

THE DIAPASON

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

Fifty-Fifth Year, No. 4—Whole No. 652

MARCH, 1964

Subscription \$3.00 a year, 30 cents a copy

FIVE SERVICES OPEN TOWER AT WASHINGTON CATHEDRAL

Ascension Day May 7 has been chosen by the Washington Cathedral for the dedication of the Gloria in Excelsis tower. Standing 306 feet tall, with a 53-bell carillon at the base and a 10-bell English ring for peals at the top, it is regarded as one of the most beautiful and unusual in existence.

The completion of the tower with its carved angels and crockets marks the completion of 57 years of building. For the occasion a day of five out-of-door dedicatory services has been announced: at 7 and 10:30 A.M. and 12:30, 4 and 8 P.M.

New works composed for these services include: a chorale for brass instruments by Samuel Barber; a setting of Donne's Ascension for mixed chorus and wind instruments by Lee Hoiby; a Gloria for mixed chorus, wind instruments and herald trumpets by Stanley Hollingsworth; a Te Deum for mixed chorus, wind instruments and herald trumpets by John La Montaine; a setting of Beaumont's Ascension for mixed chorus and wind instruments by Ned Rorem; an unaccompanied motet on Psalm 108, a choral prelude for wind instruments and carillon and a new hymn tune by Leo Sowerby.

Roy Hamlin Johnson and Milford Myrhe have composed new carillon music for the day and Richard Dirksen's Benedicite, from his Fiery Furnace, will be performed.

Outer balconies on the south facade will be alive with singers and wind instruments; the altar and platform will be on the Pilgrim steps overlooking Washington. Thousands of listeners will gather on the drives, lawns and the Bishop's Garden.

Recordings are being issued in connection with the observance with scores of all the new music with piano reductions by Norman Scribner included in the album.

Write: Tower Dedication Chairman, Washington Cathedral, Mount St. Alban, DC, 20016, for further information.

BIGGS, CROZIER, FOX STAR AGAIN AT LINCOLN CENTER

Philharmonic Hall, Lincoln Center, New York City, is sponsoring a series of recitals by the three organists whose joint opening recital Dec. 15, 1962 was a major musical event of the opening of the most talked-about and written-about public auditorium in the world. The organists will appear in the same order as they appeared on the opening program, on Saturday afternoons at 2:30. Mr. Biggs will play all Bach March 28 (Easter Saturday) and Miss Crozier will play entirely French music April 4. Details of Mr. Fox's recital have not yet reached this office; we hope to include this information in the April issue.

WESTENBURG SUCCEEDING GILES AT CENTRAL CHURCH

Richard Westenburg has become organist-choirmaster at the Central Presbyterian Church, New York City, succeeding the late Dr. Hugh Giles. He played his first service Feb. 16. He leaves a similar post at the Memorial Methodist Church, White Plains, N.Y.

Mr. Westenburg completed a recital tour to the Pacific Coast just prior to assuming his new responsibilities.

Heywood Alexander, doctoral candidate at Union Seminary, succeeds to Mr. Westenburg's White Plains post.



Speakers at Philadelphia

June 22-26



SCHANTZ BUILDS ORGAN FOR PA. COLLEGE TOWN

GOES INTO ANNVILLE EUB CHURCH

William K. Lemon Is Director of Music
 Mrs. Reginald Gumpy Organist
 Three Manuals in Design

The Schantz Organ Company has signed a contract with the Annville Evangelical United Brethren Church, Annville, Pa. for a three-manual organ.

The church, located on the campus of Lebanon Valley College, was founded in 1823 and is one of the historic congregations of the former United Brethren Church. Although it is not a campus church, it draws from the faculty and student body for both its choir membership and director of music, William K. Lemon.

The stoplist was designed by the organist, Mrs. Reginald Gumpy, Pierce Getz, head of the music department of the college together with members of the Schantz staff. Negotiations were handled by Edgar Mangam, Schantz representative.

GREAT
 Quintaton 16 ft. 12 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Quintaton 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Fourniture 3 ranks 183 pipes
 Chimes 21 bells

SWELL
 Rohrflöte 8 ft. 68 pipes
 Viola 8 ft. 68 pipes
 Viola Celeste 8 ft. 56 pipes
 Principal 4 ft. 68 pipes
 Waldflöte 4 ft. 61 pipes
 Flöte 2 ft. 12 pipes
 Plein Jeu 3 ranks 183 pipes
 Fagotto 16 ft. 12 pipes
 Trompette 8 ft. 61 pipes
 Fagotto 8 ft. 61 pipes
 Clarion 4 ft. 12 pipes
 Tremolo

CHOIR
 Nason Gedeckt 8 ft. 61 pipes
 Dulciana 8 ft. 61 pipes
 Unda Maris 8 ft. 49 pipes
 Koppelflöte 4 ft. 61 pipes
 Nazard 2 3/4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo

PEDAL
 Resultant 32 ft.
 Contrabasse 16 ft. 32 pipes
 Quintaton 16 ft.
 Bourdon 16 ft. 32 pipes
 Rohrbordun 16 ft. 12 pipes
 Dulciana 16 ft. 12 pipes
 Octave 16 ft. 32 pipes
 Bourdon 16 ft. 12 pipes

PEDAL
 Rohrflöte 8 ft.
 Viola 8 ft.
 Super Octave 4 ft. 12 pipes
 Rohrflöte 4 ft.
 Octavin 2 ft. 12 pipes
 Mixture 3 ranks 96 pipes
 Fagotto 16 ft.
 Posaune 16 ft. 32 pipes
 Trompette 8 ft.
 Posaune 8 ft. 12 pipes
 Clairon 4 ft.
 Posaune 4 ft. 12 pipes

ELLSASSER AT NATIONAL MUSIC CAMP 5TH SEASON

Richard Ellsasser will head the organ department of the University of Michigan's National Music Camp the summer of 1964 for his fifth season. Jeanne Rae Anderson, Oklahoma City and another member to be named will act as his associates.

He will also head the organ division of a conference of church organists and choir directors as part of the Interlochen International Festival of Performing Arts.

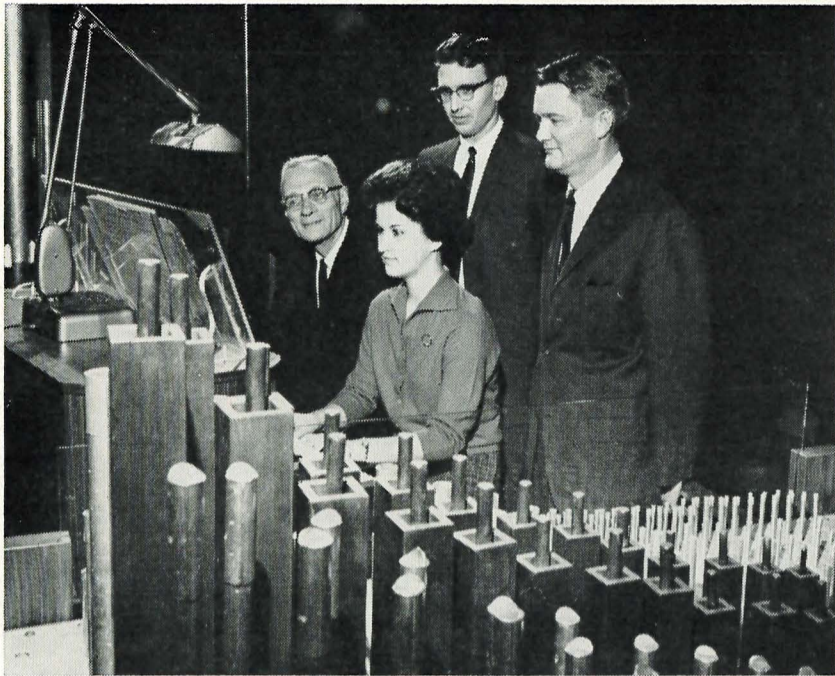
SIR WILLIAM McKIE

LILIAN MURTAGH

ELAINE BROWN

LEE H. BRISTOL

and many others



At Arthur Poister's master classes on Bach and Franck Jan. 13 at Evansville, Ind. College are shown, from left: Dr. Poister, Ruth Ann Ritchie, Carl Staplin and Walter Holtkamp, Jr. builder of the new college organ.

ARGENTINE CHURCH MUSIC PUBLICATION IS RECEIVED

Another church music publication with which we have recently exchanged subscriptions is the 12-year-old *Psallite*, a quarterly sacred music review published in Buenos Aires, Argentina. Its publisher is Enrique Lombardi and the San Roque Parish is its sponsor. The final issue of 1963 contains 24 pages plus four cover pages. It contains several articles, an excellent biographical sketch, discussions of both old and new music, several pages of advertising and the music for a small SA Ave Verum by E. Housslau, whom we cannot identify.

ST. THOMAS CHURCH MAKES TEMPORARY ARRANGEMENTS

George Decker becomes temporary assistant at St. Thomas' Church, New York City, April 1. He is a graduate of the Westminster Choir College and will be graduated from the Curtis Institute, Philadelphia, in May. He is at present organist and choirmaster at the Kemble Memorial Methodist Church, Woodbury, N.J.

Edward Wallace, associate organist at St. Thomas, has been granted a four-month leave of absence and will study at the Royal School of Church Music in England, returning to St. Thomas in August.



FLOR PEETERS WEDDING SONG

Whither thou goest, there will I go
(Wo du hingehst, da will auch ich hingehen)

(English-German)
Adaptation of English text
by Dr. Hugh Ross

SATB, Soprano Solo, Organ (Piano) P6191 \$.25
High Voice and Organ (Piano) P6244a .90
Medium Voice and Organ (Piano) P6244b .90
Low Voice and Organ (Piano) P6244c .90

"Flor Peeters' Wedding Song, Op. 103, is a significant composition which enhances our relatively small store of excellent solo and choral music for church weddings. The beautiful words of Ruth (Ruth 1: 16-17) have been set to music often. Most settings are sentimental and no longer enjoy their former popularity. Bridal couples today prefer settings which are straightforward and least expressive of affection. The harmonic purity and simple counterpoint employed by Dr. Peeters in his Wedding Song contribute to the beauty of his music and help to bring out in stronger relief the integrity of the text and the nobility of its sentiments. Compositions of this type enable us to convert weddings which otherwise are merely pretty into weddings which are truly beautiful."

— Walter E. Buszin

(Free reference copy of the SATB setting
available upon request)

C. F. PETERS CORPORATION
373 PARK AVENUE SOUTH, NEW YORK, N. Y. 10016

Northwestern University School of Music

FOURTEENTH ANNUAL CONFERENCE ON CHURCH MUSIC

April 13-14, 1964
Alice Millar Chapel

MICHAEL SCHNEIDER, Professor of Organ and Church Music, Berlin Conservatory of Music — Organ Recital, Monday, April 13, 8:15 p.m. Master Classes, April 13-17

THE PASSION ACCORDING TO ST. JOHN
By J. S. Bach

A Cappella Choir and Chamber Orchestra,
Thor Johnson, conductor —
Tuesday, April 14, 8:15 p.m.

Panel discussions will emphasize organ design as exemplified in the new Spofford Memorial Organ.

Conference Fee, \$10.00
Single Admission to Recitals, \$2.00
Other Events, \$1.50

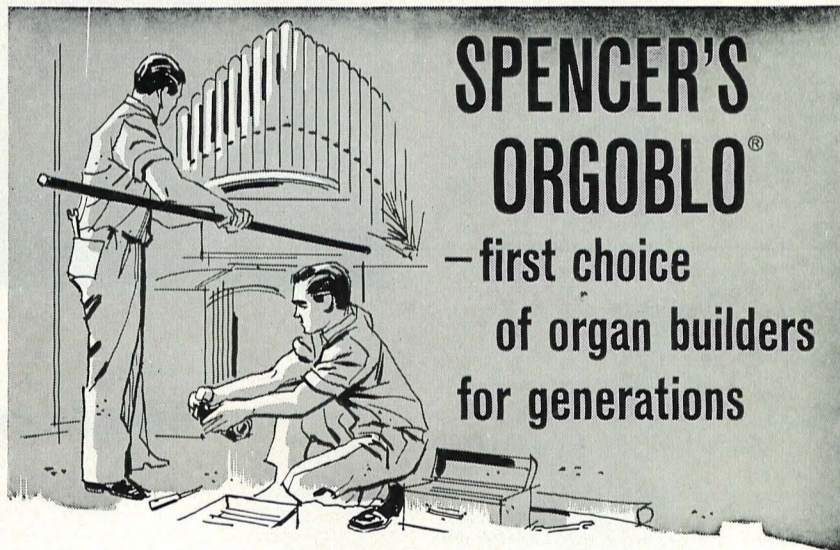
Complete information available from:
Concert Manager
School of Music
Northwestern University
Evanston, Illinois

George Howerton, Dean



School of Music

Evanston, Illinois



SPENCER'S ORGOBLO®

— first choice
of organ builders
for generations

The reasons are quite simple, we discovered. But they make all kinds of sense. Rated as most important were:

RELIABILITY—"We can count on Orgoblo." . . . "adequate capacity" "...can be sure it will last as long as the organ." ". . . reliable performance."

SERVICE—" . . . good to know it's available immediately." "Your splendid cooperation is much appreciated." ". . . man was here the same day."

SPARE PARTS—"Records you keep make a big difference." "The assistance you provide protects our reputation." ". . . important to know our customers will be taken care of." Reactions like these explain why Orgoblo has been first choice for over fifty years.

*Re-builders, also. We checked them, too!



Request descriptive bulletins on Orgoblos from 1/4 H.P. up.



The **SPENCER**
TURBINE COMPANY
HARTFORD 6, CONNECTICUT

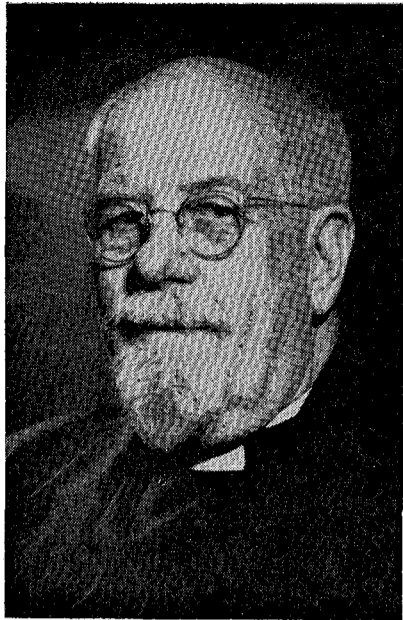
**CROZIER AT ST. ALBANS MEET,
McDONALD AT NUREMBERG**

We have usually received a number of tentative programs for European festivals in our fields by this time of the winter. But for 1964 we have received definite word on just two so far. Each of these will feature a leading American organist in its week of activities.

Donald McDonald will play two recitals in Nuremberg Organ Week. He will play June 16 at the Lorenzkirche (see cover and story in November, 1961 issue). He will introduce the Sowerby Symphony to Nuremberg on a program which will also include Sweelinck, Boyce, Bach and Brahms. He will play an entirely different recital June 18 on the new organ at St. Paul's Church in Fürth, five miles outside Nuremberg. Other organists in the June 12-19 festival will include Friedrich Höpner, Munich; Professors Llowera of Zaragoza, Spain and Spinelli, Milan, Italy who will share a program; Jean Costa, Paris, and the "young organist" event with Lionel Rogg, Geneva, and Alfred Mitterhofer, Linz, Austria. As usual there will be outstanding choral and symphonic events and services. Those who can understand German may gain from the church music seminars in daytime hours; sightseeing is recommended to others. Several new organs have been added to the Organ Week list since our visit in 1961. Write Waldemar Klink, Meuschelstrasse 38, Nuremberg 85, Germany.

The successful International Organ Festival at St. Albans, England, which Peter Hurford godfathered in 1963 will be continued. The dates are June 30-July 4. (Note that one could fly home for the Philadelphia AGO convention June 22-26 between Nuremberg and St. Albans.)

Catharine Crozier will play a complete recital July 2 at St. Albans. Mr. Hurford will play the opening recital June 30. The jury for the improvisation and playing competition will be Piet Kee, Anton Heiller, Marie-Claire



The Rev. William E. Soule who, since his retirement from the parish ministry in 1959, has been organist and choirmaster at the Trinity Episcopal Church, Waterbury, Conn., became organist and choirmaster Jan. 1 at St. James Church, Glastonbury, Conn. His wife died just before his retirement and last May he was married to Mrs. Margaret McCarey, Stratford, Conn.

Alain, Ralph Downes and Harry Croft-Jackson of the BBC. The first four of these will share two recitals. Mr. Kee and Mr. Heiller will also give public master classes and Mr. Downes will lecture on organ design. Write: Festival Secretary, International Organ Festival, 163 Sandpit Lane, St. Albans, Herts., England.

Miss Crozier will also play June 12 at the Ars Organi Festival, Antwerp, and do a broadcast for BBC. Recitals and TV appearances are scheduled for July in Denmark and on the Continent.

THE DIAPASON

Established in 1909

(Trademark registered at U.S. Patent Office)

S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

An International Monthly Devoted to
the Organ and to Organists and
Church Music

Official Journal of the American Guild
of Organists and of the Royal Canadian
College of Organists

Editorial and Business Office, Suite 817,
343 South Dearborn Street, Chicago,
Ill. 60604. Telephone: HARRISON 7-3149

Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

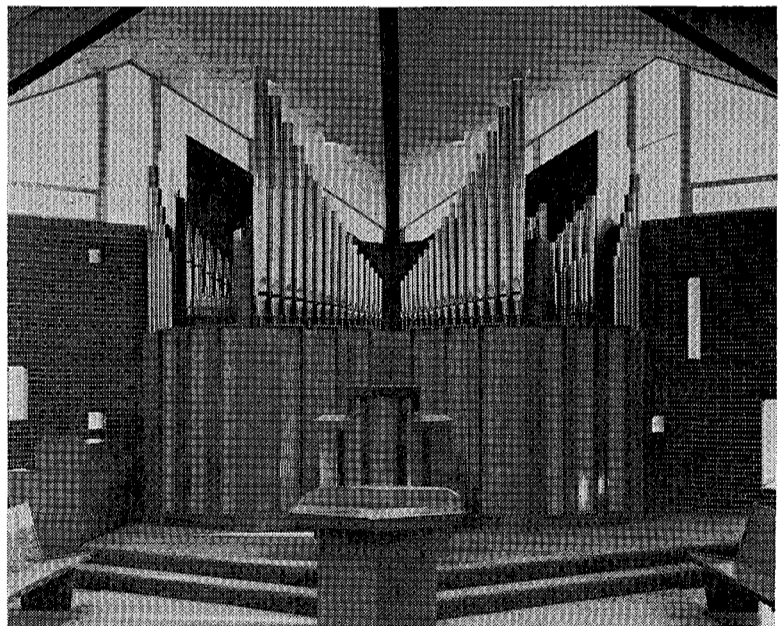
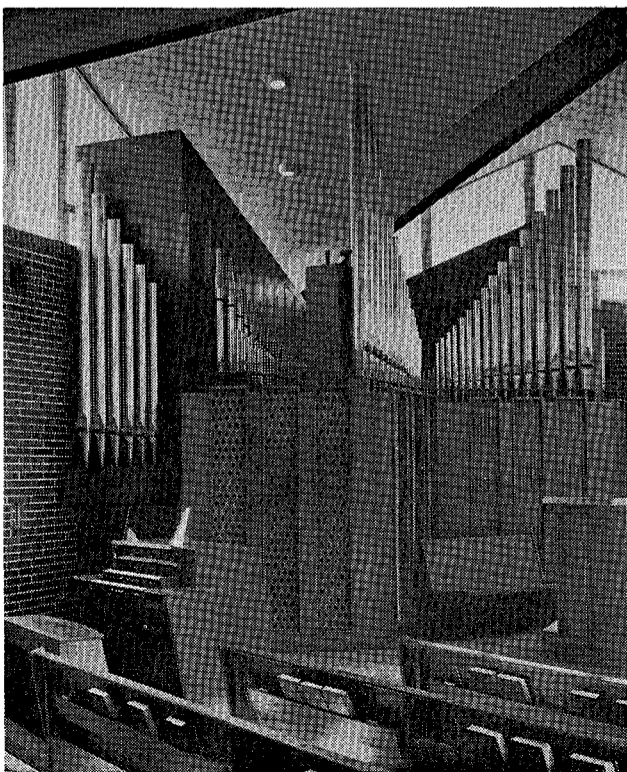
Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago, Ill. 60604

MARCH, 1964

The Organ and Acoustics by Robert Noehren	26
Protestant Church Music in Brazil by Lora Lee Brown	38
Are We Still Growing? by Seth Bingham	40
English Cathedrals (Sixteenth in Series) by Frank Owen	44
AGO CHAPTER NEWS	10-18
RCCO CENTRE NEWS	20
EDITORIALS	24
LETTERS TO THE EDITOR	25
POEM — "Le Rayon de Soleil" by Patricia Bever	24
HOW WE DO IT (Fifth in Series)	25
NUNC DIMITTIS	28
RECITALS	30-34
CALENDAR	36
CLASSIFIED ADVERTISING	46-47
REVIEWS	
Organ Music	4
Books	6
Records	7
Choral Music	21

FIRST CONGREGATIONAL CHURCH

CEDAR FALLS, IOWA



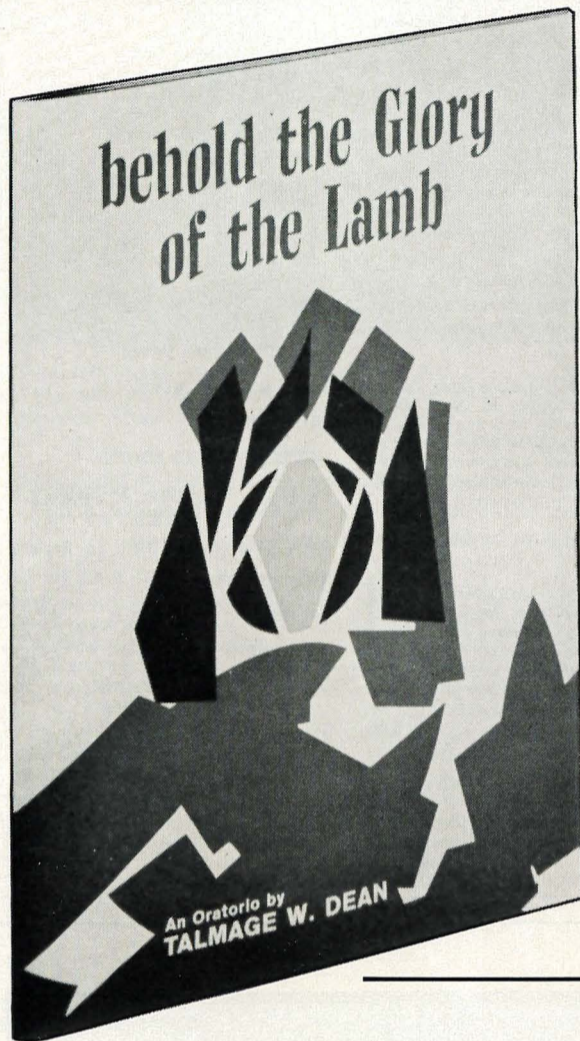
2 Manual — 16 Ranks

THE *Reuter* ORGAN COMPANY
Lawrence, Kansas

Member of the Associated Pipe Organ Builders of America

Presenting . . .

BEHOLD THE GLORY OF THE LAMB



Broadman's Significant New Oratorio by Talmage W. Dean

This beautiful oratorio is based on scriptural text taken from the book of Revelation. An excellent arrangement for the more capable choirs—"Behold the Glory of the Lamb" is an original oratorio for mixed chorus, with alto and tenor solos. It was premiered at the first nation-wide conference of Southern Baptist musicians at Louisville last month. The companion record album, sung by the Broadman Chorale, was released at the same time. Choose "Behold the Glory of the Lamb" for your next impressive presentation. **\$2.50**

And ask for the companion **record album**—an excellent aid in learning the oratorio. 12-inch. 33 1/3 rpm. **\$3.98**

Get Set to Sing! With Broadman Anthems . . .

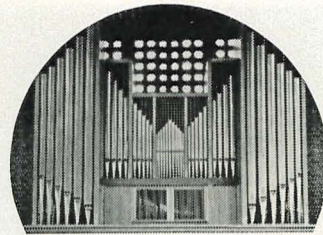
- MF 694 *Let the Song Go Round the Earth* (Easy).....Buryl Red 22¢
- JF 003 *Four Little Lambs* (Junior or Youth).....Robert Graham 22¢
- MF 645 *If You Love God, Serve Him* (Easy).....John W. Work 22¢
- MF 709 *The Christ Triumphant* (Easy).....Gene Bartlett 22¢
- MF 509 *I Have Decided to Follow Jesus* (Easy).....W. J. Reynolds 22¢
- MF 618 *O Praise Ye the Lord* (Easy).....Mary E. Caldwell 22¢
- MF 713 *The Solid Rock* (Easy).....Arr. Beryl Vick 22¢
- MF 593 *Wondrous Love* (Children, Unison)Arr. Eric H. Thiman 22¢
- MF 712 *Sing We!* (Easy).....Margrethe Hokanson 22¢

CAST THY BURDEN UPON THE LORD

(from the Choral Worship Series).....Claude L. Bass 25¢



Order today from your music supply store



New Organ Music

As is so often the case, the bulk of our organ music this month is based on chorales or hymns. We have expressed our opinion often on the suitability of this form, especially when the best of our hymnals' contents provide the source materials.

Concordia sends two volumes (sets 1 and 2) of New Organ Settings for Hymns and Chorales by Jan Bender. The helpful introductory page indicates the purposes and uses of the settings; they are primarily intended for use in accompanying the congregation. They would have limited uses for the functions to which most of us put chorale preludes; these are rather plain for this; we should like to hear them in their intended uses.

The eighth issue of *The California Organist* is a pair of pieces by Don Stone — a curious and harmonically interesting Interlude on Veni Emmanuel and a Procession, useful as a postlude.

Ludwig Altman's research has resulted in another set of musical clock pieces, A Suite for an Organ Clock by Bach's son Karl Philipp Emanuel. McLaughlin and Reilly publishes it. The popularity of the Haydn and Handel sets should make these eight dainty, lively pieces very welcome. Registration suggestions are given for organ and for various electronic instruments.

Abingdon has two pieces on Christ ist erstanden, Harold Rohlig's Christ Is Arisen, a free fantasia, and T. Frederick H. Candlyn's Festal Rhapsodie, with display possibilities for both organ and organist. Also based on hymns are a meditation on a Sacred Harp tune, Sweet Rivers of Redeeming Love by Lester H. Groom, and the Ellen Jane Lorenz Prelude on O Store Gud, a Swedish folk hymn. George F. McKay's Contemplations are quiet pieces with service possibilities in an idiom of shifting harmonies. All these Abingdon issues have pipe and Hammond registration.

Carl Fischer also has two pieces based on hymns: Gordon Young's pleasant little Prelude on Wondrous Love and Everett Titcomb's Improvisation on Oriel, suitable for a postlude. We question the helpfulness of Bill Stafon's From Here to There (72 modulations) to most church organists who, as a race, are using fewer and fewer formula modulations these days. Such a book might give the home spinet player some sense of power and command. — FC

REUTER COMPLETES NEW INSTRUMENT FOR PRIORY

ANNUNCIATION NEAR BISMARCK

North Dakota Institution's New Chapel Provides Ideal Site for Free-Standing Design

The Reuter Organ Company has completed the installation and tonal finishing of a new three-manual, 23-rank instrument for the Annunciation Priory, Bismarck, N. D. Located seven miles south of Bismarck, this edifice, designed by Marcel Breuer and built of local stone, local brick and concrete for reasons of permanence, accessibility and traditional good handling by workmen in the region, is one of the most beautiful structures of contemporary design to be found anywhere.

The organ, though not large in number of ranks, is extremely effective because of its design, voicing, finishing and location. Situated in a free standing manner in the balcony area, it speaks freely and unhindered into the chapel, being an integral part of the room proper. The great and main pedal ranks are unenclosed and exposed to view, with the swell and choir being independently expressive within separate swell boxes. The pipework and swell boxes are arranged to form a striking visual design in keeping with the other appointments in the chapel. Much planning and study was given to the design and voicing of the organ to enable it to fulfill in the best manner possible the requirements of the music program at the priory.

The instrument was installed by John Frykman, Minneapolis, Minn., district representative for the firm, who also assisted Franklin Mitchell, tonal director of Reuter, in the tonal finishing of the organ.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 notes
Flute Celeste 8 ft. 49 notes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes

SWELL

Gedeckt 8 ft. 68 pipes
Spitzgambe 8 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Gemshorn 4 ft. 73 pipes
Gemshorn 2 ft. 61 notes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremolo

CHOIR

Rohrflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Tremolo

PEDAL

Sub Bass 16 ft. 32 pipes
Flauto Dolce 16 ft. 12 pipes
Spitzoctave 8 ft. 44 pipes
Flauto Dolce 8 ft. 32 notes
Twelfth 5 1/3 ft. 32 notes
Super Octave 4 ft. 32 notes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 32 notes

GEORGE M. HALL, JR.

A.A.G.O. M.S.M.

Episcopal Church of the Holy Apostles
(Boy Choir)

Graduate Faculty,
Manhattan School of Music
NEW YORK CITY

Theory Department
The Brooklyn Music School
Brooklyn, New York

JAMES A. THOMAS

First Presbyterian Church

La Grange, Ill.

Adolf Torovsky, A.A.G.O

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.

Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

PORTER HEAPS

RECITAL ORGANIST

Chicago

Louisa M. Triebel

Parkland Presbyterian Church

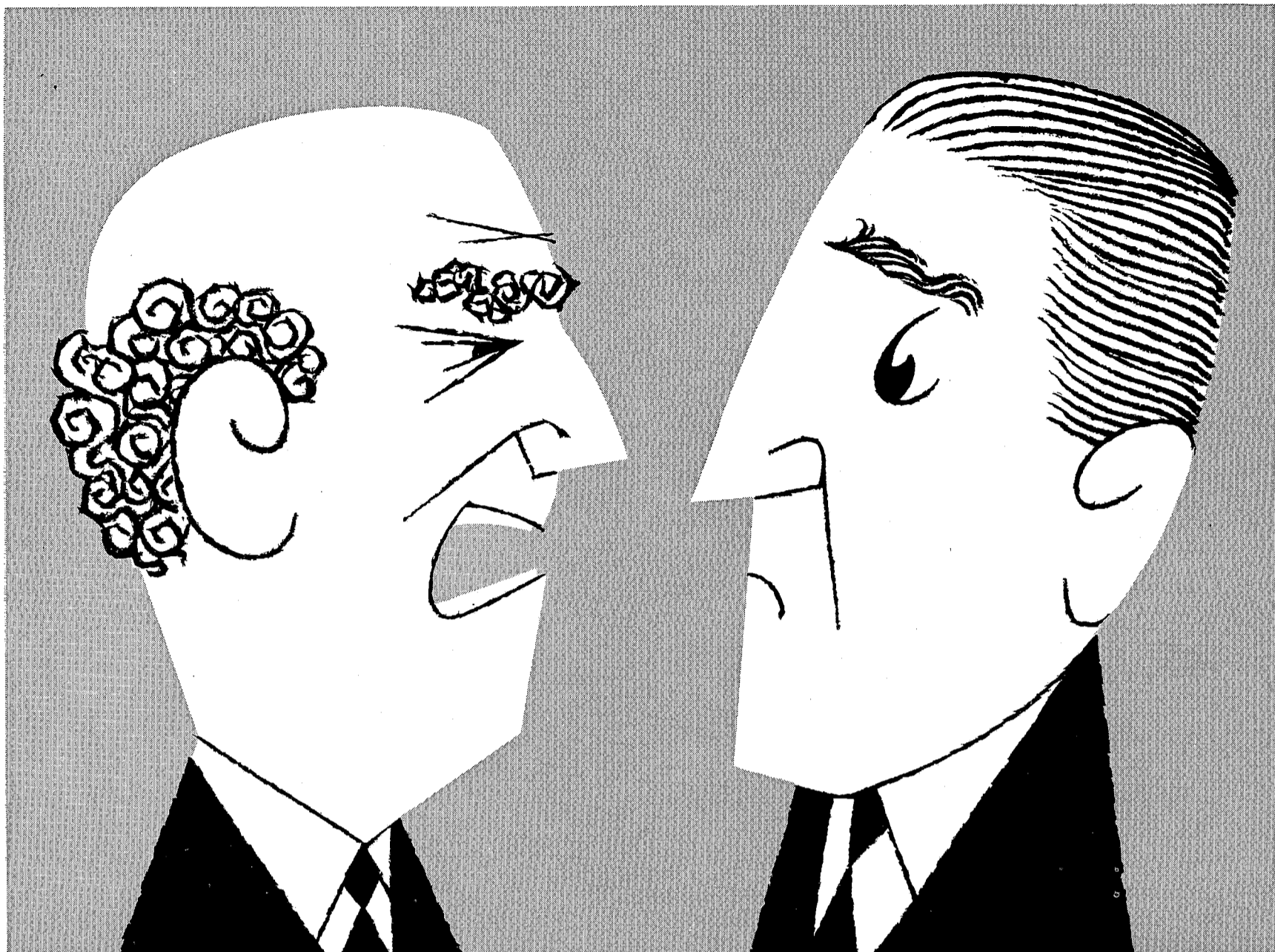
Flint, Michigan

George Norman Tucker

Mus. Bach.

ST. LUKE'S CHORISTERS

Kalamazoo
BOY CHOIRS



"No, sir, we're sorry..."

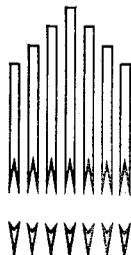
We are sorry, too. We like nothing better than to install one of our superb organs in any church we are asked to.

But sometimes there have been qualifications and conditions laid down, with which we simply could not agree. It was then we were forced to say, "We're sorry..."

From our long years of experience we know that the church building, and the placement of the organ in it, are as important to the ultimate success of the

organ as the instrument itself. If our client insists upon a tonal composition with which we cannot agree, or upon a placement of the organ in such a way that we feel good results will not be possible, we would rather not install a Casavant organ. A successful result is what counts.

You want us to guarantee you the finest installation possible. That we will gladly do . . . when we are allowed to create the Casavant way.



Casavant Frères

LIMITÉE

ST. HYACINTHE, QUEBEC
CANADA

C. H. PERRAULT
President and General Manager

L. I. PHELPS
Tonal Director

New Music for 1964

ANTHEMS

Lent and Easter

(For Mixed Voices unless otherwise noted)

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

General Use

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

ORGAN

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

ORGAN and INSTRUMENTS

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

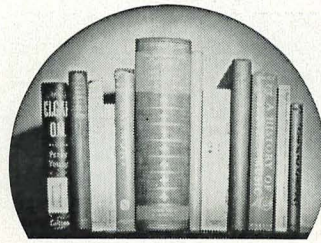
HAND BELLS

A Handbell Handbill	Scott B. Parry	1.25
A Collection of 17 Classic Favorites arranged for two and three-octave sets of tuned handbells		

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street New York 17, N. Y.



Books

A strange but on the whole very successful combination of aims and purposes has produced an interesting book called *Music in America* by W. Thomas Marrocco and Harold Gleason published by W. W. Norton. Certainly it will serve a scholastic purpose in making readily available for study a wide and generous collection of the actual music of our country from its beginnings through the war between the states. As such it will be a must for all kinds of music libraries and its 131 complete musical examples will furnish a backbone of the study of American music history.

But since most of the examples are vocal and offer no complexities, we can see the book as something fun to have on the rack of one's piano for the family and guests to have fun singing from. This may be a good way for America's early music to get better known. After all The Yellow Rose of Texas was just an historical curiosity before the recording companies took it over. The organization of the Marrocco-Gleason book and the special quality of its very limited commentary are both adapted to this duality of purpose.

A little *Book of Chorales* assembled by Frederick R. Daries and published by Eden Publishing House, St. Louis, differs from the average small hymnal in the important respect that its source material is largely from the rich treasury of the German chorale. The harmonizations are all very simple, the tunes almost all strong. There are



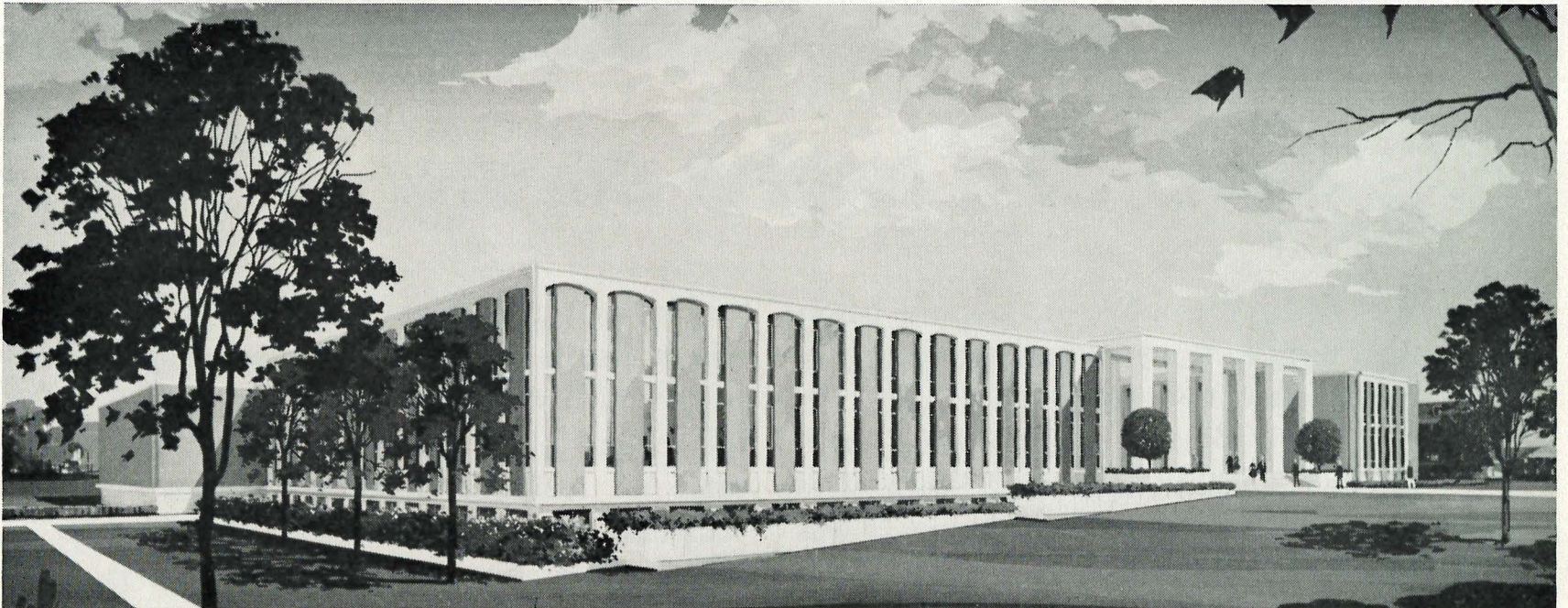
Peter J. Wihtol has retired as organist of the United States Coast Guard Academy at New London, Conn. after 34 years in the service. He retired at the rank of Master Chief Musician.

Mr. Wihtol began his duty in 1929 as a 28-year-old trombonist. Born in Riga, Latvia, he came to the United States as a small child and is a graduate of Boston's English high school. He studied three years at the New England Conservatory, majoring in trombone and organ; he taught music in high schools in the Boston area before joining the service. He is a past dean of the New London AGO Chapter.

Mr. and Mrs. Wihtol expect to travel some before settling down in Lexington, Mass.

several church school hymnals which we might long to see supplanted by such a collection as this.

The *NIMAC Manual* is published by the National Interscholastic Music Activities Commission of the MENC and is available from MENC headquarters, 1201 16th Street N.W., Washington 8, D. C. It provides a detailed study of the whole institution of the school music festival which will prove indispensable to those of our readers with responsibilities in these areas. —FC



NEW FINE ARTS CENTER Southern Methodist University Dallas, Texas

DEGREES: Bachelor of Music

- Applied music: organ, voice, piano and orchestral instruments
- Sacred Music
- Music Education
- Theory
- Theory and Composition
- Theory and Music Literature

Bachelor of Arts

- with a major in music

Address inquiries to

Dr. Orville J. Borchers, Dean
School of Music
Southern Methodist University
Dallas, Texas

DEGREES: Master of Music

- Applied Music: organ, voice, piano, violin and cello
- Theory and Composition
- Music Literature
- Conducting

Master of Sacred Music

- Offered jointly by the School of Music and the Perkins School of Theology



New Records

We can't remember a month in which we have received so many records of genuine importance to people in our field and of such uniformly high standards of performance and engineering. We shall consider them in the order in which we received them.

A record from Composers Records, Inc. (2121 Broadway, New York 10023) is conducted by William Strickland with the excellent Norwegian Choir of Solosingers, Rolf Karlsen organist, and members of the Oslo Philharmonic. The three works are all by contemporary Americans. Side one contains the big Henry Cowell . . . if He Please, one of the composer's most impressive works in an extremely vibrant performance; and a short, early but highly moving setting by Robert Ward of Walt Whitman's Hush'd Be the Camps Today. Since both the works are within the scope of many local combinations of musical forces, these records should serve the function of stimulating performances as well as furnishing exciting listening. The reverse side is a first-rate performance of Leo Sowerby's Classic Concerto with Mr. Karl- sen playing the restored 1858 Danish tracker in Trinity Church, Oslo. The stoplist is provided in the informative jacket notes.

The most recent in Aeolian Skinner's King of Instruments series gives us Albert Russell in his home church, Asylum Hill Congregational at Hartford. He accompanies and conducts an expressive performance of the Duruflé Requiem. We are impressed with the

effectiveness of the organ in replacing the orchestra as well as with the quality of the choral singing. Many will wish to own this record in order to prepare themselves for the Philadelphia convention performance which Duruflé himself will conduct. The space remaining on the 12-inch disk is occupied by an exciting performance of Myron Roberts' Prelude and Trumpetings, giving the large organ and Mr. Russell a chance to shine on their own; the stoplist is included.

Some rarely beautiful unaccompanied choral singing appears on the Cantate record (PO Box 193, Greensburg, Pa.) by the South German Madrigal Choir. Three Brahms motets (two from opus 77 and the short number 3 from opus 110) fill one side and on the reverse are four simple and meditative Latin motets by Bruckner which should be sung much more frequently. The music, the performance and the sound here are all top-flight and the record can give some rare listening pleasure.

Another Cantate disk introduces us to Hans Heintze whom we had known previously only by reputation. It would have been hard to find a more auspicious introduction than this vital, exciting Bach record. The B minor Prelude and Fugue and the Toccata, Adagio and Fugue are played on the 1686-88 Arp Schnitger in the Ludgeri Church in Norden, East Friesland; the Trio Sonata 5 and the D major Prelude and Fugue on the new Beckerath in Christ Church, Bremen. Both stoplists are given and a handsome color photograph of the Schnitger appears on the jacket. We have no reservations on the tempos, the registrations, the phrasings or the overall conceptions. Surely Heintze is one of the great Bach players alive.

Lyrichord (141 Perry Street, New York 10014) has just issued two very welcome disks by a favorite American organist, Robert Noehren. One includes the 11 Brahms Chorale Preludes, opus 122 plus the O Traurigkeit and the Fugue in A flat minor. The organs used are two of Dr. Noehren's own two-manual unenclosed installations, at Howe, Ind. Military School and at

Calvary Lutheran, Lincoln, Mich. What is played where is not indicated but most listeners will guess. Since Brahms was deliberately following the Orgelbüchlein, playing these pieces, at least the 11, on small, limited instruments seems to us a reasonable and authentic practice. Teachers as well as record collectors will want this disk.

Of an entirely different kind, is the exciting Reger record which Dr. Noehren recorded on two new organs at Aarhus, Denmark, the Frobenius at the Cathedral and the Marcussen at St. Paul's. The immensity of Reger's conception of the Introduction, Variations and Fugue on an Original Theme, opus 73, staggers the imagination. Dr. Noehren's brilliant performance of this, requiring a side and a half of a 12-inch record, makes us realize the stature of Reger at his best. This recording seems to us genuinely important.

The remainder of the disk gives us three familiar and effective smaller Reger works, the Toccata and Fugue in A minor from opus 80, which should be in most repertoires, the Melodia from opus 29 and the often-heard Benedictus. Dr. Noehren's admiration and sympathy for this music makes this half-side doubly valuable. — FC

ZBORAY GOES TO DC AREA POST IN LARGE NEW PARISH

Robert R. Zboray assumed the duties of choirmaster and organist Jan. 15 at St. Phillip's Roman Catholic Church, Falls Church, Va., the first to serve this 15-month-old parish. A temporary church seating 1100 will be turned into a gymnasium when the permanent church is built. The choir already has 49 members and sang its first service Feb. 9. A three-manual Allen has been installed.

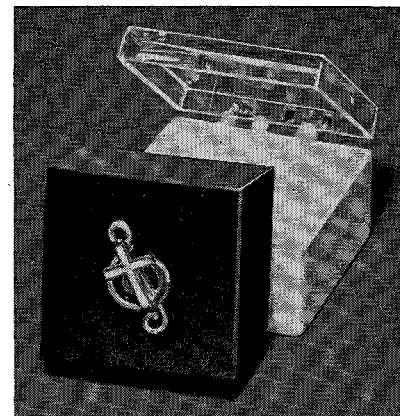
Mr. Zboray has held positions in the Clarendon Presbyterian, St. George's Episcopal and St. Michael's Episcopal Churches, all in Arlington, St. John's Episcopal Church, York, Pa. and the Adas Hebrew Congregation, Washington, D.C. He is a former student of Paul Callaway and Richard Dirksen.

NEW CHOIR EMBLEM

FOR

Awards

AND MEMBERSHIP PINS



White Christian Cross on gold-finished claf. Actual size of pin $\frac{3}{8}$ " x $\frac{5}{8}$ "

ATTRACTIVE — DISTINCTIVE

APPROPRIATE — INEXPENSIVE

This new choir emblem is available with a clutch back or pin back, making it suitable as a lapel pin or tie-tac for men and boys or as a stylish scatter pin for women and girls. Order direct from the manufacturer gift boxed as shown at \$7.50 per dozen, or on individual gift cards at \$7.00 per dozen. Orders for samples accepted.

All orders prepaid

Walter H. McKenna & Co., Inc.

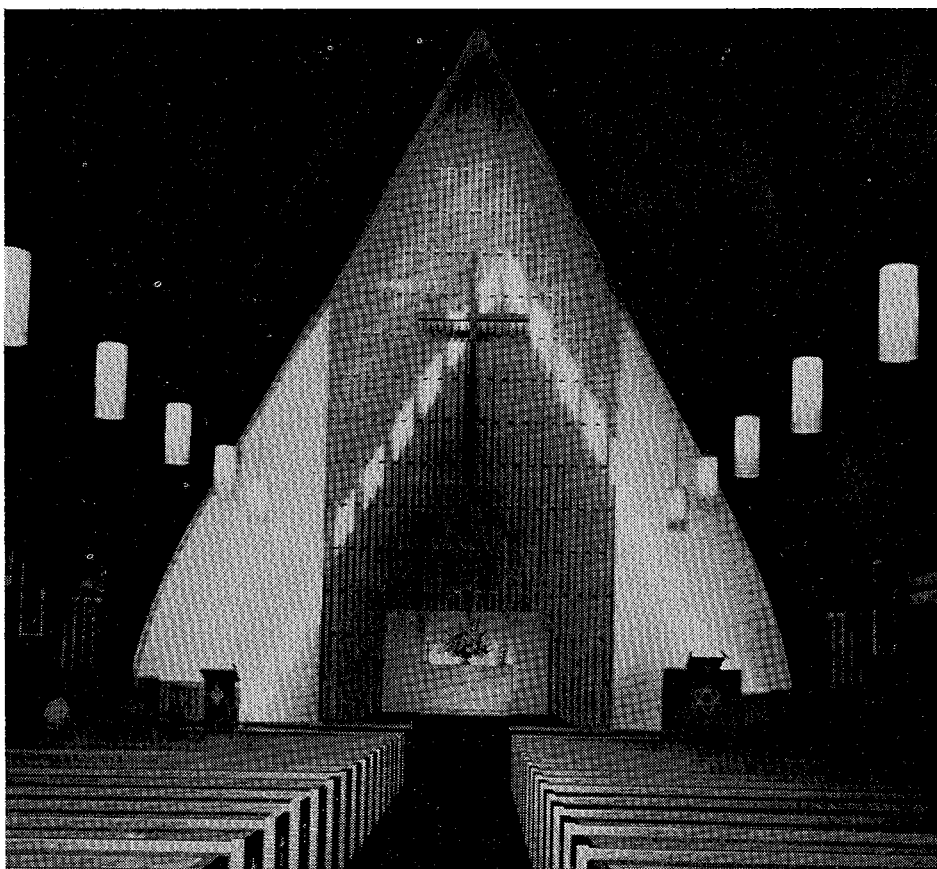
700 PRAIRIE AVENUE

PROVIDENCE, RHODE ISLAND, 02905

**A recent installation
3 manuals — 37 ranks**

**THE METHODIST CHURCH
Chatham, N. J.**

Leola Anderson, Min. of Mus.



