Kans.
- 28 John Obetz, Calvin Seminary Chapel, Grand Rapids, Mich.  
Marie-Claire Alain, All Soul's Episcopal, Oklahoma City
- 29 College of Church Musicians Workshop, Washington, D. C. Cathedral  
Marie-Claire Alain workshop, Oklahoma City  
David Craighead, Bach weekend, U of Rochester, N.Y.
- March 1  
Fauré Requiem, St. Michael's College, Winooski, Vt.  
Mozart Requiem, St. Bartholomew's, New York City  
Virgil Fox all-Bach, Riverside Church, New York City  
Stainer's Crucifixion, Old Stone Church, Cleveland  
Jack Rodland, St. Thomas Church, New York City  
Bach, Schütz, Mozart, Church of Ascension, Frankfort, Ky.  
David Craighead, Bach weekend, U of Rochester, N.Y.  
Claire Coci, Trinity Methodist, Newport News, Va.  
George Markey, First Presbyterian, Allentown, Pa.  
John Weaver, Symphony Hall, Boston  
William Whitehead, Church of the Heavenly Rest, New York City  
Alexander Boggs Ryan, Fountain Street Church, Grand Rapids, Mich.  
English Cathedral Anthems, Trinity Parish, Southport, Conn.
- 2 Albert Russell, All Saints Church, Worcester, Mass.  
Marie-Claire Alain, First Presbyterian, Houston, Tex.  
Alexander Boggs Ryan master class, Fountain Street Church, Grand Rapids, Mich.
- 3 Gerre Hancock, Christ Church, Cincinnati  
Marie-Claire Alain, Ruth Taylor Music Center, San Antonio, Tex.
- 4 Original works of Fellows of College of Church Musicians, St. Bartholomew's, New York City  
Marilyn Mason, Calvary Episcopal, Pittsburgh, Pa.
- 6 Junior Choir workshop festival begins, First Methodist, Big Spring, Tex.  
Marie-Claire Alain, Southern Methodist University, Dallas  
William Teague choir festival, First Presbyterian, Midland, Tex.
- 7 Marie-Claire Alain workshop, SMU, Dallas  
William Teague, First Presbyterian, Midland, Tex.  
Jerald Hamilton workshop, First Presbyterian, Corpus Christi, Tex.  
Virgil Fox master class, St. Mary's College, Moraga, Cal.
- 8 Wendell Schoberg, Westminster Presbyterian, Point Loma, Cal.  
Haydn Creation, Church of the Covenant, Cleveland  
Albert Russell, Fifth Avenue Presbyterian, New York City  
Fauré Requiem, First Methodist, Boise, Idaho  
Herbert Burtis, St. Thomas Church, New York City  
Gerre Hancock, Westminster Presbyterian, Dayton, Ohio  
Melvin Dickinson, Church of Ascension, Frankfort, Ky.  
Jerald Hamilton, First Presbyterian, Corpus Christi, Tex.  
Marie-Claire Alain, AGO, New Orleans, La.  
David Craighead, West Virginia University, Morgantown  
Marilyn Mason, Pomona College, Claremont, Cal.  
John Weaver, Towson, Md. Presbyterian  
Brahms Requiem, Trinity Parish, Southport, Conn.  
Richard Grant, St. James's Church, West Hartford, Conn.
- 9 Marilyn Mason, Presbyterian Church, Chico, Cal.  
Virgil Fox, St. Mary's College, Moraga, Cal.  
Robert Prichard, Whittier, Cal. College

These things . . . . .

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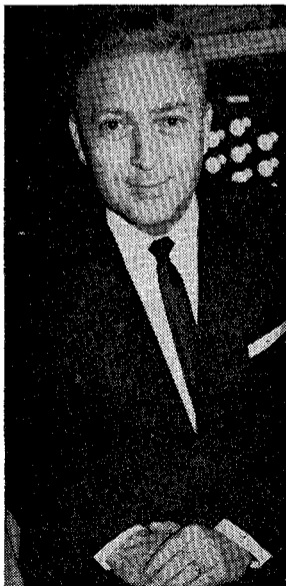
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### Charity Work

A not unusual phrase in the classified columns of London's *Musical Opinion* is "charity work." This is used in advertising for recitals presumably by young players to whom getting opportunities to play and to establish themselves is vastly more important than the meager fees they might conceivably command.

This, on the whole, seems to us a laudable and sensible procedure, at least in England. Everyone has to start somewhere and it is probably better to keep playing as frequently as possible even if the organs one needs must play in this kind of an arrangement are much more likely to be a challenge to one's ingenuity and to one's Spartan courage than to one's musicianship.

The one obligation those who invite recitalists "interested in charity work" should feel, and feel strongly, is that of seeing to it that people attend the programs. To play charity-wise for a baker's dozen is, we think, highly uncharitable at least to the player. If no money goes to the player perhaps a little of it can go to publicity; if there is no money at all, there is always that word-of-mouth kind of scratching up interest.

In America in both small towns and great cities organists are called on far too often to do "charity work." Agencies and groups who would never dream of asking a doctor to donate a minor operation or a lawyer to try a free case think it entirely sensible to ask a musician to donate his professional time and talent for any kind of event. Those so-called "professionals" have their union to protect them; faculty members and advanced students of many college music departments have been known to band together into "nothing-for-nothing" clubs to protect against completely unreasonable demands upon their time. But the average "independent" has no such protection.

Playing for nothing ("charity work") always seems less degrading to us than playing for a token fee of less than the janitor gets tipped for sweeping out or than the scavenger's boy gets for his part in hauling away an event's remains. At least for free you may have a feeling of having contributed something.

### Points of View

In our last issue appeared a classified advertisement of a rather special sort. Someone asked our readers to cooperate on a project merely by mailing some brief, specific information. Since the announcement bears a box number, we know exactly how many answers had been received at the time we went to press.

Another "blind ad" sometime back advertised for sale a Wurlitzer saxophone stop. It brought about 40 times as many responses. In other words 40 times as many of the readers of a professional journal were interested in finding out about a theatre organ stop for sale than were concerned with taking part in a survey whose object, presumably, is to gather objective data on conditions in our profession. Point 1.

If as many readers answered as should have, and as we suspect the advertiser anticipated, he would have perhaps had a basis for drawing some conclusions about some of the conditions many of our readers tell us they deplore. But suppose he had been able to gather all these facts, had been able to show without question the inequities, insecurities and frustrations so many church musicians face! What then? At best he would be able to bring the muddle *au point*, into focus, for our own consideration. No person, no present group has the influence, the pressure potential to make even a first move toward a real amelioration. Point 2.

Surely no one will disagree that conditions are improving, if slowly, in the church music profession. A reason for this is perhaps the gradual awakening of church committees and clergy to a realization that genuinely competent people will no longer work for peanuts and still receive no security or even appreciation in return. General prosperity is responsible for this improvement, creating as it does a dearth of qualified people with time to invest with no thought of reward. Which makes us wonder as we receive further announcements of more and more church music courses being added to college and university music departments. Wouldn't fewer better departments be a more probable answer than more weaker ones? Creation of ever higher standards with fewer people achieving them might draw a clearer line between the professional and the pin money amateur. If that line were clearly defined, we all might be surprised how many churches would find it desirable, financially possible and socially necessary to be counted on the professional side. Point 3.

### Horizons

Even those whose lives have spanned less of the 20th century than that of the editor of this journal are aware of the tremendous expansion of knowledge of these generations, the reaching out before us and behind us for new areas of learning and of understanding.

The Janus character of music scholarship with its delving into more and more distant antiquity and its equally astonishing excursions into new fields of sound — as far out musically as the astronauts are travel-wise — is a matter of wide interest for even the musical amateur.

Time was, and not so long ago, when a general music history course in the average college concerned itself largely with the music of the 18th and 19th centuries. And why not: most of the serious music one could hear from any source a short generation ago was composed within those two centuries. Many public recitals even today confine themselves to this self-same music.

Organists, if we may judge from our amply filled recital pages, are a bit more willing than other players to broaden their horizons, with more and more early works listed along with a representative supply of contemporary French, Dutch, German and American

works to balance the other end. Though some of the young are snobbish about the 19th century, Franck and Widor, Mendelssohn and Brahms are played often and well by most of our leading organ recitalists.

Of course lots of tripe is written, sold and played. It is in any generation. No publisher ever got rich by issuing the greatest works written in his own time; nor for that matter, have many great creative talents earned a life of ease by writing those works. No era ever evaluates itself very accurately. And our computers will not evaluate our own era any better.

Virgil Fox has probably made more royalties playing Franck on his recordings than Franck ever made from their publication. And only a tiny fraction of the vast Bach output was even engraved within that great man's century. So the average silver offering at the average recital would probably have seemed generous to that greatest church composer of them all.

But true creative and inquiring spirits are rarely frustrated to the point of withdrawing from their quests. They must ever move into inviting new territory, must ever strain their eyes toward new horizons.

### On Time

We wish we were clever enough to understand the time-space relationships of the Einstein theory; we have often read of the strange time distortion which spacemen can be expected to encounter as they move into distant orbits. Will they be gone, say, 200 years and yet return still young men? These problems interest but just as completely baffle us.

But even in our limited sphere of understanding the passage of time is something we all note with wonder, with alarm and with gratitude.

We were talking with a friend on the subject of vitality in playing and how the acid test of greatness is the ability to pick up the listener at the beginning and carry him with never-lagging zeal through to the end. The greatest ones don't need to enlist extra-curricular and extra-musical means to whip up and retain interest; they glow quietly like a fine bed of charcoal in an outdoor grill (at another time of year!) — the kind that puts the finest sear on a steak or keeps a hamburger juicy.

If there is one test that is most nearly unfallible in measuring greatness it may be what this question embodies: did the program seem longer or shorter than it really was? No really topflight performance ever drags and seems twice as long as it is. On the other side of the coin, no performance is ever really bad if it contains the vitality to make one exclaim, "Is it over so soon?"

A Messiah performance which seems fairly to fly by and an hour-long organ recital which seems endless are opposite examples of a truth that doesn't require an Einstein to understand.



### New Records

As we mentioned previously, Lionel Rogg, 27-year-old Swiss, has recorded the complete works of Bach in nine albums for Ripieno records of Geneva. Recorded on the organ of the Grossmünster at Zürich, the sets have many strengths. The booklets give exact registration used, the performances are

### Those Were the Days

Fifty years ago the February 1914 issue published the following news of interest to readers —

A Hall organ was designed for the Central Presbyterian Church, Washington, D. C., President Woodrow Wilson's church

Chicago Masons boasted that their new Pilcher organ on the 20th floor of the Masonic Temple was "the highest in the United States, if not in the world"

The governor and lieutenant governor of Kentucky and their wives headed the distinguished audience as Edwin H. Lemare played at the Louisville mansion of George Franklin Berry

Harry B. Jepson and Seth Bingham scheduled a series of recitals at Woolsey Hall, Yale University

Organist James H. Wakelin received a gift of more than 40 volumes of "the best classical music" as a token of his long and faithful service at the First Congregational Church, Holyoke, Mass.

The Ernest M. Skinner Company moved into its new factory in the Dorchester district of Boston. (Mr. Skinner and the factory were pictured)

Twenty-five years ago this magazine reported these events in the organ world in its February 1939 issue —

Frank Wright, AGO, for 41 years organist and choirmaster at Grace Church, Brooklyn Heights and a founder and warden of the American Guild of Organists, died Jan. 2 after an illness of three weeks

Caspar Koch played recital number 2,000 at Pittsburgh's Carnegie Hall, North Side

An ambitious schedule of music for the Temple of Religion at the New York World's Fair was announced; a three-manual organ of 40 straight stops was being built by Aeolian-Skinner

Albert W. Snow, distinguished Boston organist died Jan. 6 at the age of 60

Ten years ago these stories made news on the pages of the issue of February 1954 —

The midwinter conclave at Richmond, Va. was reported in detail

Clarence Mader marked his 25th anniversary Jan. 20 at Immanuel Presbyterian Church, Los Angeles

Roland Diggle, composer and author and for 40 years organist of St. John's Episcopal Church, Los Angeles, died Jan. 13 at the age of 69

Caspar Koch was honored as he played his final recital as Pittsburgh city organist

musical and rhythmic and the engineering is excellent. This month we received our third album, number 5 in the set. It comprises the "great 18" or "Leipzig" chorales on four 12-inch sides. These are thoroughly enjoyable readings of these magnificent masterworks played with poise, vitality and a fine sense of architecture.

A record from All Souls Unitarian Church, Indianapolis features the good choir of the church and its bright 1962 Holtkamp in an unusual recording. Most of the first face is devoted to a cantata, Genesis and Revelation, commissioned by the church and composed by Jon Polifrone; it contains some fairly interesting music with a rather too generous amount of narration. Brief a cappella bits by Pinkham and Brahms complete this side. George Newton does a commendable job with the choir. The reverse side features Dorothy Huffmann in Pachelbel, Couperin, Daquin and Bach and ends with the Peeters Christ the Lord Is Risen with brass joining the organ. It all adds up to a listenable side. The church address is 5801 E. 56, Indianapolis 46226. — FC

### More Facts on Ghent Organ

The organ case pictured on the January cover was carved by Norbert Sauvage of Ghent for the original installation of the organ in 1653-55. The builders of the instruments were Pierre Destré and Louis Bis, both of Lille, France. Considerable and interesting discussion of the early history of the old organ appears on page 162 ff. of Dr. Vente's *Die Brabanter Orgel* with mention of it on several other pages.



## Letters to the Editor

### Rayfield Strikes Back!

Bloomington, Ind. Jan. 8, 1964 —  
To the Editor:

I should like to engage in a little rebuttal to the letters sent to you by Myron Roberts and Donald King in response to my article, Authenticity in Registration, in the November issue. Why all this objection to authentic sound? Authentic instruments increasingly are being sought out for the performance of the music of particular eras. Evidence of this can be found in performances and on record counters. Why should organists want to be different? I should think one would find it intriguing to play a composer's music using the sounds he knew.

Both letters alluded to the rigidity of my thesis. These allusions are not necessarily well thought out. Just suppose one had a romantic type organ of, say, 20 ranks. To exploit even a major percentage of the possible tonal combinations of this instrument would take ingenuity, originality and flexibility. This would be within the framework of the romantic sound. Bach was known as an original registrator yet he operated within the framework of the sound of his baroque instruments. I am merely suggesting that we remain, as nearly as possible, within the framework of an era of style in our own registrational practices. When we have a choice of stops, let us be imaginative; where we do not have much choice, plenty of ingenuity is still required to find the authentic sound.

We also operate within the framework of a given composition. If we didn't, we would be justified in using our organ's "best" sounds indiscriminately in any piece. Where we are told what kind of sound to use, I see no reason to defy the composer just to "show off" the organ.

Mr. King . . . implied that if a composer asked for a diapason chorus I would not possibly use flutes with them. I hasten to assure him that if the addition of flutes or any other stops would result in an authentic sound, I should be most eager to employ them.

Mr. King also seems to have gotten the impression that if one's organ does not have the stops called for by the composer [I implied that] one should not play it. Actually I said that if one does not have the stops called for, one should find the nearest sound to them. Play the piece, by all means.

When I hear a performer "interpret" a piece freely, I wonder how he would feel if he heard some other person do the same with his carefully composed and registered piece. This is something to think about.

Authentically yours,

ROBERT RAYFIELD

### Cathedral Echoes!

Dec. 31, 1963

To the Editor:

We elderly English organists read the fine "cathedral" articles with nostalgia, though, alas! it seems that the larger the building, the smaller is the organist's pay.

Re Manchester:

1. Pyne resigned when an assistant player was appointed without his consent; he later regretted doing this.
2. Nicholson, wrestling with a large Hope-Jones Wurlitzer in Vancouver, was a sight to see!
3. A. W. Wilson ("Archie") is the solution to Dr. Ramsey's neat retort to the brash photographer, who addressed the

archbishop as "Archie" — "I'm not Archie, my name is Mike." (Archie was his uncle, not cousin as stated.)

Re Liverpool:

H. Goss-Custard is I think, still alive, and in his nineties. A delightful performer indeed! His staccato in 1900, when trackers were going out, was amazing. Carry on, kind sir; more power to your elbow!

FREDERICK CHUBB (retired)

### In Response to Dr. Little

New York City, Dec. 19, 1963 —

To The Editor:

I read, with interest, Dr. Little's fine article, Acoustics Can be Good for Speech as Well as Music, in the December DIAPASON. His discussion of the Princeton College Chapel and Harvard's Memorial Church require further comment.

The sound reinforcement system designed by our firm for the Princeton College Chapel met our criteria for such systems but did not provide enough gain (or amplification) to satisfy the Chapel authorities. It has been replaced by a distributed loudspeaker system which assures high intelligibility, at higher amplified levels, but without the directional realism of the system we designed. Unfortunately, the frequency-shift Feedback Stabilizer, recently developed by Bell Telephone Laboratories, was not available during the trial of that system; today we could have obtained high levels and directional realism. In any case, the presently installed system, which should be credited to others, assures high intelligibility without any degradation of the fine "live" acoustical environment for music.

At Harvard's Memorial Church, the living process actually resulted in both live speech and music being improved, and the sound reinforcement system provided an additional gain in speech intelligibility, with complete directional realism. However, the church remains somewhat dead for liturgical music, because of its low volume-to-seating area ratio. (Refer to Page 398, *Music Acoustics and Architecture*, by Leo L. Beranek, John Wiley and Sons, New York, 1962)

Nevertheless, the improvement in liveness has been noticed, and we are confident that the new organ location will provide a greater improvement in liveness, now that the sound-reflecting ceiling can distribute its sound throughout the church.

Better examples of high intelligibility, with directional realism, in a reverberant environment include Our Lady of Mt. Carmel Roman Catholic Church, Ware, Mass.; Corpus Christi Roman Catholic Church, Miami, Fla.; Christ Episcopal Church, Greenwich, Conn.; and Congregation Shaarey Zedek, Southfield, Mich. A good example of a "live" church where a pulpit canopy and proper shaping of the chancel sound-reflecting surfaces assure high speech intelligibility is the Westminster Presbyterian Church, Greensburg, S. C.

