

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## PROGRAM ANNOUNCED FOR RCO CENTENARY

### VISITS TO COVENTRY & RSCM

British Recitalists Are Thalben-Ball Downes and Darke — Hancock for AGO, Cabena for RCCO

The program for the centenary celebration of the Royal College of Organists has been announced. Several of Britain's most distinguished organists will take part.

After registration July 27 the festivities will open with the president's reception at the College, with President W. Greenhouse Allt heading the receiving line and both AGO & RCCO presidents backing him up. At the reception, Harold Darke, who may be considered dean of British organists, will play a short recital.

The first full day of the centennial — July 28 — will get under way with matins at St. Paul's Cathedral under the direction of Dr. John Dykes Bower. After luncheon Dr. George Thalben-Ball will play a recital at the Temple Church. The evening will be free.

Wednesday, July 29 will feature a visit to the Royal School of Church Music, Addington Palace, Croydon, Surrey, which will culminate in a garden party. Wednesday evening will feature a BBC Promenade Concert at the Royal Albert Hall.

An excursion Thursday to Coventry will include a luncheon followed by a recital on the new organ at Coventry Cathedral by RCCO's Barrie Cabena of London, Ont.

Friday, July 31, the final day, will be a full one in London. Ralph Downes will play at the Brompton Oratory where he impressed ICO visitors so favorably in 1957. Gerre Hancock, Cincinnati, representing the American Guild, will play the Westminster Cathedral organ in the afternoon and evening will follow in Westminster Abbey under the direction of Douglas Guest.

The final banquet will again be at the Connaught Rooms where the ICO closed so memorably.

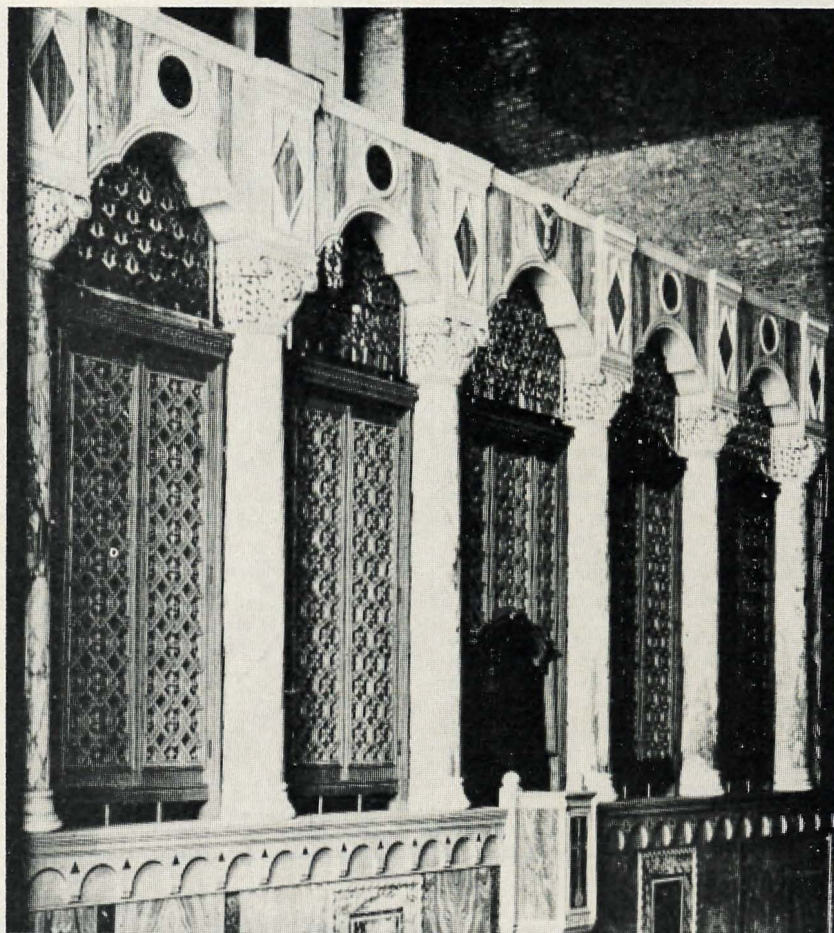
The program is purposely being left loose. Emphasis is made that this is not a convention but a birthday party for a distinguished olderster in which two daughters — the AGO and the RCCO — have been invited to participate. Sir William McKie, RCO honorary secretary, indicates that AGO national headquarters will have information about registration, fees, etc. Sir William will attend the AGO convention in Philadelphia and make the banquet speech.