SCHANTZ ORGAN COMPANY

Orville, Ohio

Established 1873

Member, Associated Pipe Organ Builders of America

MUSIC FOR CHOIR AND BRASS ENSEMBLE

PSALM 150 — Jan Bender No. 97-6278 \$.50
For SSATB and five brass instruments.

PSALM 130 — Jan Bender No. 97-6325 \$.85
For SSATB and five brass instruments.

SING TO THE LORD OF HARVEST — Healey Willan
Score No. 97-4501 \$1.00
Choir copy No. 98-2013 .25

THIS IS THE DAY (Haec est dies) — Jacobus Gallus
No. 98-1702 \$.30

CHRIST IS ARISEN — Jan Bender No. 98-1657 \$.25

For your free copy of *A Catalog of Choral Music with
Instrumental Accompaniment*

write to



Concordia MUSIC

CONCORDIA PUBLISHING HOUSE • ST. LOUIS 18, MISSOURI

RODGERS IS INSTALLED IN RICHLAND, WASH. CHURCH

CENTRAL UNITED PROTESTANT

Eight Denominations Co-operate;
Sidney Irving Is Minister of
Music — 3 Manuals

The Rodgers Organ Company, Hillsboro, Ore., has completed construction of a custom three-manual instrument for the Central United Protestant Church, Richland, Wash. The design was selected by J. H. Kleinpeter, chairman of the organ committee, and Sidney Irving, minister of music, in collaboration with J. William Anderson, Rodgers general manager.

The swell has echo locations high over the altar and over the balcony, with the main chamber near the console in the choir loft. The custom instrument introduces a computer-type capture combination action in the draw-knob console.

The new Central United Protestant Church was founded by eight denominations on a co-operating basis, with the pulpit supplied through the Methodist bishop. Architects are Durham, Anderson and Freed, Seattle.

Chimney Flute 8 ft.
Viola de Gambe 8 ft.
Viola Celeste 8 ft.
Flute Dounce 8 ft.
Flute Celeste 8 ft.
Prestant 4 ft.
Cor de Nuit 4 ft.
Gemshorn 4 ft.
Doublette 2 ft.
Plein Jeu 3 ranks
Fagotto 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clarion 4 ft.
Tremulant

CHOIR

Lieblich Gedeckt 16 ft
Viola 8 ft.
Nachthorn 8 ft.
Quintade 8 ft.
Erzähler 8 ft.
Erzähler Celeste 8 ft.
Dulzflöte Celeste 8 ft.
Prinzpal 4 ft.
Koppelflöte 4 ft.
Gemshorn 4 ft.
Nazat 2 3/4 ft.
Waldflöte 2 ft.
Terz 1 1/2 ft.
Siffelöte 1 ft.
Krummhorn 8 ft.
Rohrschalmei 4 ft.
Harp
Carillon
Chimes
Tremulant

PEDAL

Contraprinzpal 32 ft.
Untersatz 32 ft.
Contra Bass 16 ft.
Bordun 16 ft.
Gemshorn 16 ft.
Lieblich Gedeckt 16 ft.
Prinzpal 8 ft.
Flötenbass 8 ft.
Violon 8 ft.
Choralbass 4 ft.
Grave 2 ranks
Contrafagott 32 ft.
Bombarde 16 ft.
Fagott 16 ft.
Trumpet 8 ft.
Bassoon 8 ft.

GREAT

Prinzpal 8 ft.
Bordun 8 ft.
Dulciana 8 ft.
Octav 4 ft.
Spitzflöte 4 ft.
Quinte 2 3/4 ft.
Superoctav 2 ft.
Blockflöte 2 ft.
Octav Quinte 1 1/2 ft.
Mixture 4 ranks
Trompette 8 ft.

SWELL

Gemshorn 16 ft.
Geigen Diapason 8 ft.

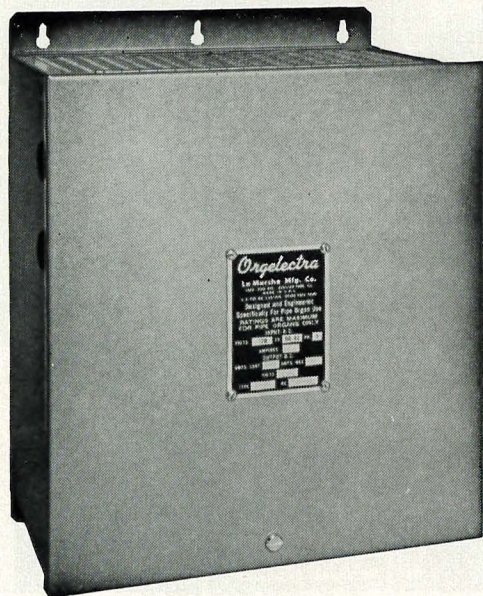


Organ students at the State University of Iowa are shown as Gerhard Krapf (second from right) explains the new tracker organ of eight ranks in the music building. Now in its second year, the organ course now has 15 students. Courses in sacred music are also offered.

ORGELECTRA

Designed and engineered specifically for
THE KING OF ALL INSTRUMENTS
THE MIGHTY PIPE ORGAN

The finest key action current available



62
pounds
of
accurately
controlled
voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your *free* ORGELECTRA booklet.

LA MARCHE MFG. CO.
3955 25th Ave. Schiller Park, Ill.

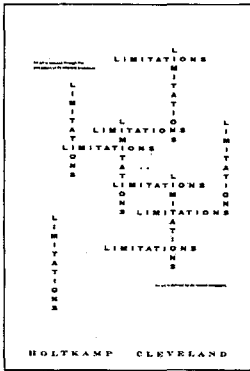
A
P
O
B
A

TELLERS ORGAN CO.

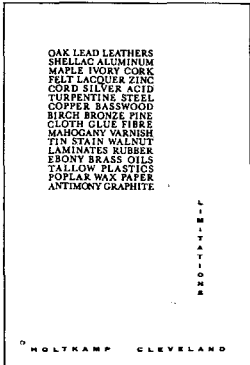
- CHICAGO, ILL.—ST. CASIMIR'S CONVENT & MOTHER-HOUSE
2 M., 18 R.
- QUINCY, ILL.—OUR LADY OF THE ANGELS SEMINARY
Clerics Chapel and Laystudents Chapel
2 M., 15 R., and 2 M., 4 R.

architects and builders
of custom instruments
created for a purpose.

1906 - 1964
Erie, Pennsylvania

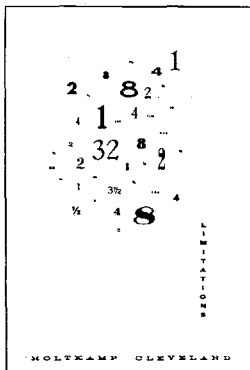


THE YEARS WORK 1963



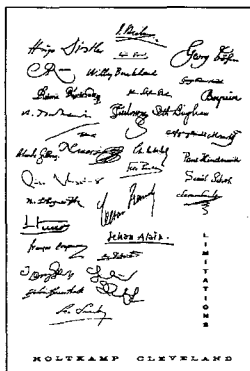
All Souls Unitarian Church, Indianapolis, Indiana

West Shore Unitarian Church, Rocky River, Ohio



Westminster Presbyterian Church, Greenville, South Carolina

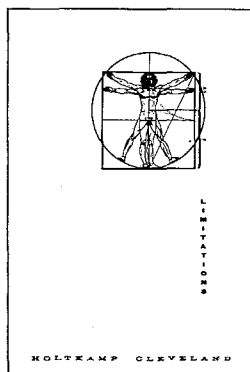
Evansville College, Evansville, Indiana



St. Luke's Episcopal Church, Mountain Brook, Alabama

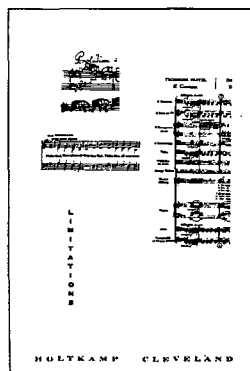
Lutheran Church of the Ascension, Northfield, Illinois

Syracuse University, Syracuse, New York



Lakewood Presbyterian Church, Lakewood, Ohio

St. Thomas Episcopal Church, Menasha, Wisconsin



HOLTKAMP • CLEVELAND

American Guild of Organists

Chapters in Every State

Organized
April 13, 1896.
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 17, 1896



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

Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council

National Headquarters: 2010 International Building, Rockefeller Center
630 Fifth Avenue, New York 20, N.Y.

NATIONAL OFFICERS

President
HAROLD HEEREMANS, FAGO, CHM, FTCL

Vice-President
GEORGE MEAD, MUS DOC, AAGO

Secretary
CHARLES DODSLEY WALKER, FAGO

Treasurer
J. CLIFFORD WELSH, AAGO, LTCL

Registrar
HUGH MC EDWARDS, AAGO

Librarian-Historian
S. LEWIS ELMER, LHD, AAGO, FTCL
FRCO, FCCO

Auditors
JACK H. OSSEWAARDE, MMUS, AAGO
ALEC WYTON, FRCO, CHM, FAGO

Chaplain
THE REV. TERRENCE J. FINLAY, DD

COUNCIL

ROY A. ANDERSON, AAGO, CHM
SETH BINGHAM, MUS DOC, FAGO
RAY F. BROWN, MUS DOC, AAGO
T. FREDERICK H. CANDLYN, MUS DOC
JOHN F. CARTWRIGHT, AAGO, FTCL
DONALD COATS, MSM
VIOLA LANG DOMIN, AAGO
GENE DRISKILL
ALICE GORDON-SMITH, AAGO
EDGAR HILLIAR
JOHN HOLLER, AAGO
NORMAN HOLLET, FAGO, CHM
ALBIN DUNSTAN MC DERMOTT, MA AAGO
ANNE VERSTEEG MC KITTRICK, FAGO, CHM,
FTCL
ROBERT LEE MAHAFFEY, MA MUSM,
FAGO, FTCL
GEORGE MARKEY, MUS DOC, FAGO
ROBERT OWEN
CLINTON REED, AAGO
ALLEN SEVER, MSM, AAGO
HAMPSON A. SISLER, MD, FAGO, LTCL
FREDERICK SWANN
SVEND O. TOLLEFSEN, FAGO, LTCL, MM
M. SEARLE WRIGHT, FAGO, FTCL
(REGIONAL CHAIRMEN & DEANS, EX OFFICIO)

President's Column

A quarter of a century ago, a national convention of the Guild was held in Philadelphia, Pa. Only a decade had then elapsed since orchestras and organists, in countless thousands, were playing in "movie" houses. The convention coincided with a New York World's Fair, and the main preoccupations in both music and science were well defined.

Again, a national convention in Philadelphia coincides with a New York World's Fair, but the preoccupations of 1964 — at least as far as music is concerned — are less clearly defined than in 1939.

We should be rash to overlook or ignore this fact. In recent years, high-fidelity, stereo, tape recordings, and tape recorder and electronic music have appeared — indeed, the World Council of Churches, we hear, has a library of electronic music. Succeeding phases will be determined by the musicians and scientists applying themselves to this new form of musical creativity. The history of musical instruments themselves has been the history of science as applied to acoustical production and control, including such phenomena as the development of intervals, as illustrated by our own tempered scale.

It is perhaps well for the Guild that its Mecca in 1964 is Philadelphia. An earlier Philadelphian, of whom we think primarily as a statesman, ventured in the fields of music and science. As a musician he exhibited sufficient technique to write a string quartet employing only open strings. As a musical scientist he invented the glass harmonica. Neither Mozart nor Beethoven disdained to compose for this curious contrivance of the versatile Philadelphian, Benjamin Franklin.

One fact appears pre-eminently clear in 1964. The field of music in the future will belong to the fully educated musician, equipped, like the scientist, through knowledge of the past and mastery of its techniques, to be the authentic prophet of the future. The historical disciplines, emphasizing the fundamentals of motion and rhythm, become even more imperative as the musician employs new patterns of tonal organization with wider scope of control of performance.

Prophesy is risky; hindsight is useless. Philadelphia, the first and most experienced Guild Chapter, may be depended upon to look into the future with courage and judgment, and those who attend the Convention and World's Fair may find in both, evidence of progress in terms of hitherto unexplored spheres of creativity.

HAROLD HEEREMANS
National President

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Jan. 20 at the North Orange Baptist Church, Orange. Harry M. Randel gave a talk on the techniques of tape recording. The points covered in the talk were illustrated by the playback of previously recorded organ selections. This was followed by a short recital by David Porkola, organist and choirmaster of the church, played on the newly rebuilt four-manual Skinner organ. He played compositions by Walond, Bach, Langlais and Purvis. Refreshments and a social hour followed.

ELSIE B. BROOKS

Council Highlights: Actions Taken at the Feb. 3 Meeting

Mr. Wright, Chairman of the Nominating Committee, presented the committee's list of candidates for the 1964 election of national officers and councillors, as follows:

President: Vernon de Tar, Harold Heeremans
Vice-President: George Mead, Alec Wyton
Secretary: Hampson Sisler, Charles Dodsley Walker
Treasurer: John Holler, Clifford Welsh
Registrar: Austin Lovelace, Hugh Mc-Edwards

Auditors: Seth Bingham, Ashley Miller, Jack Ossewaarde

Historian-Librarian: S. Lewis Elmer
Chaplain: The Rev. John M. Krumm
Councillors, term 1964-67: Clark Angel; Robert Baker; A. W. Binder; Lee H. Bristol, Jr.; James E. Bryan; Claire Coci; Clarence Dickinson; David Hewlett; Howard Kelsey; Theodore Marier; George Markey; Clifford Maxwell; Grover J. Oberle; Ruth B. Phelps; William Self; George Volkel; Samuel Walter
The President reported that a meeting of the National Council will be held during the time of the National Convention in Philadelphia in June.

The offer from the H. W. Gray Company of a prize of \$150 to be awarded the winner of the 1965 AGO Anthem Contest was accepted with thanks.

In accordance with recommendations of the National Publicity Committee, the following motions were passed: (1) that the names of Officers, Councillors, Deans and Regional Chairmen in attendance at the Annual Meeting of the Guild be sent to THE DIAPASON for publication; (2) that the number of votes cast for each candidate in the National Election be sent to THE DIAPASON; (3) that a committee be appointed by the President to study and clarify the functions of the AGO Regions and the duties of their Chairmen, that committee to meet with the Regional Chairmen during the 1964 National Convention in a special conference.

The Council considered a letter from the Executive Committee of the Long Beach, Los Angeles, Pasadena and Valley Districts Chapters urging: (1) The formulation of a plan to facilitate the election of a Council that is representative of all Regions. (2) The termination of any restrictions on the location of Council Meetings. (3) The establishment of a central location for National Headquarters. The Council voted that the President appoint a committee to study the matter and to report its findings at the time of the Council Meeting to be held in Philadelphia in June.

CHARLES DODSLEY WALKER
National Secretary

Rhode Island

William Dineen gave a lecture-demonstration of the harpsichord for the Rhode Island Chapter Jan. 14 at Brown University. The construction of the old and modern instrument and repertoire were discussed.

An organ recital by Dean Frank Bartlett Feb. 10 at Sayles Hall, Brown University, constituted the monthly meeting.

ANNA G. FIORE

1963 AGO Examination Prize Winners

ASSOCIATESHIP, (half-prize): Harriette D. Richardson, Springfield, Vt.
CHOIR MASTER, (half-prize): Brother Theodore S. Ley, S.M. San Francisco, Cal.

Correction: National Organ Playing Competition

Contestants are eligible for the National Organ Playing Competition who have not reached their 29th birthday before June 21, 1964.

VIOLA LANG DOMIN, AAGO
Chairman, National Committee
for Organ Playing Competition

Worcester

The Worcester, Mass. Chapter met Jan. 27 at the Armenian Church of Our Saviour. After a business meeting conducted by Dean Norman J. Roy, a program of choral music from the Divine Liturgy was sung by the choir, directed by Margaret Hogapian. Ralph Yagjian introduced the musical numbers and spoke of the history of the Armenian church and various aspects of the service.

ELIZABETH WARDEN

New London

The New London County, Conn. Chapter met at Beth El Synagogue, New London Jan. 21 for its annual pastor-organist dinner. Rabbi and Mrs. Leonard Goldstein, recently returned from a year in Israel, provided through colored slides and folksongs a glimpse into the life and spirit of this nation.

RICHARD W. HYDE

Bridgeport

The Bridgeport, Conn. Chapter met Jan. 20 at the First Methodist Church. Julius Herford, musicologist, lectured on the chorales from the Bach Orgelbüchlein. At a reception following the lecture plans were discussed for the pastor-organist dinner Feb. 10 at the First Baptist Church where Dr. Lee H. Bristol, president of Westminster Choir College, was to be the speaker.

CAROLE FANSLAW

Central New Jersey

The Dec. 9 meeting of the Central New Jersey Chapter was held in Our Lady of Sorrows Catholic Church, Mercerville. Loretta Nichols, host organist-choir director directed a program of Catholic liturgy and music. Following the program, members and guests were invited to Mrs. Nichols' home for refreshments and to see and play her new Baldwin.

The Jan. 6 meeting was held at the Hammond Studios, Trenton. A lecture-demonstration on the use of the Hammond in church was given by Dr. Thomas Richner, Douglas College and Columbia Teachers College, New York City.

BEATRICE KENDALL

West Jersey

The Feb. 2 meeting of the West Jersey (formerly Haddonfield) Chapter was held at the First Methodist Church, Moorestown. The program was Organ Service Music played on the unit Kilgen organ by several members: Irene Moore, Maria Prochnau, Margaret Brown, David Hunsberger, Jr. and Dr. Rowland Ricketts. Each performed selected music from two of the following divisions — prelude, offertory or postlude — and spoke briefly on the significance of his choice. A wide variety of music, mostly unfamiliar, was heard. At the close of the service music program Sally Anne Eatough, director of music at the church, took members through the new church plant and explained the building plans for the near future.

ARDYTH LOHUIS

You Can Learn and Have Fun as Well at the Philadelphia Meet

For those who want to learn as well as be entertained and inspired, the Convention Committee for the Biennial National in Philadelphia, June 22 to 26, has programmed a series of lectures and demonstrations on a wide variety of subjects. Ten recognized experts in their respective fields have been selected to present what is planned as a most authoritative series of discussions. Following is the complete convention lecture program:

Mildred Andrews, University of Oklahoma. *Methods of practice and ways to improve our playing.*

Robert Baker, Union Theological Seminary and Lee Hastings Bristol, President of Westminster Choir College. *Problems in preparing young people for careers in church music.*

Elaine Brown, conductor of Singing City Choirs, Philadelphia. *The conductor prepares a rehearsal.*

Leo Beranek, president of Bolt, Beranek and Newman. *Acoustics and churches.*

John Hose, tonal director, M. P. Möller. *Pipe finishing demonstration.*

Lillian Murtagh, concert management.

Demands of a concert organ career. Arthur Poister, Syracuse University. *Demonstration of organ teaching using works of Bach and Franck.*

Eleanor C. Thompson, director of handbell choir of St. James Methodist Church, Philadelphia. *Handbell choirs and the worship services.* Allan Wicks, Canterbury Cathedral. *Modern trends in music and liturgy.*

The convention brochure will be mailed to all A.G.O. members within the month of March. It will list all programs, and contain a registration blank.

ENOS E. SHUPP, JR.

Monmouth

The Monmouth Chapter met Feb. 3 at the Trinity Episcopal Church, Asbury Park, N. J. Larry Salvatore played a short recital, using music suitable for the wedding service. He played Wagner, Purcell, Karg-Elert, Barnby, Schubert and Mendelssohn. Arthur Reines was moderator for the wedding music symposium, Father Stewart Alexy and Mr. Salvatore were panel members. The booklet on wedding music edited by the Blackhawk Chapter was read. The members were so enthusiastic about the publication it was voted to purchase 100 copies to distribute to members and their clergy. The Shore Area Council of Churches will be informed that this is available. There is hope they will encourage their members to avail themselves of it. Dean Charles Hill conducted the business meeting. A report from Helen Antonides, nominating committee chairman, was read. Arthur Reines reported on the artists recital April 5 at the Tower Hill Church, Red Bank, when the chapter sponsors John Weaver. Ladies associated with the choirs of the host church served refreshments at the close of the meeting.

ELIZABETH H. VAN MATER

Westchester County

The Westchester County, N.Y. Chapter met Jan. 28 at Concordia Collegiate Institute for a choral reading session directed by Ralph Schultz, now head of the music department and director of the Concordia Collegiate Chorus.

MARGARET KELLY

AGO Sunday

Guild members are reminded that those Chapters and individuals who have not already made the observation for this year, should make plans for Sunday, April 19. In addition to the fine Chapter observances that are held, individuals should be encouraged to take note of Guild Sunday, perhaps by programming music composed by Guild members, but more especially by calling attention in church announcements and bulletins to the Religious Principles of the Guild. It is important for Guild members themselves to foster Guild recognition among members of their congregations.

GORDON DIXON, Chairman
National Committee on AGO Sunday

Hartford

The Hartford, Conn. Chapter sponsored an all-day workshop Jan. 25 at the Hartford Seminary Foundation. A large group of organists and directors attended this meeting. A light luncheon was provided by Mrs. John Bullough, Mrs. John Doney, Gladys Keeler and Margaret McIntosh. John Bullough, head of the music department at the seminary, gave information on anthems suitable for small choirs and several were read under his direction. David Harper gave a session on rehearsal procedures. Edward Diemente lectured on Schema, document on the liturgy of the church, published by the Vatican Council II.

FLORENCE B. CASE

New Haven

The New Haven, Conn. Chapter held a lecture discussion on the Choral Works of Handel Jan. 11 at the Church of the Redeemer, New Haven. The lecture was given by Robert Hickok. A reception followed.

A lecture recital on The Electronic Organ was given Jan. 19 at the Church of the Good Shepherd, Mount Carmel. The organists were Donald Parsons and Theodore Shapiro. The program appears in the recital section.

LAWRENCE J. LANDINO

Third Boston Competition

The Boston Chapter announces its third annual Young Artists' competition, sponsored in collaboration with the Boston Symphony Orchestra. The contest carries an award of \$500 as well as an appearance in the Symphony Hall organ recital series in the 1964-65 season.

The competition is open to organists living or working in New England, New York, New Jersey or Pennsylvania. Applicants must be between 25 and 35 as of the March 31 deadline for initial eliminations.

Write: Jack Fisher, Emmanuel Church, 15 Newbury St. Boston 02116.

Vermont Chapter Prize

A prize of \$25 will be awarded by the Vermont Chapter for an original composition for organ or choir by a Vermont resident or member of the Vermont Chapter. Entries must be in the hands of the competition chairman by March 31. Plans are to perform the winning work at the chapter's annual meeting May 17 at Manchester. Write to the Rev. Herbert W. Sanderson for information.

The chapter collected some 40 Christmas bulletins and distributed them to members as it does each January.

JAMES W. STEARNS

Portland

The Portland, Maine Chapter held the annual organist-minister dinner Jan. 7 at the Warren Avenue Congregational Church, Westbrook. Dean Fred Thorpe introduced George Faxon, Boston University, who spoke on Trends in Church Music of Today. The address was followed by a question and answer period.

RUTH K. HODSDON

Westerly Branch

The Westerly Branch, Rhode Island Chapter observed its 20th anniversary Jan. 20 with a buffet supper in the vestry of the Broad Street Church. Albert Webster, regent, extended greetings to former members and guests and read letters from members unable to attend. The history of the chapter activities over 20 years was read. A moment of silence was held for deceased members. A card was signed and sent to Florence Larkin, founder of this branch chapter, who was unable to attend due to ill health. Grace MacIntyre was awarded a Guild pin in recognition for her services as treasurer for 20 years. Ray Bailey, state chairman, was guest speaker. At the conclusion of the speaking program the group adjourned to the church where Mr. Bailey closed the program with Idyll, Pelouquin; Lord Jesus Christ turn Thou to us, Karg-Elert and a Bach chorale prelude.

The annual Christmas party Dec. 16 at the Fortnightly Society Club rooms was a covered dish supper. Entertainment included the arrival of Santa Claus, a special recording of carols by the Grace Church bellringers of Providence and the singing of carols by the group.

ALBERT M. WEBSTER

New York City

Marie-Claire Alain, just arrived from France, gave an interesting and instructive demonstration on improvisation in two sessions — afternoon and evening Jan. 6 — in Christ Chapel, Riverside Church which drew large audiences. She played the recital Jan. 7 on the large organ at Riverside which is included in the recital section.

OSWALD SATZINGER

Nassau

The Nassau Chapter held its annual clergy-organist dinner Jan. 12 at the Congregational Church, Rockville Centre, N. Y. Dr. Sally Tobin Dietrich was host-organist. After dinner Marianne Saiswick, soprano, sang several solos accompanied by Dr. Dietrich. The guest speaker was Dr. Dan Potter, executive secretary of the Protestant Council of Churches of New York City. His topic was A Minister Looks at the Music of the Church.

GLADYS E. ANDERSON

D C Scholarship Auditions Highly Successful; GSG Formed from Winners

The District of Columbia Chapter's ambitious and successful scholarship auditions were held Jan. 15. The response was encouraging with 18 tapes received for the finals. The talent impressed the committee as so fine that seven scholarships were awarded instead of the announced four. Two were to be for students with some organ training, two for those without this.

The winners were: Susan Barkley; Gregory Beheydt; William Evans (some organ training); Cheryl Hardy; Holly Jay (some organ training); Diane Kidd; Charles Robinson.

These seven will form the nucleus for a Guild Group sponsored by the chapter under the direction of State Chairman Richard Rancourt.

KATHARINE FOWLER
Scholarship Chairman

Northern New Jersey

The Northern New Jersey Chapter met Feb. 4 at the Church of the Messiah, Paterson. Earl Berg, Union Seminary school of sacred music, directed an anthem-reading session of recent choral publications for worship services. Horace Fishback III was program chairman; Mrs. Frederick Meyer was host organist.

CLARA HOOGENHEUIS

Staten Island

Members of the Staten Island Chapter attended Carols by Candlelight concert Dec. 22 at St. Peter's R. C. Church. The concert was given by the 100-voice St. Peter's chorus under the direction of Carl William Lesch.

The chapter attended a choral reading session Jan. 21 at the Fifth Avenue Presbyterian Church, New York City. Thirty new anthems for Lent, Easter and general use were read. Wesley Bartlett, Carl Fischer, Inc., was host for the evening. The conductors were Alec Wyton, H. Wells Near and William Simon of the Carl Fischer choral staff. A brief executive committee meeting was held after the choral reading session.

GEORGE SHARETT

NOW HEAR THIS:

Prelude, Trio and Fugue in B-flat Bach-Cooke
Resurgence du Feu Paschale Malcolm Williamson
Prelude, Scherzo and Passacaglia, Op. 41 Kenneth Leighton
Four Chorale Preludes J. C. Oley
Ermuntre dich
Nun freut euch
Der Tag ist hin
Wir Christen-Leut
Messe de la Pentecote Olivier Messiaen

Allan Wicks (Canterbury Cathedral)
playing the 4-man. E. M. Skinner
organ, Girard College Chapel,
Philadelphia.

You will hear an imaginative program, a marvelous organ in a magnificent auditorium (organ is a ceiling installation). This is but one convention highlight. In addition to such wonderful concerts, you will also hear this stellar array of lecturers, on interesting subjects: Mildred Andrews, Robert Baker, Leo Beranek, Lee Hastings Bristol, Elaine Brown, Robert Hose, Lilian Murtagh, Arthur Poister, Eleanor Thompson (handbell expert) and Allan Wicks (excellent lecturer as well as brilliant player).

This is a random sampling — a cross section of a few convention programs. You have read about many of them, from intimate chamber-type concerts to those of vast proportions. We will recap it all for you in next month's full page ad . . . but why wait? Look for the brochure in your mail this month and do what comes naturally: REGISTER, for the best convention you ever enjoyed.

BIENNIAL NATIONAL CONVENTION

AMERICAN GUILD OF ORGANISTS

Philadelphia, 1964

June 22-26

Address all inquiries to:

James E. Bryan, General Chairman,
3355 Princeton Ave., Philadelphia Pa., 19149.

THE U.S.A.
MUSIC FESTIVAL



News of the American Guild of Organists—Continued

Pittsburgh

The Pittsburgh, Pa. Chapter met Jan. 27: Charles A. H. Pearson was host organist and made arrangements for the dinner served in the faculty dining room of Skobo Hall, Carnegie Institute of Technology. Dean Joseph O'Brien reminded chapter members of their duty in hosting the regional convention in June, 1965.

Under the new series of free organ recitals at Carnegie Institute the February schedule included Robert S. Lord, University of Pittsburgh; Jerald Hamilton, University of Illinois; Donald G. Wilkins, Duquesne University and Calvary Episcopal Church, and Dr. Marshall Bidwell. Dr. William Stoney, Hampton Institute, played a program in Carnegie Lecture Hall on a Broadwood 1818 fortepiano similar to Beethoven's favorite piano. His program included works of Byrd, Bach, Scarlatti, C.P.E. Bach, Cramer, Albeniz and Haydn.

BERTHA MARSH FRANK

Harrisburg

Members of the Harrisburg, Pa. Chapter attended the Friday evening Sabbath service Jan. 17 in Reform Temple Ohev Shalom. An observance of Jewish Music Month, the music was selected to represent the various eras of Jewish liturgical music, particularly as composed for the Reform service. All the music was sung by a quartet accompanied by Thomas Israel, organist. Rabbi Hillel A. Fine took as his sermon subject The Music of Our Faith. After the service members were invited to enjoy a social hour at which Rabbi Fine and two members of the congregation who had shared pulpit honors gave further explanation of the early history of Jewish music of the synagogue, followed by a question and answer period.

A meeting scheduled for Feb. 4 in St. Patrick's Roman Catholic Cathedral was cancelled due to the serious illness of the organist-director Bernard Wert.

IRENE BRESSLER

Reading

The Reading, Pa. Chapter held its meeting Jan. 11 in the Greek Orthodox Church. The discussion by the Rev. Peter Murtos was assisted by the Hellenic Choral Society, George Baxewanis director, Ann Baxewanis organist. Mr. Murtos discussed the liturgy of the Greek Orthodox Church and the sacrament of Holy Matrimony, concluding with a review of the history of Byzantine music and the use of Greek modes in the liturgy.

RUTH C. BARR

Wilkes-Barre

The Wilkes-Barre Chapter sponsored a junior choir festival service Feb. 9 in First Presbyterian Church. Myron G. Leet was chairman and director of the combined choirs of 12 area churches. Mrs. Leland Bloemker accompanied at the organ. Music used: Ye Watchers and Ye Holy Ones, arr. Davis; A Child's Prayer, Hays; Jesu, Holy Spirit, Mozart; O Jesu, So Sweet, Bach; O Lord Most Merciful, Franck; Brother James' Air, Jacob; Now Thank We All Our God, Bach; Let All Things Now Living, arr. Davis; Lead Us Heavenly Father, Holler; Go Tell It On The Mountain, Spiritual. The Rev. Robert Lukens used Sing The Lord's Song as title for his sermon.

LOUIE W. AYRE

Buffalo

The Buffalo, N. Y. Chapter sponsored a choral festival Feb. 2 at the First Presbyterian Church with Roy Kehl, FAGO, conducting. The seven participating choirs sang a program covering Observance of the Church Year including anthems by Handel, Brahms, Praetorius, Warlock, Sowerby, Hassler, Bach, Victoria and Vaughan Williams.

The annual organist-clergy luncheon was held Feb. 20 at the Central Methodist Church with Wallace Van Lier as chairman. At the meeting preceding the luncheon Dr. Lee Hastings Bristol, Jr., Westminster Choir College, spoke on Music to My Ears.

V. MABEL GUTHRIE

Williamsport

Alec Wyton conducted an organ-choral workshop at Clarke Memorial Chapel, Lycoming College, Williamsport, Pa. Jan. 25 under the sponsorship of the Williamsport Chapter. The all-day workshop attracted 135 with Karl Moyer serving as general chairman. Keynote speaker was the Rev. Theodore Schneider, Hillheim, Pa., chaplain of the chapter.

MRS. EUGENE D. WINNER

Eastern New York

The Eastern New York Chapter heard a concert of liturgical music sung by the choristers of Sacred Heart Church, Albany, directed by Paul Carey. Refreshments and a business meeting followed in the parish hall where Edward Morgan was in charge of hospitality. Lloyd Cast, organist-choirmaster at the Cathedral of All Saints, Albany, played the third scholarship recital Jan. 26 at St. Peter's Church, Albany, and on Feb. 4 members met at the Cathedral to hear Ernest White lecture on Tones I've Known. Refreshments were arranged by Mrs. Gareth Miller.

DAVID L. TATE

Allegheny

The Jan. 28 meeting of the Allegheny Chapter was held at St. Andrew's Methodist Church, Weston Mills, suburb of Olean, N. Y. Mr. and Mrs. Clyde Collins were host choir director and organist. The organ is being enlarged to three manuals and 28 ranks. Jan Merriman, a pupil of Dean Fred Crumley, played a short recital of Pachelbel, Grieg and Bach. Dean Crumley presided over the business meeting. Refreshments were served at the close of the meeting.

PHILIP F. SMITH

Hudson - Catskill

The Hudson - Catskill Chapter met Feb. 3 at St. Paul's Episcopal Church, Kinderhook, N. Y. Mrs. Herbert Schneider was host organist. In a fine program by John A. Gowen, host choir director, St. Paul's choir sang the full choral evensong and also hymns from the 13th century. The Rev. Robert Cook, Christ Episcopal Church, Hudson, and the Rev. Harold Hohly, rector of St. Paul's, conducted the service. Following the program a social time was enjoyed in the parish house with Mrs. Henry Duntz, chairman assisted by the woman's auxiliary of the church.

CLAYTON J. WALTERMIRE

Philadelphia

The Philadelphia Chapter held a dinner meeting Jan. 11 at the Messiah Lutheran Church with Louis Schroder as host organist-director. Dr. Ivan Trussler, University of Delaware, explained and demonstrated choral techniques. The adult choir of St. Paul's Episcopal Church, Chestnut Hill, Henry Cook, AAGO, ChM, organist-director, assisted Dr. Trussler in the workshop. Mrs. Thompson was accompanist.

JANET DUNDORE

Lehigh Valley

The Lehigh Valley Chapter's Feb. 1 meeting was held in the Cathedral Church of the Nativity, Bethlehem, Pa. Frederick Graf gave an interesting talk illustrated with slides of his recent trip to England. Cathedrals and choirs were of chief interest.

NORMAN CRESSMAN

Chautauqua

The Jan. 28 meeting of the Chautauqua Chapter was a recital at Immanuel Lutheran Church, Jamestown, N.Y. by Leola Fairchild, Anna A. Knowlton and Brian Bogey. The program appears in the recital section. Refreshments were served in the church parlors following the program.

MRS. ROBERT CASE

Central New York

The Central New York Chapter held its meeting Feb. 4 at St. Joseph's Church, Utica. Dean Don Robinson played a recital on the four-manual Kimball organ; Prelude, Piel, and Prelude and Fugue in G minor, Bach. The members were invited into the organ loft where a talk was given by George Wald about the opening recital by Clarence Eddy in 1912, the rebuilding of the organ by the Tellers Company in 1933 and the recital at that time by Charles Courboin. He gave a demonstration of various stops on the chancel as well as on the main organ. The business meeting was held in the school hall, Dean Robinson presiding. Mrs. Robert Stack gave a list of the hymns to be used at the junior choir festival April 26. Edmund Kulakowski gave an illustrated lecture on his trip to Poland last summer. The ladies of the adult choir served luncheon.

RAY CONRAD

Rochester

About 50 members and guests of the Rochester, N. Y. Chapter were hosted at a fried chicken dinner Jan. 20 by Marie Holmes and the choir of the AME Zion Church of Rochester. After dinner the members proceeded to the church auditorium where they were greeted by Dean Tina Steensma and Mrs. Holmes. The choir sang several spirituals and an anthem. The Rev. and Mrs. Robert Nesby sang the solos and a duet. The speaker of the evening was the Rev. A. N. Gibson, pastor of the host church. The choir sang Lift Every Voice and Sing, Johnson. Dean Steensma thanked the hosts and after the parting blessing the meeting was adjourned.

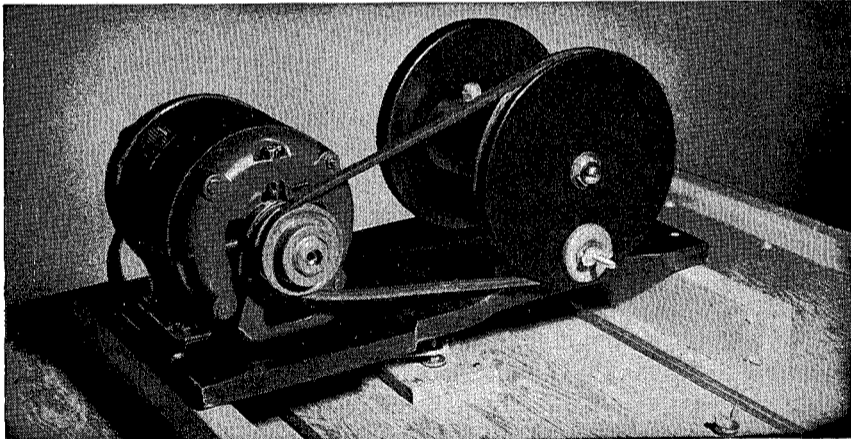
RUTH FAAS

Syracuse

The Syracuse Chapter met Feb. 23 at the First Presbyterian Church. Hosts were the Rev. and Mrs. Robert B. Lee. Mr. Lee opened the program by playing on the harpsichord Fantasia 3, Mozart and movements of the Bach Italian Concerto. He sketched the interior of the instrument and explained its workings. He then played Gigue, Krebs, Rondo, Rameau and some of the Bach Goldberg Variations. Mrs. Lee showed how handbells are rung and explained the music written for them. Mr. and Mrs. Lee played several numbers on handbells, which were then passed among members and all participated in playing. A business meeting was presided over by Dean. H. Winthrop Martin and refreshments were served.

PHYLA C. SCHUMAKER

now... an improved tremolo to suit each organist's style!



the Wicks all-electric
TWENTIETH CENTURY TREMOLO
priced from \$66 to \$75 with quantity discounts

Quality features and advanced operating characteristics to assure the organist an effective tremolo.

- adaptable to any type of organ.
- designed to operate on any type of reservoir regardless of air pressure... for small, medium or large reservoirs.
- has intensity control, speed control... gives even beat.
- no critical adjustment, no wasting of air to affect tremolo... quiet operation.
- easy installation... mounts on reservoir with four screws.

Exclusive with Wicks, patent pending!



Mail Coupon Today... No Obligation

FILL OUT AND MAIL COUPON TODAY!

Wicks Organ Company • Dept. 30
Highland, Illinois

Please give me more information on the Wicks Twentieth Century Tremolo
(If for your church, please fill in:)
Our reservoir dimensions are _____
Pressure in reservoir is _____
Name _____
Church (or Business) _____
Street Address _____
City _____ Zone _____ State _____

ANDOVER MUSIC SCHOOL

Andover, Massachusetts

Arthur Howes, Director

Affiliated with Peabody Conservatory

JUNE 29 to AUGUST 7, 1964

Work credited for the degrees: BACHELOR OF MUSIC,
MASTER OF MUSIC, DOCTOR OF MUSICAL ARTS
at Peabody Conservatory

Faculty:

VOLKER GWINNER (Organ and improvisation)
ARTHUR HOWES (Organ and organ literature)
MARILYN MASON (Organ)
HEINZ WUNDERLICH (Organ)

Daily master classes, and private lessons

Courses in Baroque Organ Literature, Organ Construction

ROBERT GERLE, Violin
PAUL OLEFSKY, Cello and Chamber Music
WALTER HAUTZIG, Piano

Write for brochure and application to:

Box 505, Baltimore, Maryland 21203

News of the American Guild of Organists—Continued

District of Columbia

The Feb. 4 meeting of the District of Columbia Chapter was a program at Washington National Cathedral featuring original choral and organ works by the Fellows of the College of Church Musicians: John Cooper, Robert Grogan, David Koehring, Dale Krider, William Partridge, Ronald Rice and Beverly A. Ward. Choral numbers were sung by the choir of the First Methodist Church, Hyattsville, Md., Mr. Partridge, conductor.

The chapter's recently inaugurated radio series, Washington Organ Loft, has been well received. These one-hour organ recitals are broadcast each Sunday evening from the American University Station, WAMU-FM and feature local organists playing their own church organs. The schedule for March is (1) Mark Fax, FAGO; (8) Dale Cornor; (15) Nancy Phillips, AAGO; (22) Lyman McCreary; (29) Wilmer Bartholomew, AAGO.

HELEN M. BELLMAN

Danville

The Fugue was the subject of the program by Sub-dean Richard Miller Jan. 20 at the regular meeting of the Danville, Va. Chapter at the Mount Vernon Methodist Church. Mr. Miller discussed the history, definition and structure of fugues and distinguished between the fughetta, the fugato and double and triple fugues. He concluded with a demonstration of fugal and double and triple fugues. He illustrated with a demonstration of fugal subjects, answers and counter-subjects from the Bach "great" Fugue in B minor.

ROBERT V. SEAVER

Wheeling

The Wheeling, W. Va. Chapter had its first meeting of the year Jan. 7 with Dr. Larry G. Palmer as guest organist in a lecture-recital on the works of Bach. The title of the lecture was *Mothballs, Traditions and Music*. The choral preludes played were from the group of neglected works designated as the *Miscellaneous Compositions* on the *Chorale*. A reception was held following the program.

SARAH EARLEY

Richmond

The Richmond Chapter held its Jan. 14 meeting in the Church of the Holy Comforter. After dinner Paul Brandt gave a lecture on the harpsichord and demonstrated on an instrument he recently restored. Mrs. William P. Spencer later played selections for members.

REGINALD E. SLAUGHTER

Lynchburg

The Lynchburg, Va. Chapter met Jan. 27 at Holy Trinity Lutheran Church. The business meeting was conducted by Dean John Shannon. The program consisted of a panel discussion on *The Problems of the Vocal Solo* in the Worship Service, moderated by the dean with these members on the panel: Bernice Wissinger, minister of music, the Rev. Gordon C. Lund, pastor of the host church, the Rev. Arthur H. Brown, Jr., pastor of Peakland Baptist Church, and Mrs. Hadley Hunt, singer.

NANCY E. MATTOX

Huntington

The Huntington, W. Va. Chapter sponsored Dr. Robert Anderson, Southern Methodist University, Dallas, in recital Jan. 20 at the Johnson Memorial Methodist Church. The program is in the recital section. A reception was held in the church parlors after the recital at which Mrs. Peter B. Auerbach and Mrs. Luther E. Woods were hostesses.

ALMA N. NOBLE

Delaware

The Delaware Chapter had an organist-clergy dinner Jan. 13 at the University Club, Wilmington. The program was an informal panel discussion of organists and clergy with a question and answer period for those not panel members.

CAROLYN CONLY CANN

Roanoke

The Roanoke, Va. Chapter heard Alan Bostwick in recital Jan. 19 at St. John's Episcopal Church. His program appears in the recital section. Programs for the coming months were outlined at an executive board meeting Jan. 10, including a clinic in February led by Dr. Leo Sowerby, a choral clinic led by Dr. G. Wallace Woodworth in March and numerous recitals.

ALAN BOSTWICK

Western North Carolina

The Western North Carolina Chapter met Jan. 27 at the First Presbyterian Church, Asheville. Paul Bates, sub-dean, presided over the business meeting. Henry Lofquist, choir-master of the host church, introduced the program which was members participation night. Mrs. Walter Wells played *Variations on a Noël*, Dupré; Henry Lofquist played *Voluntary in G minor*, Boyce; Paul Bates played *Old Spanish Communion*, Torres, and a chorale prelude, *Jesu, Priceless Treasure*, Lundquist.

SUSAN BAUMANN

Patapsco

The Patapsco Chapter met Feb. 1 at the home of Geraldine B. Powell. Dean Celia McLeod presided over the business meeting. The program consisted of a piano selection by Mr. Dunning and recorded choral music. Dinner concluded the occasion. Caterer De-shields officiated.

FRANCES CHAMBERS WATKINS

Montgomery County

The Montgomery County, Md. Chapter met Jan. 14 at the home of Treasurer Richard Wagner. Members voted to renew membership in the Drinker Library. An organ quiz was played with enthusiasm. Organ repertoire for small two-manual organs was discussed and a recommended list was distributed. Recordings by Virgil Fox were played.

LORRAINE HAACK

Charlotte

The Charlotte Chapter in co-operation with Covenant Presbyterian Church sponsored Robert Noehren in a recital of Italian music Jan. 19 at Covenant Church. A large audience was invited to a reception honoring Dr. Noehren in the church parlor following the recital. The program is listed in the recital pages.

Dr. Noehren conducted a master class Jan. 20 around the church's Aeolian-Skinner organ. Five students of Mary Elizabeth Dunlap and Dr. George E. Klump, Winthrop College, Rock Hill, S.C., were performers for the master class. Ann Parrish played *Eternal Purposes*, *Nativity Suite*, *Messiaen*; Corinne Broome — *Little Prelude in B flat major*, Bach; Phyllis Bowen — *Alla Breve in D major*, Bach; Betty Stone — *Sonata 3*, Mendelssohn; Pat Smith — *Prelude and Fugue in D major*, Bach. Following dinner at the Epicurean Restaurant, Dr. Noehren lectured to a meeting of the chapter and guests on organ specifications and the bearing they have on registrations.

FRANCES K. HOLLAND

Durham

The Durham, N. C. Chapter held its Feb. 7 meeting in the First Presbyterian Church with Dean Franklin Bentel as host. Students of Mildred Hendrix, Ruth Phelps, Betty Colclough and John T. Laverty provided the program. Works by Bach and Monnikendam were played. Members read through a number of original and arranged octavo numbers by John T. Laverty, First Baptist Church, Durham. Business and announcements were taken care of, including a rummage sale of used organ and octavo music. A social hour followed.

AGNES M. SKILLEN

Charleston

The Dec. 4 meeting of the Charleston, S. C. Chapter was held at the Episcopal Cathedral Church of St. Luke and St. Paul. The program was a recital of organ music of various periods. John C. Wells played four pieces from the pre-Bach period, Mrs. Ned Phillips J. C. Bach *Prelude and Fugue in A minor*, Anne Eller music of Guilman and John B. Whittle several contemporary French compositions. Vernon Weston was host organist-choirmaster. After the recital refreshments were served in the parish house by Hostess Eileen Meyer.

The Jan. 6 meeting was held at The Citadel military college. Vernon Weston was host. A tour of the college's carillon was the highlight of the meeting. Richard McDonald, carillonist, explained the mechanical as well as the musical intricacies of the instrument. From this tour members went to the French Huguenot Church to see the organ. Mrs. B. F. Taylor was hostess.

The Feb. 3 meeting was held at St. Johannes' Lutheran Church with Louise Mathis as host organist-director. At the business session a nominating committee was appointed. A committee to study and revise the by-laws was also selected. The program, a Choir Repertoire Workshop, was conducted by Joseph Armbrust who offered many anthems, periodicals and practical suggestions for the choir director to use.

MARTEA E. CATHCART

Central North Carolina

The Central North Carolina Chapter sponsored Choral Night Jan. 20 at the First Presbyterian Church, Raleigh. Choral music representing six composers from five centuries in music history was performed by singing groups from several local colleges, churches and choral societies. Composers represented were Palestrina, Victoria, Pitoni, Bach, Dvorak, Vaughan Williams and Houston Bright, Negro spiritual arranger. Stephen Young, AAGO, served as commentator.