Finally, we are worrying more these days about the beauty or "fidelity" of speech sound, as well as its intelligibility, and are recommending low frequency amplification of speech, not merely middle and high-frequency amplification where it appears appropriate. A resulting architectural difficulty is large size required for directional low-frequency loudspeaker system, in contrast with the smaller size of "tweeters."

The general points raised by Dr. Little are a fine summary of church acoustical design principles.

Sincerely yours,

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- July 17 — New York, N. Y. — Columbia University
- Aug. 16 — Portland, Me. — City Hall
- Sept. 28 — Troy, N. Y. — AGO
- Oct. 18 — Chattanooga, Tenn. — AGO (Recital-workshop)
- Oct. 20 — Peoria, Ill. — AGO
- Oct. 21 — Kansas City, Mo. — AGO
- Oct. 23 — Canton, Ohio — AGO
- Oct. 27 — Hartford, Conn. (Dedication)
- Nov. 3 — New Canaan, Conn. — AGO
- Dec. 12 — Providence, R. I. — Brown Univ. Glee Clubs
- Feb. 12 — Kennett Square, Pa. — Longwood Gardens
- Mar. 1 — Boston, Mass. — Symphony Series
- Mar. 8 — Towson, Md. — Towson Presbyterian
- Mar. 29 — New York, N. Y. — Fifth Ave. Presbyterian
- Apr. 5 — Red Bank, N. J. — AGO
- Apr. 7 — Cincinnati, Ohio — AGO
- Apr. 9 — Anderson, Ind. — Park Pl. Church of God
- Apr. 11 — Fort Worth, Texas — AGO
- Apr. 13 — Dallas, Texas — AGO
- Apr. 15 — Oklahoma City, Okla. — St. Luke's Methodist
- Apr. 17 — Houston, Texas — St. Luke's Methodist
- Apr. 26 — New Brunswick, N. J. — Rutgers University
- June 10 — Methuen, Mass. — Memorial Music Hall
- June 21 — Philadelphia, Pa. — St. Mark's Frankford (Pre-convention recital)

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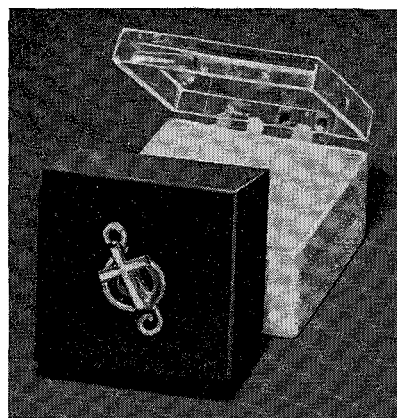


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Everett Tutchings, well-known New York City organist and choirmaster, died Dec. 23 in Roosevelt Hospital as the result of a second stroke.

Born in Johnstown, N. Y. Mr. Tutchings was an organist from his early teens. A graduate of the Institute of Musical Art his organ study was with Gaston Dethier. He was awarded a three-year conducting scholarship at the Juilliard School of Music under Albert Stoessel. He served as accompanist for the Oratorio Society under Mr. Stoessel and Alfred Greenfield and for the Schola Cantorum under Hugh Ross. He was organist and choirmaster for 13 years at the Methodist Church of St. Paul and St. Andrew, New York City and for 14 years minister of music at Christ Church, Methodist, in association with Dr. Ralph Sockman. He was active in Masonry.

Mr. Tutchings was a member of the AGO, St. Wilfrid's Club, The Bohemians, New York Singing Teachers Association and the Hymn Society of America.

Services were held Dec. 27 in James Chapel, Union Theological Seminary, conducted by Dr. Sockman and Dr. Edwin Kennedy with other clergy assisting. Because of the illness of Dr. Robert Baker, Charles Hickman was organist.

Mrs. Tutchings and a son survive him.



Claudia Elida Burkhalter, organist of the First Universalist Church in Peoria, Ill. for more than half a century, died Nov. 30 in St. Martha's Nursing Home, Knoxville, Ill. Funeral services were held at Davenport, Iowa and a memorial service at the Universalist Church, Peoria.

Miss Burkhalter was a charter and honorary member of the Peoria AGO Chapter and was highly honored by her fellow musicians.

# NUNC DIMITTIS

PAUL HINDEMITH PASSES —  
GIANT OF OUR GENERATION

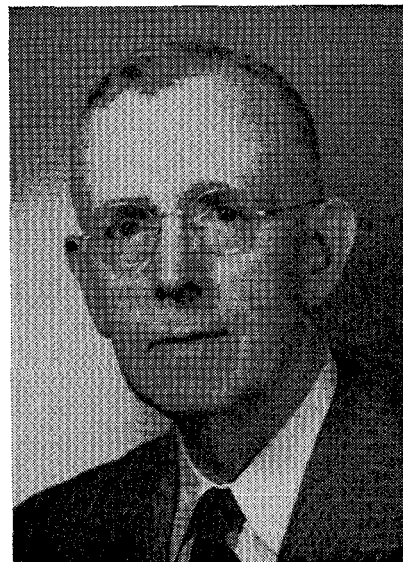
Paul Hindemith died Dec. 28 from a circulatory ailment; he was 68.

One of the real creative forces of our time, Hindemith composed in almost every form, had toured extensively both as a violist and as a conductor, and had achieved a wide influence through his teaching in Germany, the United States and Switzerland.

After an active and successful career in Germany as a leader in the Donaueschingen Festivals of contemporary music and at the Berlin Hochschule, Hindemith left his native country after the banning by the Nazi government of his opera, *Mathis der Maler*. After a sojourn in Ankara, Turkey, he came to America in 1939, becoming an American citizen and joining the staff at Yale in 1942. In 1954 he became a professor at Zürich University.

In our field his three organ sonatas, especially, and his two concertos for organ and orchestra are generally accepted as among the most important works of our generation and a permanent addition to the repertory.

His Six Chansons and Five Songs on Old Texts for unaccompanied voices are also widely known to our readers.



Christian W. Dieckmann, FAGO, former head of the Agnes Scott College music department and professor emeritus, and organist emeritus of the Lutheran Church of the Redeemer, Atlanta, Ga., passed away at his home in Decatur, Ga. suddenly on Christmas Day. A native of New Bremen, Ohio, he attended the University of Cincinnati and graduated from the Metropolitan School of Music in Cincinnati. He was a pupil of Dr. Sidney C. Durst and of Dr. T. Tertius Noble.

Mr. Dieckmann taught music history, theory, organ, and piano at Agnes Scott for 45 years and was head of the department for most of that time. He was a charter member and founder of the Atlanta AGO Chapter, then known as the Georgia Chapter. He served as dean and worked for many years on the examination committee.

A composer of anthems and organ works, Mr. Dieckmann twice won the hymn competition sponsored by Monmouth College and tied a third time for first place. He served several churches in Atlanta for some years, but the longest tenure was as organist and choir director for 23 years at the Lutheran Church of the Redeemer. An esteemed teacher of theoretical and practical music, he maintained an active teaching schedule not only at the college but in the community at large; after his retirement in 1950 he continued teaching at home until his death. His widow, his daughter Adele, director of music-organist at Atlanta's Trinity Presbyterian Church and a student of his, a brother, a niece, and a nephew survive him.



G. Calvin Ringgenberg, prominent St. Louis organist and choirmaster for more than 30 years, was found dead Jan. 7 in his apartment. He was 72. He had been under a physician's care.

Dr. Ringgenberg studied at the New England Conservatory after graduation from Ames, Iowa high school. He earned a master's degree from the Chicago Musical College and a diploma in piano and organ at Fontainebleau, France. Among his organ teachers were Wallace Goodrich, Lynnwood Farnam, Clarence Eddy, Eric DeLamarter and Charles-Marie Widor. He formerly headed music departments at Jamestown, N. D. College which later awarded him an honorary doctorate, at Albion, Mich. College and at Bradley Polytechnical Institute, Peoria, Ill. where he conducted the Peoria symphony orchestra. He was organist on the Protestant Hour on radio and television between 1950 and 1955.

He went to St. Louis in 1932 to succeed Charles Galloway at St. Peter's Episcopal Church and Washington University. For the last five years he has been organist of Memorial Presbyterian Church.

Dr. Ringgenberg is survived by a daughter and a brother. Burial was at Ames, Iowa.



Cyril Hampshire's death Nov. 18 brought shock and sadness to the entire community of Hamilton, Ont. Born in England, he received his musical training at Wakefield Cathedral and the Leeds College of Music. In 1921 he came to Canada and for six years was principal of the Regina College Conservatory of Music, University of Saskatchewan, then becoming director of music for the Regina Board of Education.

In 1939 Mr. Hampshire moved his family to Hamilton where he became principal of the Hamilton Conservatory. In 1944 he relinquished this post to become director of music for the Hamilton Board of Education. He was an active member of the Ontario Registered Music Teachers Association and for some years directed the Bach-Elgar Choir and the May Festival Choir of selected public school students.

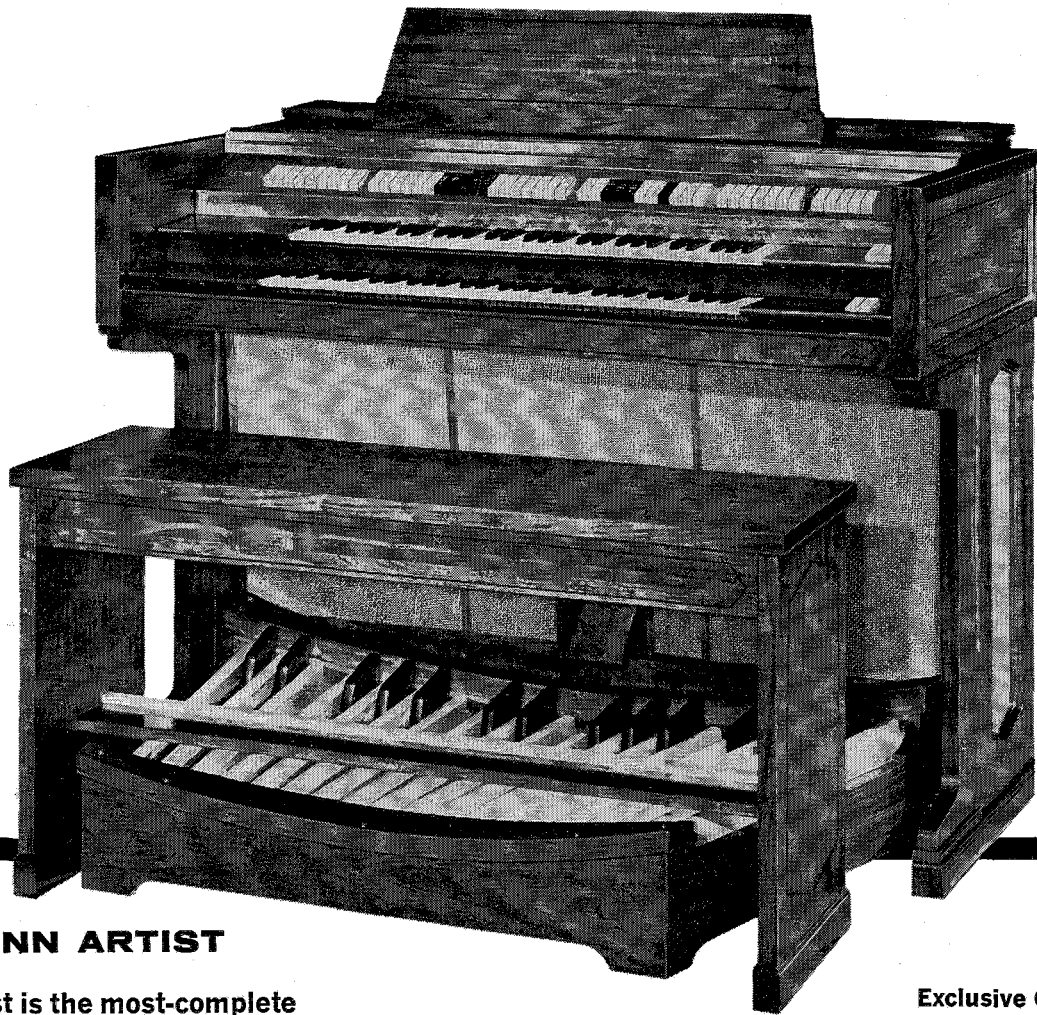
Surviving are his wife, two daughters and a sister. The funeral service was conducted at Melrose United Church where Mr. Hampshire served as organist and choirmaster.

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Piccolo 2'  
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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- $\frac{2}{3}$ '  
Piccolo 2'  
Tierce 1- $\frac{3}{5}$ '

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Trombone 16'  
Pedal 16'-8'  
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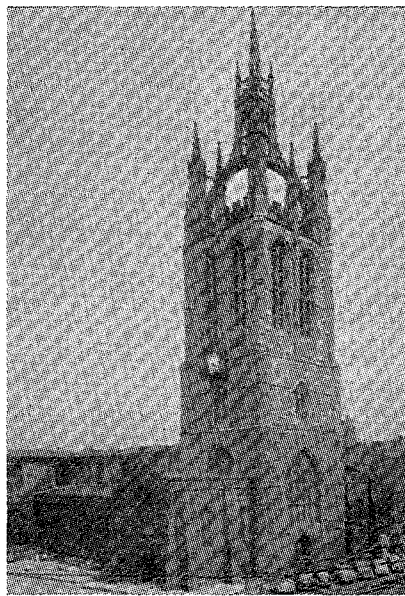
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Lantern with graceful pinnacles and vaulting is considered one of the most striking features of the Cathedral of Newcastle-upon-Tyne. It dates from the year 1448.

After a relatively short though picturesque journey across the north of England, just below the Scottish border, and a pleasant visit to Carlisle, we soon came to the busy town of Newcastle-upon-Tyne.

Until 1882, when the new See was founded and the parish church of St. Nicholas was made the cathedral, this church was among the four largest in England. It is built of a dark stone that has been further darkened with smoke.

Around the castle, the building of which was completed in 1080 there soon appeared the beginning of a stable and vigorous business community, and it was not long before the inevitable church was built to serve the spiritual needs of the residents. From these humble origins have grown through succeeding centuries the important industrial city and port that it is today.

The actual date of the building of this first simple church is probably 1080, although the first record of its existence seems to be in 1122 when Henry I bestowed it to the care and patronage of the monks at Carlisle. The first mention of its dedication to St. Nicholas occurs in 1194. St. Nicholas is the Patron of those "who go down to the sea in ships, and occupy their business in great waters."

This earliest church was not destined for a long life. Twice in the first half of the 13th century it was severely damaged by fire. A reconstruction was now necessary. Much of the old Nor-

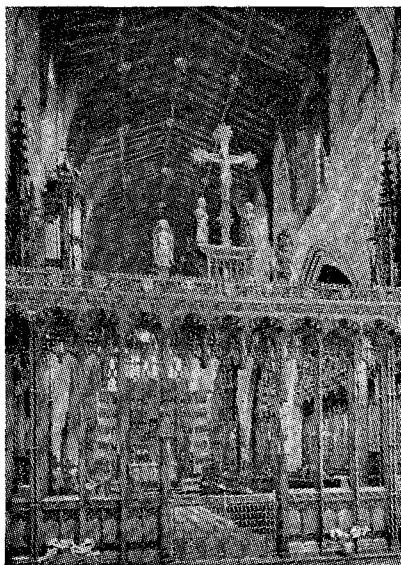
**NEWCASTLE**

man work was taken down, though a few parts of the stonework were retained. The new building took on the style then coming into vogue known as Early English. The new work was superimposed upon the original Norman ground plan. The building assumed the general proportions that it exhibits today, though, as is frequently the case in most of these ancient churches, many changes in detail take place in the intervening centuries.

In 1448 the building was given its crowning glory by the addition of the beautiful lantern with its graceful pinnacles and vaulting, an imaginative and novel contribution to the then accepted principles of Gothic architecture. This is now considered one of the most striking and beautiful features of the city.

For 100 years, the church grew in splendor and in the richness of its endowments. There were about 18 chantries or altars, and a large staff of clergy to serve them. In the middle of the 16th century a period of oppression and austerity was brought on by the Reformation. Not only were the numerous endowments and properties of the church appropriated by the

The rood screen was a later addition. Finely carved wood work is featured in the choir and canons' stalls. The organ case was completed by Rhenatus Harris in the year 1676.



**ENGLISH CATHEDRALS**

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Crown, but a new spirit of Calvinism swept away much of the colorful and artistic handiwork that had characterized pre-Reformation worship. Matters were not helped at Newcastle by the fact that between 1550 and 1553 John Knox was constantly preaching at St. Nicholas' Church. A hundred years later Charles I attended service here during his captivity, when a Scotch Presbyterian was the preacher. He called for Psalm 52 beginning: "Why boastest thou thyself, thou tyrant," whereupon the king, standing up, called for Psalm 56 which commences: "Be merciful unto me, O God, for man goeth about to devour me;" and, it is said, the people sang the Psalm his majesty called for.

With the Restoration in 1660 there came a new urge to restore to the services of the Church the beauty and dignity which had been associated with the worship of God. A major restoration of the fabric was undertaken in 1783, and again, in 1882, another rehabilitation took place, this time the interior was to benefit.

As with many of the cathedrals the interior is far more imposing than the exterior. The spacious nave is enclosed in four-bayed north and south arcades which leads the eye up to the great chancel arch and the distant reredos and majestic east window. Most unusual is the fact that the arches spring from octagonal columns without the interruption of capitals. Peculiar also is the fact that the aisles are wider than the nave. Proceeding towards the choir is seen one of the ancient treasures of the cathedral, the 16th century eagle lectern. In the north transept stands the organ with its splendid Rhenatus Harris case installed in 1676. The beautiful rood screen is one of the additions made in 1882. On each side of the rood are carved figures of Elijah and Moses. Finely carved woodwork is featured in the choir and canons' stalls. This is also true of the bishop's throne. The reredos over the altar is an amazing piece of craftsmanship in stone. Off the south choir aisle is the song school. Just behind the choir stalls, in the north choir aisle, is the organ console. The organ, now four manuals, was rebuilt by Harrison and Harrison in 1911 and again by the same company in 1955. The cordial organist, Collin Ross, with whom we had a pleasant visit, was practicing when we were there, and we were very pleased with what we heard.