### TOUR FOR FRANCIS JACKSON LISTED FOR APRIL AND MAY

Dr. Francis Jackson, organist and master of choristers of York Minster, arrives April 3 from England. His six-week recital tour will include appearances as far west as Casper, Wyo. and in Canada. He will give several master classes and in Lexington, Kentucky will conduct a three-choir festival May 9 at Christ Church, preceded by a recital.

His opening program will be April 5 at First Presbyterian Church, Bethlehem, Pa. He will play at St. George's, New York April 26. His other dates appear on the calendar page.

**DEMOCRACY IN ACTION**  
**AGO National Election information on page 10**  
**READ ☆ CHOOSE ☆ VOTE**



Above is the screen in front of the main organ at Westminster Cathedral where Gerre Hancock will represent the AGO at the centenary observance of the Royal College of Organists. Below is Addington Palace, the spacious country estate near Croydon in Surrey, where the Royal School of Church Music will play host to visitors to the event.



### SOUTH AFRICAN DIE ORREL NOW A BILINGUAL ISSUE

*Die Orrel (The Organ)*, the South African organ publication which we have been receiving now for more than eight years, became bilingual for the first time in its December 1963 issue (Afrikaans and English). The issue contains an article on Buying a New Organ; a picture story, This Is How an Organ Is Built; and various other interesting matters. Its editor in chief is S. J. Schoeman, P.O. Box 200, Silverton, South Africa.

### HEINRICH SCHÜTZ SOCIETY FORMS AMERICAN BRANCH

An American Branch of the International Heinrich Schütz Society has been formed. The parent society at Kassel, Germany, was founded in 1930 to promote the publication of the composer's works and to stimulate their performance by church, college and concert choirs. For particulars write: Edward W. Klammer, 3558 South Jefferson Avenue, St. Louis, Mo. 63118.

### HOWARD BOATWRIGHT NAMED MUSIC DEAN AT SYRACUSE

Howard Boatwright, associate professor of music theory at Yale University, will become dean and professor of the Syracuse University school of music July 1 succeeding Kirk Ridge, who is retiring. A concert violinist and pianist, Mr. Boatwright turned to composing in 1945 and has written more than 50 compositions including chamber works and church music. He has been a Fulbright lecturer in India, has held a Rockefeller Foundation grant and has written two books on music. He joined the Yale staff in 1948 and was the conductor of the university symphony from 1952 to 1960.

His wife, Helen, is a well-known soprano. She gave a White House recital last year and has taught at Connecticut College. The couple has three children.

THE CORNELL UNIVERSITY Glee Club will sing the world premiere of Robert Palmer's dramatic oratorio, Nabuchadonson April 25. The Rochester Symphonic Brass and Thomas Beveridge, bass and William Flavin, tenor, will participate.

## FOUR-MANUAL CASAVANT TO MINNEAPOLIS CHURCH

### NOEHREN WILL PLAY OPENER

Inauguration at First Lutheran Will Include Two Big Days of Events — Berlioz Te Deum

Casavant Frères Limitée, St. Hyacinthe, Qué. has recently completed the installation of a large four-manual organ in Central Lutheran Church, Minneapolis, Minn. The instrument has 78 stops and 107 straight ranks of pipes divided into great, swell, positiv, choir and pedal, with great, positiv and pedal exposed in a central position behind the altar; the swell and choir are located at either side under arches opening directly into the chancel and nave of the church.

The organ was designed by Lawrence I. Phelps, tonal director of Casavant Frères, in consultation with Fred and Joyce Hilary, respectively director of music and organist of the church. In designing the instrument, the varied needs and extensive music program of this church were kept in mind, as an especially flexible instrument was required for accompanying the large and well-known choir and performing a wide range of organ literature.