JAMES CLYBURN

Greenville

The Greenville, S. C. Chapter sponsored Alec Wyton in recital on Jan. 10 and a double workshop for organists and choral directors Jan. 11 at Westminster Presbyterian Church. Members from lower South Carolina, Georgia and North Carolina attended the day and a half function. Freeman Orr was chairman for the event made possible by contributions from Greenville business firms, members and friends of the local chapter.

MARGUERITE D. LIGON

Edward Mondello

Organist, Rockefeller Memorial Chapel of The University of Chicago

ONE OF AMERICA'S GREAT ORGANISTS

—University of Wisconsin Church Music Conference

AGO CHAPTERS

Washington
New York City
Kansas City
Minneapolis
Madison, Wisconsin
Toledo
Memphis
Pittsburg
Clinton
Danville
Peoria

and—

Washington Cathedral
St. Thomas's Church, N.Y.C.
Riverside Church, N.Y.C.
Beloit College
University of Wisconsin
Cleveland Museum of Art

Management: JANE HARDY, 5810 Woodlawn Avenue, Chicago, Illinois 60637



News of the American Guild of Organists—Continued

Greenwood

The Nov. 25 meeting of the Greenwood, S. C. Chapter was held in the First Baptist Church. Mr. and Mrs. Joseph Hass, Lander College, sang with Dr. A. Elbert Adams at the organ.

The members were feted Dec. 16 with a Christmas supper party at the home of Dr. Adams after turkey and trimmings.

Dr. A. Elbert Adams was in charge of the program for the Jan. 27 meeting in the First Baptist Church. Dean Adams' subject was Improvisation in the Church Service. His opinion is that improvisation is good if it relates to what is going on and if the improvisation is well planned. Dr. Adams illustrated his lecture with improvisations. He summed up his opinions with this dynamic reminder: Never offer in a church service anything which costs nothing. Hostesses were Marjory Lightsey and Roberta Major.

AUDREY EADY PARSONS

Chesapeake

The Chesapeake Chapter, Baltimore, and Brown Memorial Presbyterian Church sponsored Dr. George Markey in recital Jan. 21 at Brown Memorial Church. A reception was held after the recital. His program appears in the recital section.

JENNY LIND SMITH

Muscle Shoals

The Muscle Shoals Chapter held its annual dinner meeting with ministers and choir directors as guests of the members Feb. 4 at the First Christian Church, Florence, Ala. Following dinner Mrs. C. D. Fairer, dean, told of the use of the order of service at Guild public services and expressed a desire to use this service at a future meeting when the public was invited. The program, Three Songs of Innocence, Walter Cooke, was performed by Mrs. A. B. Cranwell, piano, Walter Urban, clarinet and Mrs. Walter Urban, voice. Chaplain F. S. Stough dismissed the meeting with the Blessing from the Public Service.

The chapter met Jan. 15 in the parish house of Grace Episcopal Church, Sheffield. After business and an announcement of the recital by Dr. Arthur Poister to dedicate the Holtkamp organ at St. Luke's Episcopal Church, Birmingham, the program was in charge of Mrs. O. H. Dodson, Jr. The theme was Bull Session for Organists. Members brought their favorite music for special occasions and also some new music which was read and explained. After a Dutch lunch the meeting was adjourned.

CATHERINE NORTON

Palm Beach to Host Florida State Convention in May

The sixth Florida State Convention will be held May 10-13 at Palm Beach with Headquarters at the Palm Beach Towers Hotel. Recitalists will be Gordon Young, Detroit, Sam Batt Owens, Birmingham, and Paul Jenkins, Stetson U, DeLand, Fla. Dr. Seth Bingham and Dr. Harold Gleason will lecture.

An organ playing competition for players less than 30 years of age will be a special feature. To apply for entrance into this contest and for additional information on the convention, write: Mrs. Robert Morey, Box 1537, Del Ray Beach, Fla.

Palm Beach County

The Palm Beach County Chapter sponsored an organ recital by Renel Lahmer, AAGO, Jan. 27 at Bethesda-by-the-Sea Episcopal Church, Palm Beach, Fla. The program appears in the recital section. A business meeting followed the reception, presided over by the dean, Mrs. Robert Morey. Plans for the Florida State Convention May 10-13 in Palm Beach were discussed and reports were heard from various committees.

Jacksonville

Dean Robert L. Hutchinson, Jr., presided at the Dec. 7 meeting of the Jacksonville Chapter in St. Paul's Church. Former Dean Robert Hoffelt provided the program.

The chapter sponsored Virgil Fox in recital Jan. 31 at the Episcopal Church of the Good Shepherd.

A group of members went to DeLand, Fla. organ. to examine the new von Beckerath organ in the auditorium at Stetson University. Paul Jenkins, university organist, was host.

The chapter had an anthem reading session Feb. 7 with Marshall Pierson as director and Roselyn Langdale accompanist at the piano. After the meeting the chapter examined the new three-manual Möller with Lorena E. Dinning, organist of the host church, at the console.

LORENA E. DINNING

St. Petersburg

The St. Petersburg, Fla. Chapter sponsored a public recital by Dr. George William Volkel, FAGO, Jan. 7 in the Christ Methodist Church. A large audience responded favorably to his well-built program which appears in the recital section. Masterful improvisations on a Stravinsky theme and a four-letter theme from the audience closed the program. The offering was applied to the chapter's scholarship fund.

The following morning Dr. Volkel presided over a workshop with about 50 active members participating. He stressed ideas on the playing of chorales and hymns with advice on tempo and registration and gave some ideas on improvisation.

MAX MIRANDA

Upper Pinellas

The Upper Pinellas Chapter met Jan. 20 at the new Largo Methodist Church with Dean Mrs. Olwen Young presiding. After a business meeting a forum on Junior Choir Training was conducted by Anita Lee. Marie Grow gave an interesting talk on the methods and results pertinent to her work in choir training. The audience, which included some of the local junior choir directors, contributed many useful ideas. An assortment of sample copies of music suitable for junior choirs was displayed for examination. Following the forum refreshments were served.

EARLE C. NORSE

Miami

The Miami, Fla. Chapter met at the Miami Shores Community Church Jan. 7 for a short business meeting and a program by Dr. Ralph Harris, who gave a fine talk and demonstration of the Anglican chant.

The chapter sponsored Virgil Fox Jan. 28 in recital at St. Mary's Cathedral, where he conducted a master class the following night.

NETETH N. MELSON

Chattanooga

The Chattanooga Chapter met Jan. 27 at St. Paul's Episcopal Church with Tom Alexander as host. Following the dinner and business meeting the group heard Sam Batt Owens, Birmingham Southern College, speak on Improvisation — the Cultivation of an Art. Some of the main points included historical background, contemporary American usage, basic formal structure for the improvising organist, the organist as a well-developed musician and creating an atmosphere for worship.

EVELYN GIBBS

Meridian Branch

Members of the Meridian Branch Chapter had members of the Matinee Music Club as special guests for a program at the First Presbyterian Church Dec. 7 entitled The Organ, King of Instruments. The organ as a solo instrument, the organ with choir, the organ with instruments and the organ with congregation were illustrated with Mrs. Robert Powell; Mrs. W. H. Hitch; Matinee Music Club Chorus, Mrs. J. B. Pearson, director; Mrs. Valerye Bosarge, organist, Jerry Simmons and Keith Agent, trumpeters; and Mrs. Rudolph Matzner taking part.

Mrs. D. W. DWIGGIN

Knoxville

The Knoxville, Tenn. Chapter met Jan. 6 for dinner and a meeting at the First Lutheran Church. Katherine Cluver was hostess. Dean Harry Harter presided at the ministers night meeting and greeted a large number of ministers members brought as guests. Chapter Chaplain the Rev. John H. Bull moderated a panel of ministers in a discussion of Selection of Hymns for the Service.

The chapter met for dinner and monthly meeting Feb. 3 at the Church Street Methodist Church. Zoanne Bayer was hostess. Dean Harry Harter presided. Guy Bockman, University of Tennessee, gave a lecture-demonstration of sightreading techniques which was of especial interest to choir directors. He was assisted by Judy Pickens, accompanist. Members then attended a brief ceremony at the Second Presbyterian Church dedicating the chapter's Elizabeth Shugart Memorial Library led by Chaplain John Bull. The library was officially opened for members' use.

ALBERT C. RULE

Gulf Coast

The Gulf Coast Chapter held its annual dinner Jan. 13 at the Leggett Memorial Methodist Church in honor of the ministers and their wives. The Rev. Gerold Trigg, host minister, give the invocation. Dean Raymond J. Barnes presided at the business meeting, giving a brief resumé of the purposes of the Guild and then introduced the Rev. Frank Brooks, Jr., as guest speaker of the evening. Mr. Brooks spoke on the Quality of Music in Our Worship and proposed that music in a service be powerful, truly spiritual and free of emotionalism. The dinner was prepared and served by ladies of the host church.

FLORA WILSON



HERBERT BURTIS

"Mr. Burtis is a brilliant artist with definite ideas".

THE FREEHOLD TRANSCRIPT

1963-1964 BOOKINGS TO DATE.

First Methodist, Red Bank 8 all Bach recitals*
 Harvard University German romantic recital
 Western Michigan University Varied recital
 Columbia University All Bach recital
 General Seminary All Bach recital
 National Cathedral All Bach recital
 St. Thomas, New York City All Bach Recital
 AGO Chatham Varied recital
 Columbia University (repeat) Varied recital
 Cecilian Club, Freehold Harp and harpsichord recital

*Mr Burtis is in the process of playing the entire organ works of J. S. Bach.

NOW BOOKING SPRING AND SUMMER 1964

AND FOR THE ENTIRE

1964-1965 SEASON

Write: Ministry of Music and Fine Arts, First Methodist Church
 Red Bank, New Jersey

Lehigh Valley Chapter, AGO

WORKSHOP ON JUNIOR CHOIRS

Bethlehem, Pennsylvania
 APRIL 24-25, 1964

Featuring:

MABEL STEWART BOYTER

Nationally Renowned Authority in
 Children's Music; Druid Hills
 Presbyterian Church, Atlanta, Georgia

- Three Workshop Sessions
- Two Demonstration Rehearsals
- Music Display
- Festival Choir of 500 Children
 Sunday, April 26, 4 p.m.
- Get-acquainted Luncheon
- Workshop Fee — \$10.00

Further information from:

Evelyn Robbins
 5 East Harrison Street
 Emmaus, Pennsylvania

News of the American Guild of Organists—Continued

West Kentucky

The West Kentucky Chapter met at Murray State College, Murray, for the Jan. 7 meeting. Carl Rogers, with assistance from Murray State students, led a demonstration-discussion regarding the training and building of the voice. Mrs. Lynn Werner submitted a paper entitled *The Combined Organist-Director*, and organ students played the following numbers: Paulette Yarbrough — Psalm 19, Marcello; Ralph Hirsbrunner — Concerto in B flat, Handel; Joe Routon, Jr. — Litanies, Alain.

JOHN C. WINTER

South Mississippi

The South Mississippi Chapter met Jan. 7 in the University of Southern Mississippi studio of Dr. Klaus Speer, who gave a lecture-recital on his two-manual, three-rank Sperrhake harpsichord playing Les Niois de Sologne, Rameau, Two Sonatas in C major, Scarlatti, and English Suite in D minor, Bach. Refreshments and a social followed in the Joe Justin Walters home. Margaret Porter was co-hostess.

MRS. CLYDE BRYAN

Central Louisiana

The Central Louisiana Chapter sponsored the Schola Cantorum of Maryhill Seminary and Arthur T. King, organist, in a program Dec. 3 at St. Francis Xavier Cathedral, Alexandria. Mr. King opened the program with the Guilman Offertory on Two Christmas Carols and Yon's Christmas in Sicily and closed it with the Bach Prelude and Fugue in B minor. The remainder of the program consisted of traditional Gregorian chants by the Schola Cantorum under the direction of the Rev. Gerard Foley who furnished English translations for the large group of listeners.

MASON E. CAMPBELL

Houston

The Houston, Tex. Chapter met Jan. 14 at the Central Presbyterian Church for the annual clergy dinner meeting. After dinner members were to hear Dr. Alfred Haas, Drew University, Madison, N.J., give a lecture on Christian hymnology. Instead the dean read his telegram from Dr. Haas to the audience of 123: "All Set To Go, God sent snow, cannot make it, to Houston AGO." Then Roger Deschner and Mrs. Frank Whitley brought members an interesting program. The choral clinic Feb. 4, by Warner Imig, University of Colorado, was discussed.

ROSAMOND GLOSUP

Fort Smith

Two students of Kenneth R. Osborne, University of Arkansas, played a recital for the Fort Smith, Ark. Chapter Feb. 3 at the First Presbyterian Church. James and John Anthony, twins, are seniors at the University. Their program is included in the recital section.

ALICE LOUISE DAVIES

Tulsa

The Tulsa, Okla. Chapter met Jan. 7 for dinner and a program at the Trinity Episcopal Church. Dr. Thomas Matthews, FAGO, host organist and choirmaster, talked on Hymn Playing, illustrating his talk at the Möller organ.

MRS. RAY MENARD

Texarkana

The Texarkana Chapter held its Jan. 26 meeting at the First Methodist Church; Dean Robert Hitt presided over the business session. Robert Ellis, Henderson College, Arkadelphia, talked on the registration of the organs upon which Bach played, listing specifications and giving descriptions. He illustrated his talk with several tape recordings of preludes from the Orgelbüchlein.

DOROTHY ELDER

West Texas

The Jan. 17 meeting of the West Texas Chapter was held in the parish house of the Episcopal Church of the Holy Trinity, Midland, convened jointly with the Midland Ministerial Association. Following dinner Dean Clair Foster called the meeting to order, and the history and purposes of the AGO were presented by Mrs. William Minnerly, registrar. The evening's program was *The Church Service: Morning and Evening, Weddings and Funerals, and the Problems Involved as between the Clergy and the Organist and/or Choirmaster*. The Rev. Clyde Smith, Big Spring, Tex., offered his version of the clergymen's views with regard to the value of music in the church service. Tom McDaniel, Big Spring, in his presentation of problems of the organist, suggested that the organist be included in the architectural planning of the new church structure, and indicated the need for the organist to be advised as to the content of the service in order that suitable hymns be selected. The Rev. Frances Fowler, chapter chaplain, was moderator and led the discussion period.

MRS. WILLIAM MINNERLY

Abilene

The Abilene, Tex. Chapter met at Aldersgate Methodist Church Jan. 10, dean Carl Best presiding. Sub-dean Doris Franke outlined future programs for the year. A motion was made that the chapter sponsor an organ recital by Robert Anderson at some date in May. An informal program of service music was played by nine members.

PAULINE CAFFEY

Corpus Christi

The Corpus Christi, Tex. Chapter met Jan. 14 in a class room of Corpus Christi Cathedral School for a business session. The group then assembled in the organ loft of the cathedral for a program by Father Paul Callens, SJ, director of music at Corpus Christi Minor Seminary. He spoke on Gregorian chant and demonstrated with recordings. The meeting adjourned to a nearby cafe for refreshments.

GERALDINE RUSSELL

Central Arizona

The Jan. 20 meeting of the Central Arizona Chapter, preceded by dinner, was held at Central Baptist Church, Phoenix. Marjorie Psalmonds, Grace Weller and Nell Chandler were hostesses. Dean Martha Davidson discussed advertising the Feb. 18 recital by Carl Weinrich and the master class Feb. 17. The program of the evening was conducted by Robert C. Lamm, PhD, Arizona State College, who stressed the importance of ear training to the organist and recent developments in ear training for music majors. He administered the College Midpoint Level Aliferis-Stecklein Music Achievement Test.

THOMAS A. DONOHOE

Sequoia

The Sequoia Chapter held its Jan. 27 meeting in Fortuna, Cal. at the Seventh Day Adventist Church and the First Christian Church. In keeping with the chapter's annual theme of orientation in interdenominational aspects of worship, members heard explanations of these churches services and music by the Rev. Malcom Maxwell. Music was performed by the newly organized Fortuna Adventist Day School choir under the direction of Gary Klemp. Organ solos were played by Mr. Klemp, Mrs. Maxwell and Dorothy Beck. Members also inspected and played the pipe installation recently completed by George Sandin at the Christian Church. Refreshments and business meeting were combined at the Ernest Gossett home following the musical part of the evening.

J. T. MEARNS

Orange Coast

The Orange Coast Chapter held a workshop-type program for its members Jan. 14 at the First Congregational Church, Orange. It proved both interesting and fruitful. Appropriate music from many different publishers for Easter and Lent were displayed for inspection for an hour before the actual program commenced. Dean Jerry VanDeventer called the meeting to order and turned it over to Richard Unfried, program chairman. Members played many of the selections that had been displayed. Performers included Martha Elliott, Mr. VanDeventer, Mr. Unfried and Charles Shaffer. In addition to seasonal music, music appropriate for weekly services, funerals and weddings was played. After the program there was a social hour over coffee and cookies.

BIRDE GOLDSTEIN

Riverside-San Bernardino

A gala Christmas party was held at the home of Betty J. Henninger Dec. 28 for members of the Riverside-San Bernardino Chapter. Harold S. Confer distributed unusual and difficult Christmas music to be sung by the group and Dale Wood introduced some little known carols and unusual arrangements of well-known ones. Refreshments and a social hour followed.

At the First Methodist Church, Redlands Jan. 11 a study was made of the problems and pleasures of organizing, accompanying and directing youth choirs. The discussion and demonstrations were led by Lois Wells, authority in the field of high school choir work.

BETTY J. HENNINGER

San Francisco

The San Francisco Chapter sponsored Richard Westenburg in recital at St. Mary's College, Moraga, for the Jan. 31 meeting. His program appears in the recital pages. The organ, originally built by Murray and Harris in 1902, was rebuilt by Swain and Kates in 1961 and contains 55 ranks. The Contra Costa Chapter furnished the reception following the program.

JO ANN OTT MCKAY

Sacramento

The Sacramento, Cal. Chapter featured at its Jan. 14 meeting at the Westminster Church, Philip B. Manwell, host organist, in recital. His program appears in the recital section.

LEA COLLIER

Chapel of The Episcopal Academy

PHILADELPHIA
PENNSYLVANIA

IAN HOWLAND MCGEE

Organist

DR. ALEXANDER McCURDY, Jr.

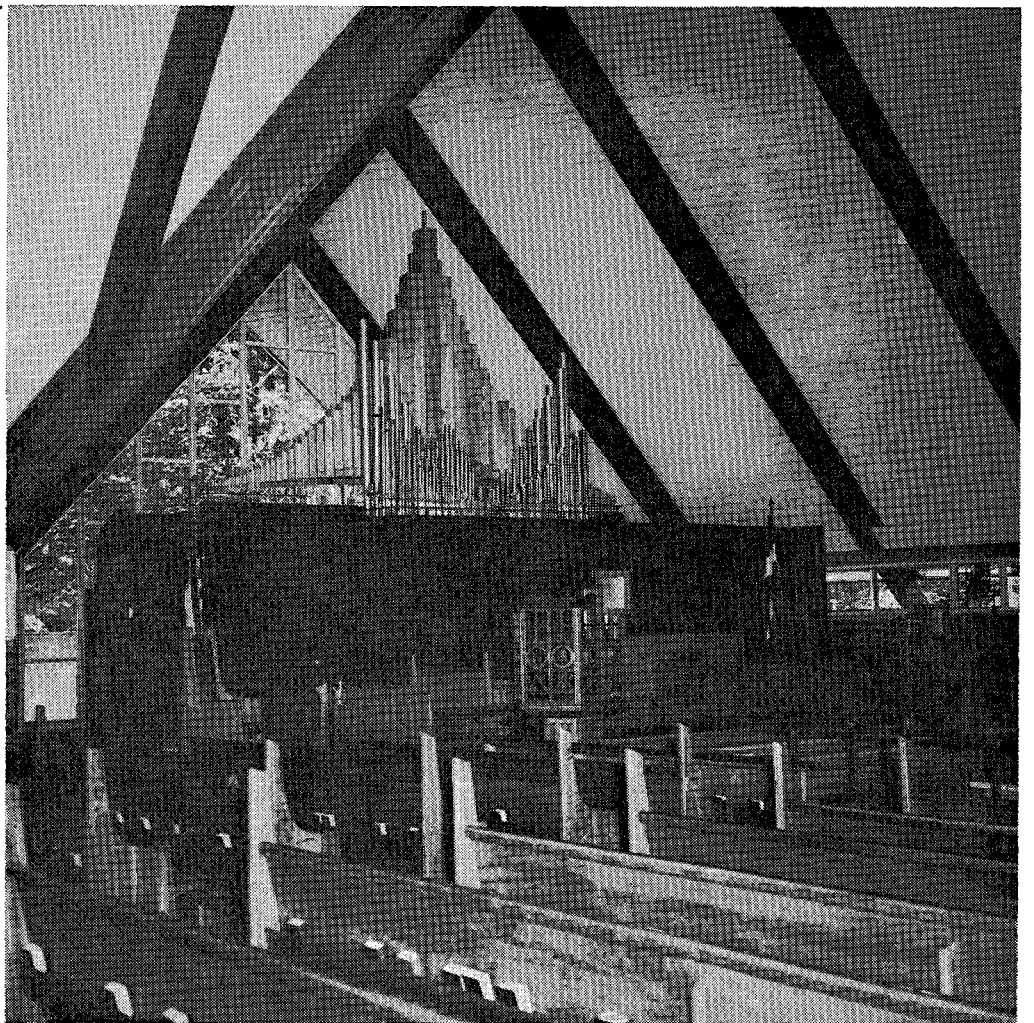
Consultant

M.P. MOLLER
INCORPORATED

HAGERSTOWN, MARYLAND

RENOWNED FOR PIPE ORGANS SINCE 1875

Member: Associated Pipe Organ Builders of America



News of the American Guild of Organists—Continued

San Diego

The San Diego Chapter sponsored Richard Westenburg in recital Jan. 27 at the First Presbyterian Church. A master class was held preceding the recital and a reception for the artist was held afterward.

The chapter sponsored a lecture at All Saints Episcopal Church by Dr. Leslie Spelman Nov. 4 and held its Christmas party Dec. 9 at the Ed Barr home.

The annual ministers and choirmasters dinner was held at the new Mount Soledad Presbyterian Church Feb. 3 with Larry King as speaker. He told of his experiences in England where he spent six weeks in the summer of 1960 playing services and rehearsing the choir at Westminster Abbey in connection with his study at the Royal Academy of Music in London on a Fulbright grant. He returned to London in September 1963 to play a recital series in honor of Sir William McKie.

MADELINE TERRY

Los Angeles

The Los Angeles Chapter visited Long Beach for a tri-chapter dinner meeting Feb. 4 at the First Congregational Church. See picture and caption. Marie-Claire Alain was sponsored in a brilliant recital featuring French organ music. Her program appears in the recital section.

CAROL WILCOX

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter sponsored George Faxon, Boston, in recital Jan. 13 at the Pasadena Presbyterian Church. Preceding the concert, dinner was served to 100 guests with Dean Ladd Thomas presiding. The program for the evening appears in the recital section.

RUTH BUELL

Portland

The home of Dr. D. Deane Hutchison gave the spirit of Christmas a warm touch for the Portland, Ore. Chapter's Christmas party Dec. 10. Preceding the party, Dean Frida Beach conducted a short business meeting. Dr. Hutchison's three-manual Kimball pipe organ, one of three organs in the home, lent grandeur and fervor, with three of his students playing a brief recital. The story of Christmas in Song was presented by Josephine Melvin's girls choir from St. Michael and All Angels Episcopal Church, followed by Patricia Renken in a contralto solo. After the recitals, an array of snacks, pastries and punch was served in the music room and Santa passed out gifts for all.

MICHAEL S. HERRMANN



The Long Beach Chapter played host Feb. 4 to the other Los Angeles County, Cal. chapters — Los Angeles and Pasadena and Valley Chapters. The meeting began with a dinner at the First Congregational Church. Host Dean James Weeks (next to left) introduced Dean William Connell of the Los Angeles (left), Dean Ladd Thomas of the Pasadena Chapter (next to right), Regional Chairman Harold Mueller of San Francisco (right), and National Councillor Gene Driskill of Long Beach (center). Mr. Mueller brought greetings from the San Francisco Chapter and personal greetings to the three chapters. Mr. Driskill reported the happenings at the Feb. 3 National Council meeting. A delightful recital by Marie-Claire Alain climaxed this enjoyable evening.

SAMUEL SCHURR

Salem

Members of the Salem, Ore. Chapter were guests at the studio-residence of the William Fawks Jan. 12 to hear the opening recital on the three-manual, 46-rank German classic organ played by Dr. D. Deane Hutchison, Portland. The music room was filled to capacity with members who heard a program of early classic and contemporary music. A reception for Dr. Hutchison followed the recital.

HAZEL GLAZIER

Spokane

The Spokane, Wash. Chapter met Jan. 21 at Casey's restaurant. Due to very bad weather only 12 members were present. Mabel Anderson was chosen chairman of the nominating committee and Alma Blackstone was asked to assist her. Further plans were discussed for the Marie-Claire Alain recital.

ELEANOR DITTRICH

Colorado Springs

The Colorado Springs Chapter held a dinner meeting Jan. 13 at St. Andrew's Episcopal Church, Manitou Springs, Colo. Following dinner a short business meeting was conducted by Dean Ben J. Gahart. Edmund L. Ladouceur, program chairman, introduced Agnes Martin, organist and choir director of the host church, who gave a brief history of the church and its two-manual Kimball installed in 1909. She played Chaconne, Couperin; Festive Flutes. Titcomb; Greensleeves, Purvis; Passacaglia, Bach.

The chapter met Feb. 3 at the Jewish Temple Beth El. Rabbi Marvin Labinger, Jewish Chaplain at the Air Force Academy, spoke on A Listening Survey of Jewish Music. Performing Jewish reformed service music were Florence Bryant and Ruth Rice. A reception followed the program.

AGNES A. MARTIN

Seattle

The Seattle, Wash. Chapter held its Jan. 13 meeting in St. James Cathedral. Dean Gwen Fisher presided. After the business session, Sub-dean Richard C. Smith presented the program — a discussion and performance of the Brahms chorale preludes. Using the combination four-manual 46-rank Hutchings-Votey and two-manual 18-rank Casavant at the Cathedral, the participants were Dean Fisher, Robert Rank and James P. Impett, host. Each discussed and played the following: Mrs. Fisher — Schmücke dich, o liebe Seele; O wie selig seid ihr doch, ihr Frommen; O Gott, du frommer Gott; O Welt, ich muss dich lassen (11). Mr. Impett — Herzliebster Jesu; O Welt, ich muss dich lassen (3); Es ist ein Ros' entsprungen; and Herzlich tut mich verlangen (9 and 10). Mr. Rank — Mein Jesu, der du mich, Herzlich tut mich erfreuen; Es ist ein Ros' entsprungen and Schmücke dich, o liebe Seele. Members had an opportunity to see the double console organ. The meeting adjourned for fellowship and refreshments served by Evelyn Scott, social chairman, and Edith C. McNulty.

WILLIAM L. PULLIAM, JR.

Walla Walla Valley

The Walla Walla Valley Chapter met Jan. 13 at the New Church, College Place, Wash. Dean Stanley Plummer conducted the business meeting and introduced four college students whose program ranged from early to contemporary organ compositions. Franck's B minor Chorale was played by Mardi Neufeld, and God Among Us, Nativity, Messiaen, by Virginia Robinson, both Walla Walla College students. Terry Anderson, Whitman College, played Movement 1, Bach Trio Sonata 3. The selection of Kary Hyre, also of Whitman and sub-dean of the chapter, was Sonata 2, Hindemith. A tour of the now-completed organ chambers which house the Casavant organ installed last spring was conducted by Dr. Melvin West.

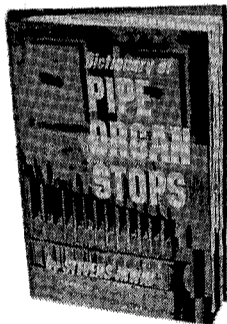
LOIS JACOBSEN

Les Bois

The Jan. 20 meeting of the Les Bois Chapter was held at College Church of the Nazarene, Nampa, Idaho. It was announced that the February meeting would feature Barbara Possman, University of Oregon, in a lecture and demonstration on the composer Messiaen. The Monday Musical joined the chapter and heard a recital and demonstration of the Allen given by Marilyn Shepard and Aline Swann.

KENNETH E. SAUNDERS

NEW



ORGAN BOOK WINS UNIVERSAL ACCLAIM!

Dictionary of Pipe Organ Stops

by STEVENS IRWIN

"The book is readable, in fact so much so that it is hard to stop reading it. I must say that this long overdue compendium is a delight, and I cannot recommend it too highly...By combining the two viewpoints (Artistic and Acoustic), he has produced a unified result that is fair to each side."

William H. Barnes in **THE DIAPASON**

"...a profound knowledge of pipe organs and musical acoustics...certainly exhaustive...Mr. Irwin's new dictionary is a necessity for those who would understand and tonally interpret a specification, or even find the nearest tonal equivalent to the registrations demanded by published organ music, from whatever century or school it derives."

Laurence Swinyard in **MUSICAL OPINION**

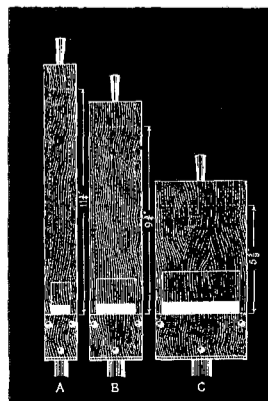
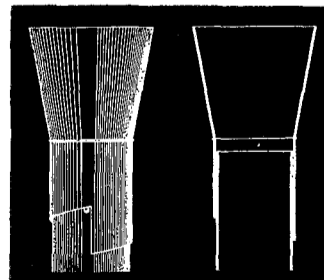
"...a solid viewpoint of the practical aspects of his subject...At last there is available to organ buffs...a new volume that should help them to understand more about their favorite subject—the pipe organ."

Thomas B'Hend in **THE CONSOLE MAGAZINE**

"It is by far the most complete work on the subject of pipe organ tone...If you have an interest in pipe organs, of any type, you will enjoy and treasure this book...and refer to it endlessly."

Roy Anderson in **CHORAL & ORGAN GUIDE**

- 264 PAGES
- PROFUSELY ILLUSTRATED
- AN ESSENTIAL BOOK FOR ALL ORGANISTS



\$7.00

G. SCHIRMER

609 FIFTH AVENUE, NEW YORK 17
In Los Angeles, 700 West 7th St.

News of the American Guild of Organists—Continued

Mason City

The Mason City, Iowa Chapter held its Jan. 21 meeting at the First Methodist Church. Mrs. E. E. Ehlers and Mrs. William Layton opened the program with organ and piano duets, Angels Ever Bright and Fair, Handel, and My Heart Ever Faithful, Bach. The double mixed quartet of the host church sang The Eyes of All Wait Upon Thee, Jean Berger, and Seek Him That Maketh the Seven Stars, James Rogers. Meditation, Mietzke, a trio for organ, piano and violin, was played by Mrs. Ehlers, Mrs. Layton and Mrs. Omer Johnson. Earl Stewart, Charles City, played Prelude, Sonata 7 and Adagio, Sonata 5, Rheinberger and two Karg-Elerts, How Do I Fare, O Friend of Souls and Praise to the Lord, the Almighty. Mrs. J. R. Compton of Sheffield talked on Romantic music. After a business meeting refreshments were served by Pauline Hedgecock, Mrs. Ehlers and Mrs. Frank Pearce.

MRS. JOHN H. TIDBALL

Lincoln

The Lincoln, Neb. Chapter met Feb. 3 at Bishop's Cafeteria for dinner, then adjourned to the Vine Congregational Church. Dean Rosanna Wheaton presided at the business meeting. The program was in charge of Myron Roberts who made introductory remarks and was moderator for a performance and panel discussion. Three organists played the same major organ works: three short pieces from Bach's Liturgical Year and Chorale Prelude by Brahms. The performers were Jessie Newgeon Hawkes, Doane College, Marilyn Schinnerer, Concordia College, and Mr. Roberts. The audience participated with questions and comments as to how the piece was played, tempo, registration, etc. There was discussion as to the likes and dislikes of performers of Bach's works outside the realm of organ playing. All programs of the Lincoln Chapter are now open to the public.

MRS. WALTER WITT

Clinton

The Clinton, Iowa Chapter held its Feb. 2 meeting in the guild hall of St. Luke's Episcopal Church, Dixon, Ill. The sub-dean, Mrs. H. A. Howell, conducted the business meeting. Favorable reports were received on the first news letter sent out by a committee headed by Mrs. A. A. Bowers. The group attended the recital by its dean, Mrs. Alvin Nelson, on the Howell Memorial Organ in St. Luke's Church. Her program appears in the recital section. A reception followed in the hall.

MRS. PAUL BURGDORF

CHORAL WORKSHOP IN KC

A choral program and workshop Jan. 20 was the fare for members of the Kansas City Chapter in connection with the monthly dinner meeting at the Country Club Methodist Church.

Among choirs participating were: St. Andrew's Episcopal boy choir, directed by Mel Bishop; Country Club Methodist junior choir, directed by Carder Manning, who also directed the Country Club Methodist adult choir; and Countryside Christian youth choir, directed by James Neihart, who also conducted the workshop, a reading session in which all chapter members participated. Eileen McLaughlin, host organist, arranged for the dinner and program.

A Christmas around the World program was held Dec. 16 at Red Bridge Christian Church, planned artfully by Alice Durdee, secretary. Loretta Teeter was host organist-director.

Recitals by Marie-Claire Alain at St. Andrew's Episcopal Church Feb. 16 and by Edward Mondello March 16 at St. Paul's Episcopal Church were announced.

VIOLETTE HEMBLING WILLIAMS

St. Louis

The St. Louis Chapter held its Jan. 27 meeting at Concordia Seminary with Dr. Walter Buszin as host. After dinner in Koburg dining hall the business meeting was presided over by Dean William Davidson. Dr. Buszin was introduced to the members as was Ronald Arnatt. Following the business meeting all adjourned to the chapel where Mr. Arnatt played the Holtkamp organ in an all-Bach recital. His program appears in the recital section.

GROVER C. FARRIS

Arrowhead

The Arrowhead Chapter met Jan. 20 at the recital hall, University of Minnesota, at Duluth. A panel composed of Mrs. Robert W. House, Mrs. James P. Tuttle, organists, and Clayton C. Hathway, supervisor of vocal music in Duluth public schools, discussed The Church Organist as Accompanist. General discussion by members followed.

ISABELLE B. JOHNSON

Wichita

The Wichita, Kans. Chapter meeting Jan. 21 was arranged to allow study of the sounds of electronic instruments, and to this end, three churches, each using a different kind of electronic, were visited. Members played each instrument to demonstrate the sound. The first church visited was St. Luke's Methodist where a Baldwin was played by the church organist, Naomi Dunbar, Carolyn Perry and Alvine Lentz. A 15-minute ride to Sunnyside Baptist Church found the group listening to Mercedes Dobbins, Virginia Loveland and Dorothea Waidley playing the Conn instrument. Following this program members journeyed to Trinity EUB Church to hear Jean Wilkens and Wilma McGregor play the Allen installation. A business meeting conducted by Dean Artaruth Zink followed this session; plans for the Feb. 17 recital by Marie-Claire Alain were discussed. Refreshments served by Geneva McNew ended the evening.

GLEN C. THOMAS

Salina

The Salina Chapter met Jan. 20 at the EUB Church of the Cross. The meeting opened with a social hour with Mrs. Roy Buehler and G. A. Deeble as hosts. Mayme Porter and Norman Elliott were in charge of a program on art and music, playing a tape recording of the First Methodist high school choir singing The Christmas Tribute, Garlick, and showing slides of famous paintings pertaining to the birth of Christ. This was a Christmas Vesper service at the First Methodist Church in December. Mrs. Charles Olson gave a talk on liturgical abuses and the part which choral responses have in the worship service. After the meeting organ music, vocal solos and choir anthems were available for examination.

ELINOR M. ASCHER

Central Iowa

Jon Spong opened the program of the Central Iowa Chapter Jan. ? with remarks about the recent improvements to the organ at St. Paul's Episcopal Church. He then demonstrated the instrument's new resources through the playing of Rigaudon, Campra, and Pavanne for the Earl of Salisbury, Byrd. Keith Shawgo played his own Pastorale assisted by flutist Susan Noble. The program closed with a memorial to Paul Hindemith. Mr. Spong read a brief resumé of Hindemith's life and creed and Wayne Kallstrom played two movements from Hindemith's Sonata 2.

ELSIE NAYLOR

Twin City

A combined meeting of the Twin City Chapter and the Twin City Choirmasters Jan. 18 at Westminster Presbyterian Church was attended by approximately 225 people. After the dinner and business meeting Joseph Elliott led an anthem reading session of new publications. Then followed a Service of Organ and Choral Music by the Westminster Choir and Edward D. Berryman, SMD. Mr. Berryman played Sowerby's Symphony in G major and the choir sang Mendelssohn, Wood, Saint-Saëns and Franck. Sarah Hartman was the soprano soloist and Berthel Anderson the baritone.

Ozark

The Rev. Joseph Nolan was guest speaker for the Jan. 12 meeting of the Ozark Chapter in the First Presbyterian Church, Baxter Springs, Kans. A winter storm prevented many members of the tri-state chapter from attending. Father Nolan, prominent in the liturgical circles of the Roman Catholic church spoke about music common to the Catholic and Protestant faiths, with stress on the move toward more congregational singing in the Catholic church. He demonstrated the antiphonal use of the Gelineau setting of the Psalms with members as the congregation.

RUTH THOMAS

Buena Vista

The Buena Vista Chapter met Jan. 12 at the home of Miriam Hartley, Battle Creek, Iowa. Miss Hartley gave a report on the book Music and Worship in the Church by Austin Lovelace. Members of the chapter played varied selections on the organ. A social hour and refreshments followed.

FRANCIS HEUSINKVELD

Southeastern Minnesota

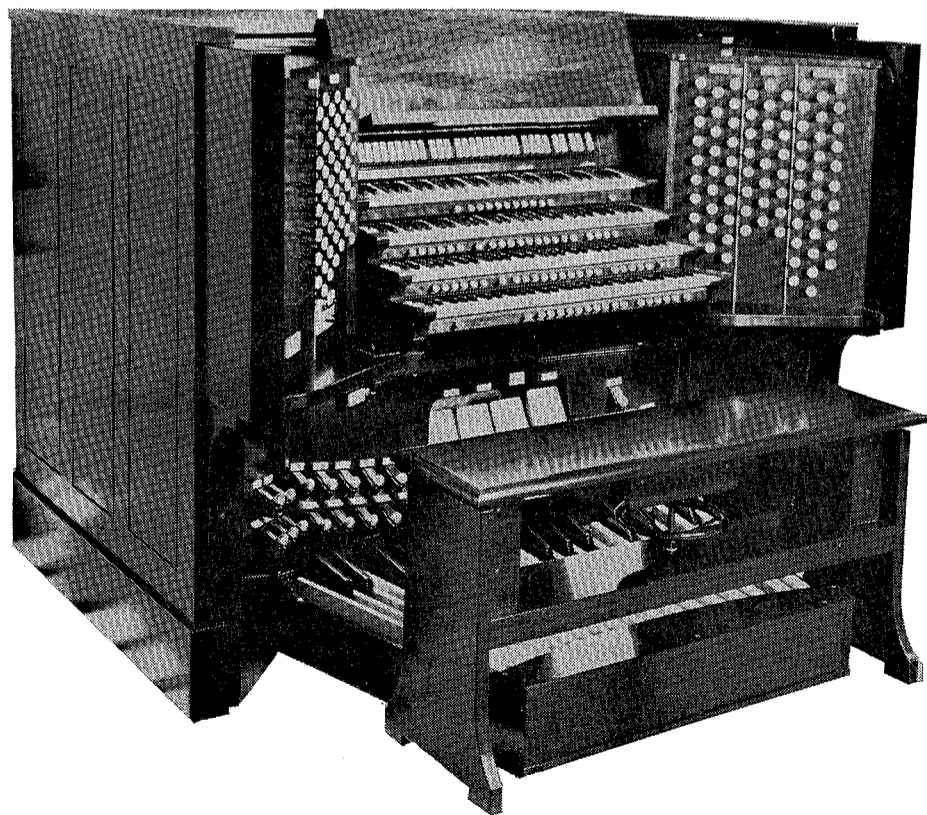
The Music Man, a documentary film on the life of Healey Willan, was shown to members of the Southeastern Minnesota Chapter at the Jan. 14 meeting at the Redeemer Lutheran Church, Rochester. A meeting of the executive committee preceded the evening's activities.

MARIAN TREDER

Milwaukee

Members of the Milwaukee Chapter were guests at the home of Dr. and Mrs. Frank Treskow where a large electronic was recently installed. The evening of Jan. 11 provided an appeal to members with diversified musical interests and was a success from both a musical and social point of view.

WALTER DERTHICK



NEW CONSOLE FOR THE AUDITORIUM SAN FRANCISCO

The San Francisco Auditorium, a large convention hall, has since 1916 housed the very large Austin organ shown at the 1915 Panama-Pacific Exposition.

The hall is being refurbished, the organ is being re-leathered, and as part of this program, the new console shown here will replace the original 1915 stopknob console.

Entirely self-contained
Entirely electric

SIMPLICITY • RELIABILITY

AUSTIN ORGANS
INCORPORATED
HARTFORD 1, CONNECTICUT

Member: Associated Pipe Organ
Builders of America

News of the American Guild of Organists—Continued

FESTIVAL IN GALESBURG

The fourth annual junior choir festival, a major yearly event of the Galesburg, Ill. Chapter was held Jan. 19 at the Central Congregational Church. Mark L. Holmberg was organist and Lucille Rochlus and Dr. Harry Sykes, FAGO, were directors. Choirs from nine local churches participated; the choir numbered 200 children. An audience of approximately 800 heard the program.

DR. CHARLES FARLEY

Madison

Henry Beard of the Müller Organ Company spoke on the planning and buying of pipe organs at the Jan. 27 meeting of the Madison, Wis. Chapter held at the home of Mrs. Willard Warzyn. A potluck supper preceded the program which was conducted by the Rev. Loui Novak. John Stewig played compositions by Handel, James and Victor Hill, a student at the University of Wisconsin, on the Schlicker organ in the Warzyn home. The Rev. Robert H. Midgley led devotions.

RUTH PILGER ANDREWS

Danville

The Danville, Ill. Chapter held its fun night Jan. 18 at the Central Christian Church. The evening opened with a pot luck supper. Leader for group singing was Zora Robinson, accompanist Margaret Bailey. Each member played a number on either piano or organ. Music was both popular and serious. Several hymns were played and the group joined in singing. Piano and organ duets were played by Zora Robinson and Marian Katauskas, Edna Brand and Eva Thomas.

CLEO ICE

North Shore

The North Shore Chapter held area meetings Jan. 20 and 21. Lois Lundvall was chairman for the West area meeting held in Mt. Prospect, Ill.; Leora DeFord was hostess for the Glenview area group at the Glenview Community Church; Lynda Copeland was hostess to the Evanston area meeting which met in her home. Organists and choir directors were invited to attend and were asked to bring copies of anthems, organ compositions or articles on church music which they thought might interest the group.

MARGARET McELWAIN

Southern Illinois

The Southern Illinois Chapter met Jan. 3 on the stage of Shyrook auditorium, Southern Illinois U, Carbondale. The opening business was conducted by Dean Ora Burke. Dr. Wesley K. Morgan gave a lecture-demonstration on Phrasing and Interpretation of Organ Literature. A period of questions concluded the meeting.

MARJORIE H. LINGLE

Chicago

The Chicago Chapter and St. Chrysostom's Church co-sponsored a recital of music for harpsichord and organ Jan. 26 at the church. Dorothy Lane, Northwestern University at the harpsichord and host Dean Robert Lodine at the organ played music of Zipoli, Frescobaldi, F. Couperin, Kuhnau, Poulence, Haieff and Soler. An encouragingly large crowd attended and many were also present at the reception following the program.

St. Joseph Valley

The St. Joseph Valley Chapter met Jan. 6 at St. Paul's Methodist Church, South Bend, Ind. Franklin Miller gave a lecture-survey of new music for worship, assisted by Charles Hoke. Mr. Miller then introduced the guest for the evening, Virginia Pace, Grand Rapids, Mich., who gave a short talk and offered both new music literature and a set of handbells for the members' inspection.

A youth choir festival was sponsored Feb. 9 at the First Presbyterian Church. Leslie Whitcomb, sub-dean, arranged the program and conducted three festival anthems by the combined choirs. Participating directors were Edward Wells, Michigan City, Neal Smith, Elkhart, Eugene Mogle and Tom Sims of South Bend, Walter Ginter, Niles, Mich., and the Handbell Choir of the host church with Barbara Hyde directing. Charles Hoke was the organist. For his service music he played Sonata of Prayer and Praise, Bingham, and Hark! The Jubilee is Sounding, Read.

DORIS WENDT
DORRAS T. EUBANK

Indianapolis

The Indianapolis, Ind. Chapter held its Jan. 14 meeting at the First Baptist Church. Following dinner Dr. Charles Peaker, MusD, FRCO, gave a humorous and inspiring lecture on his experiences. A business meeting, conducted by Dean Charlotte Moore, followed. Announcements were made of the Berj Zamkophilis appearance here with the Indianapolis Symphony Orchestra and of the artist recital series with David Craighhead Feb. 4 at the Meridian Street Methodist Church. Dr. Peaker's program which followed the meeting is in the section.

Mrs. ARTHUR G. WILSON, JR.

Southwest Michigan

The Singing Lads, boys from St. Luke's Episcopal Church, Kalamazoo, sang a program of sacred music for the members of the Southwest Michigan Chapter at its Feb. 8 meeting at the First Methodist Church, Battle Creek. George N. Tucker, their director, discussed the numbers sung and also music suitable for boys' voices and the adaptation of choral works for the voices. The boys sang: Flocks in Pastures Green, Bach; Give Ear, O Lord, Unto My Prayer, Bodycombe; Cantata 53, Schlage doch, Bach; O Lovely Peace, Handel; Lo, My Shepherd Is Divine, Haydn-Runkel; How Lovely Are Thy Dwellings, Thiman. Gordon Whitcomb was accompanist.

RUTH DUNSMORE

Western Michigan

The Western Michigan Chapter enjoyed an organ tour at the Feb. 3 meeting at Immanuel Lutheran Church, Luther Gutrecht host-organist. The new 60-rank Schlicker organ was played and explained by Klaus Kratzenstein, Aquinas College. At St. Andrew's Cathedral a four-manual organ, enlarged and renovated under the supervision of Joseph Sullivan, organist, was demonstrated, an "ecumenical organ", with stops from several churches in different denominations. At Klise Chapel, East Congregational Church, the new two-manual eight-rank Austin was played by Ruth Nicely. A coffee hour followed in the church parlors with Ruth and Daniel Nicely as hosts.

EVALYN RIEKERS

CATHOLIC DEMONSTRATION

The Jan. 11 meeting of the Muskegon-Lakeshore Chapter was held at St. Mary's Catholic Church. Dean John L. Wheeler conducted the business meeting and introduced the chairman of the evening's program, Frank A. Novak, organist-choirmaster of St. Mary's.

The first part of the program was a lecture entitled Liturgy and Music in the Church by Klaus Kratzenstein, Aquinas College, Grand Rapids. This was followed by a choral program by the adult choir of the host church under the direction of Mr. Novak assisted by members of the West Shore Symphony. Gregorian Chant was represented by the Asperges Me and Credo 3; Renaissance music by Panis Angelicus, Carciolini, O Bone Jesu, Palestrina, and O Magnum Mysterium, Vittoria. Baroque music was represented by Buxtehude's In dulci Jubilo. Tollite Hostias, Saint-Saëns and Adoramus Te Christe by Dubios were examples from Romantic literature and the contemporary works were: Ecce Sacerdos, Van Hulse; Tantum Ergo, Schroeder; Mass for Solo Voices, Virgil Thomson, sung by Annette Archambeau, and Krippen Messe by Joseph Kronsteiner. After the program refreshments were served by choir members.

DOROTHY SHEETS

Muncie

The Jan. 27 meeting of the Muncie, Ind. Chapter was held in the music building at Ball State Teachers College. Dr. William Casey, chairman of the music education department, gave a paper on church music from a layman's viewpoint. Phyllis Miller, a student, played Sonata 2, Mendelssohn. After a brief business meeting the group was taken on a tour of the new college-community auditorium on the campus.