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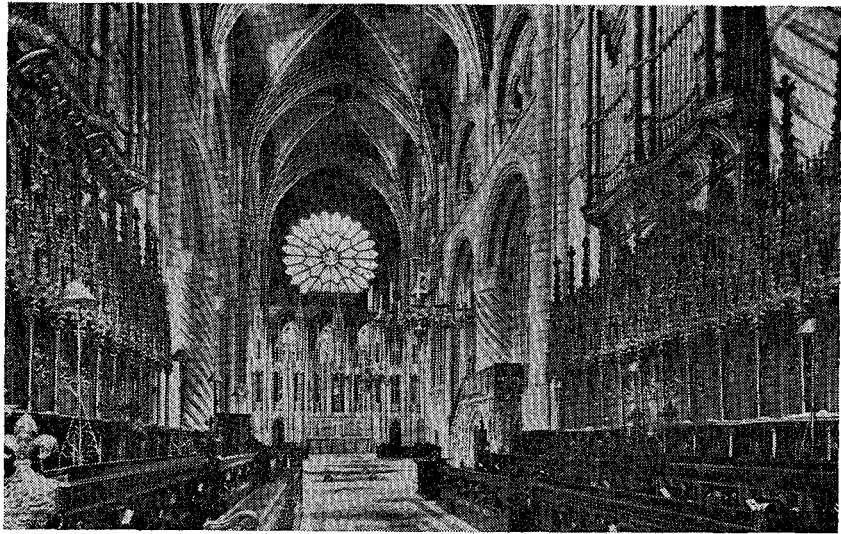
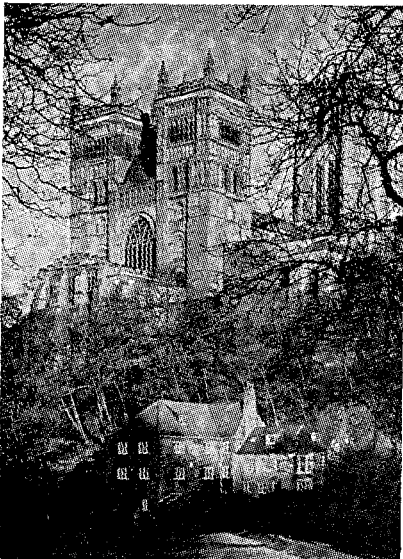
## DURHAM

A very short distance, about 15 miles, south of Newcastle lies the City, Castle, University and Cathedral of Durham. Our first view of this great cathedral, as we approached from the north, through the mist and rain, was a hazy outline of the huge structure as it dominated the countryside. As we came closer, however, it was understandable why somebody wrote: "The exterior of Durham, with its three massive towers, its enormous bulk, and its superb position on a rocky promontory round which the river Wear sweeps in a grand wooded defile, makes perhaps the most impressive picture of any cathedral in Europe".

In 999, after much wandering, and not long after their arrival at Durham, the Congregation of St. Cuthbert built a stone church to shelter the saint's body, thus fulfilling his charge to the monks . . . "you should lift my bones from the tomb when you leave this place, and carry them with you to rest wherever God may decree . . ." This church lasted for nearly 100 years, meanwhile the coming of the Normans caused great changes. It was eventually demolished by Bishop William of St. Calais, second Norman bishop, in 1093 to make room for a far more magnificent building, a worthy shrine for the body of St. Cuthbert.

Although Bishop William died three years later, in 1096, he must be given

Durham Cathedral makes impressive picture



The decorated cases of the organ show up well in this view

credit for having chosen a brilliant architect, also for his great generosity. He is said to have personally borne the entire cost of the work as long as he lived. In the year 1133, just 40 years after the foundation stone had been laid, the Cathedral was completed as it had been planned.

The Cathedral Church of Christ and the Blessed Virgin Mary at Durham is 502 feet in length. Across the transepts is 192 feet, and the vault is 74 feet above the floor. The central tower is 218 feet high.

Here again we have an example of an interior being much more impressive than the exterior. Throughout the building, nave, choir and transepts, massive piers alternate with circular columns in the arcade. The columns are decorated with deeply chiseled designs, an invention apparently of the Durham architect. There is a triforium arcade and a higher clerestory stage.

At the west end of the nave stands the 17th century font with its magnificent carved canopy. A few yards east of the font is a line of black marble placed in the floor from north to south. This is to indicate the boundary beyond which no woman was allowed to pass in accordance with the Benedictine regulation. At the crossing one is able to see the magnificence of the stone ribbed vaults which cover the entire building. In the south transept stands the 15th century clock with its beautifully painted case.

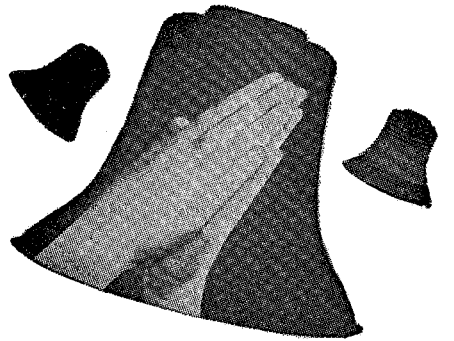
The choir is entered through the screen designed by Sir Gilbert Scott and erected in 1870 after the solid screen of 17th century oak with the organ placed upon it had been removed. The stalls and carved screens on both sides of the choir are 17th century. The bishop's throne was built by Bishop Hatfield (Bishop of Durham, 1345-1381) who also prepared his own tomb beneath it. It is probably the highest episcopal throne in existence.

Passing through the screen on the south side of the choir we come to what is called the eastern transept, there being no Lady Chapel. This is called the Chapel of the Nine Altars. There are many memorials to former bishops here. It provided a processional path for the many pilgrims who came to visit the shrine of St. Cuthbert which is just behind the high altar. With him is buried the head of St. Oswald. The Galilee Chapel, a kind of narthex to the cathedral, was not in the original plans, was added in the 12th century. Toward the south side of this chapel is the tomb of the Venerable Bede, one of the great leaders of the church. He died in 735 and his bones were laid in this tomb in the 14th century.

Let us go back to the choir and a look at the organ. I will not soon forget our visit to Durham. It was on a Friday and the organ was silent, as it is on Fridays in many other cathedrals. At the service of Evensong we constantly shivered with the dampness and cold. The service music by Byrd in E flat was indeed very beautiful and well worth the effort on our part. The organ, placed on each side of the choir behind decorated cases that have survived from the 17th century, is a large four-manual instrument of about 70 stops. The old Father Willis organ was rebuilt by Harrison and Harrison, and, I understand, it is now the "show instrument" of this company. We had a most interesting visit after the service with the present organist, Conrad Eden. Dr. John Dykes Bower was organist here before going to St. Paul's, London. On the music list I noticed a Service in A by Willan, one of the few examples of music other than that composed by an Englishman. The music at Durham has traditionally been of a very high order. A visit here is a must for tourists who are interested in things architectural, historical, or musical.

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# Annual Christmas Survey

Following a bewhiskered tradition at THE DIAPASON, the editorial staff dropped all other activity after the last mail delivery Jan. 10 to concentrate on sorting, collating and dissecting the bushels of handsome Christmas bulletins and programs received until that hour. The task consumed an entire weekend, as always — the weekend when so many of our readers are preparing and performing more of that constantly improving church music which this difficult and tedious February issue feature documents more clearly than any other survey available.

We will hazard a guess or two from these hundreds of programs from most of our states (we assume that those from States 49 and 50 will reach us too late from this survey, along with the score or so from points no more distant than Michigan and Wisconsin). It seems to us that both the extensive Christmas anthem and the standard Christmas cantata have largely given way as parts of regular services to carols of all kinds in wide varieties of arrangements.

On the organ too, the playing of programs (especially pre-service ones) of several short pieces based on carols, chorales and hymns, has replaced the playing of extended works at this season. We feel justified in drawing such conclusions from the broad sampling we receive.

The organ repertory on service bulletins largely duplicates that on the Advent and Christmas recitals listed in recital columns. Probably Searle Wright's Greensleeves was the most-played piece by an American. The various In dulci jubilo settings of Bach certainly led the German list, and the Daquin Noël 10 won the French stakes in a walkaway.

Again the Lessons and Carols (usually nine, sometimes seven or less) led in ever-increasing popularity. We wonder if the wide spectrum of participation has not served to make this lovely service so welcome. It is encouraging to see churches of so many persuasions agree so heartily even on such a thing as a single service.

Among the Services of Lessons and Carols listed in our avalanche were: St. Paul's, Syracuse, N.Y. (H. Winthrop Martin); Church of the Ascension and Prince of Peace, Baltimore (Charles O'Day); First Congregational, Columbus, Ohio (Edward Johe and Dorothy West); First Christian Church, Houston, Tex. (Merrills Lewis and Mrs. Ben Hadfield); First Baptist, Kinston, N.C. (Herbert Joyner and Edith West); First Presbyterian, Wilmington, N. C. (Charles Woodward); Christ Church, Manhasset, N.Y. (Robert Mahaffey); St. John's Episcopal, Youngstown, Ohio (Ronald Gould); St. Paul's, Delray Beach, Fla. (Helen Garretson); St. Andrew's Lutheran, Chicago (Max Sinz-

heimer); Christ Church, Oyster Bay, N.Y. (Paul Sifler); First EUB, Elkhart, Ind. (D. Neal Smith); St. Martin-in-the-Fields, Philadelphia, Pa. (Harry Wilkinson); First Presbyterian, Lancaster, Pa. (Reginald Lunt, Larry Simons); St. James', West Hartford, Conn. (John Doney); First Methodist, Rochester, Minn. (Robert Scoggin); Westminster Presbyterian, Dayton, Ohio (Robert Stofer, Pauline Williams); Good Shepherd, Nashua, N.H. (James Wood); Camp Hill, Pa. Presbyterian (John R. Scholten); Bethany Lutheran, Erie, Pa. (Florence Rubner); Munn Avenue Presbyterian, East Orange, N.J. (Earl B. Collins); First Methodist, Pittsburgh, Pa. (George Tutwiler); First Methodist, New Haven, Conn. (Richard Fowler).

Candlelight services, Carols of Many Lands, Carols about the Table, outdoor carol sings, carol services and concerts of every conceivable kind were held just about everywhere. We will note a few: St. Clement's, El Paso, Tex. (David Hinshaw); First Presbyterian, Atlanta (Edith Howell Clark); St. Peter's United, Champaign, Ill. (Elisabeth Hamp); First Congregational, Columbus, Ohio (Edward Johe, Dorothy West); St. Paul's Methodist, Ithaca, N.Y. (Warren Eich, Mrs. Ernest Cole); Trinity United, Altoona, Pa. (Ruth Dilliard); St. Thomas's, Whitmarsh, Pa. (Eugene Roan); St. George's, New York City at Temple Emanu-El (Charles Henderson, James Simms); Central Methodist, Kansas City, Mo. (Thomas Atkin); First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); West Lebanon, N.H. Congregational (Walter Marcuse); Riverside Methodist, Columbus, Ohio (Marvin Peterson); Peachtree Christian, Atlanta (Theodore Ripper); First Church of Christ, Simsbury, Conn. (Mrs. George Carlson, Mrs. Lawrence Stanley); First Presbyterian, Cumberland, Md. (Wayne Lenke); Messiah Lutheran, South Williamsport, Pa. (Karl E. Moyer); Oak Cliff Methodist, Dallas, Tex. (Robert Turnipseed and James Guinn); West End Methodist, Portsmouth, Va. (Herbert G. Stewart); First Baptist, Vine-

land, N.J. (Richard Matchner); Good Shepherd, Nashua, N.H. (James Wood); First Congregational, Riverside, Cal. (Robert Derick); First Presbyterian, Sanford, Fla. (Mrs. George Touhy); Grace Lutheran, San Diego, Cal. (James Hansen); First Methodist, Red Bank, N.J. (Herbert Burtis); Erskine and American Church, Montreal (George Little and Mireille Lagace); East Liberty Presbyterian, Pittsburgh, Pa. (Donald Ketting); First Congregational, Akron, Ohio (Charles Merritt); Second Presbyterian, Dobbs Ferry, N.Y. (D. DeWitt Wasson); with Advent anthems, First Presbyterian, Oklahoma City (John Kemp, Wilma Jensen).

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Handel's Messiah, in large and small servings, again led all other choral works in popularity. This is hardly surprising, since so many of its choruses are useful separately and since most choirs are so well-acquainted with these choruses that their use can provide more music with available rehearsal time. Besides, to most of us, Christmas wouldn't be Christmas without segments of the masterpiece.

As usual, we attended a few of the many extensive performances in the Chicago area, finding the Rockefeller Chapel performance perhaps more satisfying than ever before, the Apollo Club much improved, and the Swedish Choral Club responding strikingly to its new conductor, Dr. Robert Lodine; Chicago Symphony players co-operated on all three. Several other performances of large segments were reported at: Peachtree Christian, Atlanta (Theodore Ripper); First Presbyterian, Cumberland, Md. (Wayne Lenke); Methodist Church, Farmingdale, N.Y. (Wesley James); St. George's Episcopal, Dayton, Ohio (Burton Weaver); Center and United Churches, New Haven, Conn. (Bruce McInnes, Allan Birney); State College of Iowa, Cedar Falls (Myron E. Russell); Chapel of the Intercession, New York City (Clinton Reed and Gerald Weale); Lutheran Social Service of Minnesota (Weston Noble and Marion Hutchinson); West Chester, Pa. State College and Reading, Pa. Choral Society, Christ Episcopal (Arthur E. Jones and Eunice Maurer); St. Bartholomew's, New York City (Jack Osseward and Clyde Holloway); First Methodist, Ferndale, Mich. (John B. Horner and Mildred Dickinson); First Congregational, Braintree, Mass. (George M. Butler, Jr.); First Presbyterian, Royal Oak, Mich. (Robert Shepher and Adelaide Hill); First Congregational, Chicago (George Rico and Eleanor Paschal); All Saints, Providence, R.I. (William Gerald White); St. Mark's Methodist, Chicago (Prince E. Marshall, Jr. and Charles Kendrick). Many programs listed only a few excerpts: St. Luke's Lutheran, Chicago (Herbert D. Bruening, Robert M. Haase); First Presbyterian, Atlanta (Edith Howell Clark); United Lutheran, Oak Park, Ill. (Paul Hanson); Grace Lutheran, San Diego, Cal. (James Hansen); Leamington, Ont. Choral Society (Mrs. A. D. Law, Allanson G. Y. Brown) and, of course, many, many others.

The Bach Christmas Oratorio had a number of listings: Combined choirs of Naugatuck, Conn. Congregational Church (Jesse Davis, Mrs. Charles McLeary); University of Dayton, Ohio (Lawrence Tagg and Burton Weaver); First Presbyterian, Lancaster, Pa. (Reginald Lunt, Lee Dettra); Rayne Memorial Methodist, New Orleans, La. (Richard Waggoner); Trinity and St. Michael's Colleges, Winooski Park, Vt. (William Tortolano).

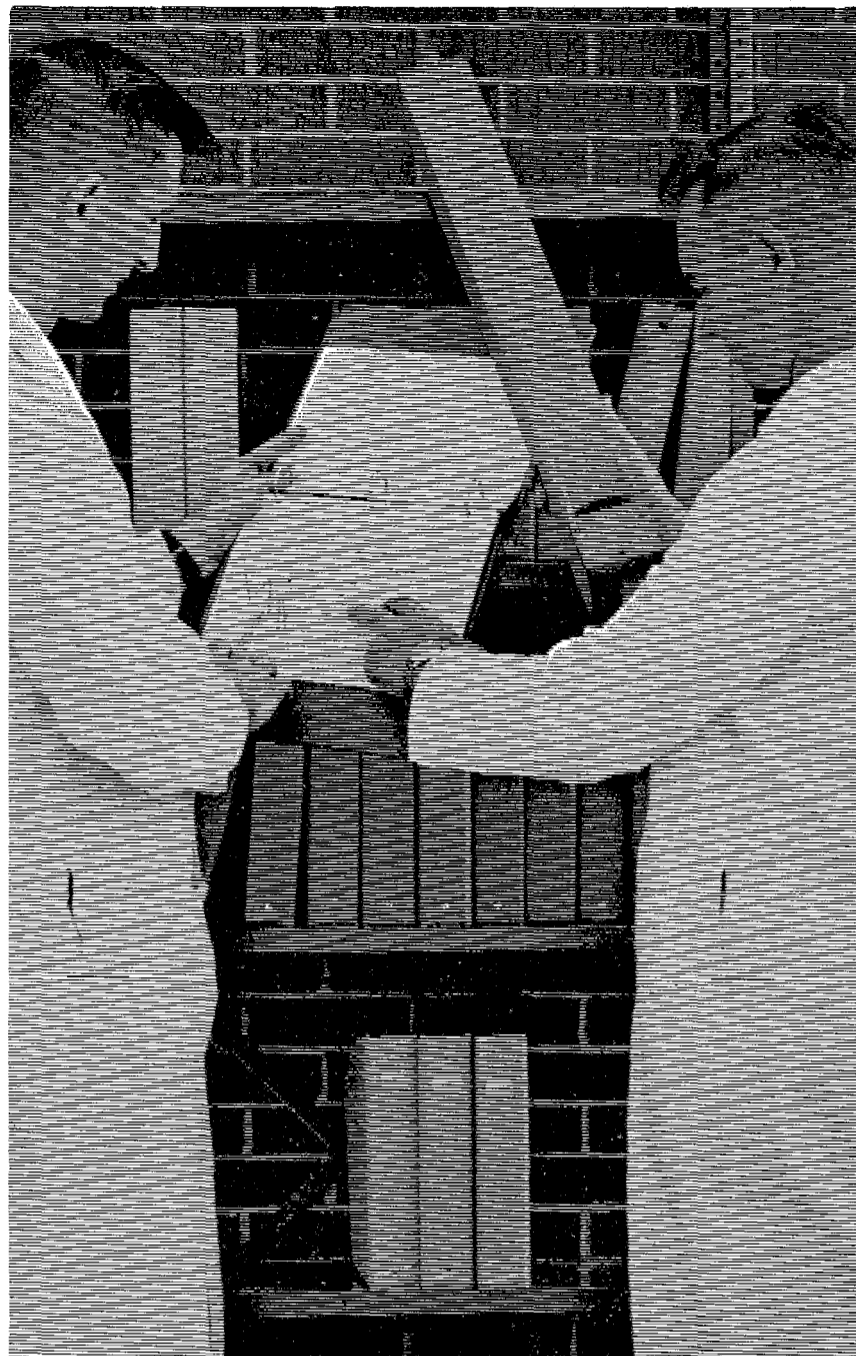
The Bach Magnificat appears fairly often, as in: St. Bartholomew's, New York City (Jack Osseward and Clyde Holloway); Church of the Covenant,

Cleveland (Henry Fusner); Huguenot Memorial Church, Pelham, N.Y. (Ruth Branch); State College of Iowa, Cedar Falls (Myron E. Russell). And Wachtel auf had several mentions: Erskine and American United, Montreal (Arnold MacLaughlin and Mireille Lagace); St. Philip's, Durham, N.C. (David Pizarro); Church of Bethesda-by-the-Sea, Palm Beach, Fla. (Adam Decker). We find Jesus, Priceless Treasure listed at Bates College, Lewiston, Maine (D. Robert Smith), Come Redeemer at East Liberty Presbyterian, Pittsburgh (Donald Ketting), at Christ Church, Manhasset, N.Y. (Robert Mahaffey) and at Grace Lutheran, Hartford, Conn. (Raymond Lindstrom). For Us a Child Is Born we note at: First Presbyterian, Winnipeg (Conrad Grimes); for Methodist ministers and wives, Riverside Methodist, Columbus, Ohio (Marvin Peterson); First Methodist, Rochester, Minn. (Robert Scoggin); Christ Church Cathedral, Houston, Tex. (William Barnard); First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy), and Calvary Lutheran, West Chester, Pa. (Julia S. Anderson). Come, Jesus, Come is listed at St. Paul's Episcopal, Richmond, Va. (Edouard Nies-Berger) and Cantatas 61, 51, 130 and 50 at Trinity, Southport, Conn. (James Litton).