The church has scheduled two days of events for the opening of the instrument. The Berlioz Te Deum will be performed April 19 with the choirs of the church assisted by members of the Minneapolis Symphony. An organ symposium will take place with sessions the following morning and afternoon. The following people will participate: Dr. A. R. Kretzmann, St. Luke's Lutheran Church, Chicago, Dr. William H. Barnes, Lawrence I. Phelps, Robert Noehren, Heinrich Fleischer, David Johnson and Gerald Bales. On the evening of April 20, Robert Noehren will play the opening recital.

**GREAT**  
 Prinzipal 16 ft. 61 pipes  
 Prinzipal 8 ft. 61 pipes  
 Gedackt 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Oktav 4 ft. 61 pipes  
 Rohrflöte 4 ft. 61 pipes  
 Quinte 2½ ft. 61 pipes  
 Superoktav 2 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Kornett 5 ranks 245 pipes  
 Mixtur 4 ranks 244 pipes  
 Scharf 4 ranks 244 pipes  
 Posawe 16 ft. 61 pipes  
 Trompete 8 ft. 61 pipes  
 Klarine 4 ft. 61 pipes  
 Spanische Trompete 8 ft. 61 pipes

**SWELL**  
 Lieblichgedackt 16 ft. 61 pipes  
 Geigenprinzipal 8 ft. 61 pipes  
 Viole 8 ft. 61 pipes  
 Viole Schwebung 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Oktav 4 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Oktavine 2 ft. 61 pipes  
 Mixtur 4 ranks 244 pipes  
 Scharf 4 ranks 244 pipes  
 Trompete 16 ft. 61 pipes  
 Trompete 8 ft. 61 pipes  
 Oboe 8 ft. 61 pipes  
 Vox Humana 8 ft. 61 pipes  
 Klarine 4 ft. 61 pipes  
 Tremulant

**POSITIV**  
 Quintade 16 ft. 61 pipes  
 Prinzipal 8 ft. 61 pipes  
 Gedackt 8 ft. 61 pipes  
 Oktav 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Nasat 2½ ft. 61 pipes  
 Italienisch Prinzipal 2 ft. 61 pipes  
 Terz 1½ ft. 61 pipes  
 Quintflöte 1½ ft. 61 pipes  
 Sifflöte 1 ft. 61 pipes  
 Mixtur 4 ranks 244 pipes  
 Zimbel 4 ranks 244 pipes  
 Krummhorn 8 ft. 61 pipes  
 Trompete 4 ft. 61 pipes

**CHOIR**

Salicional 8 ft. 61 pipes  
 Salicional Schwebung 8 ft. 61 pipes  
 Gedacktlöte 8 ft. 61 pipes  
 Concert Flöte 8 ft. 61 pipes  
 Erzähler 8 ft. 61 pipes  
 Erzähler Schwebung 8 ft. 61 pipes  
 Prinzipal 4 ft. 61 pipes  
 Gemshorn 4 ft. 61 pipes  
 Nachthorn 4 ft. 61 pipes  
 Waldflöte 2 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Mixtur 3 ranks 183 pipes  
 Fagott 16 ft. 61 pipes  
 Englisch Horn 8 ft. 61 pipes  
 Rohrschalmei 4 ft. 61 pipes  
 Tremulant

**PEDAL**

Untersatz 32 ft. 12 pipes  
 Prinzipal 16 ft. 32 pipes  
 Subbass 16 ft. 32 pipes  
 Quintaton 16 ft. 32 pipes  
 Gemshorn 16 ft. 32 pipes  
 Oktav 8 ft. 32 pipes  
 Gedackt 8 ft. 32 pipes  
 Gemshorn 8 ft. 32 pipes  
 Oktav 4 ft. 32 pipes  
 Rohrpfefe 4 ft. 32 pipes  
 Mixtur 3 ranks 96 pipes  
 Scharf 4 ranks 128 pipes  
 Kontra Posaune 32 ft. 32 pipes  
 Posaune 16 ft. 32 pipes  
 Rankett 16 ft. 32 pipes  
 Trompete 8 ft. 32 pipes  
 Klarine 4 ft. 32 pipes  
 Oboe 4 ft. 32 pipes



Piet Kee's wife, Freya, will accompany his second American tour, February and March 1965. She will act as his registrant, as is their practice in Europe.