Mrs. JAMES W. MAIDLAW

Saginaw Valley

The Saginaw Valley Chapter met Jan. 28 at St. John's Episcopal Church. Mrs. James B. Arnold, dean, presided at the business meeting. A nominating committee was chosen. Dean Arnold distributed anthems, responses, intonations and members sang through them. Those who attended the Alma College workshop reported. Timothy Kreuger, assistant organist at the host church, played a recital on the new Casavant organ and as host served refreshments. An informal, pleasant time was provided.

Mrs. JOHN J. ENSZER

Lake County

The Lake County Chapter was invited to a musical program at the Painesville, Ohio Methodist Church for its Feb. 9 meeting, a varied program of sacred music by the adult choir, the Wesley bell ringers and youth choir. The program closed with an ensemble of eight voices singing a Hammerschmidt motet. Dean Robert L. Bittner has resigned and Josephine Brewster, sub-dean, is acting in his place.

LUKE P. DUDLEY

Cleveland

The Cleveland Chapter sponsored Robert Anderson in recital Jan. 24 at St. Paul's Episcopal Church, Cleveland Heights. Two goals of the chapter were furthered by this recital: first, that of bringing outstanding recitalists to Cleveland and second, that of maintaining a scholarship fund from which a bi-annual award is made to a promising organ student from Northern Ohio. The program appears in the recital pages. John D. Herr and Robert E. Fort, Jr., were in charge of arrangements for the recital and for the repertoire workshop Jan. 25 under the direction of Dr. Anderson. Each person attending received an extensive list of organ music of all periods and countries. Dr. Anderson played and analyzed many of the contemporary works on the list.

EMMA D. AUSTIN

Sandusky

In lieu of the regular January meeting, the Sandusky, Ohio Chapter brought Marie-Claire Alain to Sandusky for a recital. Miss Alain played for a capacity crowd in Zion's Lutheran church. A reception followed in the undercroft of the church.

The Feb. 4 meeting was held at the Presbyterian Church. David Hoffman led a discussion on oratorio in the church service. Members of a quartet composed of Mr. Hoffman, Andrew Kraus, Mrs. Robert Hughes and Karen Liebschner sang arias and group numbers from Mendelssohn's Elijah.

MIRIAM E. ROGERS

Toledo

The Toledo, Ohio Chapter met at the Collingwood Presbyterian Church Jan. 20 for a dinner and business meeting, followed by a program by James G. Francis, organist and choirmaster of the host church. Mr. Francis played a program of harpsichord music, assisted by his wife Nira, soprano. English composers of the 16th and 17th century, Bach and Rameau were represented.

DAVID E. GARDINIER

Dayton

The Dayton, Ohio Chapter met Jan. 12 at the Central State College. Henry Garcia, instructor at the college, played the prelude. The College choir sang the Christmas portion of Handel's Messiah accompanied by Edward Meyers. Soloists were Joyce Mathis and Walter Richardson. A sermon entitled The Little Brown Temple was presented by the chaplain, Lt. Col. Karl Schofer, USAF.

PAULINE WILLIAMS

Central Ohio

A meeting of the Central Ohio Chapter was held Jan. 20 at St. John's Evangelical Protestant Church, Columbus. The business meeting was preceded by a lecture-recital on contemporary organ music by both American and European composers by Dr. Henry Fusner, Church of the Covenant, Cleveland, Ohio.

DOROTHY L. WEST

Canton

The Canton, Ohio Chapter held its annual organist-clergy dinner Jan. 20 at the Trinity United Church of Christ. Nan Neugebauer, Pittsburgh Chapter, entertained with humor and satire at the piano. A written treasurer's report was the only business conducted. Kathleen Morrison was dinner chairman.

DAUNE SHARON GILLESPIE

RICHARD ENRIGHT

Mus. D.

Northwestern University

First Presbyterian Church

EVANSTON, ILLINOIS

JOHN WESLEY OBETZ

SMD

Albion College

Albion, Michigan

ROBERT

GLASGOW

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN, ANN ARBOR

RICHARD M. PEEK

Sac. Mus. Doc.

COVENANT PRESBYTERIAN CHURCH

1000 E. Morehead

Charlotte, N. C.

UNIVERSITY OF OREGON, EUGENE

JOHN HAMILTON

ORGAN, HARPSICHORD

JON SPONG

Drake University

St. Paul's Episcopal Church

Des Moines, Iowa

Mgt: E. W. Head, 1509 East Hanna St. Tampa 10, Florida

AMY CLEARY MORRISON

RECITALIST

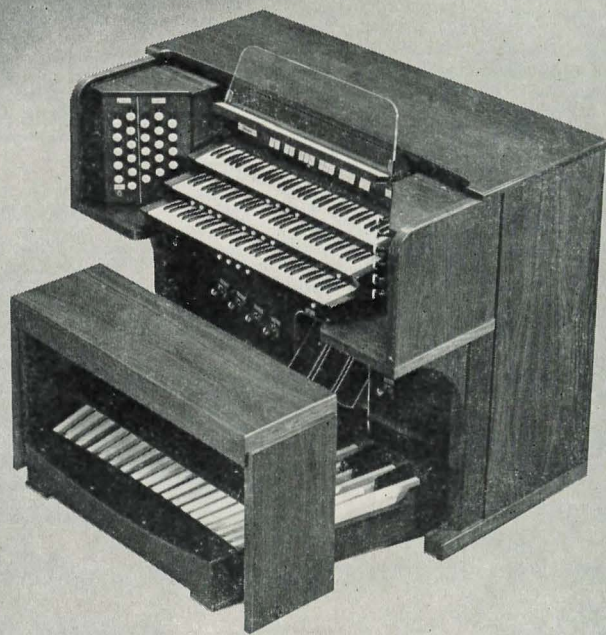
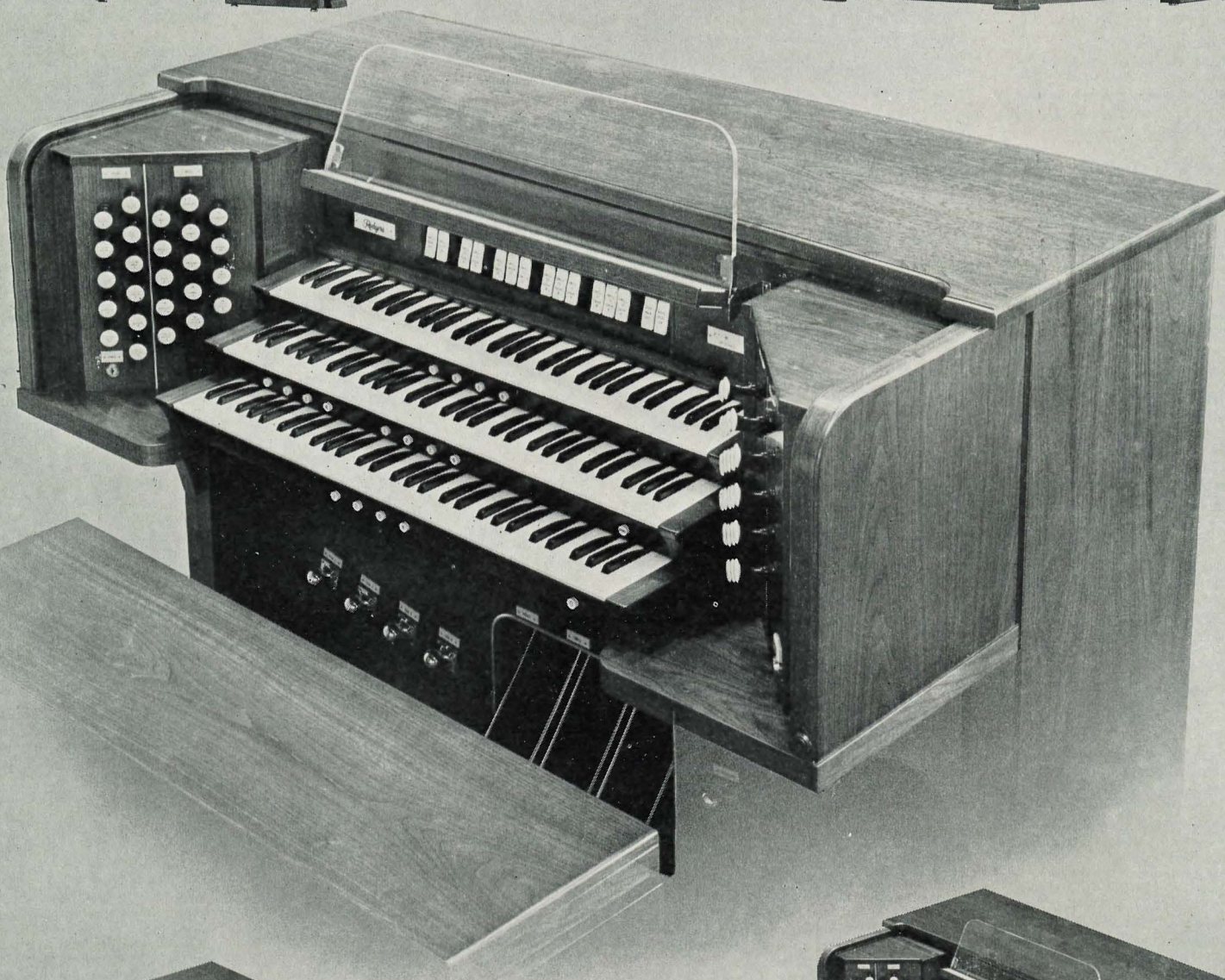
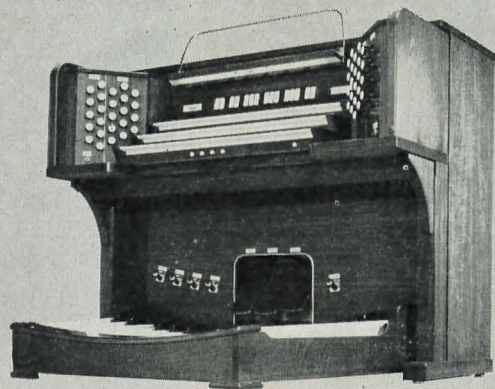
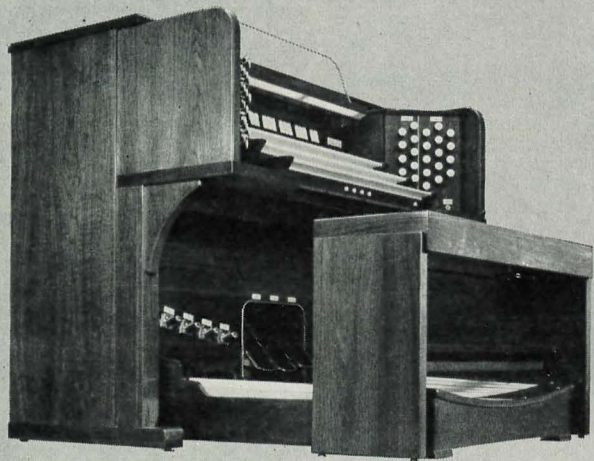
ADDRESS—WOODRUFF PLACE BAPTIST CHURCH
EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

PAUL LINDSLEY THOMAS

F.A.G.O., M.MUS.

St. Michael and All Angels Church
4300 Colgate Street at Douglas
Dallas 25, Texas

Organ Faculty, School of Music
Southern Methodist University
Dallas 5, Texas



*Rodgers
35-D*

*... the newest addition
to a distinguished line of home, church,
and concert organs.*

about \$13,500 in most parts of the country

Rodgers
ORGAN COMPANY
HILLSBORO, OREGON



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT—George T. Veary, Hamilton
 HONORARY VICE-PRESIDENT—Sir Ernest Mac Millan and Dr. Healey Willan
 GENERAL SECRETARY—Mrs. P. Pirie, 79 Empress Ave., Willowdale, Ont.
 RECORDING SECRETARY—Molly L. Sclater, Toronto
 TREASURER—Mrs. R. J. G. Reiner, Toronto
 REGISTRAR—Gordon D. Jeffery, London
 REGISTRAR FOR EXAMINATION—Henry Rosevear, Toronto

All correspondence should be directed to the general secretary

Hamilton

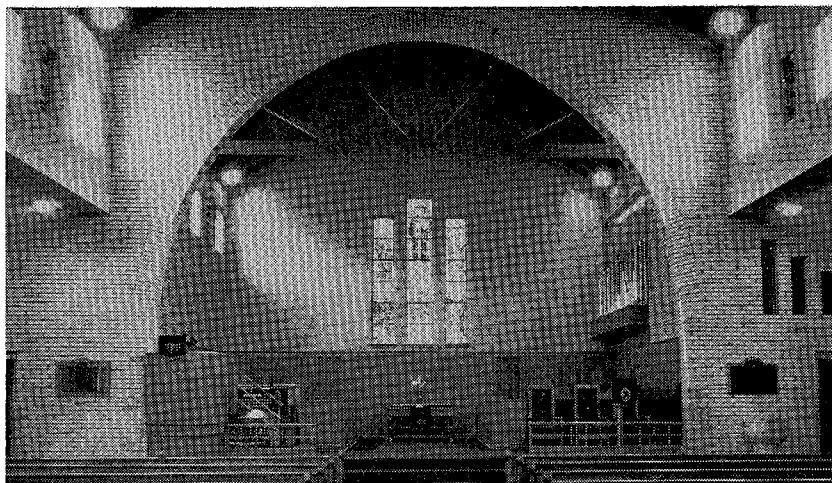
The Jan. 25 meeting at Faith Lutheran Church served a two-fold purpose for the membership of the Hamilton Centre. For the second year in succession a dinner was tendered in honour of a long-standing member for his contribution through the years to the centre. This year two former chairmen, Florence D. Clark, MusBac, FCCO, and Dr. Harry Martin were the surprised recipients of gifts and warm tributes for their past and continuing work for the College and the centre. Miss Clark has for some years been a member of National Executive and besides her teaching and composing for organ and orchestra finds time for painting in oils. Dr. Martin is a well beloved dentist whose musical accomplishments include 24 years as organist and choirmaster of Wesley United Church. Because of his 35 years as member of the centre and his excellent memory for past activities and anecdotes, Dr. Martin serves as archivist on the local executive committee.

The second part of the program was planned by the organist of the host church, Blair E. Havers, who played a recital of organ solos and compositions for organ, strings, flutes and trumpets which have seldom been heard in concert in this area. Composers represented were Willan, Vienne, Bach, Mozart, Haydn and Purcell. A reception to meet the instrumentalists brought a most pleasant evening to a close.

HOWARD W. JEROME

Winnipeg

The Dec. 15 meeting of the Winnipeg Centre was held in Moore's Restaurant, the annual Christmas dinner. Members of the clergy and their wives were special guests. The evening began sociably over a punch bowl and this was followed by the traditional turkey dinner. The toast to the Queen was given by Dorothy Matheson, chairman of the centre. Toasts were also made to the ladies, the clergy and the R.C.C.O. by Frank Shinn, John Standing and the Rev. George Dyker respectively and were replied to by Helen Young, the Rev. Bruce Miles and Filmer Hubble. A moment of hilarity occurred during one of the toasts when the Rev. Walter Spence insisted that his favorite hymns were The Ninety and Nine and Jesus bids us Shine. Barry Anderson conducted a sing-song of Christmas carols and songs and after much hard work achieved a truly wonderful blend and balance of voices, particularly in Jingle Bells. A program of spirited Christmas games followed under the direction of Don Menzies and was thoroughly enjoyed by the members and their guests. The entire evening was arranged and organized by Don Menzies and Marge Stevens.



St. Andrew's River Heights United Church will be the scene of the opening service for the 1964 National of Winnipeg Aug. 24-27. The College service will be conducted by the Rev. Dr. C. Earle Gordon and the choir for the occasion will be the well-known CBC Choristers under the direction of Filmer Hubble with Helen Young at the organ.

CLAYTON E. LEE

Bay of Quinte

Members of the Bay of Quinte Centre met Jan. 18 at the home of S. Alec Gordon who has recently acquired a Casavant house model organ of three ranks, 20 stops. To illustrate the versatility of his new instrument he played; Mein junges Leben hat ein end, Sweelinck; Primitive organ, Yon; Christ lag in Todesbaden, Bach; Offertory on All Hallowes, Gordon. Then he played three of his duet arrangements with Mrs. Robert Reid at the piano: Morning, Grieg; Minuet in G, Beethoven, Prelude and Fugue in A flat, Bach. Visiting organists then played the Casavant, the Baldwin electronic and the piano separately and ensemble.

The members joined with the Music Teachers' Association Dec. 14 for a Christmas party. A Bell Telephone film, Music in Motion, was shown. Margaret Hurst, Albert College student, played two movements from Mozart's Flute Concerto in D, accompanied by Miss Woodard at the piano. Marion Stratton, with Leonard Riggs at the piano, played three violin pieces. The program was arranged by the music teachers and lunch was served by the organists.

MRS. F. E. MOORE

Edmonton

The Edmonton Centre sponsored a concert for organ, brass and percussion Jan. 27 in Robertson United Church featuring Suzanne Gibson, organist, and the 17-member Princess Patricia's Canadian Light Infantry Brass Choir with two percussionists under the direction of Captain H. A. Jeffery, CD, ARCM, LGSM. The program included Canzon Noni Toni, Gabrieli; Chaconne, Couperin; Now Thank We All Our God, Rohlig; Verses from Te Deum, anonymous; Two Chorale Preludes, Bach; Sonata for Organ, Violet Archer; Forest Green, Purvis; Incantation for All Saints' Day, Langlais; Leipzig Towers, Paul Shahan; Fantasy in the Form of a Passacaglia, Violet Archer; Trumpet Voluntary, Purcell; Concerto for Two Trumpets, Vivaldi; Two Chorale Preludes, Bach; Entrata Festiva, Peeters. Miss Archer, University of Alberta, Edmonton, introduced the two numbers composed by her and gave a brief outline of the style in which they were written. The presentation of combined organ, brass and percussion was the first in this Western Canada area.

NAOMI SKINNER

Kitchener

The Kitchener Centre met Jan. 18 at St. Andrew's Presbyterian Church. John McIntosh, organist, London, Ont., gave a lecture-recital entitled New Sounds in Organ Playing. He played music representative of styles of Germany, France, England and Canada. The program is listed in the recital section. Lunch was served by Mrs. Lorne Pilg and Mrs. Leonard Grigg.

HELEN CRITCHISON

Toronto

The Toronto Centre ushered in the new year Jan. 14 when its members were guests of Charles Jacques at the Granite Club for the annual New Year's banquet. A large turnout enjoyed a sumptuous repast and pleasing entertainment. George Veary, Hamilton, National President, was in attendance and spoke briefly, reminiscing about musical conditions and personalities in Toronto during his student days there. The guest speaker for the occasion was Reginald Geen of Oshawa, former president of the College and founder of a number of centres. Those who expected a witty speech were not let down nor were those who sought enlightenment. Mr. Geen began his address with hilarious recollections which went back even earlier than Mr. Veary's; turning serious later, he outlined the qualities and skills which contribute to the success of a church musician, stressing the ability to get along with people and the need to study singing. The speaker was introduced by Henry Rosevear and thanked by Dr. Victor Graham. A couple of brief National Film Board movies were shown, ending the formal part of the evening.

JOHN DEDRICK

Pembroke

The monthly meeting of the Pembroke Centre Jan. 20 was held at the residence of Joyce Coffey. A discussion regarding long-range plans for the future was followed by the presentation of an interesting paper that had necessitated much research and study. Miss Coffey's paper gave an outline of the history and development of organs, leading into the problems of acoustics in new churches.

The annual Christmas meeting and party was held Dec. 30 at the Chadwick home. Plans for the future were enthusiastically discussed under the direction of Chairman Albert Stephen ACCO, welcomed back after an illness. After games a buffet lunch was served.

FRED C. CHADWICK

Victoria

The Victoria Centre sponsored a devotional service based on the Great O Antiphons of Advent Dec. 15 at St. Barnabas Church. The music, (hymns, anthems and carols), under choir director Ann Van der Voort, was complementary to each following lesson, collect or antiphon, the latter being sung in plain-song. Organist for the service was Ian Galliford.

Jack F. Lenaghan, centre chairman, played a recital Jan. 14 in St. Andrews Cathedral. The program may be found in the recital section. Following the recital a reception was held in the lounge, Christ Church Cathedral Memorial Hall.

FAITH WEBSTER

Vancouver

The Jan. 18 meeting of the Vancouver Centre was held at St. Mary's Anglican Church, Kerrisdale, Vancouver. The program was given by Ian Bradley, host-organist, who discussed and played records and tapes of a dozen new anthems and choral numbers. He gave hints about choral singing and copies of some of the pieces were available for the members to sing with the recordings. Mrs. Bush proposed a vote of thanks and refreshments were served.

The Dec. 15 meeting was held in St. Andrew's Wesley United Church. A choral program of carols, hymns and instrumental music for Christmas was sung by choirs of St. Andrew's Wesley United, St. Andrew's United of North Vancouver, Ryerson United, St. Mary's Anglican and Burton Kurth Studio. Instrumental music was performed by a recorder group under Dereck McLean and a brass group under Dave Robbins. Donald Forbes was at the organ. A collection was taken up in aid of the centre's organ scholarship fund.

Chairman G. Herald Keefer hosted an informal get-together for members of the executive and their families at his home Dec. 22.

GORDON W. ATKINSON

Windsor

The Windsor Centre had a very informative evening Nov. 26 at St. George's Church, Walkerville. The program took the form of an illustrated lecture on plainsong, the history and the rendering thereof. The lecturer and organist was Leslie Day, who was assisted by Archdeacon M. C. Davies and the choir of the host church. The program was an interesting one.

The annual Christmas Carol Service was held Dec. 8 at St. Paul's United Church. The choirs of four Windsor churches took part, the soloist being Marie Wellwood, and organ music was played by P. Bradbury, Mrs. D. Seaby and L. Day. Refreshments were served afterwards, which completed an enjoyable afternoon.

The Jan. 18 meeting was held at the Jewish Community Center, Windsor, when members were invited by the Ontario Music Teachers Association to combine their efforts to produce a lecture-workshop on Easter Music. The program was given by Allanson Brown, FRCO, who pointed out that Christmas has become so commercialized of late years it is refreshing to look forward to the beauty of a Church Easter. Several new anthems were introduced and sung.

V. BRANIGAN

Ottawa

The Ottawa Centre held its annual dinner Dec. 7 at the Cathay Restaurant. Following a musical contest and a buffet meal, Dr. Winston Sinclair told of the activities of the National Capital Arts Alliance set up to promote the establishment of an arts centre in Ottawa. Another highlight was the showing of a new color film on Coventry Cathedral entitled Sacrifice and Resurrection.

Peter Hall, chairman of the Centre, demonstrated his new organ in Westborough United Church Nov. 16. The three-manual, 42-stop Keates had been dedicated the previous Sunday.

JEAN SOUTHWORTH

Calgary

The Calgary Centre met Jan. 18 at Christ Church to hear Father Kemble, Mount Francis Retreat, Cochrand, speak on Gregorian Chant. His love of the chant communicated itself to the audience through explanation, humor and sung illustration.

Dec. 14 was the date of the 14th annual occasion of the centre at the home of Dr. and Mrs. E. P. Scarlett. A Swell of Organs was the title of the program of organ and choral recordings ranging from early 17th century to contemporary works.

PHYLLIS FORD

Brantford

Organist Raymond Daniels, Simcoe, and bass baritone Norman Baldwin, Brantford, were heard in recital Jan. 26 at St. James' United Church, Simcoe, for the Brantford Centre. An offering was received for the Building Fund. Mr. Baldwin's numbers appear in the organ recital section. Following a business meeting refreshments were served by St. James' choir.

ELEANOR MUIR

KNEY AND
BRIGHT

PIPE
ORGAN
BUILDERS

FALCON STREET
LONDON — ONTARIO
Phone 451-5310

Easter Favorite
GALILEAN EASTER CAROL
(satb-ssa-sa.)

by
R. DEANE SHURE

Mormon Tabernacle Choir
Columbia Record
ML 5202

BELWIN MUSIC COMPANY
Rockville Center
Long Island, N. Y.

KEATES
ORGAN COMPANY
LIMITED

Organ Builders

ACTON, ONTARIO

12th Annual
Liturgical
Music
Workshop

Flor Peeters

August 16-28, 1964

Inquire:
MUSIC DEPARTMENT
BOYS TOWN, NEB.



New Choral Music

Though this issue will reach readers rather late for any change of plans for this year's Lenten and Easter music, a certain thread of this runs throughout the fabric of this month's choral receipts. The accumulation for this column is the smallest in some months, suggesting an awareness of the heavy demands made on directors' time and energy at just this crucial period of the church music year.

Abingdon's list leads off with Two Lenten Meditations by Robert Wetzler, short and practical settings of the second and fourth Words, the former including a brief tenor solo. Gordon Young's Litany for Easter is an unaccompanied alleluia, starting small and ending big. Cecil Lapo's Easter Song of Praise is a combined-choir piece based on a chorale. Robert Graham's SAB Wake with Joy, for Christ Is Risen is simple and probably designed for high school choirs.

Not specifically for this current season from Abingdon are: The Lamb, Dale Wood's setting for combined choirs of the William Blake poem; Richard Warner's Soldiers of Christ, Arise, a hymn anthem for SA or SAB; a pair of anthems which use brass: Lloyd Pfautsch's Reconciliation which adds solo trumpet to a singing and speaking choir, and Robert J. Powell's The Trumpet and Singers Were as One, a festival item with brass quartet and timpani. Finally Abingdon sends an Austin Lovelace compilation of 26 Communion Hymns for Use by Choirs, a wide and useful variety for this important purpose.

For Lent J. Fischer sends a practical Tallis My Lord, My Love arranged by Norris L. Stephens with soprano and alto solos; and for Easter Garth Edmundson's At the Lamb's High Feast, unaccompanied except for an organ interlude before the alleluia ending. For more general use are: Joseph Hopkins' O Jesus, Thou Art Standing, with slight division in all voices at the end; Leon Du Bois' unaccompanied God is My Salvation, and for SAB, Charles Schirman's The Way of Life and Peace, in block harmony, and a Homer Whitford arrangement from Purcell, Blessed Be the Lord, Who Doeth Wondrous Things.

From C. F. Peters, Alan Hovhaness' I Have Seen the Lord is the only

Easter number. Using soprano solo and optional trumpet it has some of this composer's flavor, though it seems to us less striking than his best choral works. But it is much more characteristic than a more recent opus number of his, a setting of God, Our Help in Ages Past, which is remarkably commonplace for this talented composer. Everett Titcomb's big anthem, Herald of Good Tidings, uses a pair of trumpets; the text suggests Advent to us. The largest work from C. F. Peters this month is a Walter Buszin preparation of a Buxtehude cantata, Open to Me Gates of Justice for ATB or TTB, two violins and continuo, which many directors will wish to see. It is simple and direct writing. We wonder why the 6/4 time signature of the Sinfonia, an obviously 12/8 page.

Broadman's list is entirely for general use. Jacqueline McNair's The Gifts is certainly singable but it uses a few too many chromatic cliches for our taste. Jeanne Shaffer's Ask and It Will Be Given You is short and simple; Sven Lekberg's Create in Me a Clean Heart is much more substantial; it won this publisher's 1961 anthem competition.

A few in Broadman's list are essentially arrangements. Walter Ehret has made a hymn anthem of a Bohemian tune in To God All Praise and Glory and Bob Burroughs has made one of the familiar Dear Lord and Father of Mankind which has considerable unison. A Sacred Harp tune is the basis of Loyd Landrum's Do I Not Love Thee, O My Lord? For SAB is Robert Graham's very simple Lord, Speak to Me, with two little solo spots which would work out well with a child's voice. For unison are Ella Rose Halloran's In the Still Air, with a pianistic accompaniment, and Margrethe Hokanson's rather charming Sing We, with a flute obbligato.

Joseph Roff, whose name is rarely missing from any of these monthly reviews, turns up this time for Shawnee Press with three settings. Two are from the Psalms: I have Trusted in Thee from Psalm 31 and Make Me Understand from Psalm 119: Lord Grant Us What Thou Wilt sets a Christina Rossetti poem. All three are straightforward block harmony. David H. Williams' Forth in Thy Name, O Lord is unison and block harmony with a strong melody. Jean Berger has set three Psalms (47, 23, 150), From the Bay Psalm Book; his music has considerable flavor. Luigi Zaninelli has made a hymn anthem from an American folk hymn and a Whittier poem entitled I Know Not What the Future Hath, and Wallace Hornibrook has made another from Once to Every Man and Nation. And finally there is a Roy Ringwald version of the spiritual, Let Us Break Bread Together, with division of parts and some low bass notes.

McLaughlin and Reilly sends a fes-



Kenneth Mansfield, Jr., has been appointed organist-choirmaster of St. Luke's Episcopal Church, San Francisco. A native of California he received his early schooling in San Diego. He attended Harvard University on a scholarship and was granted a BA in music, magna cum laude, in 1954 and the MA in music in 1955.

He was awarded a two-year fellowship for study in Europe where he was attached, ex officio, to Sir William McKie in London and studied with Andre Marchal in Paris and Eduard Mueller at Basel Conservatory.

At St. Luke's a substantial program has been launched for the adult choir.

Mr. Mansfield is a member of the board of the Contra Costa County AGO Chapter and a regular recitalist for the East Bay Interstake Center in Oakland.

tival adaption of a Franz Philipp Sing, All Ye Choirs, with parts for brass quartet and timpani, and a concert Gloria by Anthony Garlick. Both are for special occasions. Richard Pisano has edited the fugal Hallelujah from the Bach motet, Praise the Lord. A Charpentier Laudate Dominum with optional trumpets can be sung TTB, STB or SSB. C. Alexander Peloquin's Hymnus Angelorum would probably be more effective with piano and timpani than with organ. It is concert rather than service material.

Galaxy sends three British publications: a small unaccompanied O Most Merciful by Michael Paget, suitable for an introit; a more sizable The Eternal Gifts of Christ, arranged by Francis Westbrook from a 16th century source and suggested for Saints' Days a rather rousing O Praise God in His Holiness by C. J. Shriner, well within any good choir's abilities.

Howard Hanson's Song of Human Rights (Carl Fischer) is one of those

special occasion commissioned works, effective for its occasion but of limited other usefulness. The setting of historic documents usually seems to us a precarious approach to music. School chorus directors will doubtless wish to study the work.

Also from Carl Fischer is a meditative little a cappella by Virgil T. Ford, Give Thy Servant an Understanding Heart; an Elwood Coggin edition of a small unaccompanied Thou God and Father by Heinrich Schütz; a Walter Ehret SAB hymn anthem on Glorious Things of Thee Are Spoken; an extended anthem with a big ending by J. Stanley Sheppard, The World-Wide Voice of God.

From Art Masters Studios, Minneapolis, come three: an easy bright Sing, Men and Angels, Sing by Eugene Butler, a hymn anthem for Easter; Robert Wetzler's small, quiet O Perfect Life of Love; Frank Pooler's more extended unaccompanied The Desert Shall Rejoice.

Each of the four from Associated Music Publishers makes special demands. Though Daniel Pinkham's I Was Glad is not really difficult its special style and its division of parts presupposes an experienced group. The 16th century Seth Calvisius SSATTB a cappella Joseph Dear, O Joseph Mild is in very full harmony. Jean Berger's big De Profundis Clamavi has division of voices and some low tessitura. Raymond Van Kannon's Hodie Christus Natus Est asks for brass and timpani. The latter two works have Latin texts. All should be seen by directors of college groups.

Ruth Bampton's little SAB Glory to God would be good material for high school age singers. Boston Music publishes it.

Another setting of the Seven Words from the Cross in cantata form comes from Willis. Ralph Karl Sydow is the composer. The setting makes very moderate choral demands and calls for no soloists; it is designed for a modest choir situation.

A choral Passion Play, Out of the Depths, with music by Samuel C. Yahres comes to us from Fort Vance Press, Coraopolis, Pa. It is designed for staging and some directions and pictures are included with this in mind. Most of the choral parts are SAB. The reproduction process used has provided only fair readability. — FC

THE CHURCH OF THE ASCENSION, New York City heard its 16th annual performance of Honegger's King David Jan. 27 with Vernon deTar, organist and choirmaster, John Upham, second organist, mixed choir, soloists, harp and percussion.

MUSIC FOR FLUTE and organ by Telemann, C. P. E. Bach, Mozart and Handel was played by Kay and Jerry McSpadden Feb. 2 at the Church of the Good Shepherd, Lookout Mountain, Tenn.

ERNEST WHITE

E. H. HOLLOWAY, Corporation
Organs

BUTLER UNIVERSITY
TABERNACLE PRESBYTERIAN
CHURCH

3356 N. Pennsylvania Street
Indianapolis, Indiana 46205

WILLIAM H. BARNES

Organ Architect & Designer

Author of

The Contemporary American
Organ

8111 N. St. Louis Ave., Skokie, Ill.

Felix F. Schoenstein

& Sons Pipe Organ Builders

SAN FRANCISCO, CALIF.

Associated pipe organ builders of america

A
P
O
B
A

" . . . Praise Him with organs . . .
Let everything that hath breath praise the Lord"

— Psalm 150

write for free booklet

1133 N. La Salle
Chicago 10, Ill.

The Original

Requiem

By
Gabriel Fauré

THE PERFECT MUSICAL OFFERING FOR
Lenten, Palm Sunday,
and Memorial Services
with Latin and English Text by
MACK EVANS

Vocal Score, complete \$1.00
Full Orchestral Score, \$10.00

Harp part \$2.00
(from the orchestration)

Organ part \$3.00
(from the orchestration)

Orchestra parts available on rental
only from the

H. T. FitzSimons Co., Inc.
615 N. LaSalle St., Chicago, Ill.

CASTLELIGHT

A fluorescent lamp for all makes of
Pipe and Electronic Organs. Reflects
light on music as well as the stop
controls. Allows the top to be closed
without removing the light.
Write for free booklet giving us the
name of your organ.
MURLIN MANUFACTURING CO.
Quakertown, Pa.



ROBES

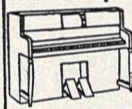
Write for catalog and sample
swatches. Fine materials; beau-
tiful tailoring; fair prices. Men-
tion whether for pulpit or choir,
and give name of church.

DeMoulin Bros. & Co.
1121 So. 4th St., Greenville, Ill.

ELECTRIFY

PLAYER PIANOS
PUMP ORGANS

YOU CAN QUICKLY END TIRESOME FOOT-PUMPING
With a Compact Low-Cost Lee Silent Suction Unit



EASY TO INSTALL
FULLY GUARANTEED
1000'S IN USE
write to
LEE MUSIC MFG. CO.
Box 595, Tujunga, Calif.



A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

john h. schnieder

Calvary Presbyterian Church
Riverside, California

WILLIAM SELF

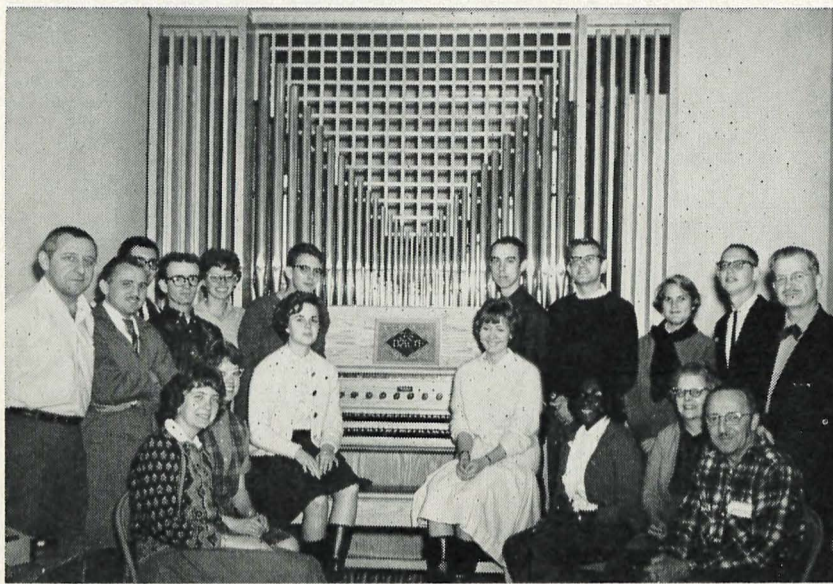
Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York 19, N. Y.

CHARLES SHAFFER

Organist
First Presbyterian Church of Hollywood
Hollywood, California

VINCENT E. SLATER

Plymouth Congregational Church
and
Achduth Vesholom Congregation
FORT WAYNE, INDIANA



The growth of the organ department at the University of Colorado, Boulder, has necessitated the extension of its facilities. In a year and a half the department, headed by Everett Jay Hilty, will occupy a complete wing of Macky Auditorium.

New teaching and practice equipment includes the new Casavant tracker which forms the background for Mr. Hilty's class in organ survey, which studies design and performance principles. In the picture at the extreme left is Dewey Layton, Casavant representative, and next to him Karl Wilhelm, Casavant tracker specialist. Mr. Hilty is on the extreme right next to Don Vollstedt, instructor in organ. The organ, now in a practice room, will be installed in a small recital hall under construction. Present facilities include six practice organs and the large four-manual in the auditorium proper.

CATHARINE CROZIER PLAYS ROLLINS WINTER SERIES

Catharine Crozier played her eighth annual series of organ vespers in January and February at Knowles Chapel, Rollins College, Winter Park, Fla. Outstanding artists from the community shared several of the programs. The first three events are listed in this month's recital pages.

This season's programs include many compositions played for the first time in this series. One program was devoted to organ music of the time of Louis XIV and Louis XV. Other programs included music by French, American and Italian composers; one was entirely Bach.

The vespers have attracted increasingly large audiences.

THE THIRD Southern Baptist hymn writing competition, open only to Southern Baptists, will be held April 1 through Sept. 30. Write: Baptist Sunday School Board, 127 Ninth Ave., N., Nashville, Tenn. 37203.

EDMUND S. ENDER RETIRES FROM FLORIDA POSITION

Edmund Sereno Ender retires after Easter from his post as organist and choirmaster of St. Thomas' Episcopal Church, St. Petersburg, Fla. after eight years. Mr. Ender is organist-emeritus of St. Paul's Church, Baltimore, Md. and will become organist-emeritus of St. Thomas'. For 33 years Mr. Ender served Old St. Paul's where the choir school started the careers of several prominent clergymen and organist. The choir, made famous by the Rev. Dr. J.S.B. Hodges and Dr. Miles Farrow, has enjoyed many years of distinguished service.

THE WESTMINSTER College Choir, New Wilmington, Pa., made its annual tour Jan. 24-Feb. 2 with concerts in four Pennsylvania, three New Jersey, two New York, two Virginia and one each Delaware and Maryland towns. Clarence J. Martin was director and Raymond H. Ocock organist.

COMPLETE NEW KEATES ORGAN FOR TORONTO

ST. OLAVE'S ANGLICAN CHURCH

Three-Manual Has Exposed Pipework
On Great — Organist Douglas
Findlay Plays Dedicatory

A new three-manual organ built by the Keates Organ Company, Acton, Ont., has been installed in St. Olave's Anglican Church, Toronto, replacing a two-manual instrument. The great division is of exposed pipework, with swell, choir and pedal located in a chamber immediately behind it. The organ was dedicated at a candlelight service Dec. 22 with Douglas Findlay, organist of the church, at the console.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Oboe 4 ft. 61 pipes
Tremulant

CHOIR

Gedackt 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Schalmey 4 ft. 61 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Octave 8 ft. 12 pipes
Bass Flute 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Super Octave 2 ft. 12 pipes
Posaune 16 ft. 12 pipes

BENDER'S Psalm 150, Debussy's Blessed Damael and Mendelssohn's Hear My Prayer made up a choral concert Feb. 2 at the First Presbyterian Church, Midland, Tex. C. Allison Salley conducted.

RUSSELL SAUNDERS

Drake University
University Christian Church
Des Moines, Iowa

ROBERT SMART

Trinity Episcopal Church
Swarthmore College
SWARTHMORE, PENNSYLVANIA

FRANK CEDRIC SMITH

L.T.C.L. CH.M.

GRACE CHURCH IN NEW YORK

john h. schnieder

Calvary Presbyterian Church
Riverside, California

ALEXANDER SCHREINER

Ph.D., F.A.G.O.
The Tabernacle, Salt Lake City, Utah
Lilian Murtagh Concert Management
Box 272 Canaan, Conn. TA 4-7877

Mark Smith

Mus. M.
Organist and Choirmaster
St. Stephen's Episcopal Church
Belvedere (Marin County), California

JOHANNES F. SOMARY

A.B., Mus.M., Ch.M.

Church of Our Saviour
59 Park Avenue
New York 16, N.Y.

WILLIAM SELF

Organist and Master of the Choir
ST. THOMAS' CHURCH
Fifth Avenue and 53rd Street
New York 19, N. Y.

ROBERT D. SETZER

St. Peter's Episcopal Church
St. Petersburg Junior College
St. Petersburg Florida

Thomas Spacht

St. Bernard College
St. Bernard Alabama

KLAUS SPEER

Houston, Texas

CHARLES SHAFFER

Organist
First Presbyterian Church of Hollywood
Hollywood, California

Robert Shepfer

Organist - Choirmaster
FIRST PRESBYTERIAN CHURCH
Royal Oak, Michigan
Recitals

ANN M.

STANISKI

Mus. D. F.A.G.O.
Professor of Organ — Southwestern
University at Memphis
Organist and Choirmaster — Calvary
Episcopal Church
Memphis 3, Tennessee

CARL STAPLIN

M. MUS., AAGO
EVANSVILLE COLLEGE
EVANSVILLE, INDIANA

VINCENT E. SLATER

Plymouth Congregational Church
and
Achduth Vesholom Congregation
FORT WAYNE, INDIANA

L. ROBERT SLUSSER

MUS. M., A.A.G.O.
FIRST PRESBYTERIAN CHURCH
BIRMINGHAM, MICHIGAN

ADOLPH STEUTERMAN

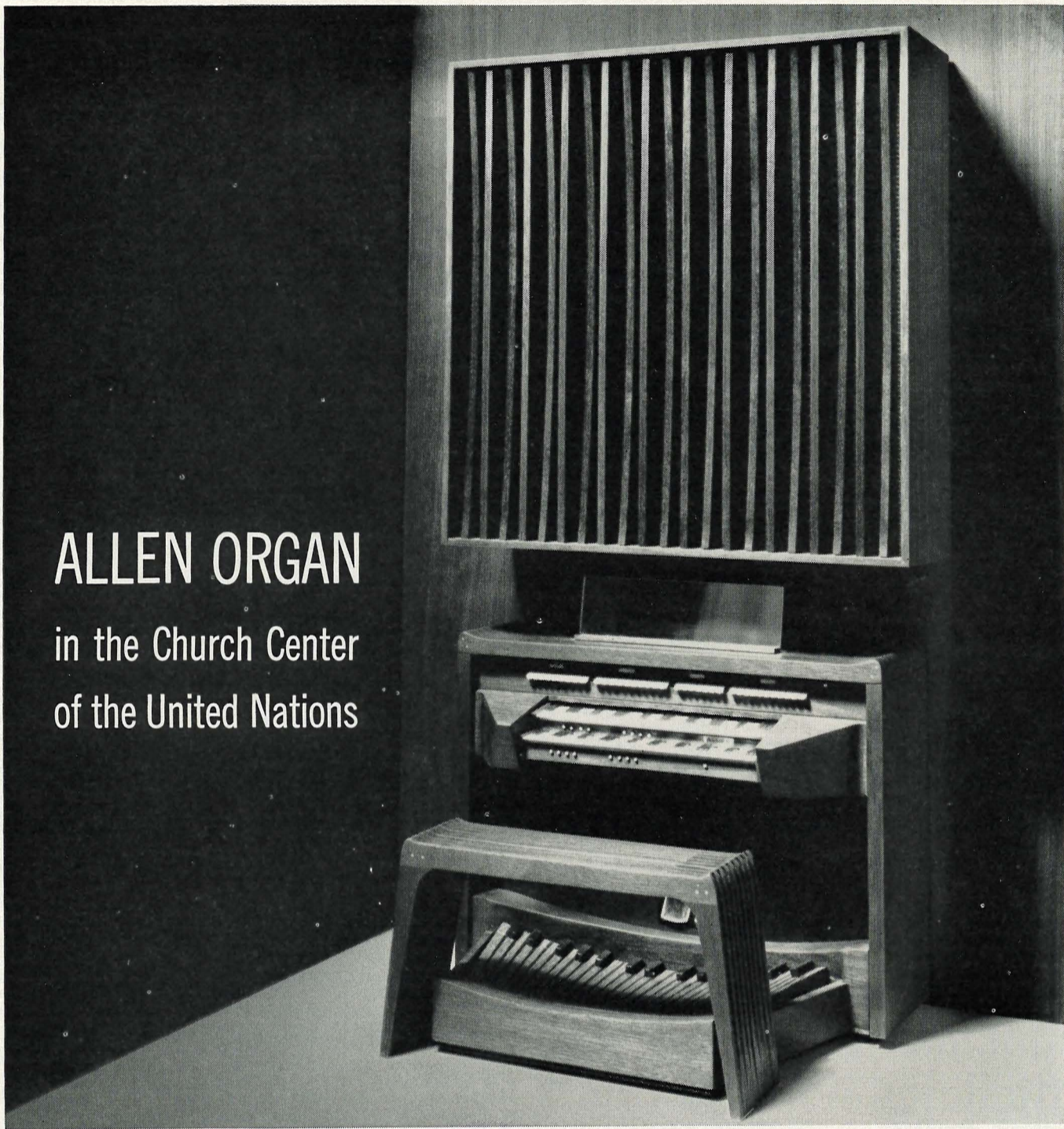
Mus. D. F.A.G.O.
Professor of Organ — Southwestern
University at Memphis
Organist and Choirmaster — Calvary
Episcopal Church
Memphis 3, Tennessee

ROBERT M. STOFER

Organist and Choirmaster
Westminster Presbyterian Church
Dayton, Ohio

ALLEN ORGAN

in the Church Center
of the United Nations



A model of the Allen organ in the Church of the U.N.

BEAUTIFUL SOUND IN A BEAUTIFUL SETTING

The Church Center of the U. N. faces the United Nations in New York.

On its main floor there is a chapel in contemporary design, of memorable beauty.

Allen was selected to construct the unique electronic organ for the Center. Classic sound was specified, using Allen 'whind,' with pitch range from 32' to 1'. The registration and control make it possible to perform music of all periods.

This is the first self-contained instrument in which each note has its own

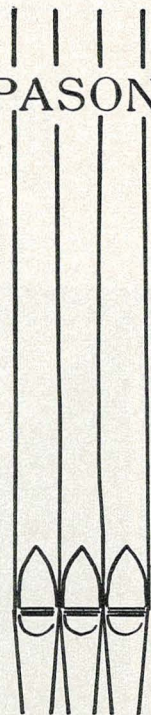
'random motion' and air sound. Both are Allen exclusives. Unusual styling by the chapel architect, Harold E. Wagoner, and equipment innovations by Allen engineers allow for effective projection of sound above the organist's head. It is like the small Positiv organs of the past, but with unexpected range and flexibility.

This engineering 'first' marks an advance in church and chapel planning. It suggests how fine tonal performance and architectural beauty can be combined in a compact self-contained organ.

Allen

Allen Organ Co.
Dept. 3-D, Macungie, Pa.
Please send information on all Allen church organs.

Name _____
Street _____
City _____
Zone _____ State _____



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

Composer Problems

We are glad that we have lived long enough to have been able to watch a number of composers grow from awkward and inept students to genuine creative forces and to have numbered several of them among our friends. This has given us at least a little insight into their casts of thought, their problems, their approaches. We believe church music composers share most of the general quandaries plus quite a few of their very own.

The most pressing and never answered question may well be "For whom does a composer compose?" Does he write to satisfy his own urges, does he write for those who conduct, play or sing, or are listeners his ultimate goal? And in either of the latter cases, what performers and what listeners? Perhaps he writes "for posterity," a comforting thought for some, a despairing one for others.

We have watched many young composers try to resolve this question. We have seen some of them go from barely comprehensible complexity to childish simplicity and almost as many travel the opposite route, from sincere naiveté to sophisticated super-dissonance. Some have hewn to an early line and never deserted it; others have followed a dozen routes, sometimes with striking success in several.