The Vivaldi Gloria has created a lot of new interest. We note it, among other places, at: United Lutheran, Oak Park, Ill. (Paul Hanson); Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates, Dorothy Layman); First Methodist, Red Bank, N.J. (Herbert Burtis); Central Methodist, Muskegon, Mich. (George Shirley, Dorothy Sheets); Center and United Churches, New Haven, Conn. (Bruce McInnes, Allan Birney); St. Luke's Methodist, Oklahoma City, Okla. (Donald Jensen, Fred Haley); Congregational Church, Laconia, N.H. (Beth Ide, Elwood Arwood Sherman).

Buxtehude made a strong showing again. We saw Rejoice, Beloved Christians listed at: Camp Hill, Pa. Presbyterian (John R. Scholten); First Methodist, Bay City, Tex. (James M. Marshall); East Liberty Presbyterian, Pittsburgh (Donald Ketting); Grace Chapel, Jacksonville, Fla. (Amelia Smith); Christ Church, Manhasset, N.Y. (Robert Mahaffey). Mr. Mahaffey also did the Buxtehude Jesus Is My Lasting Joy at Christ Church, Manhasset, N.Y. and Melvin Dickinson at Church of the Ascension, Frankfort, Ky. listed his The Newborn Child and In dulci júbilo.

Other older composers' works listed included: Pergolesi Magnificat, Central Presbyterian, Louisville, Ky. (G. Maurice Hinson); Scarlatti Cantata Pastorale, First Presbyterian, Winnipeg, Man. (Conrad Grimes); Sweelinck's Hodie, Church of the Ascension, Frankfort, Ky. Some of several performances of the Schütz Christmas Story were at Trinity Church, Potsdam, N.Y. (George L. Jones); St. Paul's, Washington, D.C. (George Koehler), and St. John's Episcopal, Youngstown, Ohio (Ronald



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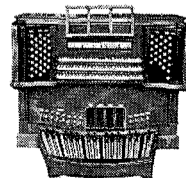
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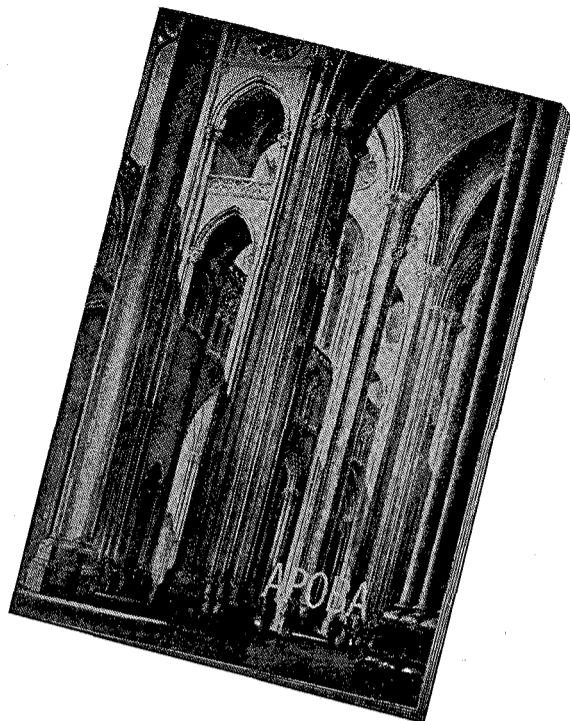
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Gould). The same composer's Magnificat appeared at St. Paul's, Washington and his The Annunciation at Camp Hill, Pa. Presbyterian (John R. Scholten). We note the Kuhnau How Brightly Shines the Morning Star at Grace Chapel, Jacksonville, Fla. (Amelia Smith). Charpentier began to accumulate admirers a season or so ago. He is represented this year with his Magnificat at St. Paul's College, Lawrenceville, Va. (Larry Palmer), with his Midnight Mass for Christmas Eve at Christ Church Cathedral, Houston, Tex. (William Barnard), and his Song of the Birth of Our Lord at Trinity Church, Potsdam, N.Y. (George L. Jones) and Cleveland Heights Christian (John Wrabel and Mary Grenier). The Praetorius Natus est Emanuel and Tunder's Einen Kleines Kindelein were listed at Bates College, Lewiston, Maine (D. Robert Smith, Barbara Reed) and the Vierdanck Lo I Bring Tidings at St. Luke's Chapel, Trinity Parish, New York City (Clifford Clark).

Among contemporary works the Britten Ceremony of Carols seems to have easily outdistanced all others. We note it at: Central Methodist, Kansas City, Mo. (Thomas Atkin); St. Paul's, Washington, D.C. (George Koehler); St. Thomas, New York City (William Self); Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein) Rayne Memorial Methodist, New Orleans, La. (Richard Waggoner); Bates College, Lewiston, Maine (D. Robert Smith); St. Luke's Methodist, Oklahoma City (Donald Jensen, Fred Haley); First Methodist, Red Bank, N.J. (Herbert Burtis). Britten's St. Nicolas did not appear so often this year but we noted it at Trinity, Southport, Conn. (James Litten). We shall list other choral works more or less at random. The Saint-Saëns Christmas Oratorio we note at: First Baptist, Kinston, N.C. (Herbert Joyner, Edith West); First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); Oak Cliff Methodist, also Dallas (Robert Turnipseed, James Guinn); Calvary Lutheran, West Chester, Pa. (Julia Anderson, Marilyn Rittenhouse); First Congregational, Akron, Ohio (Charles Merritt).

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The Poulenc Gloria was listed at Central Methodist, Muskegon, Mich. (George Shirley and Dorothy Sheets) and at Church of the Ascension, New York City, along with Four Motets (Vernon de Tar).

Robert Graham's Lo, a Star we note at Oak Cliff Methodist, Dallas (Robert Turnipseed, James Guinn) and Beech Street Baptist, Texarkana, Ark. (Glen Owens, Mrs. W. J. Perkinson). Matthews' Story of Christmas also appeared at the latter church. The Watson Procession for Christmas is listed at Brown Memorial, Baltimore (Eugene Belt), the Honegger Christmas Cantata at the University of Dayton (Lawrence Tagg), the Distler Wacht auf at Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein) along with the Pinkham Magnificat. The Camp Hill, Pa. Presbyterian (Betty and John R. Scholten) listed the Powell Of the Father's Love Begotten and the Bender From Heaven High. Williams' Of Christes Birth was listed at St. Peter's Lutheran, Miami, Fla. (Charles Richard).

We note the Respighi Laud to the Nativity at Church of the Covenant, Cleveland (Henry Fusner) and at Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates, Dorothy Layman). Willan is represented by The Mystery of Bethlehem at Calvary Lutheran, West Chester, Pa. (Julia S. Anderson) and Advent Devotion at Messiah Lutheran, South Williamsport, Pa. (Karl E. Moyer). Vaughan Williams is listed for his Magnificat at Church of Bethesda-by-the-Sea, Palm Beach, Fla. (Adam Decker) and The First Nowell at Fourth Presbyterian, Chicago (Wyatt Insko). Richter's Birth of Christ was listed at St. Rest Baptist, Shreveport, La. (William Best).

Among staged works Menotti's Amahl and the Night Visitors was listed less often this year in programs we received. We will mention Camp Hill, Pa. Presbyterian (John R. Scholten) and the Philadelphia Oratorio Choir, First Baptist (Earl Ness). Randall Thompson's The Nativity according to St. Luke was listed several times. We will mention Concordia Collegiate Institute, Bronxville, N.Y. (Ralph Schultz) and



Margaret McElwain has become organist of the North Shore Congregation Israel, Glencoe, Ill. The new temple, designed by the Japanese-American architect Nimoru Yamasaki, is nearing completion.

Miss McElwain holds the bachelor of music degree from DePauw University, Greencastle, Ind. and the master of music degree from Northwestern University. In 1960-62 she studied organ in Paris with Andre Marchal on a Fulbright grant and a Harriet Hale Woolley scholarship. She is also organist of the First Presbyterian Church, Oak Park, Ill.

Plymouth Congregational, Fort Wayne, Ind. (Vincent Slater). Thompson's older and more familiar The Peaceable Kingdom, not staged, showed up several times, as at St. Bartholomew's, New York City (Ossewaarde and Holloway).

We always regret the totally inadequate way in which such a summary as this can take proper note of the many beautiful and imaginative Advent and Christmas services in liturgical churches. We will merely list this year some of the churches which sent us interesting programs along these lines: St. Clement's, El Paso, Tex. (David Hinshaw); Church of the Ascension and

Prince of Peace, Baltimore (Charles O'Day); All Saints Episcopal, Appleton, Wis. (Mrs. David Meily); St. Mark's, Shreveport, La. (William Teague and Marilyn Hansen); St. Thomas', White-marsh, Pa. (Eugene Roan); Emmanuel Lutheran, Seymour, Ind. (David J. Wilson); St. John's Episcopal, Youngstown, Ohio (Ronald Gould); Immaculate Conception, Jamaica, N.Y. (Robert Leech Bedell); St. Philip's, Durham, N.C. (David Pizarro and Seth Warner); St. James, West Hartford, Conn. (John Doney); St. Christopher's, Oak Park, Ill. (William Knaus); Trinity Episcopal, Galveston, Tex. (Paul Bentley); St. Luke's Chapel, New York City (Clifford Clark); All Saints, Providence, R. I. (William Gerald White); St. Raymond's, Bronx, N.Y. (Steve Empson).

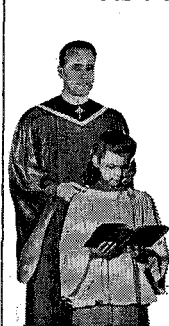
We never make much of an attempt at college concerts since we receive programs of only a small fraction of them. This year we heard from St. Paul's College, Lawrenceville, Va. (Larry Palmer); University of Dayton (Lawrence Tagg); Concordia Senior College, Fort Wayne, Ind. (Herbert Nuechterlein); Bates College, Lewiston, Maine (D. Robert Smith); State College of Iowa, Cedar Falls (Myron E. Russell); Union Seminary's famed Candlelight Service; West Chester, Pa. State College (Arthur E. Jones); Trinity and St. Michael's Colleges, Winooski Park, Vt. (William Tortolano).

As we complete this summary and the similar one of Lenten and Easter music each year, we ask ourselves whether it actually provides our readers with enough interesting and useful information to warrant the expenditure of staff time and energy it requires. Any opinions, either pro or con, which readers feel like expressing will be welcomed at the office of THE DIAPASON.

THE 15TH ERNEST BLOCH competition for a work for mixed chorus on a secular or Old Testament theme is being sponsored by the United Temple Chorus. Write Box 73, Cedarhurst, N. Y.

WILLIAM TEAGUE was soloist in all four numbers of the pair of concerts of the Shreveport, La. Symphony Nov. 12 and 13 — Handel Concerto 4, Saint-Saëns Symphony 3; Poulenc Concerto; Barber Toccata Festiva.

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# Programs of Organ Recitals of the Month

Marie-Claire Alain, St. Germaine-en-Laye, France — For Buffalo AGO Chapter, St. Paul's Cathedral, Jan. 12: Offertoire in A major, Dandrieu; Cromorne en taille, Corrette; Echo, Nivers; Prelude and Fugue in D major, Allein Gott in der Hoh sei Ehr and Komm, Gott Schopfer, Bach; Improptu, Vienne; Toccata on Cantemus Domino, A. Alain; Prelude and Improptu, O. Alain; Trois Danses, J. Alain; Improvisation.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church Dec. 8: Morning Star partita, Buxtehude; Noël 3 and 6, Daquin; The Nativity, Langlais; Noël and Variations, Purvis; I Stand before Thy Crib, Pepping; Greensleeves, Richard; Paean, Cook. Dec. 24: Variations on a Noël, Purvis; In dulci jubilo, Bach; Pastorale, Prologue to Jesus, arr. Clokey; Noël 3 and 6, Daquin; In Bethlehem's Low Stable, Walcha; I Stand before Thy Crib, Pepping; Greensleeves, Richard; Paean, Cook. Jan. 5: Prelude and Trumpetings, Roberts; Chaconne, Ochse; Preludes on Old Southern Hymns, Reed; Air, Hancock; Rhythmic Trumpet, Bingham; Three Preludes on Gregorian Melodies, Richard.

Ethel Mumma, New York City — Bethany Presbyterian Church, Lancaster, Pa. Dec. 8: Diferencias sobre la Lagarda Milanese, Cabezon; O Thou of God the Father, To God We Render Thanks, All Praise to Jesus Hallowed Name and O Hail This Brightest Day, Bach; Good News from Heaven, Pachelbel; Fugue in G minor, Mumma; Noël Basque Suite, Benoit; In dulci jubilo, Dupré; Chorale in E major, Franck; Cabezon, Bach and Mumma at Trinity Evangelical Lutheran Church, New York City Dec. 15; William Weideranders assisted.

Marshall Hallwell, Pittsburg, Pa. — Carnegie Music Hall Dec. 29: Suite in F major, Corelli; The Old Year Has Passed and In Three Is Gladness, Bach; Harmonious Blacksmith, Handel; Three Pennsylvania Dutch Chorale Preludes, Johnson; Three movements, Symphony 1, Vienne; Prière, Noël, Saint-Saëns; Old French Carol, Clokey; Angel Scene, Hansel and Gretel, Humperdinck; Greensleeves, Vaughan Williams; Toccata on Vom Himmel hoch, Edmundson.

George E. Tutwiler, Pittsburgh, Pa. — First Methodist Church Dec. 8: Now Thank We All Our God, Bach-Means; Aria, Concerto 10, Handel; Sonata 6 in D minor; Forest Green and Poeme Mystique, Purvis; Sortie Toccata, Dubois. Dec. 15: O Come Emmanuel, Yon; Carols for the Christ Child, Marryott; Noël Provençal, Bedell; Forest Green, Purvis; Creator of the Starry Nights, Yon.

Clyde Holloway, New York City — St. Bartholomew's Church Jan. 15: Psalm 19, Marcello; How Brightly Shines the Morning Star, Pachelbel, Karg-Elert; Rejoice, Beloved Christians, Bach; The Magi, Messiaen; Finale, Symphony 1, Vienne.

John Cooper, New York City — St. Thomas Church Dec. 15: Prelude and Fugue in E minor, Bach; Sleepers, Wake! Ahrens; God among us, Nativity, Messiaen.

Heinrich Fleischer, Minneapolis, Minn. — For Delaware AGO Chapter Grace Church Nov. 10: Orbis Factor Mass, Frescobaldi; In Peace and Joy, Come Holy Ghost, Saviour of the Nations 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 and O World, I Now Must Leave Thee, Brahms; Toccata and Fugue in F minor, Mendelssohn.

Elisabeth Hamp, Champaign, Ill. — Macomb Methodist Dec. 8: Sleepers, Wake and Rejoice Christians, Bach; What God Ordains, Kellner; Come Saviour of the Gentiles, Buxtehude; A Mighty Fortress, Hanff; Of the Virgin and the Child, Cabezon; Suite from Solomon, Boyce; Noël for Flutes, Daquin; Elevation for Strings, Willis; Fling Wide the Gate, Pepping; Prelude on Silent Night, Barber; Prelude and Fugue in E flat, Bach; Nativité, Langlais; Le Banquet Celeste, Messiaen; Pièce Héroïque, Franck; Joy to the World, Andrews; Nicaea, Willan; First Nowell, Phillips; With Fervor, Ye Children of Men, Walcha; Concert Piece, Peeters.

Ricard Van Sciver, Charlotte, N.C. — St. Peter's Episcopal Church Dec. 4: Sleepers, Wake, Walther, Bach; Manz; Aria, Peeters; Suite Medievale, Langlais. Dec. 11: Toccata and Fugue in F and Nun komm, der Heiden Heiland, Buxtehude; Nun komm, der Heiden Heiland, Bach; Sonata 1, Mendelssohn; I Am Black but Comely, Dupré; Improvisation on Winchester New, Rowley. Dec. 18: Chaconne, L. Couperin; Four Advent Chorales and Prelude and Fugue in G major, Bach; Advent Hymn-Prelude, Douglas; Meditation à Sainte Clothilde, James; Fanfare, Lemmens.