In June Mr. Kee will take part in the celebrations commemorating the 400th anniversary of Shakespeare's birth, playing a recital June 10 at Holy Trinity Church, Stratford-on-Avon; the program will include works of composers contemporary with Shakespeare and Baroque music.

From June 30 to July 4 Mr. Kee will be on the jury of the second International Organ Festival at St. Albans, England, of which group he served as president last year. At St. Albans, he will also teach master classes.

**CROZIER TO PLAY AND JUDGE AT ORGAN WEEK IN BRUGES**

Catharine Crozier has been invited to serve as a member of the competition jury at Organ Week in Bruges, Belgium July 26-29 and to play a recital at the cathedral July 31. Other jury members are: Gaston Litaize, Paris, Anton Heiller, Vienna, Albert De Klerk, Haarlem and Kamiel D'Hooghe, Bruges.

**MUSIC OF J. ALAIN PRECEDES MARIE-CLAIRE DALLAS VISIT**

Students of Robert Anderson at Southern Methodist U, Dallas, played two recitals embracing the complete organ works of Jehan Alain Feb. 28 and 29. The first recital at Perkins Chapel included playing by Theresa Thoma, Dwight Judy, Carol Ray, Patricia Ellis, George Council, Roland Herzel, Richard Clark, William Huckaby, Mary Ann Breneman, Max Jackson, Christina Rhea and Eddie Franklin.

The second program at Temple Emanu-El was played by Charles Jordan, Marjorie Harrison, Jules Zimmer, Barbara Sims and Charles Jordan. The recitals preceded the visit to Dallas of Marie-Claire Alain, sister of the composer.



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**THE AMERICAN ORGANIST  
 JANUARY, 1964**

RAY FERGUSON, St. Pauls United Church of Christ, Chicago, Nov. 18, 1963, for the Chicago AGO Chapter.

Prelude and Fugue in E minor	Bruhns
Christe, der du bist Tag und Licht	Scheidt
Nun komm, der Heiden Heiland	Bach
Toccata and Fugue in F major	Bach
Prelude and Fugue in G minor	Dupré
Es ist ein Ros entsprungen	Brahms
O wie selig eid ihr doch, ir Formmen	Brahms
Scherzetto	Vierne
Ad nos	Liszt

Monday evening, Nov. 18, 1963, the Chicago AGO Chapter inaugurated its current recital series with an excellent program by Ray Ferguson at St. Paul's United Church of Christ. Mr. Ferguson's early music (one of the Bruhns E minors and three versets of a Scheidt chorale) was performed with restraint if not coolness and employed the large Aeolian-Skinner to good advantage. With the F major Toccata and Fugue of Bach he reached his stride; his toccata was flashy without being superficial, and he made us wonder with him why the well-knit fugue does not more often accompany its toccata in recitals.

The lyrical side of the Dupré G minor prelude was brought out, making all the more effective the exuberance of the fugue. As during the entire evening, his playing was impeccable — this without robbing the music of spontaneity. Two Brahms chorales showed up the emotional side of the artist; they were played with warmth and tenderness, but tempered with proper reserve and maturity. Vierne's Scherzetto came off well as a lighter moment in the program, before the Liszt Ad nos in which Mr. Ferguson excels. His virtuosity, always within the bounds of good taste, makes a real musical treat out of a piece that could become pompous and banal. The audience expressed its enthusiasm, contrary to the custom of this church, with generous applause.

ROBERT LODINE

**The Lexington Herald,**

Last night Ray Ferguson, young American organ virtuoso, played a dedicatory recital that was thrilling for technical dexterity and delightful for choice of program.

In all it was a delightful, not to say exciting, performance which the assembled auditors applauded with well-deserved appreciation.

Mr. Ferguson, now organist at Bushnell Congregational Church in Detroit, has been a coast-to-coast recitalist in this country and Canada, and won first place in the national competition in the organ playing of the American Guild of Organists in 1958.

The artist's splendid digitation on the manuals and his remarkable technique with the pedal keyboard are backed by a thoughtful and intelligent consideration of the right registration (choice of stops or tone color) for each number. Three of the most difficult organ fugues with their introductions of prelude or toccata were the "heavy" numbers in the list, but Ferguson's mastery of every detail permitted an effect of energetic vitality in each.