Many talented composers have deliberately eschewed church music because of its special problem. Publishers have more difficulty selling unusual and imaginative music for church than for any other use. And they make more sales with less effort of dull and commonplace music in our field than in any other. The church composer has perhaps a too varied group of listeners; too often too many of the least informed ones have the most influence in deciding what is to be heard in their churches.

One of our friends who had written some promising but rarely performed music was forced by a set of circumstances to earn some money by composing. He deliberately set out to discover what church choir directors would buy, or were playing, and consequently what publishers would find profitable

to print. His findings were artistically disheartening but from them he set out to *write to sell*. He has succeeded well enough to make it possible for him again to devote time to the kind and quality of music he wants to write. Brahms, if we may credit biographers, did much the same thing.

It is a truism that the most "advanced" of one generation becomes the most "old-hat" in the next, while the less daring sometimes weathers time better and becomes less passé. The question we want to pose is simply how much of an adjustment a composer can make to the popular taste which reflects itself in publishers' standards without sacrificing his artistic integrity. We suspect that this is something which cannot be measured and which is different in every instance. We believe that flexibility and adaptability do not need to mean surrender and that Hindemith's "music for use" convictions are worth every composer's consideration. What better way to lead public taste than to lead to the unfamiliar by way of the comprehensible?

Fair Exchange

It begins to look as though there will be a little reverse artistic lend-lease this summer.

Some Europeans are taking our travel advertising seriously and the European tourist is likely to become fairly common in future summers. On the other hand the number of American college and university organizations making concert tours of Europe grows every year and almost every European opera company numbers at least a few Americans on its roster.

A number of American organists will be playing in Europe in 1964, a fine development and high time too. We will try to keep readers informed as news of these various tours come in to us. Already we have announced that Gerre Hancock will be official American recitalist and Barrie Cabena official Canadian at the RCO centennial observance at the end of July.

Catharine Crozier will play at the St. Albans festival in England before embarking on a series of Scandinavian recitals. Donald McDonald will represent America at the Nuremberg International Organ Week, the only organist to play two recitals in this year's Week.

It is no secret that such as these, among our very best, will hold their own against the best of any other country. It gratifies us that they are getting these opportunities to represent us as they should.

Mixed Voices

One of the expressions we encounter oftenest in our work is "mixed voices" — anthems for mixed voices a cappella, cantatas for mixed voices, soloists, organ and orchestra. Somehow the term always tickles our funnybone and suggests many things to us beyond the meaning it is intended to convey.

Perhaps we are always conscious of the fact that too many choirs made up of singers of both genders succeed in mixing voices but not often in blending them. O for a mechanical blender which would succeed with voices as the food blender does with its ingredients! (No, we are not going off on the architectural reverberation tack this time).

In our time we have been in charge of attempting to extract music from several choirs which were odd mixtures indeed. (Who hasn't?) A half-dozen doughty veterans who should have retired years earlier; a group of whispering (both while singing and while not) high schools girls; and maybe one fourth-grade teacher who could sing an occasional solo. Some find making a blend from such a mixture a fine challenge; others simply find it impossible.

The most alarmingly mixed of all

mixed voices was what prevailed rather generally in American churches up through the first world war. The "mixed quartet" sang everything from the Hallelujah Chorus to vintage Dudley Buck in the best turn-of-the-century operatic manner. Usually it was every man (and woman) for himself and the organist (poor devil!) take the hindmost. The lack of musical blend was exceeded only by the clashing hairdos and, in many cases, the hats. We remember nostalgically the closed eyes and expressive hand gestures. This period of church music deserves a wonderful book in its honor complete with many pictures.

Of course we have a rather striking new mixture to replace the old. The "mixed voices" of this half of the 20th century is perhaps what anthem packets know as "combined choirs". This mixes but again rarely blends, voices of various stages of childhood with those of adults whose ears have been conditioned by two generations of "pop" singers.

It is a real tribute to our increasingly skillful church music directors that we can say honestly that even under such mix-and-match conditions, American church music keeps getting better and better. What other craftman turns out as good finished products from such unpromising raw materials?

Money's Worth

We read a newspaper story on the earnings of top sports figures: a dozen jockeys earned more than \$100,000 last year; at least a couple of golfers, Willie Mays and Mickey Mantle in baseball, the new and deposed heavyweight boxing champions, a half-dozen bowlers passed the six figure mark.

There just may be lessons there for the performers in our field. All of those people were paid all that money because they did a better job of pleasing more people in activities a great many people enjoy. Perhaps the lessons are: (1) do our jobs better, (2) work harder to interest more people in the enjoyment and appreciation of what we do, and (3) don't undervalue or undersell our accomplishments.

As our old friend Dr. Quint Furniture always says: "You'll have trouble convincing anybody else you're worth anything if you don't believe it yourself."

CCWO STAGES ITS ANNUAL AMERICAN MUSIC PROGRAM

The Chicago Club of Women Organists sponsored its annual American Music program Feb. 23 at the Cathedral of St. James. Participants in this recital of American organ music were: Retha Jane Mason, Anna Reiling, Lillian Robinson and Constance Swanson.

The club participates each February in the National Federation of Music Clubs Parade of American Music. This annual program has won several awards of merit from the Federation.

LE RAYON DE SOLEIL

The inscrutable old spider, Bach,
Whose webs were crystal-carved and high,
Spun infinite geometries
Englobing the expanded sky
With heights too dizzy
And walls too steep
For climbers such as I.

Few there were with strength to explore
His cathedral of sound from dome to floor.
And so, I stood amazed and watched
What I had never seen before.

A beam of sun with the speed of thought
Ascended his work in a single glance,
And mingled itself with the shapes he wrought
In an endless effortless perfect dance.

The steepest ladder my foot could choose
And, faltering, fail, again and again
Was lightening-scaled by the golden shoes
Of Marie-Claire Alain.

PATRICIA BEVER

Those Were the Days

Fifty years ago the March, 1914 issue contained these matters of interest—

A list of the 22 largest organs in the world, as of 1914, all of more than 100 stops, was published. Century Hall, Breslau, Germany, ranked first with 187 stops and 15,133 pipes; St. Michael's, Hamburg, and the Liverpool Cathedral ranked second and third and the Wanamaker organ in Philadelphia fourth.

An audience of 3,000 people heard William D. Belknap open the Hook and Hastings organ at the Second Church of Christ, Scientist, Indianapolis. He played: Fantasia and Fugue in G minor, Bach; Gavotte, Martini; Even-song, Johnston; Sonata 5, Guilman; Caprice Héroïque, Bonnet; Humoresque, Dvorak; Fiat Lux, Dubois; Minuet in G, Beethoven; Echo Bells, Brewer; Introduction to Act 3, Lohengrin, Wagner-Warren.

An editorial quoted and excoriated a news story about an organist playing "ragtime" on the organ in the public auditorium at Topeka, Kans.

Clarence Dickinson played a series of four February recitals in the chapel of Union Seminary, confining each to music of a single country: English, French, American, German.

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

Northwestern University's conference on church music attracted 200 to the Evanston campus.

Frank B. Jordan was appointed dean of the school of music of Illinois Wesleyan University at Bloomington.

An editorial commented on Hitler's edict that the German national anthem be sung at the metronome mark of 80 and that "care must be taken that this tempo is adhered to strictly."

Another editorial entitled Cigarette Menace pointed out the fire hazards of smoking organists.

Healey Willan, Harold Gilbert and Ray Brown were announced for the staff of the 1939 Wa-Li-Ro choir school.

Philadelphia advertised the attractions of the First National Biennial AGO convention for June 20-23.

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

Richard Ross, head of the Peabody Conservatory organ department and nationally known recitalist, died suddenly Feb. 7 at the age of 39.

Stoplists were included for: four-manual Austin at the First Methodist Church, Evanston, Ill., four-manual Aeolian-Skinner at Covenant Presbyterian Church, Charlotte, N. C.; three-manuals at First Presbyterian, Schenectady, N. Y. (Casavant), Trinity United, Newmarket, Ont. (Keates), First Congregational, Muskegon, Mich. (Kilgen), Central Moravian, Bethlehem, Pa. and First Presbyterian, Santa Ana, Cal. (both Möllers) and First Methodist, McPherson, Kans. (Reuter).

SOWERBY music provided the musical portion of the Sabbath evening service Feb. 7 for the Washington Hebrew Congregation. Dr. Herman Berlinski conducted the festival choir and William Partridge played three Sowerby preludes.

THE MAGNIFICAT was the Jan. 26 entry in the Bach cantata series at the Erskine and American Church, Montreal. George Little conducted; Mireille Legacé was organist.

Letters to the Editor

End of Authentic Semantics, We Hope
Lincoln, Neb. Feb. 8, 1964 —

To the Editor:

I was glad to read Mr. Rayfield's rebuttal on the subject of Authenticity in Registration. May I present one or two more thoughts on the subject? [The last on this — Ed.]

This is a difficult matter to explore in letters because there are so many opportunities for misunderstanding. Same old problems in semantics! Actually, I am almost certain that we would agree on general principles of registration. I challenged his article only because I thought he had taken a very extreme position ("I believe that the performer has no privileges . . ."); he overstated his case.

It seems to me that we tend to build up an artificial sanctity concerning "the composer's intentions"; the hallowed *correct* registration can become a stultifying formula.

But loose talk like this can open up a Pandora's Box of registrational horrors. That is why we have trained men like Mr. Rayfield, teaching in American universities.

Is there a hint of decay in our preoccupation with *rules*? Remember the Mastersingers? Perhaps the ideal position could be made clearer by quoting St. Paul, ". . . the letter killeth, but the spirit giveth life."

Sincerely yours,

MYRON J. ROBERTS

Improvising Is Not Modulating

New York City Feb. 3, 1964 —
To the Editor:

Having often heard the best American and French improvisers from Dupré and David McK. Williams on to Alec Wyton, I yield place to no one in my admiration of fine extempore playing. But none of these men indulge in text-book modulation. Even when "correct" and "artistic" it is out of place in church services. It is much better just to stop, pause and begin in the new key, rather than to follow the radio-TV style of "segueing." At St. John the Divine Mr. Wyton improvises magnificently, but he never "modulates."

JOHN BLAKESLEE

VACATION FOR PAUL KOCHS BECOMES PANAMA NIGHTMARE

What started out as a well-deserved rest for Mr. and Mrs. Paul Koch turned out to be a genuine nightmare. Mr. Koch was recovering from a strenuous year at his big Beckerath at St. Paul's Cathedral and at Pittsburgh's Northside Carnegie Hall. He and Mrs. Koch were on a three-week freighter journey in the Caribbean with a stopover in Panama.

The Panama visit was timed with uncanny accuracy to include the very days on which the violence was at its worst in Panama. The Kochs finally escaped into the Canal Zone and back to their freighter behind the front seat of a flag-draped car, hiding under raincoats. Pittsburgh seems a real vacation spot to them now.

A FINNISH church music publication, *Kirkkomusikkilehti*, has reached the office of THE DIAPASON. Its 24 pages contain several illustrations, some advertising, an attractive cover and several short articles. E. J. Haapala heads the masthead. We had no success in reading any part of the magazine.

MOODY Bible Institute, Chicago, is sponsoring an all-day church music conference March 14 at Alumni and Torrey-Gray auditoriums and the music building. All phases of the church musician's equipment will come under scrutiny at the hands of an experienced staff.

How We Do It

(Fifth in a series)

Since our calendar feature began in 1962 there has been no single month in which so many people illustrated their misunderstanding of this facet of "how we do it." We wrote individual notes to many of these people but a re-explanation in our columns seems in order.

We enter dates for the calendar in our book almost as soon as we receive them, even for events several issues in the future. On the night of the 10th of the month, after all other news has been prepared for the printer, we type up the calendar — the very last thing.

Because second-class mailing seems to us to be getting less and less reliable, we know that few readers receive our magazine before at least the 5th or 6th of the month. Our contract calls for the copies to be deposited at the post-office on the last two working days of the month. Therefore, to make the calendar as generally useful as we can, we begin each calendar on the 10th of the month of issue and extend it through the 9th of the following month.

Within the last week of January, more than two weeks after the deadline for the February issue, we received perhaps a score of letters with calendar dates for the first week in February, more than six weeks too late for their use. And most of these came from leaders in our profession! Mighty discouraging!

And speaking of six weeks, that is the period of time we traditionally allow between the date of an event (recitals, chapter meetings etc.) and the receipt of its program or report in our office. If the event isn't important enough for the persons involved to slip the program into an envelope within six weeks then probably it wasn't newsworthy in the first place; at least that's our normal reaction. News to us is not something which happened last year.

Incidentally we are still receiving Christmas bulletins, and from nearby points, which we could not have included in our survey for the February issue after Jan. 10.

JOHNSON, FOUNTAIN, BROWN IN MINNEAPOLIS CLINIC

About 400 musicians from 14 states and Canada attended the ninth annual two-day Augsburg church music clinic Jan. 3 and 4 in Minneapolis. Augsburg Publishing house was the sponsor.

Organists heard Dr. David Johnson, St. Olaf College, and Grigg Fountain, Northwestern University, in lecture-demonstrations aimed at helping service playing, selecting music and learning new literature.

Dr. Elaine Brown, director of Singing City, related The Conductor's Approach to the Rehearsal. Leland Sateran, director of the Augsburg College Choir, gave two lecture-demonstrations including new music and helpful suggestions. Several composers — Walter L. Pelz, Gerhard Track, Robert Wetzler and Ronald Nelson — were present throughout the clinic and conducted performances of their compositions.

WASHINGTON CATHEDRAL

Announces a Limited Edition . . .

A Two-Record Album of the Gloria in Excelsis Tower Dedication

Ascension Day, 1964

90 MINUTES OF MUSIC — COMMENTARY
(N.B. Only 1,000 of these albums will be issued)

The Dedication Music Canticles Anthems Hymns Fanfares Processionals

New Music especially composed for the
Gloria in Excelsis Dedication by:

Samuel Barber Richard Dirksen Lee Hoiby
Stanley Hollingsworth John LaMontaine
Ned Rorem Leo Sowerby

Accompanied by wind instruments and fanfare
trumpets — music sung by:

The Cathedral Choral Society
The National Cathedral School Glee Club
The St. Albans Glee Club
The Cathedral Choir of Men and Boys

The Dedication Documentary

Spoken commentary by Basil Rathbone
A dramatic description of highlights of each of
the five great services of the Dedication Program.

The Dedication Bells

First recording of the Bessie J. Kibbey Memorial Carillon
as played by Ronald Barnes, Cathedral Carillonneur

The Dedication Book

Included with the records will be the complete book of the day — the orders of service and other descriptive material with over 100 pages of musical scores of the festival compositions — all magnificently boxed. A lifelong, memorable portfolio.

RESERVE YOUR ALBUM NOW BY RETURNING COMPLETED COUPON BELOW

TOWER DEDICATION COMMITTEE
Washington Cathedral
Mount Saint Alban
Washington, D. C. 20016

Please reserve my album(s) of the "Gloria in Excelsis Tower Dedication".

I enclose my check for \$..... for..... albums at \$25.00 each.
Checks should be made to "Washington Cathedral." (Please Note: \$15.00 per album is tax deductible.)

Bill me upon delivery. Monaural Stereo

Mail to:

Name

Street & Number

City State Zip

FOR GIFTS

Gift subscriptions will be acknowledged immediately with a handsome certificate sent in your name to the person indicated.

These recordings, expertly engineered in maximum fidelity 33-1/3 LP, micro-groove, monaural or stereo, will be delivered postpaid before May 7, 1964. The names of all subscribers received before April 1, 1964 will be listed in the Book of the Day as PATRONS.

FRENCH MASTERWORKS

Collected, Edited and Registered

BY ALEXANDER SCHREINER

French organ music—is there any outside of Francois Couperin of the Eighteenth Century, Cesar Franck of the Nineteenth, and Olivier Messiaen of the Twentieth? How often we have heard this rather sniffish question put by those who like to think themselves acquainted with all the current fashions in music taste. The well-known American recitalist Alexander Schreiner has answered it very sensibly in this new collection of ten pieces chosen from the works of some of the greatest French organ composers of the Nineteenth Century. From the tremendous amount of material available, he has chosen pieces that not only sound well but also are very practical for contemporary service and recital use. Price \$3.00

Ask Your Dealer for "On Approval" Copy Or Write Publisher

J. FISCHER & BRO.

GLEN ROCK, N.J.

It is my intention this evening to bring you a little musical pleasure. Before doing so, however, I should like to preface my program with a few observations about the organ and acoustics, particularly the effect of room acoustics in the modern church on the organ. While it is possible to determine accurately what happens to a musical tone in a given acoustical environment, the quality of a musical tone as it is affected by its acoustical environment is a matter for serious aesthetic consideration.

When we think of the organ, we think of the church, for the organ is the instrument of the church. Although the organ was known in antiquity as a secular instrument, its development as a modern musical instrument took place entirely in the church. Moreover, the organ really grew up in the Gothic church, an edifice of monumental proportions with its long nave, 300, 400, or even 500 feet long and walls reaching into the heavens. How the artist, musician and organ builder were inspired by such a creation! Consider the great cathedrals of Paris, Chartres, Amiens, Beauvais or Rouen, to mention a few. Even the towns and villages often had their great Gothic church, often three and four times as large as the typical American city church. Think of the nobility and magnificence of the Gothic church! It is not difficult to imagine the effect of such an environment on the art of organ building. The organ, in this wonderful fabric, became likewise a noble and magnificent affair, an instrument unique in the whole realm of music. Albert Schweitzer has well said that the organ alone has that mystical element which speaks of the Eternal. Imagine for a moment the total atmosphere of the historic Gothic church; there is more than meets the eye, and it is obvious that even a blind man can sense the unusual environment as he steps into the nave of Notre Dame or Chartres. His ear alone tells him that he is in a vast enclosed space, where stone and glass have created a tremendous acoustical effect which matches and enhances the visual effect. Here sound travels long distances and is in



Dr. Noehren, university organist of the University of Michigan, gave this paper and played Nov. 8 for the annual meeting of the American Acoustical Society at Hill Auditorium, Ann Arbor

turn constantly reflected by the great expanse of stone and glass.

Reverberation is inevitable. The nature of the organ needs this reverberation almost like a fish needs water! The art of organ building during medieval and renaissance times reflected the reverberent quality of its acoustics, and the organ builder endeavored to develop the various sounds of the organ to suit its environment. The very nature of the organ still requires reverberation, much reverberation, and more reverberation than any other musical instrument or group of instruments. The sound of an organ in a room with little or no reverberation is cold and harsh, and even the natural quality of its transients is unpleasant and annoying to the ear. In undesirable acoustical conditions the organ builder is forced to make changes in the voicing, softening and dulling a tone which would be rich and vibrant in more favorable circumstances.

The organ of the 20th century, especially in America, does not entirely reflect its heritage. How could its

The Organ and Acoustics

by ROBERT NOEHRN

true character survive in the stifled acoustics and heavily carpeted interiors of so many American churches? In Europe, it is almost impossible to find an old church with less than four or five seconds of reverberation. In America it is difficult to find a church with more than one or two seconds reverberation, and there are many churches with no apparent reverberation. Nevertheless, the organ, the architecture of the church, and any phases of religious life are obviously going to reflect modern man's religious needs and his interpretation of life today. Here then is the church in America, for good or bad; its architecture and equipment are naturally created for its purposes. Moreover, its government reflects a democratic philosophy in which a wider number of tastes influence its character. The average churchman is far more knowledgeable and analytical in his whole outlook, and there is a vast cleavage between 20th century man and his ancestor of medieval times. During the 12th century mysticism pervaded religious philosophy and, in fact, the tonal life of the community. The Gothic church continued to reflect this mysticism in its architecture and atmosphere many centuries later.

Modern man, being far more of a realist, has built a church which reflects more practical values. Although the modern church may often strive to be a beautiful edifice, practical considerations are usually dominant. Thus acoustics, which in the past two decades have become completely controlled, are usually determined by practical requirements, such as, for instance, clarity of speech. Not until recently have we heard reference of aesthetics to acoustics. To be sure, acoustics, which bear such a strong relation to the atmosphere of the church (like its architecture and all the related arts) are indeed a matter of

taste, involved with the problem of aesthetics. The organ may seem to be a very practical instrument, apparently well suited to the needs of the congregation, and yet have little artistic value. The average electronic has become such an instrument; it has become acceptable and popular, and the reasons for this are obvious. Nevertheless, it bears little resemblance to the noble and magnificent organs of the historic church. Since, as we said, the organ tends to sound harsh and cold in a non-reverberent room, the flute-like and simple tone of the electronic often seems a practical solution. In such acoustics lies its success; it has succeeded in creating an illusion of basic organ tone, especially at a low dynamic level. The electronic then is virtually a new instrument bringing quite another impression of the organ to a multitude of people. In fact, to the younger generation, the electronic may be the symbol of an organ. Many architects accept the electronic believing that it is in the wave of the future, and their churches are designed for such instruments. Whether or not the electronic is acceptable as a musical instrument, we must conclude that it is a special instrument unlike the real organ. It has no body of music; composers do not write seriously for it; and its musical scope is limited.

I was interested to hear one of Mr. Beranek's associates summarize acoustics of a church, as it was then being planned, to its architect and suggest to him that since a short reverberation period was desirable to the church authorities, it would be unnecessary for them to plan for a large pipe organ. He predicted that in such a room a good organ would be wasted and that an electronic, a far more economical instrument, would serve their purpose as well as could be expected.



OBERLIN

SUMMER PROGRAM

FOR

PROFESSIONAL ORGANISTS

JUNE 24 — AUGUST 6

23 new organs, including 9 Flentrops, 10 Holtkamps

Private and class instruction; organ literature; laboratory course in organ construction and registration; writing and analysis; practical keyboard harmony including modulation techniques and improvisation.

FACULTY ARTIST RECITALS — DORMITORIES — AIR CONDITIONED FACILITIES.

For information, write to: OBERLIN CONSERVATORY OF MUSIC
OBERLIN, OHIO

I have brought the electronic into this discussion only to emphasize the tremendous influence room acoustics bear on the character of musical instruments. Each room has its own natural acoustics if its shape and the materials which go into its construction are left alone. We have noticed that the mysticism of the medieval church is not only created by the architecture, the stained glass and other visible ornaments, but also by the great reverberation inherent to its natural acoustics. Perhaps the Gothic church has now become more historic than practical. It may not suit our times. Nevertheless, there is a considerable interest among a growing number of people for the atmosphere inspired by the Gothic church and reverberent acoustics. But outside of this limited group, the naiveté which surrounds the problem of acoustics is widespread and well illustrated in the following letter from one of the leading church architects in the United States:

"If present trends prevail, church interiors of the future will be designed to sustain longer periods of reverberation. These periods, however, will not be so long as to produce a disconcerting echo. This change is being brought about in response to a considerable amount of breast-beating on the part of musicians and organ manufacturers, who want livelier, more resonant church interiors than now prevail. Since the optimum reverberation period for music is much longer than that required for speech, architects must express resolute caution and restraint in seeing that their buildings are as reverberent as possible in which the minister can plainly be heard, preferably without the aid of loud speakers.

"When I hear organ manufacturers speak of reverberation periods of 1.8 seconds or over, I am alarmed. However, within sensible limits, the musicians pleas will be increasingly recognized.

"My prediction is that church interiors of the future will be harder-surfaced and more reverberent than heretofore."

This letter from an important church architect admits first of all, by the nature of its statements, that the acoustics of the American church are poor. He shares what almost amounts to a feeling of terror among many architects that an echo is inevitable unless great care is exercised. Any acoustician knows that echo is usually no problem except in an unusual shaped room. Finally, he doesn't even know what realistic reverberation optimums can be for speech intelligibility. A reverberation period of only 1.8 seconds is very little apparent reverberation, and organ tone will all but die a natural death in anything less than that. It is evident that such a letter assumes that the architect, not the acoustician or musician, should be the final guardian over acoustics. And truly, it is often the architect's taste which prevails on all aesthetic matters. This is the more regrettable when it is evident that too often the architect acts on too professional a basis. In most cases he does not understand the religious philosophy of the congregation which has engaged him, and more often he doesn't care. I am constantly amazed to see congregations, who hold a very strong religious attitude, innocently place all their trust in an architect who has absolutely no awareness of their religious and practical needs.

The truth is that there is no good compromise between speech and music in the development of ideal acoustics in the church. Either the acoustics are clear and suitable for speech, or they are reverberent and thus suitable for the performance of choral and organ music. We can hardly deny that reverberation may create a serious problem in hearing speech clearly. Nevertheless, a skillful speaker, who knows how to project his voice, is able to make himself understood convincingly in a reverberent room. In Aarhus, Denmark, for instance, there is a beautiful 12th century cathedral, now Protestant, where the reverberation period is at least 12 seconds. The services in this church are simple with emphasis on the spoken word. The congregations of that church have been listening for hundreds of years to sermons, good and

bad, in an acoustic setting marked by 12 seconds of reverberation! Needless to say, the great organ in that church is magnificent and ideally suited to its surroundings. There is no need to have 12 seconds of reverberation. Nevertheless, an organ does require reverberation, much reverberation, and it is likely to be a musical failure without it. On the contrary, it is definitely possible to use the voice to advantage in a reverberent room. Moreover, with the use of modern electronic equipment, it is possible to project almost any kind of speaking voice with clarity and understanding in a highly reverberent room.

As a musician and music-lover I am begging for reverberation in the modern church. I love the organ and realize what an experience this beautiful instrument can bring into the music and religious life of our day. I have attempted here to consider the problem of acoustics and the organ in a brief and direct manner with a wish to bring to you an understanding of its most urgent problem. It is indeed dangerous to over-simplify, and I am quite aware that the problem of acoustics is far more complicated than just a narrow consideration of reverberation. Nevertheless, the musical success of the organ requires a kind of acoustics which is dominated by a considerable amount of reverberation.

I believe that every room or enclosure has a natural acoustics, typical of its shape, its size, and the nature of its materials. I deplore the universal practice of controlled acoustics, and I should hope that the future might bring the professional acoustician into the planning stage in co-operation with the architect and the artist, so that future churches may be architecturally designed to produce a beautiful acoustical environment. One of the great beauties of the old Gothic Church was the nature of its acoustics, where its great expanse of stone and glass were left free to reflect the sounds of music creating an atmosphere which enhanced the mysticism of its religion. The nobility, magnificence and beauty of the organ can only survive in such an atmosphere.



HOWARD KELSEY
Washington University
 Saint Louis 5, Mo.

PAUL KOCH
 Carnegie Hall
 St. Paul's Cathedral Pittsburgh, Pa.



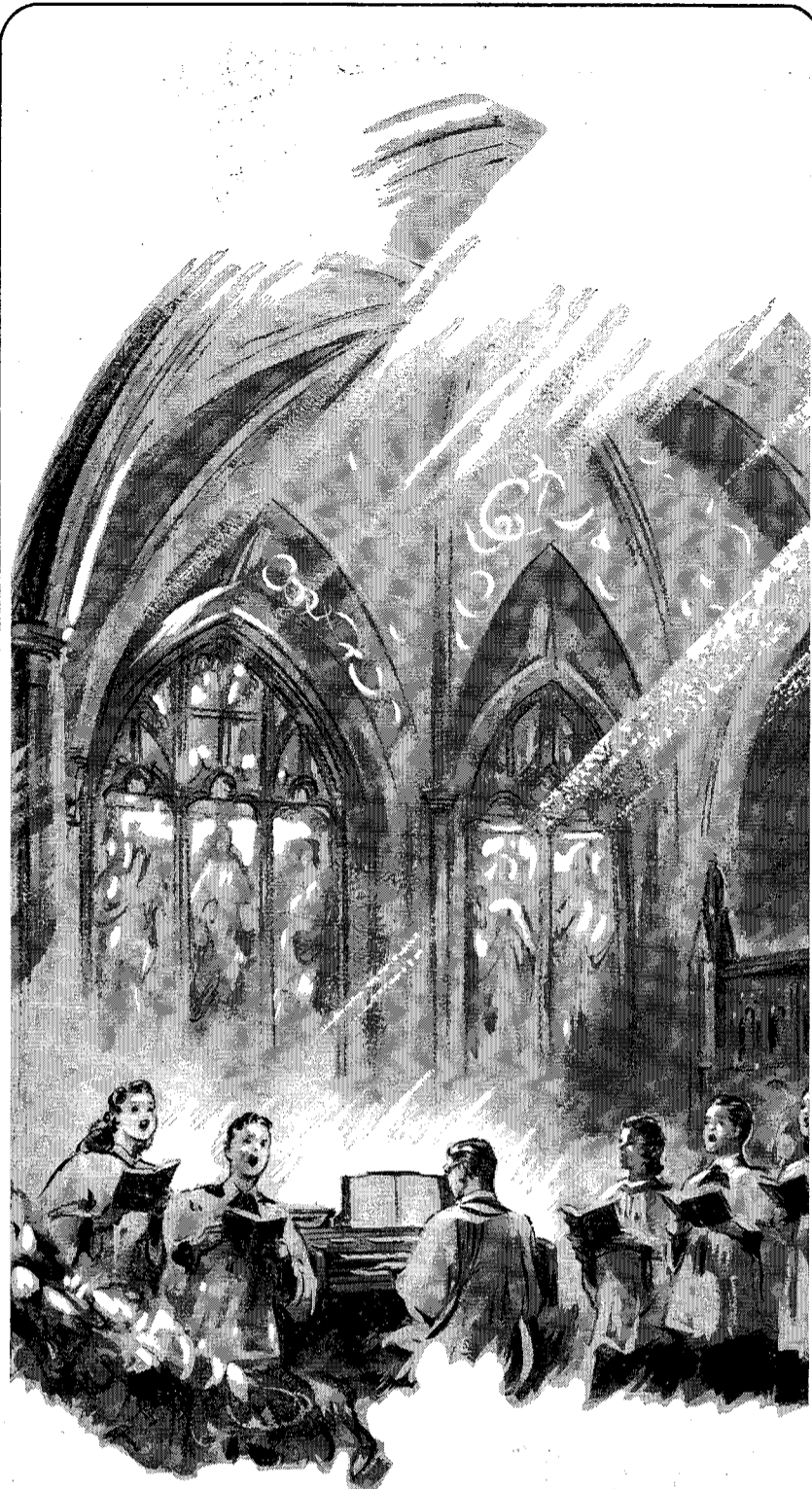
TRINITY CHURCH, BOSTON

Installation of a new Chancel organ and extensive tonal changes in the Gallery division have brought to fruition a program begun in 1956. Both organs are played from a console of compact design.



AEOLIAN-SKINNER ORGAN COMPANY, INC.

BOSTON 27, MASSACHUSETTS



A tribute to organ music

Organ music defies concise definition. The roles it plays are too many and varied . . . its scope too broad. In the church, it identifies the service. It can be heard as background music or accompaniment for choir and congregation. It is the wedding march to the bride and groom. Its great voice comes, in muted echo, to the child in Sunday School. To many, organ music is refinement . . . a symbol of high standards. It is the "Lost Chord" to those seeking relaxation . . . folk songs and entertainment at the hearth. For the musician, organ music merits the highest place in the lofty halls of music's fame. It endows the organist with endless horizons for expression. In a few words, it is everything great in music . . . drawn from one great instrument—the Organ!

WURLITZER DEKALB, ILLINOIS
WORLD'S LARGEST BUILDER
OF PIANOS AND ORGANS

NUNC DIMITTIS

**NATALIE LITTLER, ACTIVE
RCCO LEADER, DIES DEC. 31**

Natalie Littler, for 28 years the organist and choir-director of St. Paul's Anglican Church, Halifax, Nova Scotia, died in Halifax on December 31 after a lengthy illness. She was 65. Ill-health made it necessary for her to give up her post after Christmas, 1962, but until that time she remained very active in the city's musical life. A life-long resident of Halifax, she was organist of one of Canada's most historic churches.

For many years she was a most active and enthusiastic member of the RCCO and served on the executive at both the local and the national levels. At the time of her enforced retirement caused by her health, she was a vice-president of the RCCO as well as being chairman of the Halifax Centre. She was also on the executive of the Nova Scotia Music Teachers' Association, of which she had recently been made an honorary life member.

**FRANK J. SAUTER, CHICAGO
BUILDER, IS HEART VICTIM**

Frank (Francis) J. Sauter, Chicago organ builder and service man and an active member of the Chicago AGO Chapter for a number of years, died of a heart attack Jan. 31 while walking his dog.

With his two sons Francis A. and Ronald, Mr. Sauter was a familiar and widely popular man with organists of the Chicago area. He cared for a number of the region's best instruments. An earlier attack had curtailed his activities. His sons are carrying on his responsibilities.

Mrs. Sauter, a daughter, a brother, sisters and ten grandchildren also survive him.

**HAROLD BROWN DIES; MISSED
SIX SERVICES IN 50 YEARS**

Harold W. Brown, Athol, Mass. died Nov. 14 after a long illness. He had been organist for 50 years in the Central Congregational Church of Orange, missing only six services in that time. His early training included extended work with E. Warren Andrews, a founder of the AGO. He directed for more than 30 years the Dana Universalist Vespers, some hundreds of services given in various churches over a wide area in memory of a church discontinued to make way for a reservoir. He taught nearly 1,000 pupils, many of them now professionals. A friendly and generous man, he will be greatly missed.

CARL J. FRENNING, organ builder of Boston formerly with George S. Hutchings and E. M. Skinner as tuner and finisher, died Dec. 31 at the age of 80.

EDUARD F. KLOTZ, longtime member of the Chicago AGO Chapter died Jan. 25. His daughter, Marie Klotz Wassemler, is an organist known in Chicago and Milwaukee.

**FREDERICK R. WEBBER DIES —
CONTRIBUTED TO DIAPASON**

The pipe organ world lost a staunch friend with the sudden passing Dec. 27 of Frederick R. Webber at the age of 76 at his home in Mount Vernon, N.Y. A man of many talents he was a Lutheran minister most of his lifetime, at the time of his death pastor of the Bethany Lutheran Church, Yonkers, N.Y.

He was a church architect of repute and author of many books and articles on the subject. His designs for altars stand in churches of all denominations throughout the United States.

He was a frequent contributor of more than a dozen articles to THE DIAPASON, the most recent having been A Holtkamp Story in the April 1962 issue. He was a tireless researcher of pipe organ history and at the time of his death was writing a book on the subject. His comprehensive library contained many of the most important books on the organ.

Mr. Webber was also an amateur organ builder; he had collected various organ windchests, pipes and equipment to build an organ in his home.

Mr. Webber was pastor of the Faith Lutheran Church, Cleveland for some years before enrolling at Massachusetts Institute of Technology to study architecture.

His widow, two brothers and three sisters survive.

**LONGTIME HEAD OF BALDWIN
COMPANY DIES AT AGE 74**

Lucien Wilson, 74, chairman of the board of the D. H. Baldwin Company, died Jan. 1 in his home at Hyde Park, Cincinnati. Active in the Baldwin Company since 1912, he headed the company from 1926 until 1962, the period of its greatest expansion.

As board chairman of the Cincinnati Symphony and a former president of the Cincinnati Conservatory of Music he exerted a tremendous influence on music in the Ohio metropolis. He was active in many other civic and educational organizations and member of many clubs.

Surviving are his widow, his son Lucien, Jr., president of the company, three other sons, three daughters and 22 grandchildren.

RALPH H. MAZZIOTTA, longtime AGO member of Mount Vernon, N.Y. died Dec. 3.

MILTON B. MCGREW, member of the Dallas AGO Chapter, died Nov. 26.

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

ORGAN AND CHURCH MUSIC

Fenner Douglas

Garth Peacock

Haskell Thomson

David Boe

OBERLIN CONSERVATORY OF MUSIC

OBERLIN, OHIO

CHESTER A. RAYMOND

Custom Built Pipe Organs

REBUILDING SPECIALISTS

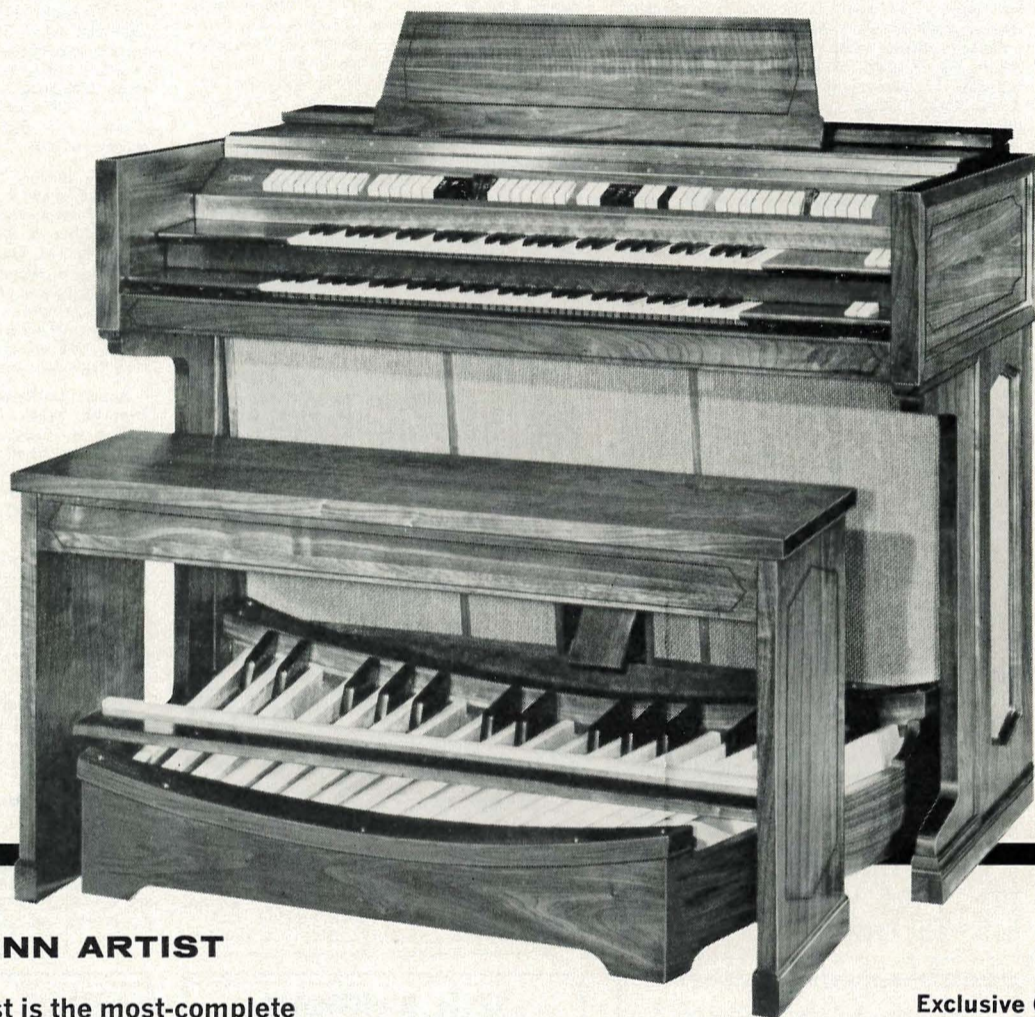
Over 30 years experience

NEW MODERN FACTORY

20 Washington Rd., Princeton Jct., N. J.

MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

A totally new concept in organ completeness that adds up to an exciting new experience for you!



THE 720 CONN ARTIST

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

Distinctive Diapason

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

Tonal Completeness

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

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

Multi-Directional Sound

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

Exclusive Chorus Tab

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

Other Features

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

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

CONN ARTIST VOICE TABS AND COUPLERS

GREAT

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

SWELL

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

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

PEDAL

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

Flute 8'
Diapason 8'
Octave 4'

GENERAL

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

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

LESLIE

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

AUXILIARY

Console Speaker Off
External Speaker On

"Organ Echoes of Old San Juan"

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

CONN ORGAN

Programs of Organ Recitals of the Month

Marie-Claire Alain, St. Germain-en-Laye, France — For New York City AGO Chapter, Riverside Church Jan. 7; First Presbyterian Church, Fort Wayne, Ind. Jan. 14; St. Paul's Episcopal Church, Lansing, Mich. Jan. 25; Seattle, Wash. AGO Chapter, University Methodist Temple Feb. 2; Long Beach, Cal. AGO Chapter, First Congregational Church Feb. 4; Kansas City, Mo. AGO Chapter, St. Andrew's Episcopal Church Feb. 16: Offertoire in A major, Dandrieu; Cromorne en taille, Corrette; Echo, Nivers; Prelude and Fugue in D major, Allein Gott in der Höh sei Ehr and Komm, Gott schöpfer, Bach; Impromptu, Vierne; Toccata on Cantemus Domino, A. Alain; Prelude and Impromptu, O. Alain; Trois Danses, J. Alain; Improvisation. For Sandusky, Ohio AGO Chapter, Zion Lutheran Church Jan. 19: Offertoire in G major, Couperin; Introduzione e Pastorale, Pasquini; Ach, Herr mich armen Sunder and Gott der Vater wohn uns bei, Buxtehude; Trio in C minor and Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Impromptu, Vierne; Ut Queant Laxis, Bingham; Deuxième Fantaisie, J. Alain; Chant Héroïque, Langlais; Improvisation.

Philip B. Manwell, Sacramento, Cal. — For Sacramento AGO Chapter, Westminster Presbyterian Church Jan. 14: Chaconne, Couperin; Toccata, Frescobaldi; Fugue, Couperin; Fugue in C and Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue in G, Bach; Two Preludes in O Sacred Head, Brahms; Cantabile, Franck; Tallis Canon, Purvis; Olivet, Bingham; Jesus Makes My Heart Rejoice, Elmore; Miniature, Langlais; Concert Piece, Peeters.

Warren L. Berryman, Berea, Ohio — Dedicatory recital, Olmsted Community Church, Olmsted Falls, Ohio Jan. 19: Chaconne, Couperin; Sheep May Safely Graze, Un poco Allegro, Trio Sonata in E minor and Toccata and Fugue in D minor, Bach; Rondo for Flute Stop, Rinck; Modal Trumpet, Karam; Carillon, Roberts; Cantilene and Dialogue on the Mixtures, Langlais; Dorian Prelude on the Dies Irae, Simonds; Roulade, Bingham; Carillon-Sortie, Mulet.

Jack F. Lenaghan, Victoria, B. C. — For Victoria RCO Centre, St. Andrew's Cathedral Jan. 14: Concerto 1, Bach; Basso Ostinato, Reger; Old 100th, Coleman; Ave Maria, Peeters; Allegro, Zipoli; Belmont and Broomsgrove, Rowley; Toccata in G major, Dubois; Noël 6, Daquin; Allein Gott in de Hoh, Telemann; Te Deum, Buxtehude; Tambourin, Rameau; Carillon de Westminster, Vierne.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral Jan. 17: Concerto in D minor, Vivaldi-Bach; O Lamb of God, Trio Sonata 4 and Fugue on a Theme by Corelli, Bach. Feb. 7: Prelude and Fugue in C major, Bach; Sonata 2, Hindemith; Chorale in A minor, Franck.

Catharine Crozier, Winter Park, Fla. — Knowles Memorial Chapel Jan. 8: Moderato and Andante sostenuto, Gothic Symphony, Widor; Scherzo, Symphony 2, Vierne; Postlude pour l'Office de Complies and Litanies, Alain; Variations on Wondrous Love, Barber; Fantasy for Flute Stops and Toccata, Sowerby. Jan. 15: Chaconne in D minor and From Heaven Above (two settings), Pachelbel; Sonata 2 in C minor, Mendelssohn; My Inmost Heart Rejoiceth, O Sacred Head once Wounded and My Jesus Calls to Me, Brahms. Diane Bentley, soprano and Ross Rosazza, baritone, assisted. Jan. 22: Suite on Tone 1, du Mage; The Bells and Noël for the Adoration of Mary, Jean-Francois Dandrieu; When Jesus was Born of Mary, Pierre Dandrieu; Suite on Tone 1 (Dorian), Clérambault; 3 excerpts, Messe pour les Paroisses, Couperin.

Robert Burns, Des Moines, Iowa — First Methodist Church Feb. 2: Chaconne in G minor, Couperin; We all believe in one true God, Come you now, Jesus, from heaven above, My soul doth Magnify the Lord and Prelude and Fugue in A major, Bach; Chorale 2 in B minor, Franck; Sonata 2, Hindemith; Chorale, Karg-Elert; Introduction and Passacaglia in D minor, Reger. A similar program was played Jan. 15 for the Des Moines Women's Club.

Dorothy Addy, Wichita, Kan. — For Southern Arizona AGO Chapter, Trinity Presbyterian Church, Tucson, Jan. 21: Concerto del Sigr. Meck, Walther; How Brightly Shines the Morning Star, Pachelbel; Adagio and Allegro, Corelli; Prelude and Fugue in B minor, Bach; Piece in Free Form, Langlais; Solemn Prelude for a Festival Day, Van Hulse; Chapel at San Miguel, Seder; Fantasie and Fugue in C major, David; The Cuckoo, Weaver; Finale, Symphony 5, Vierne.

Lois Jungas, Manchester, N. H. — Grace Church Jan. 19: Fantasie, Mozart; Deck Thyself My Soul With Gladness, Christ to Jordan Came and Dorian Toccata, Bach; O World I E'en Must Leave Thee and Deck Thyself, Brahms; Movement 1, Sonata 6, Mendelssohn; Sketch in F minor, Schumann; Song of Peace, Langlais; God Among Us, Messiaen.

Betty Nelson, Clinton, Iowa — For Clinton AGO Chapter, St. Luke's Episcopal Church, Dixon, Ill. Feb. 2: Prelude and Fugue in D minor and Herr Gott, nun schleuss den Himmel auf, Bach; Arabesque, Vierne; L'Organo Primitivo, Yon; Ave Maria, Schubert; Chorale in A minor, Franck; Allegro Vivace, Concerto in A minor, Vivaldi-Ellsasser.

James and John Anthony, Little Rock, Ark. For Fort Smith AGO Chapter, First Presbyterian Church Feb. 3: John Anthony — Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck. James Anthony — Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in A minor, Bach; Fugue in G minor, Dupré.

Robert Baker, New York City — Union Theological Seminary Dec. 1: Voluntaries in D minor, Purcell, and in D major, Boyce; Herr Christ, der einig Gottes Sohn, and Nun komm der Heiden Heiland, Buxtehude; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Prelude and Trumpetings, Roberts; You raise the flute to your lips, DeLamarter; Prelude and Fugue on B-A-C-H, Liszt.

Pupils of Ludwig Lenel, Allentown, Pa. — Muhlenberg College Jan. 11: O Come, O Come Emmanuel, Moser; Prelude in A major, Walther — Linda Keller, Saviour of the Heathen, Come and O Thou, Of God the Father, Bach; Toccata in C minor, Böllmann — Jane C. Henninger. Prelude in C major, Buxtehude; Benedictus in D flat major, Reger — Ruth Gebhardt-Bauer. Toccata and Fugue in D minor, Bach; O World I Now Must Leave Thee, Brahms; Te Deum, Langlais; O God Thou Faithful God, Brahms; Fantasie and Fugue on B-A-C-H, Liszt — Carl H. Toth.

Robert Burns King, Burlington, N. C. — Duke University Chapel, Durham Feb. 2: Suite on Tone 1, du Mage; Prelude and Fugue in C major (9/8), Bach; Scherzo, Symphony 2, Vierne; Fantaisie in A, Franck; Pasticcio and Song of Peace, Langlais; Greensleeves, Wright; Dieu parmi Nous, Messiaen. Same at Front Street Methodist, Burlington Jan. 26.

David O. Johns, Winfield, Kan. — For Winfield AGO Chapter, St. John's College Chapel Jan. 26: Offertoire sur les Grand Jeux, Couperin; Cantabile, Franck; Mon ame cherche une fin paisible, Langlais; Litanies, Alain; Lobe den Herren, Ahrens; Brother James' Air, Wright; Toccata, Reger; Three Small Partitas, David; Passacaglia and Fugue in C minor, Bach.

Reginald Lunt, Lancaster, Pa. — Service honoring Frank A. McConnell, FAGO, St. James' Church Feb. 2: Fugue in E flat (St. Anne), Bach; Echo Voluntary, Purcell; Concerto in D minor, Vivaldi-Bach; Schmücke dich, O Liebe Seele, Bach; The Burning Bush, Berlinski; Jubilee, Sowerby; Allegro, Symphony 6, Widor.

Roger Heather, Cincinnati, Ohio — Dedicatory recital, Bond Hill United Presbyterian Church Jan. 26: Psalm 19, Marcello; Sheep May Safely Graze, Bach; Concerto 1 in G, Handel; Cantabile, Franck; Two Modal Pieces, Langlais; Liebestraum, Liszt; Introduction and March on He Leadeth Me, Van Hulse; Greensleeves, Wright.