Jose Maria Mancha, Madrid, Spain — St. Philip's Church, Durham, N. C. Jan. 5: Prelude and Fugue in B minor, Bach; Tiento on Tone 4, Pavana Italiana, Diferencias on Las Vacas, Cabezon; Tiento on Tone 1, Tiento de Falsas, Heredia; Tiento de Medio Registro, Arauxo; Pasacalles on Tone 3, Tiento on Spanish Pange Lingus, Cabanilles; Fugue in G minor, Oxinagas; Four Saetas, Torres; Toccata post Te Deum, Thomas.

Queens Chapter members — St. Gabriel's Episcopal Church, Hollis, N. Y. Dec. 8: Partita on O Gott, du frommer Gott, Bach; Anna Margaret Foulke; Prelude in B minor, Bach, and Alleluia, Bossi; Carol E. Weber, AAGO; Prelude, Fugue and Variation, Franck; Doranne Tiedeman; Largo, Sonata 5, Bach, and Preludium and Intermezzi 1, 4 and 6, Schroeder, Gertrude Hemmerlein, AAGO.

William Bliem, Toledo, Ohio — Augsburg Lutheran Church Dec. 8: Trumpet Voluntary in D, Stanley; Through Adam's Fall, Homilius; Prelude and Fugue in D, Bach; Chorale in E major, Franck; Variations on a Noël, Dupré. Evelyn Bliem shared the program.

Charles C. Bradley, Washington, D. C. — Grace Church, Providence, R. I. Dec. 2: Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Sine Nomine, Sowerby; Introduction, Passacaglia and Fugue, Willan.

Fernando Germani, Rome, Italy — St. Martin's Church, Providence, R.I. Dec. 9: Canzone detta La Spiritata, Gabrieli; Toccata 2 in C and Batalla Imperial, Cabanillas; Toccata 3, Book 2, Frescobaldi; Concerto in G and Passacaglia, Bach; Sonata 1, Hindemith; Halleluja, Gott su loben bleibe, Reger.

David J. Wilson, Seymour, Ind. — St. Peter's Lutheran Church, Columbus Jan. 5: Intradas for Brass Choir, Petzold; Noël on Les Bourgeoises de Chartre, Lebegue; Praise God the Lord Ye Sons of Men, Buxtehude; Pastorale, Le Prologue de Jesu, arr. Clokey; Christmas Concerto, Corelli; In dulci jubilo (two settings), My Spirit be Joyful, Cantata 146 and Doxology with two trumpets, Bach; Savior of the Nations Come, Manz; Behold a Branch Is Growing, Brahms; Silent Night! Holy Night! Barber; How Lovely Shines the Morning Star, Rohlig. A brass choir assisted.

Russell G. Wichmann, Pittsburgh, Pa. — Carnegie Music Hall Jan. 5: Homage to Perotin, Roberts; All Praise to God Who Reigns, O We Poor, Lost Sinners and Praise to the Lord, Walcha; Prelude and Fugue in E minor (Cathedral), Bach; Jesus, Priceless Treasure, Walther; Suite for a Musical Clock, Handel; How Brightly Shines the Morning Star, Buxtehude; Rondo for Flute Stop, Rinck; Chartres, Purvis; Cortège et Litanie, Dupré.

Marjorie Jackson Rasche, FAGO, Phoenix, Ariz. — Church of St. Agnes Dec. 29: Toccata for the Elevation, Frescobaldi; Aria, Loeffel; Prelude and Fugue in E flat, Bach; Cantabile, Symphony 6, Widor; Chorale in E major, Franck; Christe, Redemptor, Van Hulse; Avis Maris Stella, Peeters; Te Deum, Langlais.

Marilyn Hughes, Carbondale, Ill. — Unitarian Meeting House Dec. 15: Vom Himmel hoch, Puer natus, In Dulci jubilo and Prelude and Fugue in G major, Bach; Wie schön leuchtet, Peeters; Es ist ein' Ros', Brahms; Greensleeves, Wright; Toccata, Sowerby.

Oliver B. Francisco, Elmira, N.Y. — Grace Episcopal Church Nov. 27: Canzona alla Francese, Gabrieli; Fuga, Pachelbel; Eia Ergo, O Clementes, Salve Regina suite, Cornet; Sheep May Safely Graze and Fantasie in G minor, Bach.

Virginia Robinson, Walla Walla, Wash. — College Church Nov. 24: Requiescat in Pace, Sowerby; Les Bergers and Dieu parmi nous, La Nativité, Messiaen; Concerto in D minor, Vivaldi-Bach; Chant de paix, Langlais; Toccata, Vienne.

Edward Babcock, Corning, N.Y. — Grace Episcopal Church, Elmira Dec. 4: Allabreve in D major, Bach; Variations on a Psalm Tune, Dyson; Rhosymedre, Vaughan Williams; Capel, Sowerby; Nun komm, der Heiden Heiland, Bach; Sortie, Eucharistic Suite, Willis.

David Hewlett, New York City — St. Bartholomew's Church Feb. 5: Prelude and Fugue in A minor, O God Be Merciful to Me, Bach; Chorale in A minor, Franck.

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark Dec. 10: Concerto 5 in F, Handel; Nun komm, der Heiden Heiland, Wacht auf, Erbarm' dich mein and Prelude and Fugue in G, Bach; Pièce Héroïque, Franck; Berceuse and Carillon, Vienne; Prelude, Sarabande and Fugue, Jennings; Prière du Christ, Messiaen; Litanies, Alain.

Orpha Ochse, Los Angeles, Cal. — Whittier, Cal. College chapel Jan. 14: How Brightly Shines the Morning Star and From God I Ne'er Will Turn, Buxtehude; Sonata 2, When in the Hour of Utmost Need and Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in C minor, Mendelssohn; Canzona, Canning; All My Heart This Day Rejoices, In Bethlehem's Low Stable and If God Himself Be for Me, Walcha; Prelude for Epiphany, Tournemire; Resurrection, Passion Symphony, Dupré.

Virginia Cox, San Diego, Cal. — First Presbyterian Church, Dec. 8: Prelude and Fugue in G major, Bach; Rondo, Rinck; Introduction and Toccata, Walond; Ricercare, Frescobaldi; Prelude on a Chorale, Homilius; Sleepers Wake, Krebs; Vom Himmel hoch, Edmundson; Behold, A Rose, Brahms; Prelude on Silent Night, Barber; Variations on a Noël, Dupré. Donna Bullock, hornist, assisted.

Wayne Fisher, Cincinnati, Ohio — Dedicator, Runyan Christian Church, Covington, Ky. Dec. 15: Toccata and Fugue in D minor and Sleepers Wake, Bach; Noël for Flutes, Daquin; Trumpet Tune, Stanley; Adagio for Strings, Barber-Strickland; Watchman and Henley, Bingham; Dearest Jesus, Poem Mystique and Greensleeves, Purvis; Noël Parisienne, Quef.

Charles Krigbaum, New Haven, Conn. — Yale faculty recital, Battell Chapel Dec. 8: All Bach: Toccata, Adagio and Fugue in C major; Counterpoints 8, 9, 10, 11, Art of Fugue; Trio Sonata 1; Komm, heiliger Geist, Schmücke dich and Herr Jesu Christ; Prelude and Fugue in B minor.

Hunter Tillman, New York City — St. George's Candlelight service, Temple Emanuel Dec. 22: In dulci jubilo, Bach; Noël Suisse, Daquin; Weihnachten 1914, Reger; Divinum Mysterium, Candlyn; Rhapsody on Noël, Gigout; La Nativité, Langlais.

Joan E. Hunter, Lexington, Mass. — Pilgrim Congregational Dec. 1: Prelude and Fugue in G major, I Call to Thee and Prelude and Fugue in C, Bach; Anna Magdalena's March, Bach-Whitford; Pastorale, Guilman; Suite Gothique, Böellmann.

Ann Staniski, Dubuque, Iowa — First Congregational Church Dec. 8: Ciacona, Buxtehude; Schmücke dich and Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variations, Franck; Scherzetto and Berceuse, Vienne; Toccata, Gigout.

Robert Tate, St. Louis, Mo. — Christ Church Cathedral, Indianapolis, Ind. Jan. 24: Grand Jeu et Duo et Musette, Daquin; Le Jour Solonnel, Dandrieu; La Nativité Suite, Messiaen.

**JAMES VAIL** D.M.A.  
UNIV. OF SOUTHERN CALIFORNIA  
Church Music Department  
ST. JOHN'S EPISCOPAL CHURCH  
Organist-Choirmaster  
LOS ANGELES

**WILLIAM FRANCIS VOLLMER**  
The Baptist Temple  
Temple Square  
Bklyn 17, N. Y.

**Bob Whitley**  
FOX CHAPEL COMMUNITY CHURCH  
(Episcopal)  
Fox Chapel, Pittsburgh 38, Pa.

**Harry Wilkinson**  
Ph.D., F.A.G.O.  
CHURCH OF THE  
ST. MARTIN-IN-THE-FIELDS  
CHESTNUT HILL PHILADELPHIA

**W. WILLIAM WAGNER**  
MT. LEBANON METHODIST CHURCH  
Pittsburgh, Pennsylvania

**Charles Dodsley WALKER**

**DONALD O. WILLIAMS**  
Organist-Director  
UNITED PRESBYTERIAN CHURCH  
Beaumont, California

**JULIAN WILLIAMS**  
Music Doc.  
Sewickley Pennsylvania

**MARIANNE WEBB**  
MADISON COLLEGE  
HARRISONBURG, VA.

**THOMAS H. WEBBER, JR.**  
Westminster Presbyterian Church  
Nashville, Tennessee

**George Y. Wilson**  
INDIANA UNIVERSITY  
Bloomington, Ind.

**barclay wood**  
FIRST BAPTIST CHURCH  
Worcester Massachusetts

**C. GORDON WEDERTZ**  
9544 S. BISHOP ST. CHICAGO 20

**DAVID A. WEHR**  
CHORAL—ORGAN—COMPOSITION  
Cathedral of the Rockies, Boise, Idaho

**SEARLE WRIGHT**  
F.A.G.O. F.T.C.L.  
St. Paul's Chapel, Columbia University  
and Union Theological Seminary  
New York City  
Music Faculty of Columbia University

**ALEX WYTON**  
M.A. (Oxon.), F.R.C.O.  
Ch.M., F.A.G.O.  
Organist and Master of the Choristers,  
Cathedral of Saint John the Divine,  
New York City



# Programs of Organ Recitals of the Month

Irene Robertson, Los Angeles, Cal. — Whittier, Cal. College chapel Jan. 11: Concerto in B minor, Bach; Prelude and Fugue in E minor, Bach; Andante in F major, Mozart; Adagio and Finale, Sonata on Psalm 94, Reubke; Prelude, Fugue and Variation, Franck; Dialogue for Mixtures, Langlais; Transport de joie, Messiaen.

Herbert Nanney, Stanford, Cal. — Whittier, Cal. College chapel Jan. 17: Prelude and Fugue in D minor, Lübeck; Dialogue in F, Grigny; My Heart Is Filled with Longing, Pachelbel; We Pray Now to the Holy Spirit and A Mighty Fortress, Buxtehude; Fantasia in Echo Style, Sweelinck; Prelude and Fugue in F minor, Bach; Benedictus, Reger; Suite Médiévale, Langlais; Noël 10, Daquin; Toccata in D minor (Dorian), Bach.

John Schaefer, Columbus, Ohio — Trinity Episcopal Dec. 24: Pastorale and Fugue, Pachelbel; A Virgin Pure, LeBegue; La Nativité, Langlais; Christmas Rhapsody, Purvis. Jan. 14: Rigaudon, Campora; Plainte and Dialogue for Mixtures, Langlais. First Congregational, Mansfield Dec. 29; O My Soul, Be Glad, Reger; Nativity, Langlais; Quem Pastores, Willan; Freutet ihr alle, Pepping; Carillon, Sowerby; Divinum Mysterium, Purvis; Nun komm, der Heiden Heiland and Prelude in A minor, Bach.

Kenneth L. Landis, New Cumberland, Pa. — For Harrisburg AGO Chapter, Market Square Presbyterian Church, Harrisburg Jan. 5: Offertoire sur les Grands Jeux and Elevation, Couperin; Joshua fit de battle ob Jericho, Sowande; Soul of the Lake, Karg-Elert; Variations on a theme of Paganini, Thalben-Ball; Pavane, Elmore; Variations on America, Ives; Even Song, La Montaine; Epilogue for Pedal Solo and In Quiet Joy, Langlais; Finale, Symphony 6, Vierne.

Wallace Dunn, Los Angeles — For LA AGO Chapter Tenth Avenue Baptist, Jan. 6: Prelude and Fugue in F major, Lübeck; Siegrüßet partita, Bach; Pastorale, Roger-Ducasse; Behold a Rose, and From heaven above, Kousemaker; Shepherds came and In Bethlehem's Low stable, Walcha; Suite, Durufle.

George Wilson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Jan. 10: Prelude and Fugue in E major, Lübeck; Chorale in E major, Franck; Scherzo, Symphony 5, Vierne; Prelude and Fugue in B major, Dupré.

Marian Carlson, Elmira, N.Y. — Grace Episcopal Church Dec. 11: Nun komm' der Heiden Heiland, Bach; In dulci júbilo, Bach, Peeters; Vom Himmel hoch, Karg-Elert; Schmücke dich and Es ist ein' Ros', Brahms; Toccata in E minor, Pachelbel.

Carol and John Hofmann, Buffalo, N. Y. — For Chromatic Club, Christ Chapel, Trinity Episcopal Church Dec. 9. All-Bach: Concerto in G; Nun komm' der Heiden Heiland; Passacaglia and Fugue in G minor. The Trinity adult choir sang Cantata 131.

Edward Mondello, Chicago — St. Thomas Church, New York City Dec. 22: All-Bach. Toccata and Fugue in D minor; When in the hour of utmost need and Toccata, Adagio and Fugue in C major.

Elmer Blackmer, Springfield, Ohio — Immanuel Lutheran Church, Seymour, Ind. Dec. 29: Grand Jeu, Du Mage; Now Sing We Now Rejoice, Saviour of the Nations Come, From Heaven above I Come and Fugue in E flat major, Bach; Weihnachten 1914, Reger; All Praise to Thee, Come Your Hearts and Voices Raising and All My Heart This Night Rejoices, Walcha; The Nativity, Langlais; Greensleeves, Wright; Cortège and Litany, Dupré.

Frank Herand, Honolulu, Hawaii — University of Hawaii faculty recital, St. Andrew's Cathedral Dec. 1: Chorale in B minor, Franck; Nun komm der Heiden Heiland, Wer nur den lieben Gott Last walten and Wir glauben all an einen Gott, Bach; Supplication and Forest Green, Purvis; Bishop's Promenade, Coke-Jephcott; Scherzo, Verschraegen; La Nativité, Langlais; Le Monde Dans L'Attentu Du Sauveur, Symphonic Passion, Dupré.

Robert C. Bennett, Houston, Tex. — Dedication of Hofmann organ, Westminster Presbyterian Church, Baytown Dec. 15: Prelude and Fugue in A minor, Walther; Echo, Scheidt; Air with Variations, Martini; Concerto 5 in F, Handel; Adagio, Mozart; Toccata in F major, Franck; Pastorale, Corelli; Noël, Daquin; A Mighty Fortress, Kee; In Sweetest Jubilation and Toccata in C major, Bach.

Marianne Webb, Harrisonburg, Va. — For Chippewa Valley AGO Chapter, Grace Lutheran Church, Eau Claire, Wis. Dec. 1: Allegro, Symphony 6, Widor; Song of Peace, Langlais; Giga, Loeliet; Chaconne in E minor, Buxtehude; Fantasia and Fugue in G minor, Bach; Nativity Suite, Messiaen.

Richard Kurtz, Vineland, N. J. — First Methodist Church Dec. 15: Allegro ma non troppo, Concerto in G minor, Handel; Sleepers Wake, Have Mercy upon Me, Glory to God on High and Fugue in E flat (St. Anne), Bach; Finale, Symphony 1, Vierne. Gloria B. Kurtz, flutist, shared the program.

Charles Dodsley Walker, New York City — St. Bartholomew's Church Jan. 8: A la venue de Noël, Une Vierge Pucelle and Ou s'en vont des gays Bergers, LeBegue; Passacaglia and Fugue, Bach; Variations on a Noël, Dupré.

Albert M. Wagner, San Diego, Cal. — Grace Lutheran Church Jan. 5: Variations on a Noël, Daquin; Sonata 2, Hindemith; Variations on a Recitative, Schönberg; Les Petite Cloches, Purvis; Sonata on Psalm 94, Reubke.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesu Dec. 24: Silent Night Paraphrase, Balogh; Variations on an Ancient Carol, Dethier; Christmas Offertory, Lefebure-Wély; Noël, Daquin; First Noël, Balogh. The men's choir assisted.

Wilma Jensen, Oklahoma City, Okla. — First Methodist Church, Syracuse, N. Y. Nov. 17: Passacaglia and Fugue in C minor, Bach; Three Noëls, Daquin; Ach blieb mit deiner Gnade, Karg-Elert; Cortège et Litanie, Dupré; Scherzo and Andante Cantabile, Symphony 4, Widor; Sonata in G, Bennett.

Lilian Carpenter Students, New York City — Sherman Square studios Dec. 9: Tidings of Joy, Bach; Noël Basque, Benoit — Anna McInnes, Noël in G, Daquin — Iris Okun. In Dulci Júbilo in A, Bach; Variations on Chartres, Purvis — Harriett Aschoff. Pastorale, Guilman — Justine Johnston, Collins Smith. Rejoice, Beloved Christians, In Dulci Júbilo in G and A, Bach — Allison Hulscher. Pastoral Dance, Milford — Collins Smith. How Brightly Shines the Morning Star, Pachelbel; Noël, Mulet — Marie Lambert. Choral, Christmas Oratorio, Bach-Wyton; Improvisation on God Rest Ye, Roberts — Justine Johnston.