Lloyd Cast, Albany, N.Y. — Union College, Schenectady Jan. 12 and for Eastern New York AGO Chapter, St. Peter's Episcopal Church, Albany Jan. 26: Six Schübler Chorales, Bach; Prelude, Adagio and Fugue, Stanley; Chorale in B minor, Franck; Toccata, Jongen.

Virgil Fox, New York City — For Miami AGO Chapter, St. Mary's Cathedral, Miami, Florida. Jan. 28: Passacaglia and Fugue in C minor, Rejoice Beloved Christians, Sleepers Wake! Come Now, Saviour, All Men Are Mortal and Toccata in F, Bach; O Heartbreak, O Sadness and O World, I Now Must Leave Thee, Brahms; Grande Pièce Symphonique, Franck; Dieu Parmi Nous, Messiaen; Roulade, Bingham; Clair de Lune and Finale, Symphony 6, Vierne.

Lorene Banta, Andover, Mass. — Phillips Academy Jan. 26: Toccata per li pedali and Canzona, Kerll; Mit Friede Ich dahin and Aus meines Herzens Grunde, J. C. Bach; Von Gott will Ich nicht lassen, J. M. Bach; Chaconne, Couperin; Prelude on the Magnificat, Strungk; Hilft mir Gott's Gute preisen and Ein feste Burg, Hanfi; Ach wir armen Sunder, Weckman; Toccata in D minor, Froberger; Noël, Une vierge pucelle, Lebeque; Jesus Christus, unser Heiland, Tunder; Fugue in C major (gigue), Vater unser in Himmelreich and Prelude, Fugue and Chaconne, Buxtehude.

Keith Pierce, Marion, Ill. — First Presbyterian Church, Murphysboro Jan. 12 and First Presbyterian Church, Harrisburg Feb. 2: In Thee is Gladness and A Babe Is Born in Bethlehem, Bach; Good News from Heaven the Angels Bring, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; I am black but comely, Dupré; Nazard and Song of Peace, Langlais; Toccata and Fugue in D minor, Bach; Greensleeves and Brother James' Air, Wright; Thou Art the Rock, Mulet.

Robert Sutherland Lord, Pittsburgh, Pa. — Carnegie Music Hall Feb. 2: In Thee Is Joy, Fugue in E flat major and Jesu, Joy of Man's Desiring, Bach; Concerto 2 in B flat major, Handel; Prelude, Fugue and Variation, Franck; Prelude and Meditation (Medieval Suite), Langlais; Scherzo and Finale, Symphony 1, Vierne.

Stephen Farrow, Greenville, S. C. — Westminster Presbyterian Church Jan. 17: Prelude on Yigdal, Freed; Pastorale on a Christmas Plainsong, Thomson; Mit freuden zart, Candles; Donne Secours, Peek; Sacred Harp Suite, Powell; Aberstwyth, Young. Choral ensemble, Mrs. Dorman Stout, director, assisted.

Judith Himebaugh Truitt, Cincinnati, Ohio — University of Cincinnati master recital, student of Parvin Titus Jan. 25: Four excerpts, Frescobaldi; Concerto 11 in G minor, Handel; Passacaglia and Fugue in C minor, Bach; Fantasie in A major, Franck; Toccata, Sowerby.

Ann Williams, Bloomington, Ind. — Christ Cathedral, Indianapolis Feb. 14: Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Impromptu, Vierne; Toccata in D flat, Jongen.

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
Berea, Ohio
CECIL W. MUNK, Director
WARREN BERRYMAN,
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
Mount Union College
Alliance, Ohio
The Festival Choir

Judith Anne Barnett
Organist and Recitalist
First Church of Christ, Scientist
SPRINGFIELD, OHIO

Wm. G. BLANCHARD
ORGANIST
POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

JOHN BOE
F.R.C.O., ChM., A.D.C.M.
St. Luke's Church, Evanston

ERNEST H. BERNSTIEN, III
ORGANIST AND COMPOSER
G. SCHOENFIELD
Concert Manager
200 W. 20th Street
New York City
1112 42nd Street, N.E.
Washington 18, D.C.
202 - 582-0752

BOY CHOIRS
PAUL ALLEN BEYMER
CHRIST CHURCH
SHAKER HEIGHTS, OHIO

LOUISE BORAK
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

RECITALS
CORLISS R. ARNOLD
SMD, FAGO
FACULTY, MICHIGAN STATE UNIVERSITY
PEOPLES CHURCH, EAST LANSING, MICHIGAN

Programs of Organ Recitals of the Month

Vernon de Tar, New York City — Faculty recital, Union Theological Seminary Jan. 12: Les Anges, Les Mages, La Nativite, Messiaen; Prelude and Fugue in E minor, Three Schübler Chorales and Christ, unser Herr kam zu Jordan, Clavierübung, Bach; Toccata on London Tune, White; Prelude, Fugue and Variation, Franck; Dieu Parmi nous, Messiaen.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Church Jan. 19: Dialogue sur les Mixtures; Récit de Tierce en Taille, Grigny; Basse et Dessus de Trompette, Clérambault; The Fifers, Dandrieu; Variations on a theme of Jannequin, Alain; Jesus is Nailed on the Cross, Dupré; Pastorale, Symphony 1, Vierne; Chorale in E major, Franck. Feb. 2: Prelude in D minor, Pachelbel; Ricercare in C sharp minor, Foberger; Concerto 15 in D minor, Handel; Partita on I Will Not Forsake My Jesus, Walther; Toccata in A minor, Sweelinck; Grand Partita in D minor, Pasquini; Why Art Thou Cast Down, My Heart? Scheidt; Now Praise We God Almighty, Lubeck; O How Futile, How Inutile, Bohm; Prelude and Fugue in G minor, Buxtehude;

Klaus Kratzenstein, Grand Rapids, Mich. — Wauwatosa, Wis. Methodist Church Jan. 5: Prelude and Fugue in E major, Buxtehude; Partita Lombarda and Fugue in A major, Scarlatti; Three Preludes, Bach; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Toccata and Fugue in D minor and D major, Reger; Improvisation. The chancel choir assisted.

Kenneth L. Axelson, Park Ridge, N. J. — St. Paul's Chapel, New York City Feb. 11: Fanfare, Wyton; Liebest Jesu, wir sind hier, Vater unser im Himmelreich, Alle Menschen müssen sterben and Fugue in E flat major (St. Anne), Bach; Wondrous Love Variations, Barber; Carillon de Westminster, Vierne.

Thomas DeWitt, Muskegon, Mich. — Central Methodist Church Jan. 26: Psalm 19, Marcello; Introduction and Toccata, Walond; Trio Sonata 2 and Prelude and Fugue in C major, Bach; Deck Thyself, Brahms; Chant Héroïque and Chant de Paix, Langlais; Suite Modale, Peeters.

Philip Simpson, Abilene, Tex. — Faculty recital, Hardin-Simmons University and Abilene AGO Chapter, First Baptist Church Jan. 19: Prelude and Fugue in B minor, Bach; Pastorale, Roger-Ducasse; Suite, Alain; Slowly with feeling, Karen Cooper; Chorale 1, Sessions.

Melody Jackson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Feb. 21: Prelude and Fugue in E flat (St. Anne), Bach; Fantasie on B-A-C-H, Reger; Fast and Sinister, Symphony in G, Sowerby.

Claire Coci, Tenafly, N. J. — Faculty recital, Union Theological Seminary, New York City Jan. 19: Prelude and Fugue in A minor, Bach; Ich steh an deiner Kripp hier and Wie soll ich dich empfangen? Pepping; Chorale in B minor, Franck; Five Toccatas on Do, Seixas-Coci; Sinfonia 3, Berlinski.

John Ken Ogasapian, Lowell, Mass. — National Cathedral, Washington, D. C. Jan. 5; Christ Church, Riverton, N. J. Jan. 6; St. Paul's Chapel, Columbia University, New York City and First Presbyterian Church, Mineola, L. I., N. Y. Jan. 7; State College, Lowell, Mass. Jan. 9; St. Anne's Church, Lowell, Mass. Jan. 12; tour included the following — Cortège Funebre, Roget; Chorale in E major, Franck; Three Preludes and Fugues, opus 7, Dupré; In Paradisum, Daniel-Lesur; Finale, Symphony 1, Langlais; Toccata and Fugue in F, Bach; Partita, Reaper Called Death, David; Sonata in B flat minor, Parker; Canzona, Sonata in C minor, Whitlock; Pastel in F, Karg-Elert; Yea, tho' I walk, Howells; Fantasie and Fugue in G minor and When We are in Deepest Need, Bach; Fugue on the Kyrie, Couperin; Fantasie in F minor K 608, Mozart; De Profundis, Read.

Mary Ragatz, Bloomington, Ind. — First Christian Church Dec. 24: Oh, Come, Emmanuel, Held; A Virgin most pure, Thiman; The Journey to Bethlehem, Pasquet; In Bethlehem's low stable, Walcha; Unto us a Child is born, Hebble; The First Nowell, Phillips; Joseph dearest, Joseph mine, Barlow; Shepherds came, their praises bringing, Walcha; The three kings, Held; O come, all ye faithful, Karg-Elert; Joy to the world, Edmundson; In quiet joy, Dupré.

Ernest White, Indianapolis, Ind. — Westminster Presbyterian Church, Lincoln, Neb. Jan. 12: Dialogue e Muzete, Dandrieu; Partita on O Gott du frommer Gott and Fantasie in G, Bach; Es flog ein Taublein weisse, In dulci júbilo and Schönster Herr Jesu, Schroeder; Chorale in B minor, Franck; Herzlich thut mich verlangen, Kirnberger; Adagio, Fiocco; Flute Solo, Arne; Aria con variazione, Martini; Prelude, Fugue and Chaconne, Pachelbel.

Robert Lynn, Meadville, Pa. — Fort Memorial Chapel, Allegheny College Jan. 16: Concerto, Walther; Two Intonazione, Gabrieli; La Cortese, Merulo; Toccata per l'Elevazione, Fiori Musicali, Frescobaldi; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Variations on America, Ives; Toccata, Sowerby.

George Powers, New York City — St. Paul's Chapel Jan. 21: All-Bach. Prelude and Fugue in E flat; Three settings of Wer nur den lieben Gott lässt walten; Trio Sonata 5.

Paul Jenkins, DeLand, Fla. — First Presbyterian Church, Winnipeg, Man. Feb. 28: Clavierübung, Book 3, Bach.

David Craighead, Rochester, N. Y. — For Twin Cities AGO Chapter, Cathedral Church of St. Mark, Minneapolis, Minn. Feb. 2: O Gott, du frommer Gott, Bach; Toccata per l'Elevazione, Frescobaldi; Andante in F major KV 616, Mozart; Prelude and Fugue in D major, Bach; Partita on Psalm 8, Van der Horst; Concerto 3 in G major, Soler; Barcarolle, Urner; Prelude and Fugue in G minor, Dupré. St. John's Lutheran, River Forest, Ill. Jan. 21: Same Bach, Van der Horst and Soler; Grand Pièce Symphonique, Franck; Serene Alleluias and Outburst of Joy Messiaen.

Jan Bender, Seward, Neb. — Faculty recital, Concordia Teachers College Feb. 2: Prelude and Fugue in A major, Salvation unto Us Has Come and Lord, Keep Us Steadfast In Thy Word, Buxtehude; Lord, Keep Us Steadfast In Thy Word, Walther, Bender, Pepping; Prelude and Fugue in E minor, Müller-Zürich; How Lovely Shines the Morning Star, Bender; A Lamb Goes Uncomplaining, Bender, Pepping, Bach; Prelude and Fugue in G minor, Bach.

Mark Smith, San Francisco, Cal. — St. John's Presbyterian Church Dec. 15: Four Advent Chorale Preludes, Orgelbüchlein, J. S. Bach; Vom Himmel hoch da komm ich her, J. B. Bach; In Dulci Júbilo, Buxtehude; Joseph Est Bien Marié, Balbastre; Pastorale on a Christmas Plainsong, Thomas; Silent Night Barber; Greensleeves, Wright; La Vierge et l'Enfant, Les Bergers and Desseins Eternels, La Nativité, Messiaen; Dialogue in C major, Marchand.

Mrs. Sherrill Entekin, Clarksdale, Miss. — First Presbyterian Church Dec. 18: Noël, Lebegue; How Brightly Shines the Morning Star, Pachelbel; Rosa Mystica, Rogers; The Shepherds, Dandrieu; Gloria Patri, Magnificat, Beside the Cradle, In dulci júbilo and Vom Himmel hoch, Bach; Bethlehem, Malling; Glory to God in the Highest, Pergolesi; Adeste Fideles, Loret; Greensleeves, Wright; Veni Emanuel, Rogers.

Ralph Kneeream, New York City — First Presbyterian Church, Lancaster, Pa. Jan. 26: Fantasie and Fugue in G minor, Bach; Lyric Rhapsody, Wright; Toccata, Monnikendam; Fantasie in F, K 608, Mozart; Chorale in B minor, Franck; Suite, opus 70, Creston. St. Paul's Chapel, New York City Feb. 18: Sonata 1, Hindemith; Fantasie in G major, Bach.

John E. Williams, Laurinburg, N. C. — Rowland N. C. Methodist Church Feb. 2: Rigaudon, Campra; Toccata in E minor, Pachelbel; The Fifers, Dandrieu; Blessed Are Ye Faithful Souls, Brahms; Greensleeves, Purvis; Variations on Wehe, Windgen, Wehe, Scheidt; Flute Solo, Arne; Toccata in F major, Bach; Sonata 1, Mendelssohn; Toccata from Suite 5, Durullé.

Richard Westenburg, San Diego, Cal. — For San Diego AGO Chapter, First Presbyterian Church Jan. 27; San Francisco and Contra Costa AGO Chapters, St. Mary's College, Moraga Jan. 31: Concerto in F major, Handel; Prelude and Fugue in C sharp minor, Bach; Grand Choeur avec Tonnerre, Corrette; The Cuckoo, Daquin; Sinfonia from Solomon, Handel; Apparition de l'Eglise Eternelle and Transports de Joie L'Ascension, Messiaen; Clair de Lune and Naiades, Vierne; Variations on a Noël, Dupré; Sarabande, Bach, Westenburg.

Luis Harold Sanford, Winter Park, Fla. — First Presbyterian Church Jan. 28: Ein feste Burg, Hanff; In Dulci Júbilo and Partita on Jesu, meine Freude, Walther; Rondo for flute stop, Rinck; If thou but suffer God to guide thee, O Sacred Head now wounded, Jesus Christ, our Saviour and Joyful we hail this glorious day, Bach; Benedictus, Reger; A beauteous Rose, Brahms; The Sun's Evensong, Karg-Elert; Rose Window, Mulef; Impromptu, Vierne; In Dulci Júbilo, Dupré; Chorale in A minor, Franck.

Students of Harry H. Huber, Salina, Kan. — Kansas Wesleyan University Dec. 15: Divinum Mysterium, Purvis, James Moon; Greensleeves, Purvis, Larry Pence; Patapan, Pasquet, James Zais; All Glory Be to God on High, Zachow and How Brightly Shines the Morning Star, Buxtehude, Lorna House; In Dulci Júbilo, Bach, Dupré, Janet Ester; Good News From Heaven, Pachelbel, Kathy Seng; The Star, Pasquet, Bonnie Hajny; Nativity Suite, Held, Jan Menhusen.

George Y. Wilson, Bloomington, Ind. — Faculty recital Indiana University Feb. 6, 7: Prelude and Fugue in E major, Lübeck; Concerto in G major, Ernst-Bach; Prelude and Fugue in A minor, Bach; Nun lässt uns Gott dem Herren, Lübeck; Es ist ein Schmitter, heisst der Tod, David; Chorale in E major, Franck; Scherzo, Symphony 5, Vierne; Prelude and Fugue in B major, Dupré.

Frieda Ann Murphy, Campbell, Cal. — Interstake Center, Oakland Feb. 2: Preludium, Canzona e Ciacona, Peeters; Le Jour S'endort, Dufay; Canzona, de Monte; Fantasy on Tone 8, Cornet; O Man, Bemoan Thy Grievous Sins and Fugue in G minor, Bach; Chorale 1 in E major, Franck; Suite Française, Langlais; Dieu Parmi Nous, Messiaen.

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.

Stephanie Wayland, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Feb. 28: Trumpet Voluntary, Purcell; The Cuckoo, Daquin; Prelude in C minor, Bach; Sonata 3, Hindemith.

ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

WILFRED BRIGGS

M.S., CH.M.

St. John's in the Village
New York 14, N. Y.

GERARD CARON

St. Vincent de Paul Church

New York City (11)

CHICAGO CLUB

OF WOMEN ORGANISTS

President, Loretta Russell Berry

Russell Broughton

F.A.G.O.

St. Mary's School
Raleigh North Carolina

LEWIS BRUUN

Westminster Choir College
Princeton, New Jersey

ORGANIST-DIRECTOR
Old First Church
Newark, New Jersey

CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

FRANKLIN COATES

St. John's Episcopal Church
Bridgeport, Conn.
Director of the Weston School of Music
Weston, Conn.
Examination Center for
Trinity College of Music, London

JOHN BULLOUGH

A.B. M.S.M. Ch.M.

Hartford Seminary Foundation
Center Church
Hartford, Connecticut

HERBERT BURTIS

organ and harpsichord recitalist

"Mr. Burtis is a brilliant artist".

Freehold Transcript

First Methodist Church, Red Bank, N.J.

DONALD COATS

ST. JAMES' CHURCH

NEW YORK

BARRINGTON COLLEGE

School of Music
FRANK E. CONVERSE, B. Mus.,
AAGO
organ division
Barrington, Rhode Island

ELISE

CAMBON

SAINT LOUIS CATHEDRAL
DEPT. OF LITURGICAL MUSIC
LOYOLA UNIVERSITY
NEW ORLEANS, LOUISIANA

ARTHUR CARKEEK

M.S.M., A.A.G.O.

DePauw University Organist
Gobin Memorial Church
GREENCASTLE, INDIANA

Harry E. Cooper

Mus. D., F.A.G.O.

Raleigh, North Carolina

VIRGINIA COX

Organist
FIRST PRESBYTERIAN CHURCH
San Diego, California

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York
Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

Programs of Organ Recitals of the Month

George Markey, Maplewood, N. J. — For Chesapeake AGO Chapter, Brown Memorial Presbyterian Church, Baltimore, Md. Jan. 21: Concerto in A minor, Vivaldi; Basse et Dessus de Trompette, Clérambault; Nun komm der Heiden Heiland, Bach; Fantasie, Mozart; Carnival Suite, Crandell; Dorian Prelude on Dies Irae, Simonds; Scherzo and Cantabile, Symphony 2, Vierne; Pageant, Sowerby.

Richard Van Sciver, Charlotte, N. C. — St. Peter's Episcopal Church Jan. 8: Das alte Jahr vergangen ist und In dir ist Freude, Bach; Sonata 1, Hindemith; Ave Maris Stella, Dupré. Jan. 15: Jig Fugue in C, Buxtehude; Dialogue, Clérambault; Presto, Concerto 1, Bach; Le Coucou Rondo, Daquin; Flute Solo, Arne; Musical Clocks, Haydn; The Squirrel, Weaver; Humoresque, Yon; Pantomime, Jepson. Jan. 22: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in F, Bach; Suite for Organ, Stanley; Tallis' Canon and Hy-frydol, Manz; Langran and Festal Song, Bingham. Jan. 29: Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue in B flat major, Bach; Fantasie in C major, Franck; Celtic Melody, O'Connor-Morris; Te Deum, Claussmann.

Alice Perkins Smith, Eddystone, Pa. — St. Mark's Episcopal Church, Philadelphia Feb. 1: Nun komm, der Heiden Heiland, Buxtehude; Basse et Dessus de Trompette, Clérambault; Jesu, meine Freude (with 4 variations), Zachau; Prelude in G minor, Herr Jesu Christ, dich zu uns wend', Wer nur den lieben Gott lässt walten and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Magnificat 5, Dupré; Dieu parmi nous, Messiaen.

Charles Farley, Galesburg, Ill. — Beloit College, Beloit, Wis. Jan. 7 and First Presbyterian Church, Macomb, Ill. Jan. 26: Variations on Ei, du feiner Reiter and Bergamasca, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 6, Bach; Sonata, opus 92, Krenk; Variations on a Theme of Jannequin, The Hanging Garden and Litanies, Alain; Prelude and Fugue in G minor, Dupré.

Thomas W. Hunt, Fort Worth, Tex. — Southwestern Baptist Theological Seminary faculty recital Jan. 28: Introduction and Toccata, Walond; Air Varié and Choeur Céleste, McKay; Prelude and Fugue in G major, Bach; The Burning Bush, Berlinski; Brother James' Air and Greensleeves, Wright; Californian Evocation and Scherzo-Cats, Langlais; Carillon de Westminster, Vierne.

George L. Jones, Jr., Potsdam, N. Y. — First Presbyterian Church, Anderson, S. C. Jan. 23: Concerto 3 in G major, Soler; Benedictus, Mass for Parish Use, Couperin; Passacaglia and Fugue in C minor, Bach; Canon in B minor, Schumann; Adagio in E major, Bridge; Pastorale, Roger-Ducasse; Praeludium, Kodaly; Variation on America, Ives.

Alec Wyton, New York City — For Greenville, S. C. AGO Chapter, Westminster Presbyterian Church Jan. 10: My Young Life Variations, Sweelinck; Prelude and Fugue in B minor, Bach; Fantaisie in C, Franck; Andante con moto, Boëly; Vision of Christ-Phoenix, Williamson; Preludes, Fanfares and a March for the Liturgical Year, Wyton; Carol, Whitlock; Carillon-Sortie, Mulet. St. John the Divine Cathedral, New York City Dec. 22: Sleepers, wake! and Come, thou Saviour of the Gentiles, Bach; Pièce Héroïque, Franck; Prelude on the Pange Lingua, Kodaly. Dec. 29: 10 Christmas Chorale Preludes, Bach; Les Mages, La Nativité, Messiaen. Jan. 12: Prelude in G minor, Pierné; How bright appears the Morning Star, Buxtehude; Movement 1, Concerto 13 in F, Handel; Song of Peace, Langlais; Carillon, Murrill. Jan. 19: Prelude and Fugue on a theme by Vittoria, Britten; Resurgence du Feu and Vision of Christ-Phoenix, Williamson.

David Mulbury, Windham, N. Y. — Evangelische Kirche, Buchschlag, Germany Feb. 9: Fantasie and Fugue in G minor, O Lamm Gottes unschuldig, Christus der uns selig macht, Da Jesus an dem Kreuze stund and Jesus Christus unser Heiland, Bach; Prelude and Fugue in E major, Lubeck; Sonata for Alt-Blockflöte and Organ in G minor, Handel; Prelude and Fugue in E minor (Wedg), Bach. Paul Jordan assisted.

Edmund Shay, New York City — Rutgers University, New Brunswick, N.J. Feb. 4: All Bach. Prelude and Fugue in C minor; Six Chorale Preludes from the Orgelbüchlein; Wir glauben all' an einen Gott, Schopfer; Dies sind die heil'gen zehn Gebot'; Christ, unser Herr, zum Jordan kam; Toccata and Fugue in F major.

Perry G. Parrigan, Columbia, Mo. — First Christian Church, Fulton Jan. 19: Agincourt Hymn, Dunstable; Jesus, Joy of Man's Desiring, Our Father Who Art in Heaven, Hark, A Voice Saith, All Are Mortal and Prelude in G major, Bach; Concerto 2, Handel; Pavane, Elmore; Divertissement, Vierne; Rhythmic Trumpet, Bingham; Kleine Praludien und Intermezzi, Schroeder.

Reuel Lahmer, Pittsburgh, Pa. — For Palm Beach County AGO Chapter, Bethesda-by-the-Sea, Palm Beach, Fla. Jan. 27: Koraal, trio, introductie, Bijster; Larghetto, Sonata, Persichetti; Toccata, Villancico y Fuga, Ginestera; Offertoire, Zipoli; Dialogo, Banchieri; Pastorale, Aldrovandini; Toccata, Blow; Prelude and Trumpetings, Roberts; Memorial, McBride; Suite, Western Pennsylvania, Lahmer.

W. Judson Rand, Albany, N. Y. — Union College, Schenectady Feb. 2: All-Franck program. Prelude, Fugue and Variation; Pièce Héroïque; Three Chorales in E major, B minor and A minor.

Edward Mondello, Chicago, Ill. — Rockefeller Chapel, University of Chicago Feb. 25: Trio Sonata in D minor, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A minor, David. Cleveland, Ohio Museum of Art Feb. 19: Chaconne in G minor, Couperin; Voluntary in A minor, Stanley; Prelude and Fugue in B minor, When in the hour of utmost need, Whither shall I flee, I call to Thee, Lord Jesus and Toccata and Fugue in D minor, Bach; Benedictus, Reger; Chorale in A minor, Franck.

Wallace Dunn, Santa Barbara, Cal. — For Santa Barbara AGO Chapter, First Methodist Church Jan. 12: Prelude and Fugue in F major, Lubeck; Partita on Sei gegrüßet, Bach; Suite, opus 5, Duruflé; Pastorale, Roger-Ducasse; God Among us, Messiaen. For Los Angeles AGO Chapter, Tenth Avenue Baptist Church Jan. 6: Same program with Be-hold, a Rose is blooming and From heaven above, Kousemaker; Shepherds came, their praises bringing and In Bethlehem's low stable, Walcha, replacing Messiaen.

Charles Everhart, Indianapolis, Ind. — Christ Church Cathedral Feb. 19: Grand Jeu, Du Mage; Prelude and Fugue in G major, Bach; O Dearest Jesu, what law hast thou broken and In the midst of earthly life, Walcha; Con Moto Maestoso, Sonata 3, Mendelssohn. Feb. 26: Toccata, Adagio and Fugue in C major, Bach; My heart is ever yearning, Brahms; Pavane and Rhythms, Rhythmic Suite, Elmore.

Charles Peaker, Toronto, Ont. — For Indianapolis AGO Chapter, First Baptist Church, Indianapolis Jan. 14: Sonata, Bissell; Folk Tune and Scherzo, Whitlock; Naiades, Vierne; Trumpet Minuet, Hollins; Sonata 2, Mendelssohn; Andante, Sonata 4, We All Believe in One God and Prelude and Fugue in B minor, Bach.

Jerry Black, Smyrna, Ga. — First Methodist Church Jan. 8: Offertory for Full Organ, Couperin; Vater unser im Himmelreich and Passacaglia and Fugue in C minor, Bach; Chorale Prelude, Brahms; Chorale in B minor, Franck; Greensleeves, Wright; Cortège and Litany, Dupré.

I. Albert Russell, Hartford, Conn. — Westminster Presbyterian Church, Lincoln, Neb. Feb. 2: Preludio, Symphony 2, Dupré; Fantaisie in A, Franck; Carnival, Crandell; Fantasie and Fugue in C minor, Bach; Suite in G minor, Handel; Introduction, Passacaglia and Fugue, Willan.

Barbara West, Chicago — Senior recital, student of Lillian Robinson, Moody Bible Institute Feb. 20: In Thee is Gladness, I Call to Thee, Lord Jesus Christ and Toccata in F, Bach; Prelude and Fugue in B-A-C-H, Liszt; Outburst of Joy and Prayer from Christ; Messiaen; Finale, Symphony 6, Vierne.

Searle Wright, New York City — Faculty recital, Union Theological Seminary Jan. 26: Dialogue, Livre d'Orgue, Grigny; L'Orgue Mystique 35, Tournemire; Andantino, Vierne; Fugue in E flat, Bach; Reed Grown Waters, Karg-Elert; Toccata alla Passacaglia, Searle; A Fancy and Fantasie in A minor, Gibbons; Minuet, Bridge; Air with Variations, Sowerby; Savonarola, Bingham; Eclogue, Wagenaar; Rondo, Sonata in G, Bennett.

Theodore Shapiro, Hamden, Conn. and Donald Parsons, Cheshire, Conn. — For New Haven AGO Chapter, Lutheran Church of the Good Shepherd, Hamden Jan. 19: Mr. Shapiro — Toccata in E minor, Pachelbel; Picardy, 17th Century French; Ich ruf zu dir, Bach; Pastorale, Evening Prayer and March, Peeters; Fantasie and Chromatic Fugue, Pachelbel; Trumpet Voluntary in D major, Purcell; Prelude and Fugue in E minor, Bach. Mr. Parsons — Intonation on Tone 9, Gabrieli; Ballad, Richard Coeur deLeon; Nun bitten wir, Buxtehude; Pastorale in F, Bach.

Karl Moyer, Selinsgrove, Pa. — Susquehanna University faculty recital Feb. 10: Introduction and Trumpet Tune, Boyce; Praise to the Lord, the Almighty, Christ Jesus Lay in Death's Strong Bonds, In dulci Jubilo, Our Father, Who in Heaven Art, A Mighty Fortress Is Our God and Fantasie and Fugue in G minor, Bach; Fugues 3, 5 and 1 on B-A-C-H, Schumann; Roulade, Bingham; Sonata opus 86, Persichetti.

Arthur Birkby, Laramie, Wyo. — Broadmoor Community Church, Colorado Springs, Colo. Feb. 2: Agincourt Hymn, Dunstable; Prelude and Fugue in E major, Buxtehude; Partita on Was Gott tut, Pachelbel; Schmucke dich and Fantasie in G major, Bach; O Gott, du frommer Gott, Brahms; Sur un theme Breton, Ropartz; Fantasia, Castelnuovo-Tedesco; Partita on Mit Fried und Freud, David; Toccata, Monnikendam.

Gloria Kleppinger, Houghton, N. Y. — Student of Dr. Charles Finney, Houghton College Jan. 15: Wir Christen Leut and Allein Gott in der Hoh sei Ehr, Kauffmann; Paraphrase on O Filii, Downes; Six Schübler Chorale Preludes, Bach; Pedal Study on Ein Feste Burg, Hilty; Litanies, Alain; Fantasy on Wareham for organ, brass and chorus, Wright.

Bonnie Beth Blank, Berea, Ohio — Senior recital, Baldwin-Wallace Conservatory of Music Feb. 2: Prelude and Fugue in B minor, Bach; Noël en Duo, Daquin; Concerto in D minor, Vivaldi; Cantilène and Dialogue sur les Mixtures, Langlais; Sonata 6, Mendelssohn.

Tony Robinson, Cambridge, Mass. — Kresge auditorium, MIT Feb. 13: Sonata 1, Hindemith; Litanies, Alain.

WESLEY A. DAY
F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

LEE DETTRA
St. Paul's Methodist Church
Lancaster, Pa.

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

STEVE EMPSON
SAINT RAYMOND CHURCH
Bronx, New York

gloria meyer
St. John's Methodist Church
Temple Israel
MEMPHIS TENNESSEE

CLARENCE DICKINSON
7 GRACIE SQUARE,
NEW YORK 28, N. Y.

george ESTEVEZ, ch.m.
choir director
christ congregational church
chicago

VERNON EVERETT
FIRST PRESBYTERIAN CHURCH
YONKERS, N. Y.
For Piano — Minuet March Gavotte
Duets of Well-Known Tunes
Boston Music Co.

John Doney
M.Mus. A.A.G.O.
St. James Episcopal Church
West Hartford 7, Conn.
University of Hartford

PAUL H. EICKMEYER
M. Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

GERARD FABER
graduate of A.A.G.O.
Amsterdam Conservatory
First Baptist Church
Alhambra, California
Music Department, Azusa College

EMORY FANNING
The Church of the Covenant
BOSTON

EDWARD EIGENSCHENK
American Conservatory, Chicago
Second Presbyterian Church,
Chicago
Fine Arts Building, Chicago

C. HAROLD EINECKE
Mus. D. FWCC Mus. B.
The Cathedral of Saint John the
Evangelist
and
Saint George's School
Spokane 3, Washington

CHARLES FARLEY, PhD
KNOX COLLEGE
Galesburg, Illinois
RECITALS

GORDON FARDELL
Mus.M., A.A.G.O., A.R.C.O.
North Central College
Naperville, Illinois
ORGAN CHURCH MUSIC

ROBERT NOEHREN
UNIVERSITY ORGANIST — UNIVERSITY OF MICHIGAN
RECORDINGS: AUDIOPHILE
EXPERIENCES ANONYMUS
LYRICHORD
URANIA

Programs of Organ Recitals of the Month

Clarence Ledbetter, St. Louis Mo. — Cathedral Church of St. Mark, Minneapolis, Minn. Jan. 21: Chorale in A minor, Franck; Le Jardin Suspendu, Alain; Dieu Parmi Nous, Messiaen; Partita, Doppelbauer; Offertory, Keller; Fantasie and Fugue on B-A-C-H, Reger.

Robert C. Bennett, Houston, Tex. — For Waco AGO Chapter, First Methodist Church, Waco Jan. 21: Concerto 2, Avison; Echo Scheidt; Two Pieces, Corelli; Prelude and Fugue in E minor (Cathedral), Bach; Adagio, K 356, Mozart; Allegro, Concerto 10, Handel; Toccata in F major, Franck; Prelude on Aberystwyth, Huston; Suite for Organ, Kevan; Improvisation on St. Agnes, Whitney; Variations on an American Hymn Tune, Young. First Methodist Church, Corpus Christi Jan. 28: Prelude and Fugue in A major, Walthers; Adagio, Fiocco; Allegro, Corelli; Introduction and Trumpet Tune, Boyce; Aria with Variations, Martini; Prelude and Fugue in A minor, Bach; Fantasy, Shostakovich; Toccata, Andriessen; Pavane, Elmore; Sortie in F, Franck; Berceuse, Vierne; Ad Nos, Liszt.

Charles Lively, Houston, Tex. — St. Stephen's Episcopal Church Jan. 26: Allegro, Concerto 13, Handel; Voluntary 13, Greene; Flute Solo and Gavotte, Arne; Sonata 2, Hindemith; In death's strong grasp the Saviour lay, Krebs; Wake, awake for night is flying and O stainless Lamb of God, Bach; Pastorale, Milhaud; Divertimento, Karam; Prelude on Dominus Regit Me, Young.

Jerry A. Hohnbaum, Washington, D. C. — First Baptist Church, Lincoln, Neb. Feb. 7; First Methodist Church, York, Neb. Feb. 9; For St. Joseph, Mo. AGO Chapter, First Christian Church Feb. 11: Fantasie in C minor and Liebster Jesu, Bach; Concerto del Sigr. Meck, Walthers; Scherzo, Whitlock; Seven Casual Brevities, Leach; Litany, Roberts; Preludes for the Festivals, Berlinski.

Jeryl Powell, Vinton, Va. — First Baptist Church, Alta Vista Feb. 2: Introduction and Toccata, Walond; Air, Wesley; Jig Rondo, J. C. F. Bach; Concerto 13, Handel; Flute Tune, Arne; Rondo, Bull; Pièce Héroïque, Franck; Ronde Française, Boëllmann; Green-sleeves, Vaughan Williams; Carillon de Westminster, Vierne.

Charles L. Dirr, Forsyth, Ga. — Tift College faculty recital Jan. 7; Grand Jeu, Du Mage; Dialogue in G minor, Dandrieu; Flute Tune, Arne; Trio Sonata 2, Bach; Fanfare, Thomson; Rondo Française, Boëllmann; Schönster Herr Jesu, Schroeder; Carillon Sortie, Mulet.

George Decker, Philadelphia, Pa. — St. Paul's Chapel, New York City Feb. 6: Toccata, Adagio and Fugue in C, Bach; Fantasie in F minor, K 608, Mozart; Variations on a Noël Dupré.

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

Galveston Chapter Members — First Presbyterian Church, Texas City, Tex. Jan. 19: Prelude and Fugue in A major, Walthers; Benedictus, Couperin; Carillon, Vierne — Karlene D. Bush. Rhapsody for piano and organ, Demarest — Neils Nilson and Paul Bentley. Three Variations on Deck Thyself, Casner — Miriam Taylor. Finale, Brandenburg Concerto 5, Bach-Goldschworthy — Miriam Taylor, organ, Mrs. A. R. Anderson, piano. I Plead with Thee, Lord Jesus and If Thou but Suffer God to Guide Thee, Bach — Mrs. A. R. Anderson.

Conrad Grimes, Winnipeg, Manitoba — First Presbyterian Church Jan. 21: Wie schön leuchtet der Morgenstern and Prelude and Fugue in E minor, Buxtehude; Erbarm dich mein and Prelude and Fugue in A minor, Bach; Basse et dessus de trompette, Clérambault; Elevation, Couperin; Schönster Herr Jesu, Schroeder; Piece in Trio Style, Plombier; Litanies, Alain.

Chautauqua Chapter recital — Immanuel Lutheran Church, Jamestown, N.Y. Jan. 28: Toccata, DuBois; At Evening, Widor — Leola Fairchild. Andante, Concerto 1, Mendelssohn — Miss Fairchild, piano, Anna A. Knowlton, organ. Prelude and Fugue in D minor, Bach; Fantasie and Pastorale, Purvis; Die Tugend, Penick; Now Thank We All, Karg-Elert; Toccata, Widor — Brian Bogey.

Gale Enger, Reading, Pa. — First Presbyterian Church Dec. 22: Swiss Noël, Daquin; Come, Saviour of the Gentiles, Sheep may Safely Graze and In dulci jubilo, Bach; Concerto in F major, Handel; The Nativity, Langlais; Noël, Mulet; A Rose Breaks Into Bloom, Brahms; Green-sleeves, Purvis; In Dulci Jubilo, Dupré; Carillon de Westminster, Vierne.

Kathryn J. Paine, Jersey City, N. J. — St. Paul's Chapel, New York City Feb. 27: Exepts, Mass for Parishes, Couperin; Toccata and Fugue in D minor, (Dorian), Bach; Sinfonia, Elizabeth Lutyns; Prelude on Deus Tuorum Militum, Sowerby.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church Jan. 26: Herzlich tut mich verlangen (two settings), Schmücke dich, o liebe Seele and Herzlich tut mich erfreuen, Brahms. Lynn Durant and Mary Eunice Troy shared the program.

Preston Rockholt, Augusta, Ga. — St. Paul's Chapel, New York City Feb. 25: Fanfare, Sowerby; Deploracion por la Semana Santa, Roget; Sketches 1 and 4, Schumann; Prelude and Fugue in E flat major, Bach.

Emory University, Atlanta, Ga. Jan. 26, 27: Same Bach plus Concerto (with orchestra), Handel; Song of Peace, Medievale Suite, Langlais. Washington, D.C. Cathedral Feb. 16: Same Bach plus Partita on Jesus Christus, unser Heiland, Scheidt; Very Broadly, Symphony in G, Sowerby.

Grady Wilson, Sherman, Tex. — Austin College Jan. 19: Suite on Tone 1, DuMage; Voluntary in D minor, Stanley; Prelude and Fugue in A minor, Bach; Andante Sostenuto, Symphonie Gothique, Widor; Carillon de Westminster, Vierne. Bruce G. Lunkey, baritone, assisted.

Edman Chapel, Wheaton College, Wheaton, Ill. Feb. 15: Same duMage and Bach, plus Wenn wir in höchsten Nothen sein, Bach; Trios Danses, Alain; Even Song, LaMontaine; Thou Art the Rock, Mulet.

Marilyn White Lowe, Mexico, Mo. — Cadet Chapel, Mo. Military Academy Dec. 2: Sleepers, Wake, Martin; Puer Natus Est, Titcomb; Lo How a Rose, Brahms; Green-sleeves, Wright; God Rest You Merry, Gentlemen, Bingham; Angels We Have Heard on High; Gehrke; Now Sing We, Now Rejoice and Tidings of Joy, Bach. Fred Mauk, tenor, assisted.

Marshall Bidwell, Pittsburgh, Pa. — Carnegie Music Hall Jan. 26: Suite of Four Movements, Purcell; La Poule, Rameau; Passacaglia and Fugue in C minor, Bach; Five Choral Preludes, Walcha; Petite Pastorale, Mother Goose Suite, Ravel; Fireside Fancies, Clokey; Song of Hope, Batiste; Little White Donkey, Ibert; Finlandia, Sibelius.

Jack Jones, New York City — St. Paul's Chapel Jan. 28: By Babel's streams we sat and wept and Hark! the Jubilee is sounding, Reed; Partita on O Gott, du frommer Gott, Bach; Resurgence de Feu and Vision of Christ-Phoenix, Williamson.

Marilyn Keiser, Bergenfield, N. J. — St. Paul's Chapel, New York City Feb. 20: Voluntary in D, Stanley; Sonata on Psalm 94, Reubke; An Wasserflüssen Babylon, Bach; Toccata, Villancico y Fuga, Ginastera.

Wallace M. Coursen, Montclair, N. J. — St. Paul's Chapel, New York City Jan. 30: Fantasie in G minor, Bach; Prelude et Fughetta, Roussel; Reed-grown Waters, Karg-Elert; Toccata in B flat minor, Vierne.

Robert Shepher, Royal Oak, Mich. — First Presbyterian Church Feb. 2: All-Franck; Chorale in B minor; Pastorale; Fantasie in C major; Chorale in A minor.

Robert Anderson, Dallas, Tex. — For Huntington, W. Va. AGO Chapter, Johnson Memorial Methodist Church Jan. 20: Praise the Lord with Drums and Cymbals, Karg-Elert; Prelude and Fugue in E major, Lübeck; Chorale in B minor, Franck; Suite, Hommage à Frescobaldi, Langlais; Fantasie in F minor, K 608, Mozart; Benedictus, Reger; Kommst Du non, Jesu, vom Himmel herunter, Liebster Jesu, wir sind hier, Prelude and Fugue in G major and Fugue a la gigue, Bach; Song of Peace, Langlais.

Earl B. Collins, East Orange, N.J. — Munn Avenue Church Feb. 3: Agincourt Hymn, Dunstable-Swann; Whatever God Ordains Is Good, Kellner; Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck; I Will Sing My Maker's Praises, Dear Christians, One and All Rejoice and O Rejoice, Ye Christians, Pepping; In dulci jubilo and Schönster Herr Jesu, Schroeder; Carillon, Six Grand Preludes, Dallier; Choral Variations on Chartres, Purvis.

Wesley James, Levittown, N. Y. — Methodist Church, Farmingdale, L. I., N. Y. Feb. 23: Voluntary, Croft; Prelude and Fugue, Walthers; Muzete, Dandrieu; Aria, Bach; Tempo di Gavotta, Handel; Chorale, Kellner; Menuet, Sonata in F minor, Martini; Largo, Wesley; Canon a l'Octave, Boëly; Prælium in C minor, Mendelssohn; Andante Religioso, Liszt; In Memoriam, Rheinberger; Andantino, Chauvet; Postlude Nuptial, Guilmant.

Herbert Nanney, Stanford, Cal. — Stanford University Jan. 26: Grand Jeu, Du Mage; Partita on Herr Jesu Christ, Böhm; Prelude, Fugue and Chaconne, Buxtehude; Nun freut euch, Schmücke dich and Toccata, Adagio and Fugue, Bach; A Fantasy, Darke; Flute Solo, Arne; Pièce Héroïque, Franck; Elegy for John F. Kennedy, Smith; Toccata Symphony 5, Widor.

Alan Bostwick, Roanoke, Va. — For Roanoke AGO Chapter, St. John's Episcopal Church Jan. 19: Introduction and Fugue, Walter Pach; Sonata 2, Arnell; Fantasie, K 594, Mozart; Chorale in E major, Franck; Prelude and Fugue in G major, Mendelssohn; Variations on Wondrous Love, Barber; Prelude and Fugue in G minor, Bach.

Raymond Daniels, Simcoe, Ont. — For Brantford RCCO Centre, St. James' United Church Jan. 26: Exultemus, Psalm Sketches, Whitlock; Prelude, Fugue and Variation, Franck; Sonata 1 in F minor, Mendelssohn; Prelude and Fugue in B minor, Bach.

Eugene Hancock, New York City — St. John the Divine Cathedral Dec. 15: Kyrie, Suite, In Praise to Merbeck, Wyton; Fugue on the Magnificat, Bach; Partita on Comfort ye, my people, Pachelbel; Litanies, Alain; Blessed Jesus, at Thy Word, Bach.

GEORGE FAXON
TRINITY CHURCH
BOSTON

Charles H. Ph. D., F. A. G. O.
FINNEY
Chairman, Division of Music & Art
Houghton College, Houghton, N. Y.
Houghton Wesleyan Methodist Church

RICHARD GRANT
ALL SAINTS CHURCH
BROOKLINE, MASS.

WILLARD L. GROOM
F.A.G.O. L.R.S.M.
Church of the Ascension
Seattle

WAYNE FISHER
College-Conservatory of Music
Seventh Presbyterian Church
Rockdale Temple
CINCINNATI, OHIO

DUDLEY E. FOSTER, JR.
M.A. F.T.C.L.
Organist-Choirmaster
Holy Nativity Episcopal Church
Los Angeles

Bertha Hagarty
HOWARD COLLEGE
BIRMINGHAM, ALABAMA

E. LYLE HAGERT
Music Department
WASHINGTON UNIVERSITY
St. Louis 30, Missouri

HENRY FUSNER
S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

GEORGE GANSZ
A.A.G.O.
Philadelphia 20
Pennsylvania

John Hamersma
S.M.D.
Calvin College
Grand Rapids 6, Michigan

HANSON -----
CHOIRMASTER-ORGANIST
UNITED CHURCH (A.I.C.), OAK PARK
CHICAGO BOARD OF EDUCATION

GEORGE L. GANSZ
Irvine Auditorium
UNIVERSITY OF PENNSYLVANIA
Philadelphia 4, Pa.

STUART GARDNER
Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

RALPH A. HARRIS, D. Mus.
UNIVERSITY OF MIAMI
and
ST. PHILIP'S EPISCOPAL CHURCH
Coral Gables, Florida

HARTT COLLEGE OF MUSIC
of the University of Hartford
Hartford, Connecticut
I. Albert Russell, M. Mus.
Chairman, Organ & Church Music Dept.

SCHOOL OF SACRED MUSIC

For 35 years training leaders for the ministry of music and teachers of sacred music for schools and universities.

UNION THEOLOGICAL SEMINARY
3041 BROADWAY
NEW YORK 27, N. Y.

Programs of Organ Recitals of the Month

Mildred Andrews, Norman, Okla. — For Albuquerque AGO Chapter, First Presbyterian Church, Albuquerque Jan. 19: Concerto in B minor, Walthers; Sonata, Arne; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Prayer from Christ Ascending Toward His Father, Messiaen; L'Ange a la Trompette, Charpentier.

John L. Baldwin, Jr., Clinton, N. Y. — Wabash College Chapel, Crawfordsville, Ind. Dec. 8 and Church of the Heavenly Rest, New York City Dec. 18: Fantasie and Fugue in G Minor, Bach; Minuet from Berenice, Handel; Noël, Daquin; Prelude in B Minor, Bach; Concerto 11 in G Minor, Handel; Lo, How A Rose E'er Blooming, Brahms; Le Bon Pasteur, Debussy; Allegro Vivace, Symphony 1, Vierne; Le Banquet Celeste, Messiaen; Finale, Symphonie 1, Vierne.

Union College, Schenectady, N.Y. Jan. 19: Chaconne and Elevation, Couperin; Rondeau, Daquin; Prelude and Fugue in E flat (St. Anne), Bach; Flute Tune, Arne; same Handel, Messiaen and Vierne.

Roy P. Bailey, Bristol, R. I. — Grace Church, Providence Jan. 6: Concerto 2 in B flat, Handel; Liebster Jesu, wir sind hier and Prelude in D minor (Dorian), Bach; Symphony 1, Vierne; A Joyous March, Sowerby; Distant Chimes, Snow; Christe Redemptor, Matthews; Le Banquet Celeste, Messiaen; Toccata-Prelude on Pange Lingua, Bairstow; Idyll, Pelouquin; Roulade, Bingham; Herr Jesu Christ, dich zu uns wend, Karg-Elert.

William Osborne, Granville, Ohio — For Lorain AGO Chapter, First Methodist Church, Lorain Jan. 20: Prelude and Fugue in F sharp minor, Buxtehude; Deck Thyself, Lord Jesus Christ, Unto Us Turn, Come, God, Creator and Prelude and Fugue in C minor, Bach; Chorale in E major, Franck; Sonata opus 92, Krenek; Allegro, Symphony 6, Widor.

H. Morley Jewell, Worcester, Mass. — Chestnut Street Congregational Church Jan. 26: Praise the Lord, O My Soul, Karg-Elert; Rhapsody, Grace; On The Rhine and The Evening Star, Pièces de Fantaisie, Vierne; Fantasie and Fugue in G minor, Bach; Plymouth Suite, Whitlock; Cantabile, Jongen; Pièce Héroïque, Franck.

Ronald Arnatt, St. Louis, Mo. — For St. Louis AGO Chapter, Concordia Seminary Jan. 27: All-Bach. Fantasie in G; Trio in D minor, Chorale Fantasie; Komm, Heiliger Geist, Herre Gott; Vom Himmel Hoch; A Little Harmonic Labyrinth; Toccata in F.

Richard M. Peek, Charlotte, N.C. — First Presbyterian Church Feb. 20: Prelude and Fugue in C major, Lubeck; O Lamb of God Unspotted, Bach; Prelude, Fugue and Variation, Franck; Toccata, Sowerby.

Gordon Young, Detroit, Mich. — University Presbyterian Church, Rochester, Mich. Jan. 26: Dedicatory recital. Rigaudon, Campra; Pastourelle, Ferri; Christ lag in Todensanden, Bach; Baroque Suite, Three Antiphons and Chorale Prelude on St. Edith, Young; Chant de Paix, Langlais; The Squirrel Weaver; Variations on an American Hymn Tune, Young.

Allan Birney, Hamden, Conn. — Yale University, New Haven Dec. 3 and Corpus Christi Church, New York City Dec. 18: Prelude and Fugue in A major, Bach; Ricercar on Tone 9, Sweelinck; Organ Sonata in C major, G major and D minor, Scarlatti; Toccata per l'Elevation, Frescobaldi; Passacaglia and Fugue in C minor, Bach; Sonata on Psalm 94, Reubke; Fugue on the Magnificat, Bach; Sonata in D minor, Guilmant; Lo, How a Rose E'er Blooming, Brahms. St. Paul's Chapel, New York City Jan. 23: Prelude and Fugue in E minor (Wedge), Bach; Agnus Dei, Bingham; Les Oiseaux et les Sources, Messiaen; Grande Pièce Symphonique, Franck.

Robert Prichard, Pasadena, Cal. — Whittier College Memorial Chapel March 9: Prelude and Fugue in G major, Abide With Us, Lord Jesus Christ, Whither Shall I Flee, My Soul Doth Magnify the Lord, Canonic Variation on Vom Himmel hoch and Toccata in E major, Bach; Chorale in B minor, Franck; Lament for Absalom, McKay; Toccata Piccola, Wuensch; Chaconne, Ochse; Prelude and Fugue in G minor, Dupré.

John McIntosh, London, Ont. — For Kitchener RCO Centre, St. Andrew's Presbyterian Church, Kitchener Jan. 18: Preludes and Interludes 6, Schroeder; Cathedral Windows, Kyrie, Karg-Elert; Movement 2, Sonata 2, Hindemith; Fairest Lord Jesus and In Dulce Jubilo, Schroeder; Nazard and Modal Prelude, Langlais; Elevation, Wills; Benedictus, Rowley; Scherzo, Cook.

Ronald E. Ostlund, Sheboygan, Wis. — Grace Church Feb. 2: What God Ordains Is Always Good, Pachelbel; O Man Bewail Thy Grievous Sin and Fantasie and Fugue in G minor, Bach; Toccata in D minor, Jacinto; Toccata in C, Seixas; Scherzo, Symphony 2, Vierne; Lehaft, Sonata 2, Hindemith; Litanies, Alain.

Robert Noehren, Ann Arbor, Mich. — For Charlotte AGO Chapter, Covenant Presbyterian Church, Charlotte, N. C. Jan. 19: Canzona, Gabrieli; Ricercar, Cavazzoni; Capriccio and Orbis factor Mass, Frescobaldi; Concerto in A minor, Vivaldi.

Timothy Kreuger, Saginaw, Mich. — St. John's Episcopal Church Jan. 28: Preludes in G major and D minor, Bach; Gigue Canonique, Couperin; Concerto Grosso 12, Handel; Mouvement, Gautier.

Robert Lodine, Chicago, Ill. — First Presbyterian Church, La Grange Jan. 12: Canzona, Gabrieli; Toccata per l'Elevation, Frescobaldi; Dialogue and Recit de Tierce en taille, Grigny; Prelude and Fugue in B minor, Bach; Andante in F, K 616, Mozart; Pièce Héroïque, Franck; Les Bergers and Les Enfants de Dieu, La Nativité, Messiaen; Toccata, Sowerby.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church Jan. 7: Now Blessed Be Thou, Christ Jesus, Buxtehude, Bach; Pastorale, Bach; Three Short Noëls and Kyrie de la Messe de Noël, Franck; A Lovely Rose Is Blooming, Brahms; Forrester Green, Purvis; Allegro, Offertory on Christmas Carols, Guilmant. Jan. 21: Toccata and Pastorale, Pachelbel; How brightly beams the Morning Star and In Thee Lord, have I put my trust, J. C. Bach; O Christ who art the Light of Day, W. F. Bach; Aria and How brightly beams the Morning Star, Buxtehude. Feb. 4: Toccata in E minor, Pachelbel; Prelude and Fugue in D minor and If thou but suffer God to guide thee (two settings), Bach; Two Trios, Rheinberger; Fairest Lord Jesus and Maestoso, Schroeder.

Larry Palmer, Lawrenceville, Va. — Faculty recital, St. Paul's College Jan. 12 and for Wheeling AGO Chapter, St. Matthew's Church Jan. 21: All-Bach; Prelude and Fugue in F minor; Allein Gott in der Hoh sei Ehr', Ein' feste Burg ist unser Gott, In dulci jubilo and Fugue on the Magnificat; Pastorale in F major; Herr Jesu Christ, dich zu uns wend, An Wasserflüssen Babylon, Valet will ich dir geben; Prelude and Fugue in E flat.

Walter A. Eichinger, Seattle, Wash. — Westminster Church, Everett Jan. 31: Trumpet Tune and Air, Purcell; Jesu, Joy of Man's Desiring, Lord Jesus Christ, With Us Abide, Comest Then Now, Jesus and Fantasie and Fugue in G minor, Bach; St. Columba, Kitson; Chorale in A minor, Franck; Musical Clocks, Haydn; Westminster Carillon, Vierne.

Elmer A. Tidmarsh, Schenectady, N. Y. — Union College March 1: Chant Héroïque, Chant de Paix and Te Deum, Langlais; Four Stations of the Cross, Dupré; Moonlight, Divertissement and Carillon de Westminster, Vierne.

Gordon A. Beaver, Columbia, S.C. — University of South Carolina faculty recital Feb. 2: Concerto 12 in B flat major, Handel; Prelude and Fugue in G minor, Bach; Boy's Town and Scherzo-Cats, Langlais; Rhythmic Suite, Elmore.

Herbert D. Bruening, Chicago — St. Luke's Church Feb. 2: Now Thank We All Our God, Have Mercy Lord; Prelude in D, Jesu Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Benedictus, Rowley; Fuga sopra Magnificat, Bach.

Harry W. Gay, Cleveland, Ohio — Trinity Cathedral Jan. 8: Toccata and Fugue in E major, Bach; Les Bergers, Messiaen; Variations on Deck Thyself, Walthers; Introduction and Allegro Moderato, Ropartz; Finale, Symphony 1, Vierne. Jan. 15: Plein Jeu, Marchand; Tierce en taille, du Mage; Rosace, Mulet; Toccata, Monnikendam; Pastorale, Pritchard; Prelude and Fugue, Jirak; Offrande Musicale, Maleingreau. Jan. 22: Scherzo, Symphony 1, Vierne; Pastorale, Tournemire. Jan. 29: Fantasie in G major, Bach; Rhapsodie 3, Saint-Saëns; Introduction and Toccata, Walond; Solemn March and Toccata in E minor, Foote. Feb. 5: Suite opus 14, Maleingreau; Salve Regina, Manari. Feb. 18: What God Does Is With Reason Done, Steicher; Weinen, Klagen, Liszt. Feb. 25: Symphony of the Passion, Maleingreau. March 3: Five Stations of the Cross, Dupré. March 10: Symphony of the Mystic Lamb, Maleingreau. March 17: Choral Poems 1, 2, 5 and 7 for the Seven Words of Christ, Tournemire.

Judith Lincoln, Champaign, Ill. — Emmanuel Memorial Episcopal Church Feb. 2: Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Prelude, Fugue and Chaconne, Buxtehude; What God Wills, Be Done, Kellner; In Dulci Jubilo, Bach; Rhsymedre, Vaughan Williams; The Eternal Fount of Life, Sowerby.

Gordon W. Atkinson, Vancouver, B.C. — St. James Church Jan. 27: Capriccio, Frescobaldi; Voluntaries, Gibbons, Locke; Fantasie and Fugue in G minor, Bach; On a Melody of Vulpius and O Traurigkeit, Willan; Meditations on a Damon Psalter Tune and on a Silesian Folksong, Wilson; Divinium Mysterium, Cook; Symphony 2, Widor.

George William Volkel, FAGO, Westfield, N. J. — For St. Petersburg, Fla. AGO Chapter, Christ Methodist Jan. 7: Fantasie and Fugue in C minor, C. P. E. Bach; Introduction and Passacaglia in G minor, Noble; Burgundian Hours, Jacob; Sonata on Psalm 94, Reubke.

Dorothy Riley, Akron, Ohio — Concordia Evangelical Lutheran Church Jan. 5: Concerto in B major, Handel; Schönster Herr Jesu, Schroeder; Passacaglia and Fugue in C minor, Bach; Rhsymedre, Vaughan Williams; Folkloric Suite, Langlais; Noël Etranger, Daquin; Variations sur un Noël, Dupré.

Marianne Webb, Harrisonburg, Va. — Madison College faculty recital Jan. 14: Allegro Symphony 6, Widor; Song of Peace, Langlais; Giga, Loelliet; Chaconne in E minor, Buxtehude; Fantasie and Fugue in G minor, Bach; Nativity Suite, Messiaen.

Gene L. Jarvis, Montgomery, Ala. — Memorial Presbyterian Church Feb. 23: Six Schübler Chorales and Trio Sonata, Bach; Te Deum, Langlais; Litanies, Alain.

SINGING CITY announces
TWO SUMMER WORKSHOPS IN THE CHORAL ART
 On beautiful 40-acre campus of Crozier Seminary 13 miles from Philadelphia
 1. August 9-15, 1964
COORDINATED STUDY AND REHEARSAL OF THE ENTIRE WORKS OF ORLANDO DI LASSUS
 Elaine Brown and Julius Herford, Co-directors
 2. August 16-22, 1964
AN INTEGRATED STUDY OF VOCAL AND CONDUCTING TECHNIQUES FOR THE CHORAL MUSICIAN
 Elaine Brown, Phyllis Jenness and Singing City Staff
 For further information write: SINGING CITY, 35 S. 9th Street, Philadelphia 7, Penna.

Guilmant Organ School
 (Founded 1899)
DR. GEORGE MARKEY, Director
WRITE FOR CATALOGUE
 201 West 13 Street New York 11, N. Y.

NORTH PARK
 CHICAGO 60625
 FOSTER AND KEDZIE AVENUES
 Department of Music
 Wayne Harwood Balch
 Bachelor of Music Degree
 in Music Education
 and Applied

BERKSHIRE ORGAN COMPANY
 NORTH WILBRAHAM, MASSACHUSETTS
PIPE ORGAN ARCHITECTS & BUILDERS

105 YEAHARS
J. H. & C. S. ODELL & CO.
 82-84 Morningside Ave., Yonkers, New York
 1859—ONE HUNDRED & FIVE YEARS—1964
 Five Generations building Odell Organs
 Yonkers 5-2607

ken simpson & company
 new organs — rebuilding — maintenance
 3672 degnan blvd. L. A. 18, calif. AX 6-1131

ABBOTT AND SIEKER · ORGANBUILDERS
 2025½ PONTIUS AVENUE, LOS ANGELES 25
 New Organs • Rebuilding • Maintenance
 Representing CASAVANT FRÈRES

MAYLAND Chime Co.
 SOLID CATHEDRAL CHIMES
 ELECTRIC CHIME ACTIONS
 Estab. 1866 205 Babylon Turnpike
 Roosevelt, L. I., N. Y.

★ FRANK J. SAUTER and SONS ★
 Aberdeen 4-1584
 7440 S. Indiana Avenue Chicago 19, Illinois
 Organ Builders
 • Rebuilding
 • Repairing
 • Contractual Servicing
 For Unexcelled Service

Adaptability —

A *Reisner* EXCLUSIVE

YOUR CHOICE

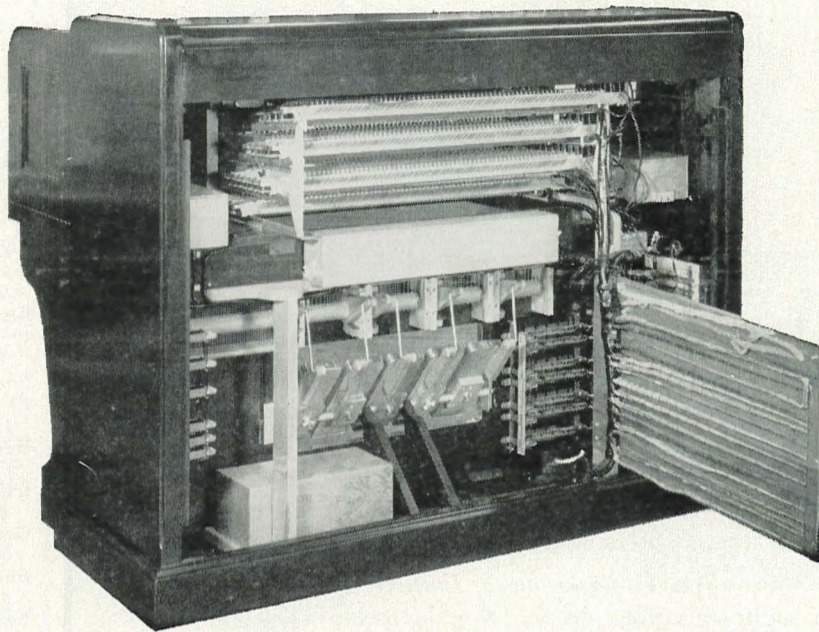
Two Reisner Exclusives—The all-electric console by Reisner—all-electric action components by Reisner for the modernization of your present console.

If your present pipe organ is one of the outstanding examples of superior pipework in use throughout the country today, why not "up-date" and protect your investment with Reisner All-Electric Action Equipment.

Reisner all-electric console components are specifically designed for installation in a new cabinet or for adaptation within your present console.



A NEW REISNER CONSOLE



COMPONENTS FOR MODERNIZATION

It will pay you to consult your organ technician or maintenance man concerning the use of Reisner all-electric components.

Check with him, these Reisner features:

- ✓ Custom made cabinets—hand-rubbed finish to match your church furniture.
- ✓ Standard A. G. O. measurements.
- ✓ Custom made components for positive operation and long life.
- ✓ All-metal coupler assemblies, switches and other action parts unaffected by moisture or temperature changes.
- ✓ Sterling silver contacts throughout.
- ✓ Immediate response through all-electric action.
- ✓ Compact—easy to install—minimum servicing.
- ✓ Suitable for installation on pipe organs of any make.
- ✓ *Organ builders and service-men are urged to write for our catalog.*

MEMBER OF
ASSOCIATED
PIPE ORGAN
BUILDERS
OF AMERICA

THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

ATTENTION:

Fellows of the American Guild of Organists,
 Associates of the American Guild of Organists,
 Concert Organists,
 Symphony Organists,
 University and College Organists,
 E. Power Biggs,
 and other fine organists everywhere

Fantasia on a Lutheran Chorale, by

Morris Haigh, is a new work for organ and six French horns. It was premiered at the 1962 AGO National Convention in Los Angeles where Mr. Haigh was awarded first prize for this work in a contest sponsored by the Los Angeles area chapters of the AGO.

In form, *Fantasia on a Lutheran Chorale* is a set of eight variations on the chorale melody for the Lord's Prayer, "Vater Unser im Himmelreich."

If you enjoy ensemble playing, we think you won't be able to resist *finding* a place to program this one.

If you have never tried ensemble playing before, let us first assure you that French horn players would rather play their instruments than eat. Just mention this piece to them, and they will be heckling *you* to set the time for the first rehearsal.

For a first reading or two, we recommend the use of a metronome, that great impartial conductor who never tampers with the beat.

If you think you'll have trouble finding six horn players, suggest the idea to the *best* horn payer you can find, and he'll find five more, quickly. Even if you never get around to a public performance, the reading sessions will be one of your finest musical treats of 1964.

The score includes the organ part and score for the six horn parts written in concert pitch. The horn parts are written for Horns in F.

If you want to review this work, send the coupon below to request the score on 30 day approval. If you already *know* you want to buy it, the full price is \$6.00 for one complete score, one organ part and the six horn parts. It can be bought at your favorite music store or directly from Shawnee Press.

SHAWNEE PRESS INC.

Delaware Water Gap, Pa. 18327

D364

Please send by return mail:

- FANTASIA ON A LUTHERAN CHORALE,
 Complete score, on 30 day approval.
- FANTASIA ON A LUTHERAN CHORALE,
 complete score, plus organ part and six horn parts
 \$6.00 plus postage.

Name

Address

City Zone State

MARCH

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

March 10

Lynne Scheer, Valparaiso, Ind. U
 Marie-Claire Alain, Congregation
 Keneseth Israel, Elkins Park, Philadel-
 phia

11 Donald Coats, boy choir, Madison
 Avenue Presbyterian, New York City
 Marilyn Mason, First Unitarian,
 Berkeley, Cal.

12 Marie-Claire Alaine, Church of the
 Immaculate Conception, Montreal

13 C. Allison Salley, First Methodist,
 Odessa, Tex.

George Markey, West Side Presby-
 terian, Ridgewood, N.J.

Berj Zamkochian, St. John's on the
 Green, Waterbury, Conn.

Virgil Fox, Central Presbyterian, Van-
 couver, B.C.

Jerald Hamilton, RLDS Auditorium,
 Independence, Mo.

Marie-Claire Alain, St. Paul's Church,
 Cambridge, Mass.

14 Berj Zamkochian workshop, Catholic
 High School, Waterbury, Conn.

Church Music Conference, Moody
 Bible Institute, Chicago

15 Dubois Seven Last Words, First Pres-
 byterian, Royal Oak, Mich.

Victoria St. Matthew Passion, First
 Presbyterian, Midland, Tex.

Handel Messiah, Lenten section, St.
 Bartholomew's, New York City

Mozart Requiem, First Methodist,
 Evanston, Ill.

Grady Wilson, brass, Austin College,
 Sherman, Tex.

Ronald Rice, St. Thomas Church,
 New York City.

Bach St. John Passion, Rockefeller
 Chapel, Chicago

Eastman Polyphonic Choir, St. Mat-
 thew's Church, Rochester, N.Y.

William Partridge, St. Thomas
 Church, New York City

Virgil Fox, University Methodist
 Temple, Seattle, Wash.

Margaret Dickinson, Church of As-
 cension, Frankfort, Ky.

Pachelbel Christ lag in Todesbanden,
 Presbyterian, New Brunswick, N.J.

Pezel, Gabrieli, Mozart, St. James
 Cathedral, Chicago

Handel St. John Passion, Trinity
 Cathedral, Cleveland

David A. Wehr, St. Michael's Epis-
 copal, Boise, Idaho

Brahms Requiem, First Congrega-
 tional, La Grange, Ill.

Alec Wyton, St. John the Divine,
 New York City

Barry Anderson, First Presbyterian,
 Winnipeg, Man.

Mozart Requiem, Congregational,
 Westport, Conn.

Richard Ellsasser, First Baptist, Syra-
 cuse, N.Y.

Victoria, Buxtehude, Immanuel Lu-
 theran, Seymour, Ind.

Choral Service, Peachtree Christian,
 Atlanta, Ga.

Marie-Claire Alain, Rutgers U, New
 Brunswick, N.J.

Bach St. Matthew Passion, Fifth Ave-
 nue Presbyterian, New York City

16 Edward Mondello, Kansas City, Mo.
 AGO

William Teague, First Presbyterian,
 Youngstown, Ohio

17 Liturgical Recital, Cathedral of Re-
 deemer, Calgary, Alta.

Warren Becker, Calvin College, Grand
 Rapids, Mich.

Virgil Fox, Central Lutheran, Ta-
 coma, Wash.

Gordon Wilson, Southern Baptist
 Seminary, Louisville, Ky.

18 George Markey, choral group, Madi-
 son Presbyterian, New York City

Allan Birney, Emmanuel Lutheran,
 Meriden, Conn.

Frederick Swann, Wesley Methodist,
 Paterson, N.J.

19 Allan Birney, St. Joseph Cathedral,
 Hartford, Conn.

Marilyn Mason, U. of Texas, Austin

20 Bill Saunders, Riverside Christian,
 Jacksonville, Fla.



A rewarding musical program for
 your group . . . the result of careful
 planning, conscientious preparation
 and experienced execution.

ROGER HEATHER Recitals

North Presbyterian Church
 4222 Hamilton Avenue
 Cincinnati, Ohio 45223

School of Music UNIVERSITY OF NORTH CAROLINA

Greensboro, North Carolina

B.A., B.MUS., M.MUS. DEGREES IN ORGAN

Gordon Wilson, Head, Organ Dept.

Member, National Association of Schools of Music

Lenten Vespers, Concordia Senior College, Fort Wayne, Ind.
 Hymn Festival, Ebenezer Baptist, Atlanta, Ga.
 Bach St. Matthew Passion, Church of the Resurrection, New York City
 Handel Messiah, First Baptist, Wilmington, N.C.
 Rossini Stabat Mater, St. Bartholomew's, New York City
 Canadian-American, C. Harold Einicke, St. John's Cathedral, Spokane, Wash.
 Mildred Hendrix, orchestra, Duke U, Durham, N.C.
 Robert S. Lord, Heinz Chapel, Pittsburgh, Pa.
 Paul Connick, St. Thomas Church, New York City
 Melvin Dickinson, Church of Ascension, Frankfort, Ky.
 Bach, St. Luke Passion, St. George's Cathedral, Kingston, Ont.
 Lenten Vesper, First Presbyterian, Winnipeg, Man.
 Mozart Requiem, United Congregational, Bridgeport, Conn.
 Bach Christ lag, Peachtree Christian, Atlanta, Ga.
 Durufle Requiem, Covenant Presbyterian, Charlotte, N.C.
 Herbert Springer, St. Matthew Lutheran, Hanover, Pa.
 Brahms Requiem, National City Christian, Washington, D.C.
 Joan Hult Lippincott, Fifth Avenue Presbyterian, New York City

23
 Bach St. Matthew Passion, Church of Ascension, New York City
 S. Lewis Elmer, 87th birthday

24
 Wilma Jensen, First Methodist, Wichita, Kans.

25
 Bach, St. Matthew Passion, St. Bartholomew's, New York City

26
 Dubois Seven Last Words, St. James Methodist, Chicago
 Forsythe Last Supper, Peachtree Christian, Atlanta, Ga.

27
 Schubert Mass in G, Stanley Congregational, Catham, N.J.
 Tenebrae Service, First United Presbyterian, Hanover, N.J.
 Bide with Us, Bach, First Presbyterian, La Grange, Ill.
 Sowerby Forsaken of Man, Church of Covenant, Cleveland
 Dale Wood Seven Meditations, Peachtree Christian, Atlanta, Ga.

28
 E. Power Biggs, All-Bach, Lincoln Center, New York City

29
 Bach St. Matthew Passion, Asylum Hill Congregational, Hartford, Conn.
 Dvorak Te Deum, St. Bartholomew's,

New York City
 Hedley Yost, St. Thomas Church, New York City
 Easter choral service, Peachtree Christian, Atlanta, Ga.
 John Weaver, Fifth Avenue Presbyterian, New York City

31
 Richard Ellsasser, Decatur, Ind.
 John Weaver, St. Stephen's Episcopal, Richmond, Va.

April 1
 Pierre Cochereau, St. Thomas Church, New York City

2
 William Whitehead, Academy of Music, Philadelphia

4
 Bach, Buxtehude cantatas, First Presbyterian, Midland, Tex.
 Alec Wyton workshop, Lebanon Valley College, Annville, Pa.
 Catharine Crozier, Lincoln Center, New York City

5
 Bach Hold in Affection and Hovhaness Easter Cantata, St. Bartholomew's, New York City
 Weinberger, Vaughan Williams, Searle Wright, Old Stone Church, Cleveland
 Robert S. Lord, Carnegie Music Hall, Pittsburgh
 Calvin Hampton, St. Thomas Church, New York City
 Texas Christian U group, St. Thomas Church, New York City
 Byron L. Blackmore, Grace Methodist, Decatur, Ill.
 John Weaver, First Presbyterian, Red Bank, N.J.
 Virgil Fox, West Side Presbyterian, Ridgewood, N.J.
 Donald Willing, Westminster Presbyterian, Lincoln, Neb.
 E. Power Biggs, instruments, Symphony Hall, Boston
 Connecticut Valley Choir Festival, Northampton, Mass.
 Claire Coci, Philadelphia Academy of Music
 Robert Baker, Bedford Presbyterian, Bedford Village, N.Y.
 Francis Jackson, First Presbyterian, Bethlehem, Pa.

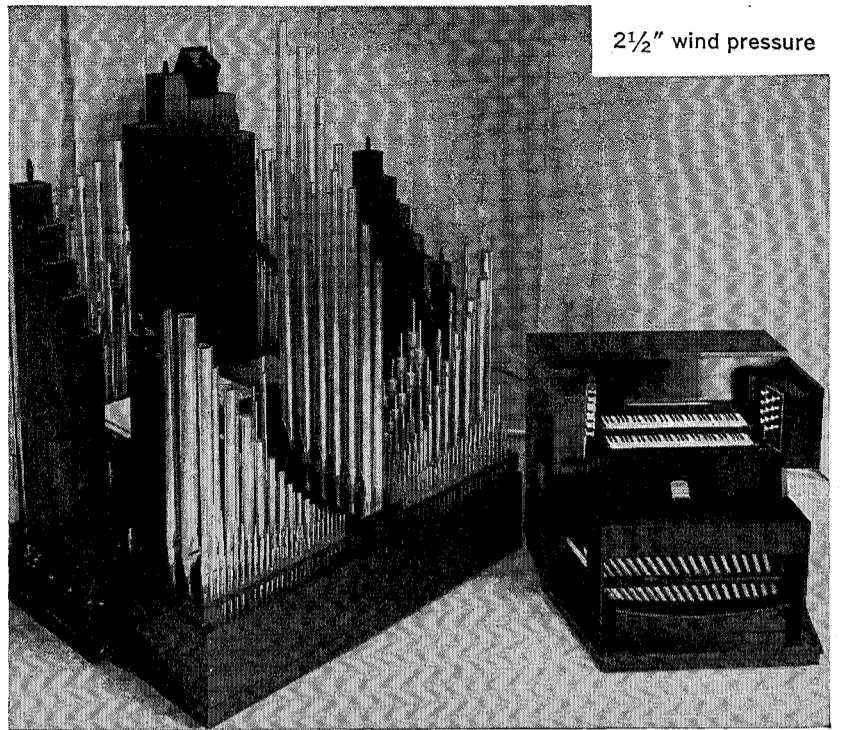
6
 Pierre Cochereau, St. Paul's Cathedral, Pittsburgh, Pa.
 Grady Wilson, Westminster Presbyterian, Oklahoma City

7
 Francis Jackson, West Liberty, W. Va. State College
 John Weaver, Cincinnati AGO

8
 Francis Jackson lecture, University of Michigan, Ann Arbor

9
 Francis Jackson master class, Toledo, Ohio Museum of Art
 John Weaver, Park Place Church of God, Anderson, Ind.

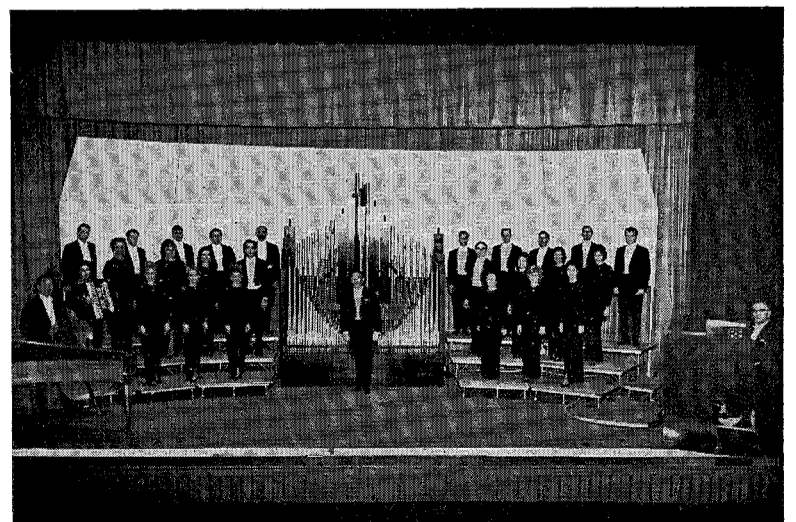
A New Portable WICKS Organ for the ROGER WAGNER CHORALE



Roger Wagner, *Conductor*

Paul Manz, *guest organist 1964 Concert tour*

HAUPTWERK	OBERWERK	PEDAL
Rohr Flöte 16'	Rohr Flöte 8'	Acoustic Bass 32'
Rohr Flöte 8'	Gemshorn 8'	Rohr Bordun 16'
Gemshorn 8'	Gemshorn 4'	Rohr Flöte 8'
Prinzipal 4'	Nasat 2 ² / ₃ '	Gemshorn 8'
Rohr Flöte 4'	Rohr Flöte 2'	Prinzipal 4'
Prinzipal 2'	Larigot 1 ¹ / ₃ '	Rohr Flöte 4'
Gemshorn 2'	Schwiegel 1'	Prinzipal 2'
Mixture III	Krummhorn 8'	Rohr Flöte 1'
Krummhorn 16'		Contra Fagot 16'
Fagot 8'		Fagot 8'
Krummhorn 8'		Krummhorn 8'
Fagot 4'		Fagot 4'



Wicks Organ Company / Highland, Illinois

Since 1941

HOME-STUDY COURSES

for the

CHURCH MUSICIAN

- Harmony
- Counterpoint
- Gregorian Chant
- Chant Accompaniment

Write for brochure

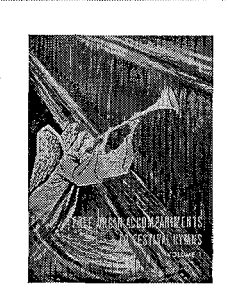
GREGORIAN INSTITUTE OF AMERICA

2132 Jefferson Avenue Toledo 2, Ohio

CHRISTINE	TOMLINSON	HARRY
St. Paul's in the Desert, Episcopal	Methodist Church Temple Isaiah Civic Chorus	United Presbyterian, Cathedral City
Palm Springs, California		

For Spirited Hymn Singing

Inspiration for prayer and praise through song is an obligation of the church organist and choirmaster. Clothing hymns in new garments invites renewed freshness and exuberance in congregational singing. Augsburg offers you these selections:



Organ and Trumpet Accompaniments to Festival Hymns by Willem Mudde. Accompaniments for 11 festival hymns for organ and trumpet. \$1.25

Free Organ Accompaniments to Festival Hymns. Varied harmonizations for 19 most-used hymns, by seven contemporary writers. \$2.75

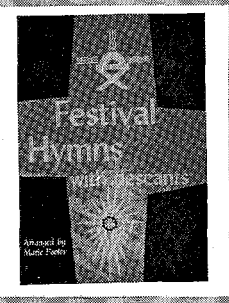
Crown Him With Many Crowns by Walter Pelz. A concertata on the familiar hymn, for choir, congregation, organ, and three trumpets. 35¢

Festival Hymns with Descants by Marie Pooler. Eight well-known hymns usable for processions with choir and congregation. \$1.00

A Guide to Effective Hymn Playing by Margaret Sihler Anderson. Detailed suggestions to help the accompanist develop in the art of hymn playing. Suggested electronic organ registrations included. \$1.00

Unison Hymns with Descants by Marie Pooler. Multi-purpose collection for junior or senior choirs. May be sung by almost any combination of voices. 85¢

Organ Vespers by Gerhard Krappf. A collection of organ preludes to be released in April. Price to be determined.



AUGSBURG PUBLISHING HOUSE • Music Department
426 S. 5th St., Minneapolis, Minn. 55415
57 East Main St., Columbus, Ohio 43215

m
e
m
b
e
r

o
f

A
P
O
B
A

SCHLICKER organs

Buffalo 17, N. Y.

traditional voicing with variable scaling and no nicking
pitman chests with *tone-kanzelle* and electro-pneumatic action
slider chests with electro-pneumatic action
slider chests with tracker action

robert anderson

SMD FAGO
Southern Methodist University
Dallas 22, Texas

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina
B.M. DEGREES IN ORGAN AND CHURCH MUSIC
Harold G. Andrews, Jr., Head, Organ Dept.
Member, National Association of Schools of Music

CHARLOTTE
Organist - Recitalist
Choral Music Director

ATKINSON
ARMY AND NAVY ACADEMY
CARLSBAD, CALIFORNIA

WILLIAM
Lecturer
Consultant

RECITALS AND LECTURES IN THE WEST

PROTESTANT CHURCH MUSIC IN BRAZIL

by LORA LEE BROWN

First impressions are sometimes the most telling, and my first impression of music in the Protestant Church in Brazil, where I had been sent as a Methodist special term missionary of music, has certainly been one of the most durable. Orientation did not quite prepare me for the blow of my first Sunday morning's worship service. There were no hymn books with music — or rather one only for the "organist" and perhaps one for the choir director. I was horrified, and burst out to an older (and wiser) missionary "but how do you teach them to sing? How can you have a choir with no music?" and was answered by that missionary "Lora Lee, many of these people cannot read. Just what would they do with music?" This is the basic "story" of music in by far most of the churches in towns and villages today in Brazil. This is the challenge with which my Brazilian and American colleagues and I were to fight constantly.

But choirs do exist, and someone directs them. Hymns are sung and someone does accompany them. Just how is this done? There are choirs . . . and choirs — some of 24 members singing 24 individual improvisations, but others which are surprisingly good. You may many times hear of so and so's choir which has just heroically sung Handel's Hallelujah Chorus. All parts, words and music, were drilled in by rote until memorized. Perhaps the director has had some kind of musical training, perhaps he is musically illiterate. At any rate, I am constantly amazed at what such often dedicated dilettantes can do. Fools go where angels fear to tread. In such situations I have seen the untutored accomplish more for lack of fear of trying, than any musical sophisticate could ever do.

Organs and organists both exist, but in a very different sense than the North American's conception of these words. In the Protestant Churches, pipe organs are practically non-existent, being beyond the financial capabilities of the people to purchase and, because of the climate and termites, very difficult and expensive to maintain. Not only church organs suffer, but I found whole sections of the great and solo of the Italian instrument of Rio's National School of Music also damaged by these miserable beasts which seem to have a special liking for the wood in an organ. The idea of a pipe organ is difficult for many to conceive, and the maximum in the thought of many is an electronic instrument and an organist who plays one. Even in more erudite circles this concept is present. The large organ at the National School, I found my progress barred by a director's communication who, even though she knew I was a graduate in organ, said that I probably didn't know how to handle this pipe organ because I would have only had experience with electronic instruments. The thought of anyone graduating in the use of an electronic instrument was beyond my conception, but not at all beyond theirs. By far most interior churches and many in the cities have only a harmonium or perhaps a piano for the accompaniment of their church music.

Where there is lack of a good instrument to lead congregational singing, and lack of music in the hymn books, then it is not odd that old

familiar hymns take on a slightly changed and changing character. It is not unusual to find a five beat bar where there used to be 4, or a whole note given only half its value. Melodies change, and vary from church to church. Hymn singing is usually too slow, and ever slowing to the bitter end. Preferred hymns are the more rhythmical ones, and often do less damage to the worship service for being sung with spirit than do those which die before the third strophe.

Reading and translating recently from THE DIAPASON an article by Mr. Hoke on the organ and its use for accompanying various instruments in the worship service, a teacher colleague laughed and asked "just what would he suggest for the accompaniment of a musical saw?" One had recently been used to render the solos at a Rio church's morning worship . . . which brings us to another aspect of music in the Brazilian service. In the interior, perhaps by far the two most popular instruments for the accompanying of a service are the accordion and the guitar. Perhaps this is excusable in areas where an itinerant pastor must still carry his instrument on horseback with him, if such very isolated areas still exist, but hardly understandable in a large city church with many good music contacts about it.

In the treating of all these problems the most necessary thing is understanding, good will, and love for the people. Once they feel this and know you are there to help, the Brazilians do everything to help you. In some ways, their willingness and desire to learn make them much easier to work with and direct than Methodist Church Choir, Central Town, U. S. A.

What is the standard music of the Protestant Churches in Brazil and how did it get there? By far the greatest

Lora Lee Brown is a graduate of the University of Washington where she studied organ with Walter Eichinger. She spent four years as a special term Methodist missionary of music in Brazil, teaching primarily at the Colegio Bennett, Rio de Janeiro. She is a candidate for the MSM at Union Theological Seminary



PIPE ORGANS INC.

2724 WEST JEFFERSON, LOS ANGELES 18
New Organs ♦ Rebuilding ♦ Maintenance
GLOECKLER PIPE ORGANS



Group which attended John Faustini's fifth sacred music leader seminar a year ago in fast-growing community of Jandira

part of our hymnody and musical thought was brought by the missionaries, early and late. The bulk of it came to the Brazilian church from the U. S. at a time when musical standards in this country were not what they should have been. Being connected with the church founders and an almost sacred era of the past, such hymns have now become "ours" and "Brazilian" and almost sacred themselves. It is difficult to change them, substitute them or ignore them. But it was also the missionaries who have taken or instigated the quality work in sacred music now being done in Brazil.

The School of Sacred Music of Colégio Bennett had as its founders the Westminster Choir College and Union Theological Seminary; they first went to Brazil in 1937, doing itinerant work, finally settling in Sao Paulo and there developing a choir school. This small school moved to Colégio Bennett in Rio de Janeiro in 1944 and took as its aim the training of young people for the ministry of music in the Brazilian Church. Its center of emphasis was naturally, choir work. But courses include music history, Bible, worship, theory, harmony and arranging and allied subjects. Perhaps of future importance will be the work done in some of these classes in the adapting of suitable Brazilian folk music into the hymnody. Translation, that most laborious of musical tasks, is always going on, as well as publishing of translated and original works for solo, choir, instruments, children's voices and other instructional materials. Some of the first sacred music recordings in Portuguese were made here. In recent years, the program has broadened to include the lay people who cannot take a full-time course in sacred music, and for them night classes are provided. Workshops are held for music leaders. Dona Hora Lopes is now Brazilian director of the school.

Each of us as leaders in our own particular church's music program has found ample response to classes in sight reading and class voice, necessary extras in the development of a valid church music program in Brazil.

The Baptist Seminary in Recife has for several years sponsored a similar program in the north of Brazil. 1960 saw the arrival at the Baptist Seminary in Rio de Janeiro of the missionary couple the Suttons. They have already begun a musical school as part of the seminary life and their presence has brought an added blessing to the church music in the Rio area. Another important aspect of the Baptist program is the itinerant work of missionary Bill Icter, who carries his workshops and training sessions and materials to the rural areas.

By far the outstanding Brazilian initiated work is that of Joao Faustini,

Presbyterian, in the Sao Paulo area. Westminster Choir College trained, and teacher at the Presbyterian School in Jandira, Professor Joao travels the long distance to his large Sao Paulo church and has there developed an excellent choir program. It was at this church in February of 1963, accompanied by Sao Paulo's world traveled string quartet, that I heard unfold the marvel of one of Bach's great cantatas as part of a worship service. This heralds great things for church music in Brazil. His fifth annual sacred music camp, held in Jandira, drew some 80 dedicated students from five different states. The concentrated course in choir, choir direction, hymnody, theory, and harmony, enriched by one or two good recitals each day, kept all awake from dawn to long past dark, and the spirit was such that students leading improvised choirs could be found in the oddest corners at the oddest hours of the night. Organ students were up practicing at 4 A.M. Two fine organ recitals by young Brazilian organists were heard here.

Another aspect of Prof. Faustini's program is the Instituto Evelina Harper, with its night classes in church music for Sao Paulo church people and its many new publications of original and translated works.

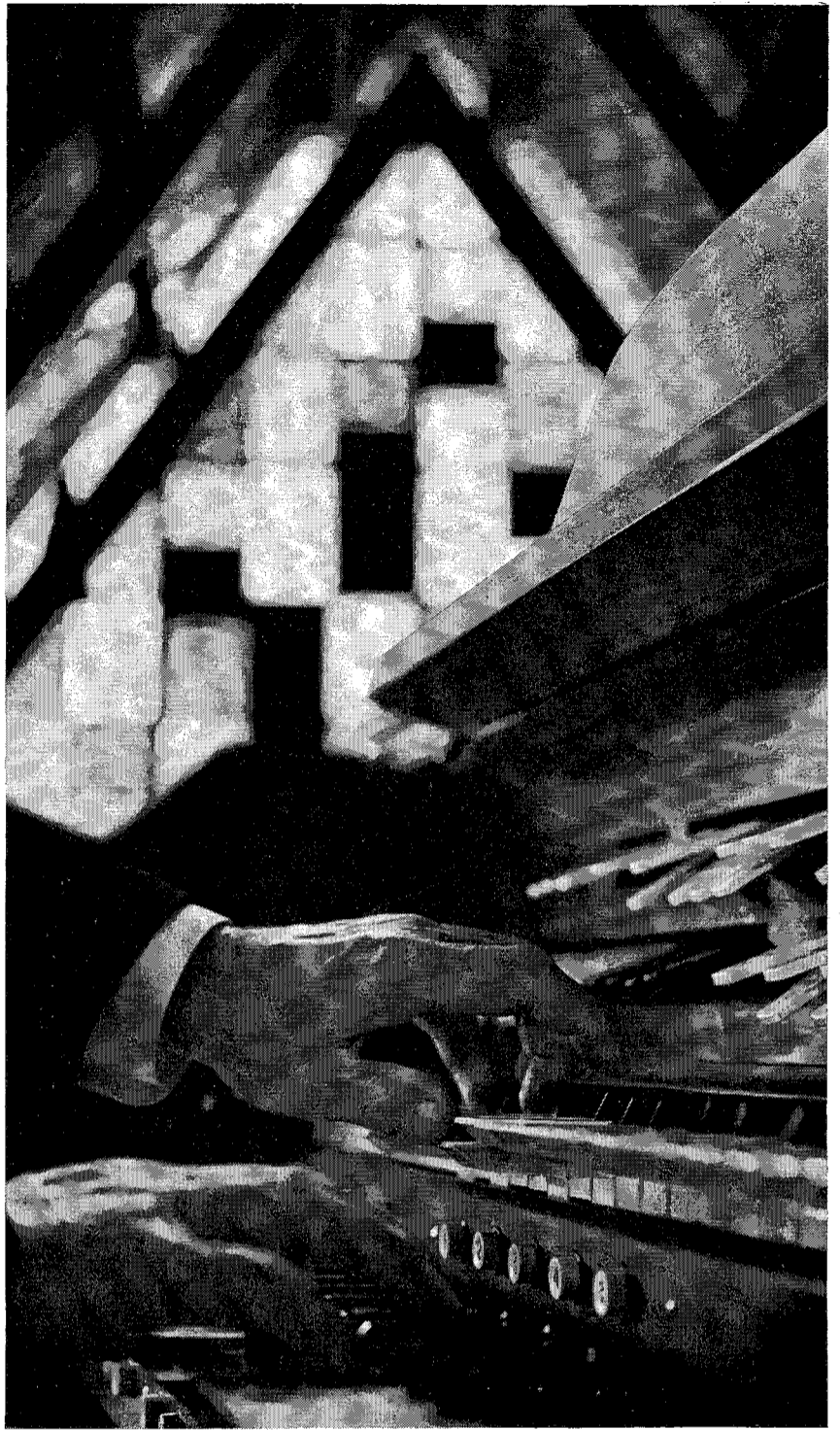
Carrying on quite another type of work in Belo Horizonte, we find missionary Lyda Knight who concentrates in workshops and an educational program for music directors in this interior area.

Southern Brazil presents quite another facet of Brazilian church music. Perhaps of greatest influence here is the German culture with its imported Lutheran Church and its own musical traditions. Occasional European artists add zest to church music life as well as to its library of musical composition.

1962-63 saw two important milestones in the development of Brazilian church music. The first was the publishing of the long awaited *Hinário Evangélico*, prepared with all due care to its poetry and music and by far the finest hymnal in Brazil at this time. It is interdenominational in scope and editorship and it is hoped that most of Brazil's Protestant churches will soon adopt it.

At the end of Faustini's fifth music seminar in Jandira, a small interdenominational group of music leaders got together with the hope of coordinating our various efforts, especially to avoid duplication in such things as translation and publication. From this meeting was born *O Ministério da Música* a small newspaper by which we may be in contact with the activities of others as well as publish articles and helps for the musicians in the churches throughout Brazil.

It is an unending challenge, and task of love.



*a new standard of excellence
...the glorious sound of Saville*

It has been born through research. And now it is enjoyed as a new standard of excellence in the completeness of organ music.

A Saville organ is the most exacting instrument ever composed. Composed from the history of fine pipe sounds. Engineered to electronic perfection. Designed for minimum space requirements. Produced for churches and other discerning groups who want pipe magnificence within their means.

Listen. The glorious sound of Saville. We invite your personal examination.

Write or telephone us for a demonstration:
The Saville Organ Corporation • 2901 Shermer Road
Northbrook, Illinois
Telephone CRestwood 2-7070

JUILLIARD school of music

120 Claremont Ave., New York 27, N. Y.

ORGAN AND CHURCH MUSIC

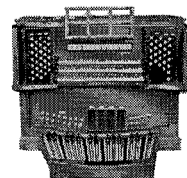
Diploma and Degree (B.S., M.S.) Courses

VERNON DE TAR, F.A.G.O.

BRONSON RAGAN, F.A.G.O.

the glorious sound of

Saville



Edward D. Berryman, SMD
BERRYMAN
 Organist-Choirmaster
 Westminster Presbyterian Church
 Minneapolis

Warren L. Berryman, SMD
 Head, Organ-Church Music Dept.
 Baldwin-Wallace College
 Berea, Ohio

LARRY PALMER
 A. Mus. D.
 Saint Paul's College
 Lawrenceville, Virginia
ORGAN HARPISCHORD

Newton H. Pashley
 First Presbyterian Church
OAKLAND, CALIFORNIA

Arthur B. Paulmier, Jr.
 B.A. A.A.G.O. F.T.C.L.
 Grace Episcopal Church
 Rutherford, New Jersey
 and
 Temple Beth Emeth of Flatbush
 Brooklyn, New York

Garth Peacock
 Oberlin Conservatory of Music
 Oberlin, Ohio

WALTER L. PELZ
 M.Mus Ch.M.
 Christ Lutheran Church
 Minneapolis, Minnesota

Franklin E. Perkins
 The Ladue Chapel, St. Louis 24, Mo.
 Lindenwood College
 Recitals

Wendell Piehler
 Mus. M. Organist
 St. Andrew's Episcopal Church
 Colby Jr. College for Women
 New London, New Hampshire

St. Mark's In-the-Bouwerie
 New York City
 George Powers
 S.M.D. F.A.G.O.

KATHRYN HILL RAWLS
 MUSIC B., A.A.G.O.
 Washington, D. C.
 Regional Chairman
 D.C., Maryland and Virginia
 "The Region on the Potomac"

MYRTLE REGIER
 Mount Holyoke College
 South Hadley, Massachusetts

EUGENE ROAN
 Organ Faculty
 Westminster Choir College
 Princeton, New Jersey
 St. Thomas' Episcopal Church
 Whittemarsh, Pennsylvania

Irene Robertson
 Mus. D. F.A.G.O.
ORGANIST
 University of Southern California
 Los Angeles

LAWRENCE ROBINSON
 Faculty: Richmond Professional
 Institute, College of William and Mary
Available for Concerts
 Address: 901 W. Franklin St.,
 Richmond 20, Virginia

NEWELL ROBINSON
 F.A.G.O., Ch.M.
CHURCH MUSIC
 GRACE CHURCH, MT. AIRY
 PHILADELPHIA DIVINITY SCHOOL

PRESTON ROCKHOLT
 Mus. D., F.A.G.O.
 Augusta College
 St. Paul's Episcopal Church
 Augusta, Georgia

WILBUR F. RUSSELL
 Organist-Choirmaster, First Pres. Church
 San Francisco Theological Seminary
 San Anselmo, California

PHYLLIS STRINGHAM
 Recitals
 Carroll College
 Waukesha, Wisconsin

Orrin Clayton Suthern, II
 Professor of Music
 Organist-Conductor
 Lincoln University, Pa.