James S. Darling, Williamsburg, Va. — Bruton Parish Church Dec. 6: Estampie, Robertsbridge Codex; Prelude in G, Tablature of Adam Leborgh; Alma redemptoris mater, Dufay; Prelude in G, Buxheim Organ Book; Three Organ Hymns, Schlick; In dulci júbilo and Resonet in laudibus, Tablature of Sicher; Alta, Torre; Spanyoler Tancz, Weck; Ricercar, Cavazzoni; Diferencias cavallero, Cabezón; Fantasia in Echo, Sweelinck; Cantilena Anglica Fortunae, Scheidt; Toccata 9, Canzona 1, Frescobaldi; Ein feste Burg, Pachelbel; Nun bitten wir, Buxtehude; Passacaglia and Fugue in C minor, Bach.

William Nierintz, Newton Highlands, Mass. — Pilgrim Congregational, Lexington, Mass. Jan. 5: Nun bitten wir, Buxtehude; Prelude and Fugue in B flat major and Erbarm' dich mein, Bach; Flute Sonata 3, Handel (with Priscilla Rowe); Tallis Canon and Hyfrydol, Manz; Three Miniatures, Peeters; Sinfonia, Cantata 106 and Arioso, Cantata 156, Bach; Es ist ein Rose, Brahms; Noël, Mulet; Herr Christ, der ein'ge Gottes Sohn, Bach; A Little Shepherd Music (Miss Rowe), Rohlig; Vom Himmel hoch, Bach, Karg-Elert; In dulci júbilo, Bach, Dupré; Noël, Grand Jeu et Duo, Daquin.

H. Winthrop Martin, Syracuse, N. Y. — St. Paul's Church Dec. 8: Chaconne, Couperin; Wer nur den lieben Gott, Walther; Wachet auf and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Communion, McGrath; Scherzo in D minor, Titcomb; Modal Trumpet, Karam; Chorale, Jongen. St. Paul's choir assisted. Dec. 24: Behold, A Rose, Brahms; Christmas Eve in the Tyrol, Lang; In dulci júbilo, Dupré; The Fifers, Dandrieu; Suite in F, Corelli.

John Ken Ogasapian, Lowell, Mass. — Graduate recital, Boston U, St. Paul's Church, Cambridge Dec. 3: Toccata and Fugue in F major and Fantasia and Fugue in G minor, Bach; Fantasia in F minor K 608, Mozart; Three Preludes and Fugues, opus 7, Dupré; Psalm Prelude, Howells; Toccata, Symphony 1, Langlais.

Ray Ferguson, Detroit, Mich. — First Presbyterian, Nashville, Tenn. Dec. 20: Come Saviour of the Heathen partita, Distler; Come Saviour of the Heathen (two settings) and Toccata and Fugue in F major, Bach; Swiss Noël with Variations, Daquin; Good Christian Men, Rejoice, Buxtehude, Bach, Karg-Elert; Lo, How a Rose, Brahms; To Us in Bethlehem, Walcha; Pastorale, Micheelsen; Variations on a Noël, Dupré.

Wilbur F. Russell, San Anselmo, Cal. — Dedication of new Möller, First Presbyterian Church, San Rafael Jan. 19: Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in B major, Sleepers Wake and Now Is the Time, Krebs; Canonic Variations on Vom Himmel hoch, Bach; Allegro and Scherzo for Mechanical Clock, Beethoven; Canon in B major, Schumann; Sonata in D for trumpet and organ, Purcell (with Clyde Savage); O Man Bewail Thy Grievous Fall, A Mighty Fortress and In Bethlehem Born, Walcha; Prelude and Fugue in D major, Bach.

Robert Reuter, Chicago — Dedication of Wicks, Bethlehem Lutheran Church, Evanston, Ill. Dec. 8: Lord God, to Thee and Lord Jesus Christ, to Us Attend, Walther; O God, Thou Faithful God and Toccata in C major, Bach; Pièce Héroïque, Franck; Improvisation, Karg-Elert; Come and Let Us Christ Be Praising, Dalm; Church Sonata, Andriessen; Veni Emmanuel, Rowley; In dulci júbilo, In Thee Is Joy, Dupré; Allegro Vivace, Symphony 5, Widor.

Warren Hutton, Tuscaloosa, Ala. — For Mobile Chapter, Cathedral of the Immaculate Conception Nov. 12: Chaconne, L. Couperin; Toccata for the Elevation, Frescobaldi; Musical Clocks, Haydn; My Heart, Why Grievest Thou, Scheidt; O Man Bewail Thy Grievous Fall and Prelude and Fugue in D major, Bach; Sonata, Persichetti; O Sacred Head and Lo, How a Rose, Brahms; Chorale in A minor, Franck.

Kenneth Mansfield, San Francisco, Cal. — Interstake Center, Oakland Jan. 5: Praise God, All Ye Christians and Glory to God on High, Bach; Gentle Mary, Schlick; Noël 4, Daquin; Languedocian Noël, Guilman; Canon 1, Schumann; Resonet in Laudibus and Vom Himmel hoch, Purvis; In dulci júbilo; Schroeder; Rejoice Beloved Christians, Pepping; Gloria, Dupré. Jo Anne Mansfield, soprano, assisted.

Ruth Thomas, Baxter Springs, Kans. — For Ozark AGO Chapter First Presbyterian Church Dec. 8: Prelude and Fugue in C minor, Bach; Earl of Salisbury Pavane, Byrd; Gavotte, Martini; Chorale in A minor, Franck; An Old Christmas Carol, Liszt; Lo, How a Rose, Pasquet; Greensleeves, Wright; Jesus, Jesus, Rest Your Head, arr. Niles; Variations de Concert, Bonnet.

Ruth Wood, Ann Arbor, Mich. — Westminster Presbyterian Church, Greenville, S. C. Jan. 5: Suite on Tone 2, Clérambault; Chorale in B minor, Franck; Partita on O God, Thou Faithful God, Bach; Medieval Suite, Langlais.

**DOROTHY ADDY**  
First Methodist Church  
Friends University  
Wichita Kansas

**LUDWIG ALTMAN**  
San Francisco Symphony Orchestra  
Temple Emanu-El  
California Palace of the Legion of Honor

**SETH BINGHAM**  
School of Sacred Music  
Union Theological Seminary  
15 Claremont Ave.  
New York 27, N. Y.

**ARTHUR BIRKBY**  
UNIVERSITY OF WYOMING  
LARAMIE

**Kenneth A. Bade**  
First Methodist Church  
Kankakee, Illinois

BALDWIN-WALLACE Conservatory of Music  
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CECIL W. MUNK, Director  
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Head of Organ Department  
B. M. Degrees in Organ & Church Music

**ROBERTA BITGOOD**  
First Presbyterian Church  
BAY CITY, MICHIGAN

**NORMAN BLAKE**  
Mus.M. (Dunelm), F.R.C.O.  
St. Paul's School  
Concord, N. H.

**DENE BARNARD**  
St. Timothy's Episcopal Church  
Massillon, Ohio  
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St. Luke's Church, Evanston

**ERNEST H. BERNSTEN, III**  
ORGANIST AND COMPOSER  
G. SCHOENFIELD  
Concert Manager  
200 W. 20th Street  
New York City  
1112 42nd Street, N.E.  
Washington 19, D.C.  
202 - 582-0752

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organist  
Faith Lutheran Church  
St. Paul, Minn.

**C. Griffith Bratt**  
Mus. M.—A.A.G.O.  
St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHO



# Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich. — Two programs Cathedrale de la Sainte Trinite, Port-au-Prince, Haiti Dec. 8: Mein junges Leben, Sweelinck; Prelude, Fugue and Chaconne, Buxtehude; Noël, LeBegue; Noël Grand Jeu et Duo, Daquin; Wachtet auf and Fantasie and Fugue in G minor, Bach; Choral Dorian, Alain; Carillon de Westminster, Vienne. Dec. 9: Grand Jeu, du Mage; Récit de Cornet, Dialogue sur les Trompettes, Fugue sur les jeux d'anches, Benedictus, Dialogue en trio, F. Couperin; In dir ist Freude, Wachtet auf and Prelude and Fugue in A minor, Bach; Suite 18, L'Orgue Mystique, Tournemire. Dedicatory of Noehren organ, St. Richard of Chichester Church Dec. 29: Mein junges Leben, Sweelinck; Prelude, Fugue and Chaconne, Buxtehude; Das alte Jahr, In dir ist Freude, Der Tag, der ist so freudenreich and Toccata and Fugue in D minor, Bach; Noël, Grand jeu et Duo, Daquin; Noël pour l'amour de Marie, LeBegue; A la venue de Noël, Balbastre; Variations on Lucis Creator, Alain; Scherzo, Andantino and Carillon de Westminster, Vienne.

K. Mulder Schuil, Rome, N. Y. — East Palmyra Christian Reformed Church Jan. 1: The Old Year Has Passed Away, All Glory Be to God on High, Jesu, Joy of Man's Desiring, Now Let Us Sing with Joy, Rejoice Ye Christians, O Mensch bewein and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Carillon, Sowerby; Benediction, Rowley; Toccata — From Heaven above, Edmundson; Praise God, Ye Christians, Bach.

Mary Cheyney Nelson, Toledo, Ohio — Dedicatory, College Baptist Church, Hillsdale, Mich. Nov. 24: Elegie, Peeters; Dialogue sur les Grands Jeux, Clérambault; Wenn wir in höchsten Noethen sein, Christ lag in Todesbanden and Toccata in F major, Bach; Chorale in A minor, Franck; Variations on an Original Theme, Peeters; Legend of the Mountain, Karg-Elert; Toccata, Durullé.

Steve Empson, Bronx, N. Y. — St. Raymond's Church Dec. 24: Violin Sonata 6 (with George Moradians), Handel; Weihnachten 1914, Reger; Vom Himmel hoch, Bach; Une Vierge Pucelle, LeBegue; Vom Himmel hoch, Pachelbel.

David Ottesen, El Paso, Tex. — Trinity Methodist Church Dec. 6: Trio Sonata in E flat and Prelude and Fugue in D major, Bach; Pièce Héroïque, Franck; Ronde Française, Boëllmann; Ton-y-Botel, Forest Green and Tallis' Canon, Purvis; Litanies, Alain.

Dwight Davis, Gary, Ind. — Christ Church Cathedral, Indianapolis Jan. 3: Toccata, Sowerby; Moderato, Symphonie Gothique, Widor; Prelude in E flat (St. Anne), Bach.

George Faxon, Boston, Mass. — For Pasadena AGO Chapter, Presbyterian Church, Jan. 13: Praise to the Lord, Now the Day Is Ended and O Jesus Christ, My Light of Life, Drischner; Fantasia, Weigl; Suite in Tone 2, Clérambault; Aria and Variations, Pachelbel; Fugue in D, Bach; Canon in B minor, Schumann; Introduction and Allegro, Ad Nos, Liszt; Pastorale, Rabey; Scherzo, Durullé; Studio da Concerto, Manari.

SMU students, Dallas, Tex. — Perkins Chapel for Dallas AGO Chapter, Dec. 9: Concerto 1 in G minor, Handel, Martha Binion; Scherzo, Symphony 2, Vienne, Avis Linder; Prelude and Trumpetings, Roberts, Roland Herzel; How Brightly Shines the Morning Star, Buxtehude, Richard Clark; How Brightly Shines the Morning Star, Lenel, Theresa Thomas; Te Deum, Langlais, Helen McGrew; Come, God, Creator and Farewell I Bid Thee, Bach, William Huckaby; Variations on In dulci júbilo, Christina Rhea, Christina Rhea; Intermezzo, Symphony 6, Widor, Robert Poer; Chant Héroïque, Langlais, Marjorie Harrison.

Herbert J. Austin, ARCM, ARCO, Burlington, Vt. — St. Paul's Church Dec. 8: Voluntary in C minor, Greene; Prelude Fugue and Chaconne and Come Now, Saviour of the Gentiles, Buxtehude; Comest Thou Now and Toccata, Adagio and Fugue in C, Bach; Chorale in E major, Franck; Prelude on a Theme of Palestrina, Milner; Prelude and Fugue in B major, Dupré.

G. Leland Ralph, Sacramento, Cal. — First Methodist Church, Woodland, Cal. Dec. 13: Trumpet Voluntary, Purcell; Air, Wesley; Concerto del Sigr. Torelli, Walther; Pastorale, Zipoli; Toccata and Fugue in D minor, Bach; Noël of the Little Bells, Marryott; La Nativité, Langlais; Greensleeves, Purvis; Londonderry Air, traditional; Improvisations on hymns; Big Ben Toccata, Plum.

Ernest E. Bedell, Lincoln, Neb. — First Plymouth Congregational Church Dec. 8: Swiss Noël, Daquin; Wake, Awake, Whither Shall I Flee and My Soul Magnifies the Lord, Bach; Cradle Song, F. Couperin; To Us a Child Is Born, LeBegue; Nativity Suite, Held; Sheep May Safely Graze and Siciliano, Bach (with Marion Fickes, flute); Sonata Eroica, Jongen.

Melvin Dickinson Students, Louisville, Ky. — University of Louisville Dec. 10: Preludium, Concerto 2, Pepping, Diane Redline; Adagio and Fugue in C, Bach, David S. Doran; Prelude and Fugue in F major, Lubeck, Kay Ellsworth; Sonata 1, Hindemith, Patricia Wilson; Canonic Variations on Vom Himmel hoch, Bach, Bradley T. Kimbrough.

Frederick Swann, New York City — Wesley Methodist Church, Vienna, Va. dedicatory recital Dec. 1: Chaconne in G minor, Couperin; Concerto in F major, Handel; Sleepers, Wake, Jesu, Joy of Man's Desiring and Fantasie and Fugue in G minor, Bach; Variations on a Theme of Paganini, Thalben-Ball; With Tender Joy and Now God Be Praised, Pepping; Brother James' Air, Wright; Chorale in A minor, Franck.

Tom Ritchie students, Wichita, Kans. — Plymouth Congregational Church Dec. 15: Prelude and Fugue in E minor (Cathedral), Bach, Sharon Arnold; Pièce Héroïque, Franck, Esther Siemens; Prelude in C major, Bach, Judy Hurst; Fantasia on B-A-C-H, Liszt, Anita Russell; Prelude in A minor, Bach, Julia Stone; Balletto del Granduca, Sweelinck, Edward Carraway; Cortège and Litany, Dupré, Craig Powell; Chorale in E major, Franck, Elsie Will.

Roberta Bitgood, Bay City, Mich. — Madison Avenue Methodist, Dec. 15: Noël 10, Daquin; Pastorale and Fugue on Vom Himmel hoch, Pachelbel; Comest Thou Now, Bach; Sleepers Wake, Bach, Krebs, Peeters; Morning Star Chorale, Buxtehude, Pachelbel; Variations on a Carol, Post; Chorale and Trio on O Lovely Child, Hoogewoud; Pastorale, Le Prologue de Jesus, arr Clokey; Greensleeves, Vaughan Williams; Christus Adventit, Suite 2, Edmundson.

Mrs. William J. Perkinson, Texarkana, Ark. — Beech Street Baptist Church Dec. 29: Toccata from Toccata Adagio and Fugue, Once He Came in Blessing and O Hail This Brightest Day of Days, Bach; Serenade to the Madonna, Miniature Suite, Berlioz; Behold a Rose, Brahms; Greensleeves, Purvis; Toccata on Morning Star, Edmundson.

Gordon C. Ramsey, Worcester, Mass. — Pilgrim Congregational Church, Lexington, Mass. Dec. 8: Marche en Rondeau, Charpentier; Nun komm der Heiden Heiland and Song Tune, Peasant Cantata, Bach; Adagio in E, Bridge; Songe d'Enfant, Bonnet; Le Bon Pasteur, Benoit; Andante Religioso and Allegro con Brio, Sonata 4, Mendelssohn.

John Schueler, Syracuse, N. Y. — Church of the Saviour Dec. 15: Concerto in B flat major, Handel; Prelude and Fugue in D major, Bach; Passacaglia and Fugue in E minor, Willan. Anne Quimby, soprano, assisted.

Dorothy Evans, Kitchener, Ont. — St. John's Church Nov. 16: Cantabile, Jongen; Out of the Deep Have I Called Unto Thee, Ah Leave Us With Thy Grace and Now Thank We All Our God, Karg-Elert; Benedictus, Reger; Toccata and Fugue in D minor, Bach.

Grigg Fountain, Glenview, Ill. — First Methodist Church, Evanston Jan. 5: Prelude and Fugue in F sharp minor, Buxtehude; How lovely shines the Morning Star and From heaven above to earth I come, Walcha; A white dove flew from heaven and In dulci júbilo, Schroeder; Now praise we Christ, the Holy One and How lovely shines the Morning Star, Lenel; Chorale and Variations, Sonata 6, Mendelssohn; Five Advent and Christmas Chorales for Soprano, Recorder and Keyboard (with Susan Nalbach, soprano, and Helen Fountain, recorder), Hessenberg; Prelude and Fugue in D major, Bach.

Kansas State U students, Manhattan, Kans. — Chapel auditorium Dec. 16: Allemande, Smith, Patty Patton; From Heaven High, Pachelbel, Marlis Mann; Prelude and Fugue in F, Bach, Alice Kleinsorge; God's Son Has Come, Bach, Shirley Bourquin; I Cry to Thee, Bach, Virginia Kenyon; In Dulci Júbilo, Bach, Clifford Ochampaugh; Prelude in D major, Bach, Margaret Roebke; Cantabile, Frank, Joann Arnold; Marche en Rondeau, Charpentier, Carole Rowland; Pastorale, Titcomb, Kathleen Haberbosch; Homage to Perotin, Roberts, Carolyn Behan.

Georgia Dunlap, St. Louis, Mo. and James McConnell, Overland Park, Kan. — Students of James Boeringer, First Baptist Church Dec. 8: Pastorale, Milhaud; Grand Jeu Sur en Noël, Van Hulse; Trio Sonata in E flat major, Bach; Organ Estampie, unknown; Toccata, Suite Gothique, Boëllmann, Miss Dunlap, Elevation, Cromhorne en Taille, Corrette; Ein' Feste Burg is unser Gott, and Præludium in D major, Bach; Pavaneseque, Thiman; Pipes of Pan, Clokey; Alleluia Toccata in the Eighth Mode, Van Hulse, Mr. McConnell, Paul Pounds, percussionist, assisted.