FREDERICK SWANN
 The Riverside Church
 New York City

LAUREN B. SYKES
 A.A.G.O., Ch. M
 Warner Pacific College
 First Methodist Church
 Portland, Oregon

FRAZEE ORGAN COMPANY, INC.
 South Natick, Massachusetts
 Builders of Quality Pipe
 Organs since 1910
"Favorably Known For Frazee Tone"

EARL NESS MUS. D.
 Philadelphia, Pa.
 FIRST BAPTIST CHURCH
 TEMPLE KENESETH ISRAEL
 PHILA. MUSICAL ACADEMY

are we

Still Growing?

by SETH BINGHAM

One of the privileges of old age is a sense of perspective — to observe what people do with their lives, not only in their younger years but after middle age as well. They may cease to grow physically; but mentally, morally, artistically, spiritually? Or do they "go to seed," as it were? We are not now thinking of genius; what concerns us here is the use or neglect by musicians, particularly church musicians, of whatever talents God may have given them. They might be classed roughly as negatives, neutrals and positives. Somewhere between 45 and 60 the negatives deteriorate; neutrals (for a time) remain static, while the positives cultivate new interests; they continue to grow in stature.

The reader may ask "what new interests?" Well, suppose at the age of 35 to 40 you already have a steady job as organist and choir director. Have you had sufficient vocal training to be able to teach others? If not, a period of study with a competent voice teacher would enable you to pass on this knowledge to your volunteer choristers in short weekly lessons (individually or in small groups) in return for extra rehearsals or other helpful activities on their part. Result: the choir begins to sound better, their interest and enthusiasm are awakened; the congregation senses an improvement (sh! "maybe our organist deserves a raise!"); a new chapter opens in your life.

Again, you may combine music history or theory teaching in a school, college or conservatory with your church duties. Lectures — even lecture-recitals, articles dealing with various phases of your profession — hymnody, service music; or research, editing, composing — these are some of the activities which open up new vistas and keep one growing.

We have a striking example of this capacity for growth in that remarkable singer and teacher, the late Crystal Waters, whose enriching life carries an inspiring lesson for all of us.

Though born in Chicago, Crystal's family moved soon afterward to Los Angeles where she grew up and received her education. Members of the Waters family were active musical amateurs, and from early childhood Crystal showed a strong liking for music, which played an increasingly important part as she grew older. At seventeen she took regular singing lessons for several months; the results obviously strengthened her firm resolve to become a singer.

After graduating from the State Normal School at the University of Los Angeles, Crystal Waters, now in her early twenties, decided to go abroad for extended vocal study. This took courage, for money presented a serious problem. (We dare say some of our readers have faced the same situation). However, she obtained a loan from a bonding company, and spent the years 1910-1912 studying with Braggioti in Florence and later with Madame Cahier in Paris.

On her return to America, Crystal went to live in Boston, with a teaching post at the Mount Ida Girls' School. Already a competent church singer, she

was engaged as soloist in a prominent Boston church. At this period (1913-1917) she sang frequently in concerts, including an appearance in her native Los Angeles in 1915; but she constantly strove through persistent study to improve tone, technique, style — and she was becoming favorably known in Boston musical circles.

Asked why she did not aim for opera, her apt reply was "Why should I give up what I am doing well to try something so many others are doing badly?" Incidentally, she made regular payments to the bonding company until the loan was completely repaid.

A glance through these critical years from age 17 to 24 already revealed several personal traits — clear-sightedness, courage, decision, calculated risk and a frank appraisal of her own talents. Possessing a fine mezzo voice was not enough, expert knowledge of how to use it, acquaintance with the best in song literature, correct singing pronunciation in four languages — all this she envisioned, sparing no effort in a long apprenticeship to enrich and perfect her art.

There is a close parallel between this young singer's development and that of our organists. They too must be sure of their mission, willing to take risks, spending long years in organ study, choir training, learning important and organ works; and just as in our singer's case, the sure mastery of their craft will in due time bring rich rewards and a deep satisfaction that mere money cannot give.

But however much we try to control our own destiny by careful forethought and planning, fate may suddenly take charge, upsetting our calculations and surprising us with unforeseen events.

Such a situation confronted this rising young artist with America's entrance into the first world war. The "Y" organization needed entertainers for the American troops; Crystal Waters was among the first to volunteer her services. She formed a small group of artists — the Waters Concert Unit — and left in January 1918 for the European front where she was to remain for 18 months, traveling a total of some 15,000 miles, often giving three performances, each in a different town, in one day. From her letters to relatives and friends which we have been privileged to read since her death, it is clear that this experience marked a turning point or, should we say, a period of revelation and spiritual enlargement in her life.

The Waters Concert Unit was in Paris during Holy Week in March 1918. On Good Friday (March 29) the Church of St. Gervais was hit by a Big Bertha shell during Mass and 75 people were killed. The famous organ of Francois Couperin the Great suffered serious damage. (It had been restored when we visited it in 1931).

In fact, this "entertainer" did much more than sing. She helped feed hungry soldiers; she ministered to the sick and dying. (One immense hospital where she sang contained 20,000 wounded). Her letters breathe warm sympathy and compassion.

"We sang in rude huts with mud floors; rode for hours through a blizzard

DELAWARE ORGAN COMPANY, INC.

a progressive company with traditional ideals
 designing and building custom pipe organs

252 FILLMORE AVE.

TONAWANDA, N. Y.

in an old Ford ambulance with an 8-inch shelf for a seat, so we only had to walk seven more miles through deep snow. This may all seem dismal to you; to us not at all. The boys are so happy to see us and that makes us happy." (It's as simple as that!) Some, she adds, had not spoken to an American woman for eight months. "Sleep in a cold room, only one candle, never a bath — well, it's part of the game and it's a great game," writes Crystal Waters (affectionately named "Babbling Brooks" by the soldier boys.) "You actually feel your shoulder is at the wheel. It's a glorious sensation."

On August 2, 1918, she writes: "The Marines came out of the trenches last week after being 'in' since March 16. Poor Buddies! They had lived such a brute-life; they were dazed — had forgotten there was such a thing as music."

But the ensuing months saw the Germans beaten back, the smashing of the Hindenburg line, the collapse of German morale, their surrender and the signing of the Armistice, November 11, 1918. Crystal had her 30th birthday Dec. 24.

On Jan. 17, 1919, she wrote from Verona, Italy: "I spend every available minute writing to mothers, wives and sweethearts for the dying, dead or wounded . . ." "Such a complete and glorious victory so soon, seems so sweet, although quite incomprehensible, but not if one was where I was *in the lines and even in the battle*" (Italics are ours). For the first time Crystal mentioned her citation for bravery from the Army.

We have no doubt that these letters if published today with no alteration or "editing" would be hailed and cherished by thousands of World War I veterans now in their sixties who saw and heard this vital young woman and were thrilled and heartened by her singing.

From the war's tragedy and heroism in which she shared so intimately there was born a deep tenderness, a quickening of her human sympathies that enriched her as a person and as a singing artist.

It was shortly after she returned to the United States and settled in New York that we made Crystal's acquaintance — the beginning of an enduring friendship only ending with her death. She resumed her concert activities with formal debuts in New York and Boston in 1922 and 1923, also a series of historical recitals in 1924-25. Her programs, eclectic and varied, were models of their kind, chosen from the greatest song literature of the early Italians; of Schubert, Schumann, Brahms, Hugo Wolf; of Borodin, Moussorgsky; of Fauré, Debussy, Ravel, Chausson. Except for the Russians, all songs were sung from memory in their native tongue.

Critical reaction was enthusiastic. Voice, repertoire, style, interpretation were highly praised. For the New York Historical Society, Crystal gave an annual program of early American songs in costume. She featured evenings of Bartók's songs with the composer as accompanist. She generously programmed the works of young American composers.

It is worth noting that returning home after 18 months as a "Y" entertainer, she deliberately underwent a prolonged period of patient self-training and improvement before presuming to face discriminating audiences in New York and Boston. Her reward: their instant approval. Perhaps some of us could profit by her example.

We may also recall that Crystal had begun as a church singer. Now, in addition to teaching and recitals, she was engaged as soloist in New York's First Church of Christ, Scientist. (For the record, her own church affiliation was Presbyterian.)

However, these activities did not prevent her persistent research into the anatomy and psychology of singing based on her own teaching experience. The important result was her book, *Song, the Substance of Vocal Study*, published in 1930 by G. Schirmer. Its "case method" constitutes a fresh and balanced approach to vocal instruction. Her treatment of such diverse topics as Musicianship, Interpretation and Church Singing — only three of its 19 chapters — are alone worth the price of the book. We stress this because *Song, the Substance of Vocal Study*, which

has proved so useful to a whole generation of singers, represents a steady growth and breadth of outlook in its author.

For Crystal Waters at 42, was this book to mark the summit? By no means! Within the next thirty years, not only her many private pupils but a whole generation of readers benefited from her numerous informative articles in *The Etude*, *The American Organist*, *Reader's Digest*, *Musical Courier*, *Woman's Home Companion*, *Parents' Magazine* and other periodicals, dealing with every conceivable phase of the vocal art. The voice problems of children, professional as well as amateur singers, and choir leaders were explained and treated with clarity and understanding. There was more practical value in one of her constructive articles than in a dozen costly lessons with some half-trained "voice-meddler."

Was it ever too late to learn? An emphatic "No" was Crystal's answer. She proved it by pursuing studies at Columbia, including theory courses in the department of music, graduating with a B.S. degree in 1935. She never stopped learning.

By 1950 Crystal Waters was nationally known as one of the country's most distinguished vocal teachers, training the voices of concert, opera, stage and screen stars for speaking as well as singing, and still growing in musical stature.

Presently came radio broadcasts; a few years later, T.V. For Crystal this meant a new and fascinating opportunity. Soon she was much sought-after as coach for an impressive number of important public speakers, sports-writers, actors, news commentators, night club entertainers, T.V. broadcasters and others in the public eye. Among these we recall Quincy Howe, Robert D. Potter, Cecil Brown, Dale Carnegie, Clark Lee, Eleanor Holm, Hope Emerson, Rita Gam, James MacArthur, Robert L. Ripley, and William S. Paley, chairman of the board of CBS. Crystal herself was frequently on the air, appearing as guest speaker over WABC network, or conducting classes at the School of Radio and Television in New York City. Never a dull moment, ever expanding!

Crystal's vibrant, outgiving nature won her a host of friends. Her annual Christmas Eve parties brought together a choice group of musicians, artists, critics and other professional people. In her later years Crystal frequently vacationed in European countries, observing, enjoying, learning.

About five years ago Crystal had a slight stroke, but soon recovered and resumed her teaching. Two years later she had a more severe attack; however after a period of rest she felt well enough to take a short trip to Europe. On her return she tried to continue her work, but late in 1960 a violent stroke left her virtually helpless, scarcely able to speak, with her right side paralyzed.

During her illness my wife visited Crystal every week and would read to her for one or two hours. The list of books, all biographical or autobiographical and all chosen by Crystal, is interesting and revealing: Mary Garden, Maurice Chevalier, Mozart (letters), Schumann, Chaliapin, Debussy, Bizet, Gershwin, St. Exupery, Nijinsky.

Crystal somehow managed to form a few words and it was evident that she understood everything we said; her mind remained perfectly clear. Neither her devoted nurse, Mary, nor we ourselves ever heard this invalid complain; she bore her long trial with fortitude, perhaps gained from those distant days on the battle field, perhaps through silent prayers.

On July 4, 1963, my wife had read to her as usual. Crystal, though suffering great pain, listened intently, fully conscious. Only when my wife had kissed her good-bye and started to leave, Crystal spoke her name and motioned her to return to the bedside, and they embraced a second time. Four hours later Mary phoned us to say that Crystal had passed on.

Such were the final moments in the life of this beloved friend — a life lived with courage and vision, a professional career of ever-widening horizons, an example for all of us of constant artistic and spiritual growth, richly deserving God's "well done, good and faithful servant." Her spirit lives on.

Anthems for the Spring Season

JEAN BERGER

In Days to Come SSA* (R610 — .25)

SETH BINGHAM

The Lord's Prayer SATB (CM607 — .20)

NORMAN DELLO JOIO

O Sing Unto the Lord TBB (CM7138 — .30)

EMMA LOU DIEMER

Alleluia SSA* (CM7289 — .25)

HOWARD HANSON

How Excellent Thy Name SATB (CM6806 — .25)

ALEC WYTON

An Endless Alleluia SATB (CM7374 — .25)

*a cappella

SAMPLE COPIES SENT UPON REQUEST

Organ Collections

GEORGE F. MCKAY

Benedictions (Six compositions for organ) (03641 — 2.00)

CARL F. MUELLER

Six Preludes (based on familiar hymns) (04184 — 1.50)

BRUCE PRINCE-JOSEPH

Organ Music of the Sixteenth to Eighteenth Century (R2025 — 2.00)

RICHARD I. PURVIS

7 Chorale Preludes (on tunes found in American Hymnals) (03450 — 2.00)

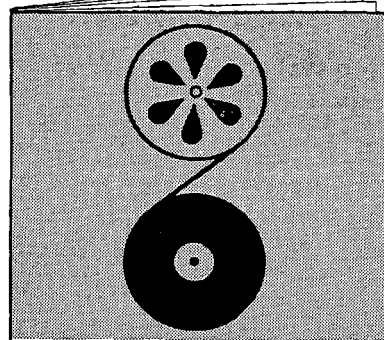
OUR ORGAN CIRCULAR SENT UPON REQUEST

Write Dept. JB 3

CARL FISCHER, INC. 62 COOPER SQUARE, BOSTON
NEW YORK CHICAGO DALLAS

GET THIS FREE BOOK

by mailing the coupon below



How
RPC
makes records
from your tapes

★ It explains how easy and economical it is to preserve the memories of your musical group on professional quality RPC Records from your own tapes.

★ Since 1948 RPC has produced many millions of records for church and school choirs, organists, orchestras, bands.

★ You are guaranteed finest quality, at surprisingly low cost, manufactured and shipped direct to you from The Record Capitol of the World—same manufacturing facilities as used for famous symphonies and performing artists.

★ You send your tapes direct to us to be reproduced on pure vinylite records . . . and we manufacture your albums, too. Whether you order 20 or many thousands, delivery can be made within 14 days.

Mail coupon today, get free booklet, read 4 easy steps.

RECORDS FROM YOUR TAPES

RECORDED PUBLICATIONS COMPANY
1569 Pierce Avenue, Camden, N. J. 08105

() Send free booklet, "How RPC makes records from your tapes"

Name

Title & Organization

Address

City State Zip



RECORDED
PUBLICATIONS
COMPANY



RECORDED PUBLICATIONS COMPANY
1569 Pierce Ave., Camden, N. J. 08105

ELDON HASSE

FRONT STREET
PRESBYTERIAN CHURCH
Hamilton, Ohio

WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

EVERETT JAY HILTY

Director Division of
ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER

JOHN HOLTZ

M. Mus.
Hartford, Connecticut

JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANUEL
NEW YORK CITY

d. deane

hutchison

first congregational church
portland, oregon

James Philip Johnston

F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

Joan Hult Lippincott

Organ Faculty
Westminster Choir College
Princeton, New Jersey
Recitalist
Princeton, New Jersey

HALSTEAD McCORMAC

First Presbyterian Church
East Los Angeles College
Los Angeles, California
Music Department Chairman
San Gabriel High School

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

PHILIP MANWELL

Organist-Director of Music
WESTMINSTER PRESBYTERIAN CHURCH
Sacramento, California

Frederick

MARRIOTT

Central Methodist Church
Detroit, Michigan

WILL O. HEADLEE

SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

MILDRED L. HENDRIX

University Organist
Asst. Professor, Department of Music
DUKE UNIVERSITY
Durham, North Carolina
Available for Recitals

NORMAN HOLLETT

F.A.G.O. (chm)
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

Farley K. Hutchins

Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

DONALD INGRAM

ST. PAUL'S CATHEDRAL
Buffalo

Justine E. Johnston

A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

RICHARD W. LITTERST

M.S.M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

William MacGowan

All Saints Church
Pasadena, California

ROBERT L. MAHAFFEY

M.A., Mus.M., F.A.G.O.
Ch.M., F.T.C.L.
CHRIST EPISCOPAL CHURCH
Manhasset, New York

Paul Manz

Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

GEORGE N. MAYBEE

Organist and Master of Choristers
ST. GEORGE'S CATHEDRAL
Kingston, Ontario

SCRANTON CHURCH TO GET MÖLLER BY SEPTEMBER

HISTORIC ST. LUKE'S EPISCOPAL

Three Manuals for Stone Edifice
in Pennsylvania City — Helen
B. Bryant Is Organist

St. Luke's Episcopal Church, Scranton, Pa., has recently purchased a three-manual Möller pipe organ. The new instrument is to be completed by September 1964.

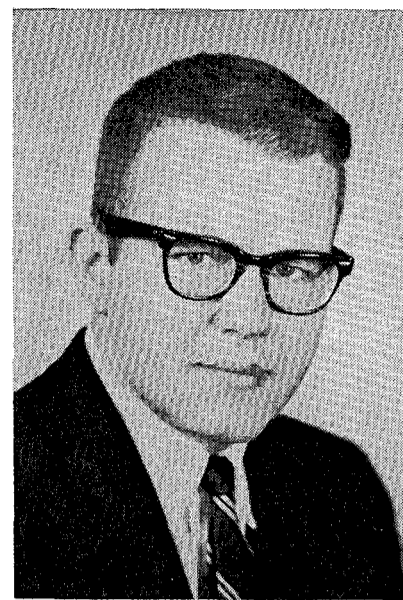
The history of St. Luke's Church has been concurrent with the history of Scranton — the town receiving its name formally in 1851, and the first St. Luke's Church being built in 1852. The second — and present — St. Luke's Church was built in 1871, a magnificent Gothic stone structure.

The first organ was built by Henry Erben in 1854; in 1924 a new Casavant was installed, designed by Dr. Charles Courboin. The new Möller instrument will utilize much of the present organ space, but will have exposed divisions to enhance the tonal egress of all divisions.

The organist is Helen B. Bryant. The specification was designed by Möller's tonal staff in consultation with the church, and all negotiations were handled by Möller's representative, John Buterbaugh.

GREAT
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrlöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzlöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 20 bells

SWELL
Bourdon 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 4 ft. 24 pipes
Tremulant



Harry E. Utz has been appointed organist of the First Presbyterian Church, Annapolis, Md.; Jean Ressler is choir director. He was for six years organist and director at the Resurrection Lutheran Church, Baltimore. He is a senior at the University of Maryland where he studies organ with Charlton Meyer.

POSITIV
Gedeckt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Kleinprinzipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
PEDAL

Tremulant
Violone 16 ft. 12 pipes
Soubass 16 ft. 32 pipes
Quintade 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Krummhorn 4 ft.

St. John's Cathedral

JACK EDWIN ROGERS

Jacksonville, Florida

GORDON YOUNG

First Presbyterian Church
DETROIT

david m. lowry

S.M.M.
CHRIST EPISCOPAL CHURCH
West Englewood, New Jersey
Lutheran Choral Society of Bergen County,
New Jersey
THE CHAPIN SCHOOL
New York City

robert iodine

mus.d. f.a.g.o.
CHICAGO
• st. chrysostom's church
• american conservatory of music

JAMES MCGREGOR

M.S.M., A.A.G.O.
Organist and Choirmaster
GRACE EPISCOPAL CHURCH
Newark, New Jersey

Anne Versteeg McKittrick

F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

JANICE MILBURN

FIRST BAPTIST CHURCH
ANN ARBOR, MICHIGAN

ASHLEY MILLER

A.A.G.O.
N.Y. Society of Ethical Culture
2 West 64th St. New York City
RECITALS LESSONS

CATHERINE RITCHEY MILLER

Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

JOHN D. MORRISON

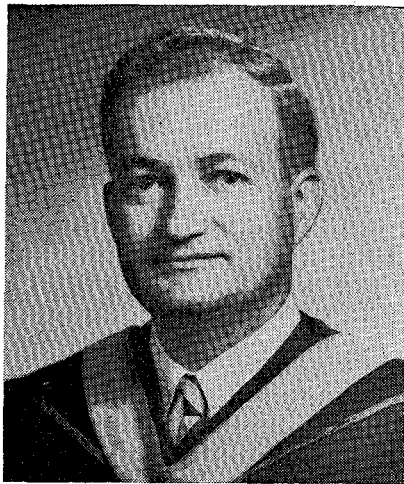
M.Mus., A.A.G.O.
Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

WILLIAM H. MURRAY

Mus. M. F.A.G.O.
Church of the Holy Nativity,
Episcopal
Chicago, Illinois

JOSEPH MIRANDA

St. Mark's Cathedral
Salt Lake City

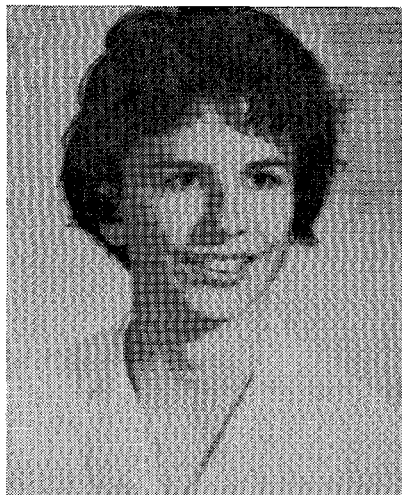


John S. Quimby became minister of music last fall at the Westminster Presbyterian Church, Scranton, Pa., leaving the Northway Christian Church, Dallas, Tex. He was a member of the executive committee of the Dallas AGO Chapter and was active in several other choir and music organizations.

Mr. Quimby received his B.Mus. degree from the Westminster Choir College in 1940. In 1952 his Christmas anthem won a North Carolina Composers contest. He has taken graduate work in voice and composition at Oberlin Conservatory while serving the First Methodist Church, Elyria, Ohio at the close of world war 2. Before moving to Texas he was director of music at the Beverly Heights United Presbyterian Church, Pittsburgh, Pa.

He is married to Pauline Brown Quimby, also a graduate of Westminster and a former organ student of Carl Weinrich and David Hugh Jones; she is organist with her husband at the Scranton church.

THE LEBANON County Choral Society and the choir of Calvary UCC of Reading, Pa. sang Handel's Israel in Egypt three times with Donald Reber conducting and Corinne Eckart at the organ: Jan. 12 at Calvary Church, Reading; Jan. 19 at Friedens' Lutheran Church, Myerstown; Jan. 26 at Holy Trinity Lutheran, Lebanon.



Marlene Chrewan has been appointed organist for the Lutheran and Episcopal services at Amasa Stone chapel, Western Reserve University, Cleveland. At 15, she is a student at Valley Forge high school. She began organ study at 8 with Dr. Edwin Arthur Kraft, subsequently continuing with Dr. Warren Berryman, Baldwin-Wallace College, and at present with Dr. Harry Gay at Trinity Cathedral.

PALESTRINA SOCIETY HEARD IN SEASON'S 1ST PROGRAM

The Palestrina Society of Connecticut College under the direction of Paul F. Laubenstein gave its first program of its 23rd season Jan. 19 in Harkness Chapel, New London. The main offering was the Missa S'allor che piu sperai for mixed voices by Antonio Cifra (1584-1629), a "parody mass" based on the composer's madrigal of the same name. Also sung were motets: Ad Dominum cum tribularer, Hassler; Exsultate Deo, Palestrina; a section of the Lamentations of Jeremiah, di Lasso, all for five voices, followed by Inclina Domine aurem tuam, de la Rue. James S. Dendy was at the organ playing Offertoire, Zipoli; Canzone, Pellegrini, and Canzona Seconda, Frescobaldi.



Frank A. McConnell, FAGO, was honored Feb. 2 for 20 years' service at St. James' Church, Lancaster, Pa. A service of recognition with Mr. and Mrs. McConnell in the pews instead of the choir loft, was held; Reginald Lunt, First Presbyterian Church, played both the service and a recital program listed in the recital section. A reception followed with all former and present choir members invited.

Mr. McConnell came to Lancaster from St. Thomas, New York City, where he had served as assistant to T. Tertius Noble. In Lancaster he has trained more than 200 boys and 100 girls in choral work, edited a hymnal, fulfilled duties as organist, choir-master and instructor at Lancaster Theological Seminary and served as dean of the Lancaster AGO Chapter, all in addition to his outstanding work at St. James'.

ERIC VON DER GOLTZ, vice-president of Carl Fischer, Inc. celebrated his 50th anniversary with the music publishing firm Feb. 2. His services have included supervision of royalties, matters relating to copyright, negotiation and preparation of agreements and licenses and, until recent years, contacts with artists and personalities to concert, radio and television fields.

Organists
on both sides
of the border
will enjoy the

RCCO

National
Convention
at Winnipeg

August 24-27

GROVER J. OBERLE

M.A., F.A.G.O., ChM.

CHRIST & ST. LUKE'S CHURCH
BOYS' CHOIR
NORFOLK 7, VIRGINIA

Jack Ossewaarde

St. Bartholomew's Church
New York

FRANK K. OWEN

Lessons-Recitals

St. Paul's Cathedral
Los Angeles 17, California

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
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
9344 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 Chorists,
Cathedral of Saint John the Divine,
New York City

Edouard Nies-Berger
Organist-Conductor
ST. PAUL'S CHURCH
Richmond, Virginia

william whitehead

2344 center street, bethlehem, pennsylvania

NORLING
St. John's Episcopal Church
Jersey City Heights New Jersey

CHOIR ROBES by E. R. MOORE CO.

*also Confirmation Robes
Pulpit Robes*

write or phone your
nearest MOORE office
-ask for catalog A89

932 Dakin St., Chicago 13, Ill. • GR 7-3600
268 Norman Ave., Brooklyn 22, N. Y. • EV 3-2800
1605 Baylison Ave., Seattle 22, Wash. • EA 2-2848
E. R. MOORE CO. of CALIFORNIA
1641 N. Allesandro St., Los Angeles 26, Calif. • DU 7-3205



ANTHEM COLLECTIONS

- The Church Anthem Book**
Edited by Davies and Ley
100 anthems for all seasons
Hardbound \$4.50
"The standard anthology for those seeking what is best in devotional music."
— Texas Choirmaster
- The Oxford Easy Anthem Book**
50 anthems for all seasons
Hard covers \$3.00
Soft covers \$1.95
"... beautiful and at the same time easy . . . immediately adaptable to the needs of all English-speaking congregations."
— Christian Herald
- The Sixteenth-Century Anthem Book**
30 anthems for mixed choir, unaccompanied
Soft covers \$2.50

Please send me on 30-day approval a copy of the titles I have marked above.

Church name
Church address
..... Zip

Attention of

OXFORD UNIVERSITY PRESS
Music Dept., 417 Fifth Ave., New York 10016

**GROUP FLIGHT TO EUROPE
FOR AGO MEMBERS AND FAMILIES
Summer 1964**

**Round-trip between
New York and Amsterdam
by Jet\$350**
Depart June 8 —
Return August 18

For Full information contact
PAUL JENKINS, BOX 1406
STETSON UNIVERSITY
DeLand, Florida
no later than March 20

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.
The Presbyterian Church
WESTFIELD, N. J.

Vernon de Tar, F.A.G.O.
Church of the Ascension
Fifth Avenue at Tenth Street
New York 11, N.Y.
Faculty, Julliard School of Music
Union Theological Seminary
Recitals
Organ and Choral Workshops

Approaching the Cathedral Church of St. Peter and St. Wilfred at Ripon from the west by way of some curving, narrow, quaint streets, we saw a crowd of people assembling outside the building. We soon discovered there was to be a wedding, and it was not long before we heard the familiar Purcell Trumpet Voluntary, and one of the movements of the Handel Water Music played on this fine organ.

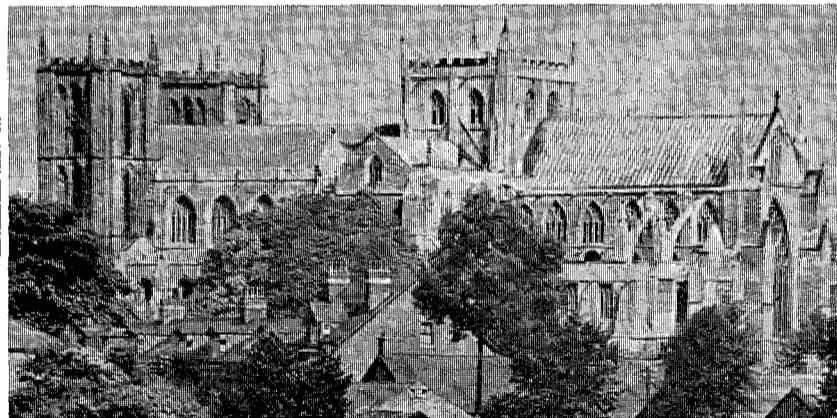
The cathedral stands on ground that has had a house of worship built on it since the seventh century. The crypt of the Saxon church has survived to the present day. It is situated under the central tower. The well known "Wilfred's Needle" is a hole 13 inches wide and eighteen high in the wall of the north side of this crypt. The ability to crawl through this hole was said to be proof of chastity. At the close of the 11th century the church was built in the Norman style. All that remains of this building is the doorway leading to the south transept; the part of the building now used as the chapter house and the crypt underneath it.

The present building, begun in the middle of the twelfth century, was built by Archbishop Roger de Pont l'Eveque, who had already inaugurated a considerable building program at not too far off York. Early in the 13th century the west front was built. The two towers were complete with spires. After the spire on the central tower had collapsed in 1660, the two west spires were removed in 1664 as a precautionary measure. About this time the church was reported by Sir Gilbert Scott to be in serious condition, hence another restoration was undertaken.

One of England's smallest cathedrals, Ripon stands in pastoral and peaceful surroundings. The building is 297 feet long, its width at the transepts is 156 feet; the height of the nave is 64 feet and the towers extend 121 feet into the sky.

The interior, in which no less than

Six building periods are represented in the Ripon Cathedral Church of St. Peter and St. Wilfred, one of the smallest of England's more than two score cathedrals. This view from the southeast shows the towers to excellent advantage



ENGLISH CATHEDRALS

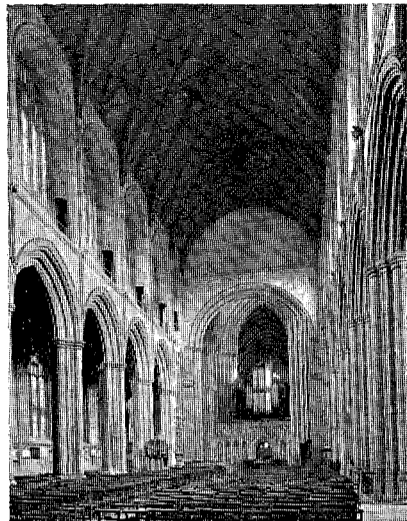
RIPON

six building periods are represented, is really a remarkable repository of architectural beauty. The visitor will soon discover this as the crossing comes into view. It will be noticed that perhaps the most remarkable feature of Ripon Cathedral is the central tower with two round and two pointed arches. The 16th century builders had begun to make one of the rounded arches into a pointed arch by rebuilding the tower, but for some unknown reason left the odd looking sight before completion.

The clerestory nave has much beauty in its five great Perpendicular arcades. The stone screen, or pulpitum, across the entrance to the choir, with its beautiful canopied niches which are now filled with modern statues (1947) is a dignified Perpendicular work of the late 15th century.

Entering the choir through the screen we seem to have been transported into another period, so rich in the woodwork of the choir, stalls and canopies. The carving on the miserere seats of about the same period have the traditional quaint subjects. In the choir can also be seen the meeting of the 12th century Norman work with the 13th century Decorated in the triforium and clerestory.

The magnificent east window is a splendid example of geometric tracery. It is more than 50 feet high and 25 feet wide. Looking at the screen from the east one notices the little balcony on which is placed the organists seat.



The plain lower walls of the nave once have been covered with frescoes. There was, of course, no seating in a medieval nave

Protruding from this balcony is a carved wooden hand which is able to be moved up and down, and with which the organist can lead the choir.

Organs have been referred to in the records of Ripon cathedral since 1399. The present organ was built in 1878 and is placed in a handsome case designed by Sir Gilbert Scott in 1860. It has had several rebuilds. The Lewis organ was rebuilt by Harrison and Harrison in the 1920's and is now a four-manual instrument. The Compton Company replaced the action in 1950. It was good news to hear that after many years the Choir or Song School has now been reactivated.

Dr. Philip Marshall, the present organist, was most cordial to us as we talked to him after the service. On this day — it was a beautiful day — the service was very well sung by the choir of Richmond Parish Church, since the cathedral boys were enjoying an outing. The service list shows that Evensong is sung at 6:30 p.m. each Sunday, and at 5:00 p.m. on other days of the week. Apparently the Saturday is sung by a visiting choir, a rather nice custom, I think.

Perhaps the most picturesque view of Ripon is to be had from the southwest.

DURST & CO., INC.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"

FOR THE FINEST PIPE ORGAN SUPPLIES AND PIPES WITH THE FASTEST DELIVERY AND BEST PRICE

BOX 1165 • ERIE, PA.

Lake Erie College
Painesville, Ohio

david

gooding

The Temple
Cleveland 6, Ohio

WELTE-WHALON

Organ Company, Inc.
Portsmouth, R. I.

Custom Building & Rebuilding

Electropneumatic — Tracker

P. O. Box 242

Tel. 401-683-9668

ALEXANDER BOGGS
RYAN

A. A. G. O.

Faculty — Music Department

WESTERN MICHIGAN
UNIVERSITY

Kalamazoo
RECITALS

YORK

After just a short drive from Ripon, about 17 miles to the southeast, we came to the ancient town of York, and its truly great Minster, or Cathedral Church of St. Peter. The story of the City of York is indeed a long one. At first it was just a fortress which by the fourth century had developed into an important Roman city. In the Yorkshire Museum there are many interesting relics of Roman times. Most fortunately the city and cathedral escaped heavy damage from the air raids of the second world war as compared with that of other cathedral towns.

York Minster is one of the world's famous cathedrals with a truly magnificent heritage from mediaeval days. The present building replaces four previous buildings and was begun in 1200; it was not completed until about 250 years later. It is difficult to grasp the tremendous size of the building from any viewpoint. The edifice is 524 feet in length and 244 feet wide. The vaulting is 102 feet above the floor, and the tower is 213 feet in height.

The tangle of mediaeval streets which surrounds the Close make the view of the entire expanse nigh impossible. My favorite vantage point was from the southeast, although there are several fine views of the towers from the city walls.

The nave at York's Cathedral Church of St. Peter contains perhaps half the ancient glass in all of England; it is an impressive sight



The twin towers of the West Front are just one of many possible ways to look at this mighty minster

There is so much of great beauty in York that it is not easy to do it justice in the course of this short article. Perhaps the most impressive of the many rich and varied facades is the glorious west front with its twin elaborately decorated towers. The southwest tower, which was wrapped in scaffolding when I was there, houses a splendid peal of 12 bells, and in the north-west tower hangs the great bell Big Peter which weighs nearly 11 tons and which is said to be the deepest toned bell in Europe.

York Minster is England's treasurehouse of ancient glass. In its windows is preserved at least half of the ancient glass in the country. During the second world war about 80 of the most precious of these windows were removed and buried for safety. Their return, after a tremendous work of restoration requiring nearly 20 years, is now complete. The great east window, 78 feet high and 33 feet wide, created between the years 1405 and 1408 is the largest window of its kind in the world. It almost wholly fills the east end of the Lady Chapel. The famous Five Sisters window in the north transept, dating from 1260, is made up of five lancets each one of which is 56 feet long and four feet wide.

The nave, the highest and broadest in England, is both dignified and impressive. Stone vaulting was never placed in the nave as in the choir and transepts, and the present vault of wood was put up after a most devastating fire in 1840. A breath-taking view can be had when standing under the central tower. There is the awesome view of the whole nave to the west culminating in the west window; to the north, the north transept and the Five Sisters window; to the south, the south transept with its beautiful rose window; and to the east, the choir and the great east window.

The choir screen was built between the years 1475 and 1500. In the various niches are life-size figures representing kings of England. In the canopy above the kings a great company of angels play on a variety of musical instruments to the glory of God who sits enthroned between them in the arch over the entrance to the choir. Though the choir stalls are only a century old they are exact copies of those burned in the 1829 fire.

In the east end of the cathedral is the magnificent Lady Chapel where the altar is at the base of the great east window. Many archbishops are buried in this part of the cathedral.

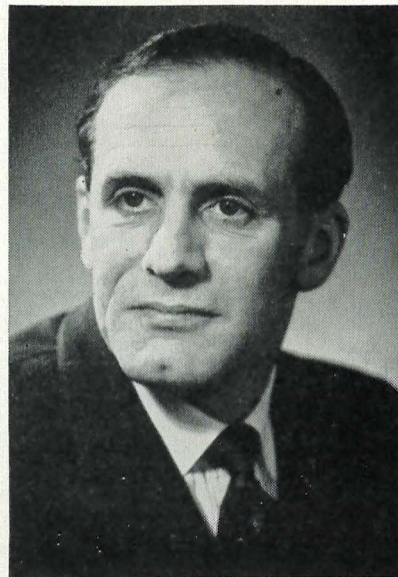
On the first Sunday we attended here we sat in the choir for two services that morning. Posted in the Minster was a notice regarding a special Evensong service to be held the same evening to celebrate the 600th anniversary of the Institution of Justices of the Peace. Admission was by ticket only. I approached one of the stewards, giving him my card, I asked if there were any tickets available. After a small conference the tickets were forthcoming. This was England at its best, pageantry, color and wonderful music by the cathedral choir and organ. We were assigned seats in the nave near the nave organ console much to our delight and enjoyment. After the service we had a most pleasant visit with Dr. Francis Jackson, the cathedral organist.

The present organ is placed on the screen and it is indeed a glorious sight. It was built soon after the 1829 fire. In 1859 Hill and Sons rebuilt and renovated this instrument. J. W. Walker did a complete rebuild in 1903; the organ now contains 70 stops. This substantially is the same organ as restored in 1960 by Walker, although Harrison and Harrison did some work on it in 1916 and 1931. This organ was at one time the largest instrument in England. In 1959 the nave console, a duplicate of that on the screen, was installed.

Several well-known organists have held the post at York, among them being Dr. E. G. Monk, Drs. John and Matthew Camidge, Dr. T. Tertius Noble and Dr. Edward Bairstow.

A visit to York is definitely a must for the traveler.

For our next installment we will visit the cathedrals at Bradford, Yorkshire, and Wakefield.



Francis Jackson of York Cathedral is well known to Americans. He will play several recitals here next month and will be guest of honor and speaker at the AGO annual banquet following the annual meeting

MEXICANS AND AMERICANS
SING TOGETHER AT MEMORIAL

An international series of Kennedy Memorial concerts was heard Dec. 13 at Chihuahua City, Mexico, Dec. 14 at Juarez and Dec. 15 at El Paso, Tex. The international choir of 100 voices from Juarez and 100 from El Paso was the responsibility of Roy Hallman, minister of music at the Trinity Methodist Church, El Paso. The Chihuahua State Symphony directed by Luis Ximenez Caballero accompanied the three performances.

A Spanish translation of the Christmas portion of Handel's Messiah was prepared by Mr. Hallman and Father Hilario Casado for the occasion.

Distinguished guests were present at both sides of the border — governors, diplomats and other officials and high-ranking clergy. Rehearsals were bilingual.

The choir was to participate Feb. 16 in a performance of the Verdi Te Deum and later in the Beethoven Ninth Symphony.

HONOR MEMORY OF R. K. BIGGS
AT CONCERT IN HOLLYWOOD

A concert dedicated to the memory of the late Richard Keys Biggs, LL.D., who died Dec. 17, 1962, was given Feb. 2 at the Blessed Sacrament Church, Hollywood. Combined choirs under the direction of Paul Salamunovich and the composer's widow, Lucienne Biggs, sang a program covering a wide range of his church music.

A BOOK OF CHORALES
and Supplemental Hymns

COMPILED BY DR. FREDERICK R. DARIES

Eighty-three chorales and twenty-three hymn melodies of the church. Well-suited for anthems and solos.

Price \$1.50 each, 1 to 5 copies
\$1.35 each, 6 to 24 copies
\$1.24 each, 25 or more copies

ORDER FROM

Eden-Heidelberg Bookstore
1724 Chouteau Avenue
St. Louis 3, Mo.

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550

222 Summer Street, Boston 10, Massachusetts

ERNEST WHITE EDITIONS

ORGAN MUSIC

CHURCH MUSIC

3356 N. Pennsylvania Street

Indianapolis, Indiana 46205

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD

KANSAS CITY 4, KANSAS

CHOIR ROBES CLERGY ROBES
ALTAR HANGINGS



Wide selection of colors and styles in a variety of beautiful fabrics, including colorfast, solution-dyed materials, for cool comfort and a well-groomed appearance. Expert tailoring and styling at remarkably low prices. Write for catalog DIA.

IRELAND NEEDLECRAFT
3661 San Fernando Road
GLENDALE, CALIFORNIA

PAUL CHRISTIANSEN
CHORAL SCHOOL

Summer Sessions

DENVER UNIVERSITY
Denver, Colorado, June 21-26

THIEL COLLEGE
Greenville, Pa., June 28-July 4

BEMIDJI STATE COLLEGE
Bemidji, Minn., July 26-Aug. 1

Outstanding Staff, Credit Offered at all Sessions. For further information write:
KURT J. WYCISK, CONCORDIA COLLEGE
Moorhead, Minnesota

Another Quality Product
from
"The House of Quality"



ORGAN SUPPLY CORPORATION

540 EAST SECOND ST.
ERIE, PA.

CUSTOM ORGAN PIPES

All Metal Flues Built and
Voiced to your Specifications

J. M. Fetherolf, Organ Pipes
Porchuck Road
Greenwich, Connecticut

Symphonic Bells

SOUND SO MUCH BETTER
COST SO LITTLE MORE

*Trademark

PRODUCED EXCLUSIVELY BY

MAAS-ROWE
Carillons

3015 Casitas Avenue, Dept. DP, 3015 Casitas Avenue, Los Angeles

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED — CHOIR DIRECTOR ORGANIST to fill major church position. Must have exceptional choral ability with skill in boy choir. Apply Archdiocesan Music Commission, 305 Michigan Ave., Detroit, Mich. 48226. References requested.

WANTED — LOUISVILLE, KY. IMMEDIATE area. Are you considering the purchase of \$15,000 pipe organ or larger? Builder wishes to place demonstrator. Only persons with genuine interest should write to C-12, THE DIAPASON.

WANTED — ORGAN SERVICE MECHANIC in several western areas. Correspondence held confidential. Write Eugene E. Poole, Western States Representative for M. P. Möller, Inc. at 165 Lakewood Rd., Walnut Creek, Cal.

WANTED — CATHOLIC ORGANIST-director for exemplary parish and school, long accustomed to high musical standards. Knowledge of plainsong required. Send resume to Organist, 210 Aberdeen, Victoria, Tex.

WANTED — DUO-ART SEMI-AUTOMATIC Aeolian-Skinner organ rolls. Please state selection title, condition and price in your reply. Robert W. Mueller, 4826 Parker Ave., Chicago, Ill. 60639.

WANTED — EXPERIENCED PIPE ORGAN technician for plant and/or service work in the midwest area. Permanent position for right party. Address C-3, THE DIAPASON.

WANTED — MUSIC ROLLS SUITABLE for funeral home, for use on self-player pipe organ, single row tracker bar. Must be in good condition. Address C-14, THE DIAPASON.

WANTED — ROBERT MORTON KREMONA Pipes, Wurlitzer musette, Krumet, also black magnets. J. DeMiller, 954 Rutherford Lane, West Palm Beach, Fla. 33406

WANTED — USED CLASS A DEAGAN chimes, or equal, condition of action not important. H. A. Howell Pipe Organs, Box 404, Dixon, Ill.

WANTED — ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

WANTED — INTERESTED IN FOUR-manual Skinner, Casavant, Austin or Hook and Hastings organ. Address M-2, THE DIAPASON.

WANTED — ORGANIST AND ADULT choir director by Episcopal Church in South Florida. Address C-9, THE DIAPASON.

WANTED — WURLITZER BLACK CAP magnets. Bill Brown, 7243 N. Central Ave., Phoenix, Ariz. 85020.

WANTED — THEATER ORGAN TOY counter complete with sound effects. Address C-6, THE DIAPASON.

WANTED — WURLITZER ENGLISH post horn. 7030 Haverford Dr., Dallas 14, Tex.

POSITION WANTED

POSITION WANTED — CATHOLIC ORGANIST-director desires position in parish with progressive liturgical program. Fully competent to train all choirs especially boys, also teach organ, piano, theory and voice. Twenty years experience Gregorian, Liturgical, Oratorio. Two degrees, Canadian, 45 years of age, excellent references. Address C-11, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster, MusM degree, recitalist, married, family, presently employed full time in large metropolitan church. Experienced in liturgy. Seeks position in church desiring high musical standards. Address B-4, THE DIAPASON.

POSITION WANTED — CHOIRMASTER MM, ChM, full time in Protestant Church. Nine years experience with graded choirs. Excellent references. Married with family. Presently employed but seeking change. Address C-2, THE DIAPASON.

POSITION WANTED — MALE ORGANIST-choirmaster MusB full-time with teaching privileges. Prefer Episcopal with fine musical tradition. Will consider others. Excellent training and references. Address C-7, THE DIAPASON.

POSITION WANTED — ORGANIST-DIRECTOR of music with distinguished career presently employed in large Protestant parish desires new location. Highest references. Address B-12, THE DIAPASON.

POSITION WANTED — QUALIFIED ORGANIST seeks position within 300-mile radius of Washington, D. C. Excellent training and experience. Address B-11, THE DIAPASON.

POSITION WANTED — ORGANIST, experienced MSM; medium church, modest salary. West of Philadelphia. Personal interview possible. Address B-2, THE DIAPASON.

POSITION WANTED — MALE ORGANIST-director seeks full-time church position in the Los Angeles area beginning September 1964. Address C-4, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster presently employed prominent downtown church seeks change. Young married man. Address B-6, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster or choirmaster. Degrees, experience, liturgical, non-liturgical, all choirs. Address B-7, THE DIAPASON.

MISCELLANEOUS

LET GRAY'S PROFESSIONAL MUSICIANS Placement Service help you locate the best church musicians or college teachers to fill your positions free of charge to the institution. Write Box 2, 1220 W. Chimes St., Baton Rouge, La.

NEED TRAPS? WE WILL BUILD OR rebuild trap or percussion actions to fit your need. Write for full information. Finest materials and craftsmanship. P. O. Box 305, South Vineland, N. J.

Drews Pipe Organs

7117 66 Road
Middle Village 79,
N. Y.

FINE CHURCH ORGANS

Careful attention
also given to
REBUILDING

Toledo Pipe Organ Company
4011 Vermaas Ave.
Toledo 12, Ohio
Est. 1906 Julian Bulley, pres.

**E. H. HOLLOWAY
CORPORATION
PIPE ORGANS**

**CUSTOM REBUILDING
New Organs — Service**

INDIANAPOLIS, INDIANA
Tel. CL 5-4409 P. O. Box 20254

**LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE**

2899 Valentine Ave.
New York 58, N. Y.
Telephone: SEdwick 3-5628
Emergency Service—Yearly Contracts
Harps—Chimes—Blowers
Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



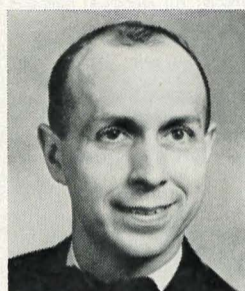
CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



WILMA JENSEN



DONALD McDONALD



GEORGE MARKEY



MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE



JOHN WEAVER



WILLIAM WHITEHEAD

European Artists Touring 1964-65

JEAN LANGLAIS
Oct.-Nov.

PIET KEE
Feb.-Mar.

SUSI JEANS
Apr.-May

ANNOUNCING

PIET KEE

St. Laurens, Alkmaar, Holland

Second American Tour
February-March 1965