Marilou De Wall, Grand Rapids, Mich. — For Western Michigan AGO Chapter, Fountain Street Church Jan. 13: My Young Life Hath an End, Sweelinck; Prelude and Fugue in D minor, Lübeck; The Old Year Has Passed Away, In Peace and Joy I Now Depart, Prelude and Fugue in E flat, Bach; Apparition of the Eternal Church, The Heavenly Banquet, Messiaen; Fantasie and Fugue in D minor, Reger.

Thomas W. Powell, Danbury, Conn. — First Congregational Church, Dec. 9: Canzona, Gabrieli; Ricercare, Palestrina; Sleepers Wake and Toccata and Fugue in D minor, Bach; Andante, Grande Pièce Symphonique, Franck; Vision of the Eternal Church, Messiaen.

Richard Sidey, Far Rockaway, N. Y. — St. Bartholomew's Church, New York City Jan. 29: Partita on O God, Thou Faithful God, Bach; Tierce en Taille, Guilain; Song of Peace and Dialogue for Mixture, Langlais.

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# Programs of Organ Recitals of the Month

Robert Rayfield, Bloomington, Ind. — Indiana U faculty recital Jan. 5: Prelude and Fugue in G, Zachow; Toccata per l'Elevatione, Frescobaldi; Fantasie and Fugue in G minor, Bach; King's Majesty, Sowerby; Le Langues de Feu, Messe de la Pentecôte, Messiaen; Pageant, Sowerby; Intermezzo, Symphony 3, Vierne; Andante Sostenuto, Cathique Symphony, Widor; Finale, Symphony 6, Vierne.

Rebecca Thompson, Los Angeles, Cal. — Student of Clarence Mader, Immanuel Presbyterian Church, Feb. 10: Five Studies in Form of a Sonata, Cook; Prelude and Fugue in A minor, Bach; In Festo Corporis Christi, Heiller; Prelude for Advent on a J. W. Franck Melody, Mader; Noël on the Flutes, Daquin; Dialogue on the Mixtures, Langlais; A Mighty Fortress Is Our God, Praetorius.

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, Vierne; Fugue 3 on B-A-C-H, Pepping; Canon in B minor, Schumann; Fete, Langlais.

Antoinette Grandgent Herzel, Frankfort, Ky. — Student of Melvin Dickinson, Church of the Ascension Dec. 13: Pastorale in F major, Come Now, Savior of Mankind and Allegro, Trio Sonata 5, Bach; Prelude and Fugue in F major, Buxtehude; Come Now, Jesus, Bach; The Shepherds, Nativity, Messiaen; Noël 8, Daquin.

Robert Osmun, Akron, Ohio — For Akron AGO Chapter, St. John's Church, Cuyahoga Falls Jan. 6: Toccata and Fugue in F and How Brightly Shines the Morning Star, Buxtehude; How Brightly Shines the Morning Star, Peeters; Office de l'Épiphanie, Tournemire; La Nativité, Langlais; Canonic Variations on From Highest Heaven, Bach.

Walla Walla College students — College Church Nov. 18: Fantasie and Fugue in C minor, Bach, Ray Auvil; Sonata 2, Hindemith, John Farnsworth; Concerto in A minor, Vivaldi-Bach, Mardi Neufeld; Fugue, Honnegger, Dixie Wertz; Chorale in B minor, Franck, Connie Hartzell.

Emily Beaman, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Jan. 31: Wir danken Dir, Bach-Dupré; Prelude and Fugue on A-L-A-I-N, Durufflé; Very Slowly, Sonatina and Toccata, Sowerby.

Mary Elizabeth Dunlap, Rock Hill, S. C. — Byrnes auditorium Dec. 8: Dialogue and Muzete, Dandrieu; Trio in F major and Prelude and Fugue in D minor, Krebs; Clair de Lune, Vierne; Suite, opus 5, Durufflé.

Oswald G. Ragatz, Bloomington, Ind. — Dedication of new Schantz organ University of Indiana identical programs Nov. 21, 24, Dec. 2: Wie schön leuchtet der Morgenstern, Buxtehude; Vom Himmel hoch, Pachelbel; Von Gott will ich nicht lassen and Prelude and Fugue in G major, Bach; Sonata on Psalm 94, Reubke; Air with Variations, Sowerby; Prelude and Fugue in G minor, Dupré.

Students of Herbert L. White, Jr., Chicago — Sherwood Music School Dec. 11: Trumpet Tune in D, Purcell, and Greensleeves, Purvis, Gary Byrd; In dulci júbilo, Bach, James Crumback; Pastorale Symphony, Messiaen, Handel, Mary Lou Phillips; The Star Proclaims the King Is Here, Peeters, William Babcock; Pastorale, Harker, Donald Roland; Noël, Grand Jeu et Duo, Daquin, Marilyn Schweizer.

Alvin Gustin, Dayton, Ohio — For Dayton AGO Chapter, First EUB Church Dec. 9: Prelude in B minor and Awake, A Voice Is Calling, Bach; Come, Savior of Our Race and A Child is Born in Bethlehem, Buxtehude; Flute Solo, Arne; On an Ancient Alleluia, Bitgood; Sarabande and Rondo Ostinato, Bingham; Rhapsodie 3 on Breton Noëls, Saint-Saens; Pièce Héroïque, Franck.

Norman Blake, Concord, N. H. — St. John's Episcopal Church, Essex, Conn. Dec. 28: Processional, Bridge; Suite, Stanley; Prelude and Fugue in E flat, Bach; Pieces for a Musical Clock, Handel; Kleine Praludien und Intermezzi, Schroeder; Cradle Song, Couperin; Puer Nobis Nascitur, Lebegue; Variations on a Noël, Daquin.

Arlene Tulon, Morrison, Ill. — Ebenezer Reformed Church Dec. 8: Prelude, Fugue and Chaconne, Buxtehude; Variations on Cabalero Song, Cabezon; Good News From Heaven, Pachelbel; Come, Redeemer of Our Race, Rejoice, Christians, Passacaglia in C minor, Bach; Noël Basque, Benoit; Divertissement, Vierne; Fugue, Honnegger; Litanies, Alain.

David Vogeding, Morgantown, W. Va. — W. Va. U senior recital, Wesley Methodist Church Dec. 10: Prelude and Fugue in D major, Der Tag, der ist so freudenreich and Allegro, Concerto in A minor, Bach; Sonata on Psalm 94, Reubke; Chorale Phrygien, Alain; Dieu parmi Nous, Messiaen.

Robert Lind, Chicago — St. Luke's Church Evanston, Jan. 5: Prelude and Fugue in E minor, Bruhns; Dessiens Eternels, Messiaen; Litanies, Alain; Chorale in B minor, Franck; Prelude and Fugue in G major, Bach; Fantasie 2, Alain; Toccata, Sowerby.

R. Leon Constanzer, Elmira, N.Y. — Grace Episcopal Church Dec. 18: Vom Himmel hoch, Pachelbel; Gelobet seist du and Herr Christ, der ein'ge Gottes Sohn, Bach; In dulci júbilo, Dupré; Nativity Suite, Held.

Mary Grenier, Cleveland, Ohio — Heights Christian Church Dec. 22: Une Vierge Pucelle, LeBegue; Noël, Grand Jeu et Duo, Daquin-Watters; Good News from Heaven, Pachelbel; A Little Shepherd Music (with flute), Rohlig; Bring a Torch, D. H. Williams; Variations on a Noël, Dupré; Nativity, Langlais; God Among Us, Messiaen.

James Wyly, Kansas City, Mo. — St. Paul's Episcopal Church, Kansas City, Kans. Dec. 14: Toccata, Frescobaldi; Sanctus, Gratosius de Padua; Alma Redemptoris Mater, Dufay; Verses for the Salve Regina, Dufay; Voluntary 7, Stanley; Prelude and Fugue in C major, Bach; Milanese Gaillard and The Night-watchman, Cabezon; Tiento 44 in Mode 6, Arauxo; Piece in Mode 5, Spanish; Battala Tiento in Mode 5, Cabanilles.

Eugene H. Clark, Woodside, Cal. — Woodside Village Church Dec. 8: Passacaglia and Fugue in C minor and Canonic Variations on Vom Himmel hoch, Bach; Allegro and Scherzo for Organ Clock, Beethoven; Dearest Lord Jesus, In dulci júbilo and We now implore the Holy Ghost, Schroeder; Prelude on Silent Night, Barber; The Nativity, Langlais; Prelude and Fugue in G minor, Dupré.

Donald Willing, Boston, Mass. — Congregational Church, Laconia, N. H. Nov. 17: We Thank Thee, God, Bach; Canons in B major and B minor, Schuman; Prelude, Fugue and Variation, Franck; Scherzo-Fantasie, McKinley; Concerto in G minor, Handel; Fugue in G minor, Bach; Gloria, Vivaldi. The augmented chancel choir assisted.

Robert G. Derick, Riverside, Cal. — First Congregational Church Dec. 14: Praise God, Ye Christians and A Babe is Born, Buxtehude; Joseph est bien marié, Balbastre; Now Comes the Saviour of the Gentiles, Bach; A Rose Bursts into Bloom, Brahms; Epiphany, Edmondson; Rhapsody on a Catalan Carol, Gigout.

Russell Green, Wolfville, N. S. — Acadia University Oct. 28: Cortège Académique, MacMillan; King's Majesty, George; Modal Trumpet, Karam; Hornpipe, Cook; Oboe Tune and Gavotte, France; Elegy and Fugue, Willan; Carol, In Memoriam and Agnus Dei, Meek; Fantasie on St. Theodulph, Green.

George L. Jones, Jr., Potsdam, N. Y. — Trinity Church Dec. 24: Prelude and Fugue in D, Buxtehude; Une Vierge Pucelle, Le Begue; Nun freut euch and In dulci júbilo, Bach; Three Preludes on 16th Century Carols, Böely; Pastorale, Franck.

Daniel Keller, Arkadelphia, Ark. — St. Thomas Church, New York City Dec. 24: Variations on a Noël, Dupré; Come, Saviour of the Heathen and In dulci júbilo in G, Bach; Pastorale, Roger Ducasse.

Robert Prichard, Los Angeles, Cal. — Whittier, Cal. College chapel Jan. 10: Prelude and Fugue in G and Four Schübler Chorales, Bach; Variations on Psalm 140, Sweelinck; Magnificat on Tone 1, Buxtehude; Chorale in B minor, Franck; Toccata Piccola, Wuensch; Fugue in C sharp minor, Honnegger; Prelude and Fugue in G minor, Dupré.

Gerhard W. Krapf, Iowa City, Iowa — First Methodist Church, Washington, Iowa Dec. 15: Prelude and Fugue in B minor, Bach; Nun komm, der Heiden Heiland, Sivert; Concerto in B minor, Heick-Walther; Magnificat, Cabezon; Pastorale in C, Zipoli; Noël Suisse, Daquin; Toccata and Fugue in F. Buxtehude; Vom Himmel hoch, Pepping; Es ist ein Ros', Brahms; In dulci júbilo and Prelude and Fugue in C major, Bach.

Frank T. Meisel, Bay City, Mich. — Trinity Church Dec. 8: Herr Jesu Christ, Streicher; Ich ruf zu Dir, Lobe den Herren and Fantasie and Fugue in G minor, Bach; In dulci júbilo, Zachau, Bach, Peeters; Nativity, Passion Symphony, Dupré; Prelude on Silent Night, Barber; Greensleeves, Gehrke, Purvis, Wright; Ach blieb mit deiner Gnade, Karg-Elert; Carillon de Westminster, Vierne.

Stanley Saxton, Saratoga Springs, N.Y. — Opening of restored organ in First Methodist, Schuylerville, N.Y. Dec. 8: Toccata and Pastorale, Pachelbel; Noël sur les Flutes, Daquin; In dulci júbilo, Bach; A Mighty Fortress, Walther; Concerto 10, Handel; I Thank Thee, Dear Lord, Karg-Elert; Echo Carol and Cortege for a National Hero, Saxton.

Gordon Wilson, Greensboro, N.C. — For Euterpe Club, U of N.C. recital hall Dec. 17: Sleepers, Wake, Walther; Come, Redeemer of Our Race, Buxtehude; Noël in D minor, Daquin; From Heaven Above, Pachelbel, Karg-Elert; Carol Prelude, Gibbs; The Angels, Messiaen; Variations on a Noël, Dupré.

Paul A. Bender, St. Augustine, Fla. — for St. Augustine Music Teachers, Trinity Church Dec. 12: All-Bach: Dorian Toccata; Prelude and Fugue in D major; Passacaglia and Fugue in C minor; Fugue in G (Jig); We All Believe in One True God; Toccata in F major. Cornelia Frazier, soprano, assisted.

Helen T. Garretson, Delray Beach, Fla. — St. Paul's Church Dec. 24: Fantasy on Christmas Carols, West; Greensleeves, Vaughan Williams; Gesu Bambino, Yon; Prelude on Of the Father's Love, Blackburn.

Jack Ossewaarde, New York City — St. Bartholomew's Church Jan. 22: Voluntary in G, Greene; Adagio, Cello Concerto, Elgar; Rhosymedre, Vaughan Williams; March, Elegy, Scherzetto, Walton; Fanfare, Cook.

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George Ritchie has been appointed teaching assistant in organ at Graceland College, Lamoni, Iowa. Last August he received his MM from the University of Redlands. His organ study has been with Marian Bailey, Leslie P. Spelman, Margaret Whitney Dow and Raymond Boese. He is a member of Pi Kappa Lambda and Phi Mu Alpha. He will play the organ for college services and be assistant director of the 70-voice chapel choir.

## CHURCH IN TOLEDO, OHIO TO HAVE NEW WICKS

## GLENWOOD AVENUE LUTHERAN

Organ Part of Extensive Renovation Program — Installation in Chancel Set for Early 1964

Glenwood Avenue English Lutheran Church, Toledo, Ohio, has contracted with the Wicks Organ Company, Highland, Illinois, for a new three-manual pipe organ of 25 ranks. The new instrument is a part of the church's comprehensive renovation program. Hahn and Hayes of Toledo are the architects for the project scheduled for completion early in 1964.

The main organ will be placed in the chancel area with exposed pipes of the great and pedal cantilevered on the walls of the chancel. The console will be in the chancel also, as is the choir. An expressive antiphonal division will be located in the balcony. Traditional voicing procedures will be followed utilizing low pressures, open toe pipe-work and minimal nicking.

William Rozeboom, Wicks district representative, drew the design in collaboration with the Wicks tonal staff and handled the contract arrangements.

### GREAT

Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Salicional 8 ft.  
Octave 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Koppel Flöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Spitz Flöte 2 ft. 61 pipes  
Tierce 1 3/4 ft. 49 pipes  
Krumhorn 8 ft. 61 pipes

### ANTIPHONAL

Gedeckt 8 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Oboe 8 ft. 61 pipes

### PEDAL

Bourdon 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 12 pipes  
Spitz Principal 8 ft. 32 pipes  
Copula 8 ft. 12 pipes  
Choral Bass 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Posaune 16 ft. 12 pipes  
Krumhorn 4 ft.

### ANTIPHONAL PEDAL

Gedeckt Pommer 16 ft. 12 pipes

## COMPLETE NEW DELAWARE IN PORT JERVIS CHURCH

## AT IMMACULATE CONCEPTION

Three-Manual of 39 ranks Installed  
in Gallery — Some Ranks of  
100-year-old Organ Included

The Delaware Organ Company, Inc. will install a three-manual organ of 39 ranks this month as part of the renovation program of the Immaculate Conception Church, Port Jervis, N.Y. The instrument will be installed in the gallery and most of the pipework will be located within sound projecting enclosures. Several ranks of the original organ are incorporated into the new specification. The old organ which had no builder's nameplate or recorded history was well over 100 years old and was beyond salvaging. All the pipework for the new organ is voiced on a wind pressure of two and a half inches with open toes. All flue pipes except swell strings are unlicked. One particularly notable rank from the old organ will be the 8-ft. gedeckt in the positiv. The organ case and specification were designed by Robert Colby and Gene Burmaster of the Delaware firm.

### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

### POSITIV

Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Scharf 4 ranks 244 pipes  
Krummhorn 8 ft. 61 pipes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Gambe 8 ft. 61 pipes  
Gambe Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Hohlfloete 4 ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 8 ft. 61 pipes  
Dulzian Schalmey 4 ft. 61 pipes  
Tremulant

### PEDAL

Bourdon 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Choralbass 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Mixture 4 ranks 128 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft. 32 notes  
Trumpet 4 ft. 32 notes

## APPOINT MARIAN McNABB TO SILVER SPRING CHURCH

Marian McNabb, faculty member of George Washington U, Washington, D.C. and of Peabody Conservatory, Baltimore, has been appointed organist-choirmaster of the Episcopal Church of Our Saviour, Hillandale, Silver Spring, Md. Under Miss McNabb's direction the adult and youth choirs combined at the first service Dec. 15 in the newly completed church and at Christmas service. The dedication service takes place Feb. 2 with Washington's Bishop Creighton officiating. The church will be host May 4 to the Washington Diocesan Conference.

WARNER IMIG, national president of the American Choral Directors Association was guest conductor for the 13th annual Dorian Vocal Festival Jan. 8 and 9 at Luther College, Decorah, Iowa. 360 students from 81 high schools took part.

NOYE'S FLUDE by Benjamin Britten was given two performances Dec. 29 at Christ Church, Cranbrook, Bloomfield Hills, Mich. in conjunction with conventions of the National Opera Association and the National Association of Teachers of Singing. Robert Bates conducted before capacity congregations.

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# EDGAR HILLIAR





Group of Americans on a European organ tour are being entertained by Jean Langlais at the console of the Franck organ in Saint-Clothilde, Paris. Left to right: Howard Ralston, Lutheran Seminary, Pittsburgh; Dr. Preston Rockholt, Augusta College, Georgia; Florence Talbot, Ridgewood, N.J.; Philip McDermott, Augustana College, Rock Island, Ill.; M. Langlais, and Gregory Abbott, Larchmont, N.Y., tour leader.

### CATHEDRAL IN ST. PAUL OPENS AEOLIAN-SKINNER

VICTOR TOGNI IS RECITALIST

Gallery and Sanctuary Organs Both Playable from Both Consoles — Ruth Dindorf Is Organist

The Aeolian-Skinner Company has completed its gallery installation at the Cathedral of St. Paul, St. Paul, Minn. The new 41-rank three-manual organ and the 30-rank three-manual 1927 E. M. Skinner sanctuary instrument are both now playable from the separate consoles in the chancel and in the gallery. The sanctuary instrument required some rebuilding and revoicing. The chambers for the new gallery instrument are built on both sides of the rose window. The long reverberation period of the cathedral makes it an ideal setting for organ and choral sound.

Victor Togni, St. Michael's Cathedral, Toronto, Canada, was the dedicatory recitalist. Gerhard Lang is choirmaster and Ruth Dindorf cathedral organist. The stoplist of the gallery instrument is given.

#### GREAT

Violone 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Flute Couverte 8 ft. 61 pipes  
Spitzflute 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflute 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 - 5 ranks 269 pipes  
Bombarde 8 ft. 68 pipes

#### SWELL

Geigen Principal 8 ft. 68 pipes  
Rohrflute 8 ft. 68 pipes  
Viola da Gamba 8 ft. 68 pipes  
Voix Celeste 8 ft. 68 pipes  
Spitzprincipal 4 ft. 68 pipes  
Flauto Traverso 4 ft. 68 pipes  
Spindelflute 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Hautbois 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 8 ft. 12 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

#### CHOIR

Spitzgamba 8 ft. 68 pipes  
Spitz Gedeckt 8 ft. 68 pipes  
Gedeckt 8 ft. 68 pipes  
Aoline 8 ft. 68 pipes  
Aoline Celeste 8 ft. 56 pipes  
Fugara 4 ft. 68 pipes  
Blockflute 4 ft. 68 pipes  
Nazard 2 2/3 ft. 68 pipes  
Zauberflute 2 ft. 68 pipes  
Tierce 1 3/4 ft. 68 pipes  
Cromorne 8 ft. 68 pipes  
Bombarde 8 ft.  
Tremulant

#### PEDAL

Bourdon 32 ft. 12 pipes  
Contre Basse 16 ft. 32 pipes  
Violone 16 ft.  
Quintaten 16 ft.  
Bourdon 16 ft. 32 pipes  
Rohrbordun 16 ft. 12 pipes  
Spitzoctave 8 ft. 32 pipes  
Bourdon 8 ft.  
Violone 8 ft.  
Rohrflute 8 ft.  
Choral Bass 4 ft. 12 pipes  
Bombarde 16 ft. 12 pipes  
Hautbois 16 ft.  
Bombarde 8 ft.  
Hautbois 8 ft.  
Bombarde 4 ft.  
Hautbois 4 ft.

### NEW WICKS SELECTED FOR CHURCH IN PARMA

ST. FRANCIS DE SALES CATHOLIC

Balcony Installation for 3-Manual Will Be Completed Soon — Instrument of 28 Ranks

St. Francis De Sales Roman Catholic Church, Parma, Ohio, has selected the Wicks Organ Company, Highland, Ill. to build a new three-manual organ for its edifice. The 28-rank instrument will be divided on either side of the balcony, with the console placed with the choir in the center. Completion is scheduled for early 1964.

William Rozeboom, Grand Rapids, Mich., district representative for Wicks, handled the negotiations for the firm.

#### GREAT

Principal 8 ft. 68 pipes  
Bourdon 8 ft. 68 pipes  
Erzähler 8 ft.  
Octave 4 ft. 68 pipes  
Flute Harmonique 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes

#### SWELL

Rohr Gedeckt 16 ft.  
Chimney Flute 8 ft. 68 pipes  
Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 56 pipes  
Prestant 4 ft. 68 pipes  
Flute Traverso 4 ft. 68 pipes  
Nazard 2 2/3 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Mixture 3 ranks  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Tremolo

#### CHOIR

Nazon Flute 8 ft. 68 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Koppelflöte 4 ft. 68 pipes  
Erzähler 4 ft. 12 pipes  
Octavin 2 ft. 12 pipes  
Dolce Cornet 3 ranks 183 pipes  
Tremolo

#### PEDAL

Bourdon 16 ft. 12 pipes  
Rohr Gedeckt 16 ft. 12 pipes  
Contra Viol 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Flute 8 ft.  
Erzähler 8 ft.  
Choral Bass 4 ft. 32 pipes  
Grand Cornet 8 ranks  
Trombone 16 ft. 12 pipes  
Trompette 8 ft.

### ROUND-TRIP TO EUROPE REWARDS 10-YEAR SERVICE

A service of choral evensong Dec. 8 commemorated the 10th anniversary of H. Winthrop Martin as organist and choirmaster of St. Paul's Church, Syracuse, N. Y.

Following the morning service a reception was held in the parish hall at which the Rev. Harold L. Hutton, rector, presented Mr. Martin with a round-trip ticket to Europe for next summer. He will spend several weeks in England and on the continent.

ERNEST WILLOUGHBY, ARCM, composed a Te Deum and three Fanfares for the installation of the Rt. Rev. Joseph Gillespie Armstrong as 11th bishop of Pennsylvania Oct. 26 at the Church of the Redeemer, Bryn Mawr, Pa.

### NEW SCHANTZ IS BUILT FOR SALEM, MASS. CHURCH

ORGANIST IS ROBERT MacDONALD

Three Manual Chancel Installation for Grace Episcopal — Gothic Style Architecture

The Schantz Organ Company has recently installed a three-manual pipe organ in Grace Church (Episcopal), Salem, Mass. The organ is located on the right side of the chancel, the great principal chorus exposed and the choir and swell divisions enclosed in chambers behind it.

Grace Church was established in 1858. The present building, in English Gothic style, was built in 1927.

Negotiations were handled by D. R. Salisbury, Schantz representative. The stoplist was written by the organist, Robert S. MacDonald, in consultation with the Schantz staff.

#### GREAT

Principal 8 ft. 61 pipes  
Holzgedackt 8 ft. 61 pipes  
Bombarde 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes 21 bells  
Zymbelstern 5 bells

#### SWELL

Rohrbordun 16 ft. 12 pipes  
Rohrflöte 8 ft. 68 pipes  
Viola de Gambe 8 ft. 68 pipes  
Voix Celeste 8 ft. 56 pipes  
Nachthorn 4 ft. 68 pipes  
Principal 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagotto 16 ft. 12 pipes  
Fagotto 8 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes

#### CHOIR

Nazon Gedackt 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 2/3 ft. 61 pipes  
Prestant 2 ft. 61 pipes  
Tierce 1 3/4 ft. 61 pipes  
Cromorne 8 ft. 61 pipes

#### PEDAL

Resultant 32 ft.  
Principal 16 ft. 44 pipes  
Bourdon 16 ft. 56 pipes  
Rohrbordun 16 ft.  
Rohrflöte 8 ft.  
Octave 8 ft.  
Bourdon 8 ft.  
Choralbass 4 ft. 32 pipes  
Stopped Flute 4 ft.  
Mixture 2 ranks 64 pipes  
Bombarde 16 ft. 56 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Clairon 4 ft.

### SAXTON PLAYS RECITAL ON "OLDEST ORGAN IN USA"

What may be the oldest pipe organ in America was the scene of a recital Dec. 8 by Stanley Saxton, Skidmore College. The program marked the end of a five-year restorative program to make the organ in the First Methodist Church, Schuylerville, N. Y. as "good as new." This was the first recital played on the instrument since 1888.

The organ was built in England by Richard Bridge in 1756 for King's Chapel, Boston. Sir John Stanley, the composer, approved it before it was crated for shipment. It was in use during the American Revolution. Later it was sold to a church in Ware, Mass.

The instrument came to Schuylerville in 1888. It contains the original wind chests and most of the original pipes; the casework is still in King's Chapel.

Prof. Saxton's program is included in the recital section.

CARL WEINRICH replaced E. Power Biggs at the concert of Sacred Music Jan. 26 sponsored by St. George's Church in Philharmonic Hall, New York City; Alan Hovhaness' Magnificat received its first New York performance.

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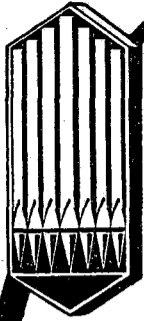
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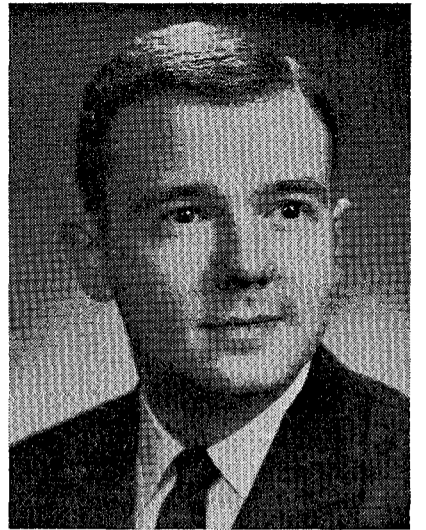
### CHAMBERSBURG CHURCH TO HAVE NEW MÖLLER

A FREE-STANDING THREE-MANUAL

Wayne Mowery Organist-Choirmaster for First Evangelical Lutheran in Pennsylvania Town

The First Evangelical Lutheran Church, Chambersburg, Pa., has recently contracted M. P. Möller, Inc. to build a new three-manual pipe organ. The organist-choirmaster is Wayne Mowery. The organ-study committee was headed by Herbert Plosterer.

Both organ and choir are centrally located in the front of the church, with the organ in an exposed free-standing design, for maximum effectiveness of tonal dispersment. Specifications and negotiations were executed by Herbert Ridgely, Jr. of Möller.



Antone Godding has become minister of music at the First Congregational Church, Waterbury, Conn. He returned last spring from study in Frankfurt am Main, Germany, on a Fulbright grant; he studied organ with Helmut Walcha and harpsichord with Maria Jaeger.

A native of El Dorado, Kans. Mr. Godding holds the B.Mus degree from Friends University, Wichita, Kans., where his organ study was with Dorothy Addy, and the MSM from Union Seminary where he studied with John Huston. Previous positions have included the First Methodist and First Church of Christ, Scientist, Wichita, and First Methodist, New Brunswick, N.J.

#### GREAT

Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Viola 8 ft.  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

#### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Scharff 3 ranks 183 pipes  
Bassoon 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Bassoon 8 ft. 12 pipes  
Clarion 4 ft. 12 pipes  
Tremulant

#### POSITIV

Gedackt 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Kleinquinte 1 1/2 ft. 61 pipes  
Oktav 1 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

#### PEDAL

Subbass 16 ft. 32 pipes  
Rohrgedeckt 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Subbass 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 32 pipes  
Rohrflöte 4 ft.  
Mixture 4 ranks 128 pipes  
Bombarde 16 ft. 12 pipes  
Bassoon 16 ft.  
Trumpet 8 ft.  
Schalmei 4 ft. 32 pipes

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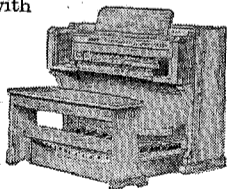
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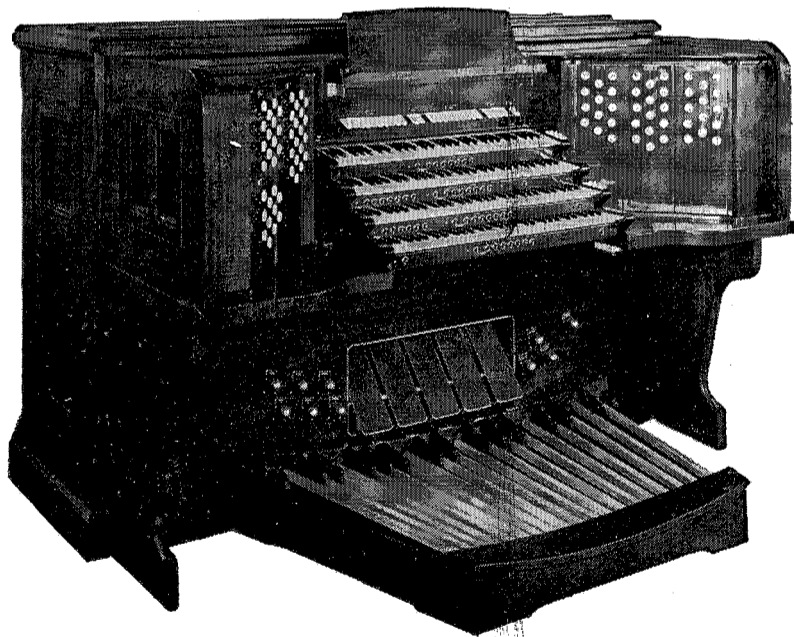
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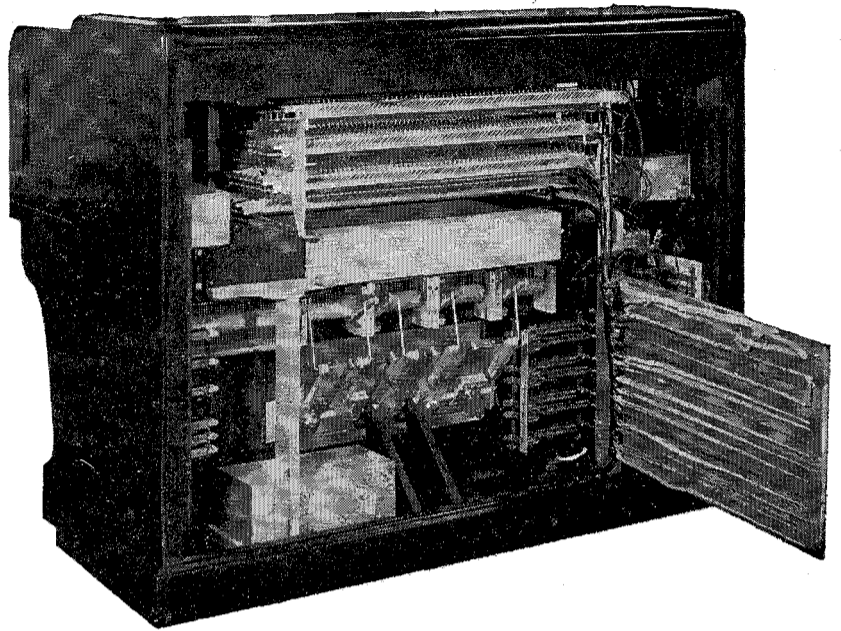
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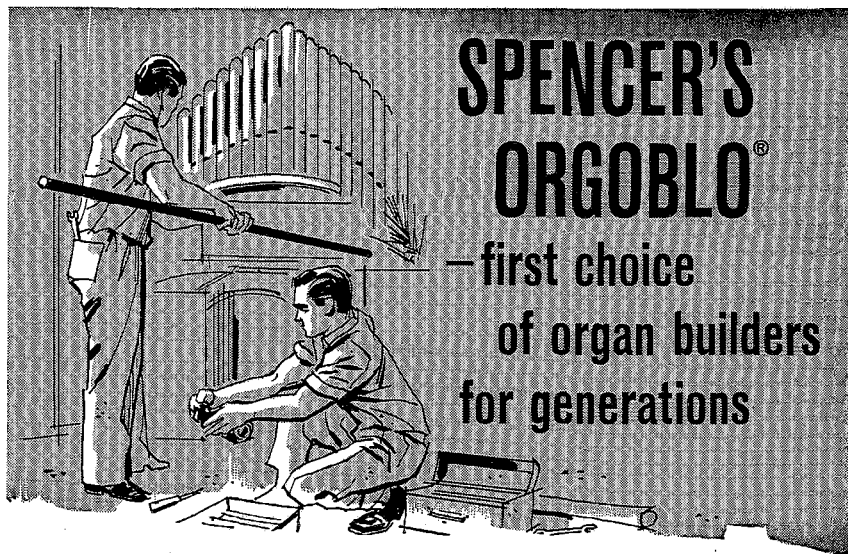
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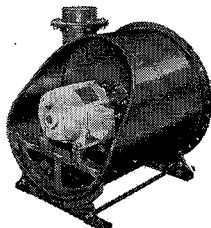
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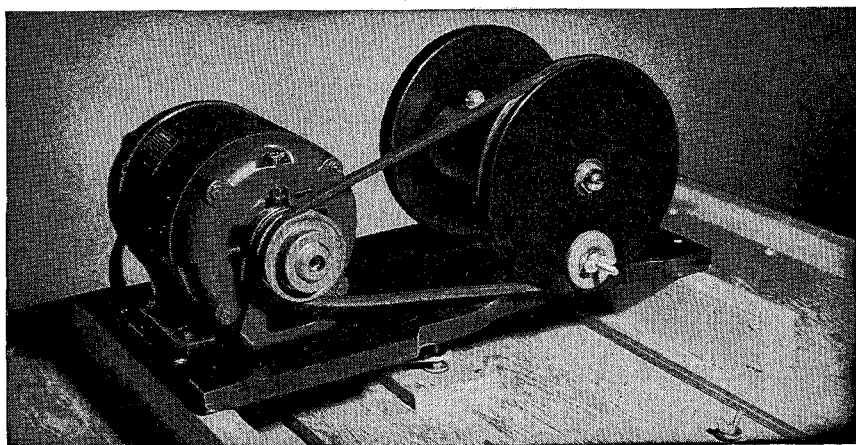


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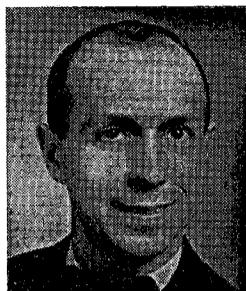
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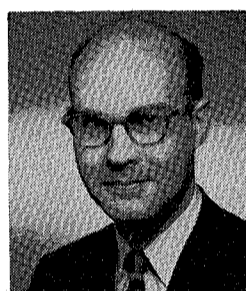
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