**Ray  
 Ferguson**

**THE DIAPASON JANUARY, 1964**

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

BOULDER, COLO. "Secure technique and discerning musicianship marked Ferguson's playing, which was a pleasant experience for those attending."

REGINA, Sask. — "A young man of taste, skill and musicianship."

BUFFALO, N. Y. — "Mr. Ferguson is a versatile and gifted performer, with the ability to communicate."

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The publishing firm of J. Fischer & Bro. completes a century of service to music in America April 4, one of the oldest firms in the country to maintain a continued existence under the direction of one family.

The firm was founded in Dayton, Ohio, by Joseph Fischer seven years after the family emigrated from Germany in 1857. An organist himself, Joseph Fischer set out to raise the general standards of church music and went personally from church to church to persuade organists of the value of the music in his new publishing catalog.

The business was moved to New York City in 1879. Sons George and Carl T. Fischer became members of the firm and the catalog was greatly enlarged to embrace all categories of music. Composers of national and international repute were represented and special attention was given to native composers.

The grandsons of Joseph Fischer are the firm's directors today. In 1956 the publishing and mailing center was moved to spacious quarters in Glen Rock, N.J. where the firm carries on its century of honorable tradition with continued emphasis on music for the church.

**KRATZENSTEIN COMPLETES  
BACH CYCLE IN 15 RECITALS**

Klaus-Christhart Kratzenstein has played the complete organ works of Bach in a series of 15 recitals at Immanuel Lutheran Church, Grand Rapids. Aquinas College and the Western Michigan AGO Chapter have been co-sponsors. His three final recitals March 1, 9 and 16 included 13 of the Leipzig chorales, the Fantasie in G major, Preludes and Fugues in B and E minor, the Toccata and Fugue in D minor and (final program) the Clavierübung, book 3, with the large version chorales, and Vor deinen Thron.

EMLYN OWEN has become field sales manager for Saville Organs, Northbrook, Ill.



Dr. Richard T. Gore, FAGO, chairman of the music department of the College of Wooster, Ohio, observed his 40th year as an organist by playing a recital Feb. 11 at the college's Memorial Chapel, including therein 35 of the preludes from Bach's Orgelbüchlein.

Dr. Gore became organist of St. Alban's Protestant Episcopal Church, Washington, D.C. in February 1924. He holds BA and MA degrees from Columbia University and PhD from the University of Rochester. He came to Wooster in 1945 from Cornell University where a series of 15 Bach recitals had won him national acclaim. He has held Columbia's Baier Fellowship in church music and has studied in Berlin at the University and at the Hochschule für Musik.

THE 7TH ANNUAL conference of the Lutheran Society for Worship, Music and the Arts will be held at Concordia Seminary, St. Louis, June 7-9. Historians, theologians, teachers, musicologists, artists, sociologists, composers, church musicians, dramatists, painters, writers, architects, visual communication specialists will each carry out a part on the conference theme: The Church's Heritage in Worship, Music and the Arts.

**THE DIAPASON**

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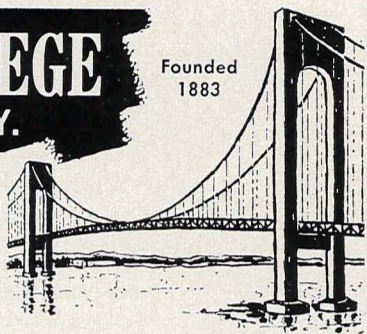
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Dr. Donald M. McCorkle, founding director of the Moravian Music Foundation, has been appointed professor of music at the University of Maryland. He will assume his new post at the College Park campus for the 1964 summer session; his resignation from the foundation will become effective then. His new duties will begin on the 10th anniversary of his arrival in Winston-Salem for research of the musical heritage of the Moravians. The foundation was the direct outgrowth of the two-year research project carried out under a grant given to Salem College.

At the University of Maryland Dr. McCorkle will be a faculty member of the department of music in the college of arts and sciences and the graduate school.

Dr. McCorkle has concentrated on John Antes and John Frederick Peter, having devoted a dozen years to study of these two foremost American Moravian composers. He has collected and catalogued thousands of compositions for the Moravian Archives in Winston-Salem and Bethlehem, Pa., developed a valuable collection of documentary sources and co-ordinated the establishment of the foundation as a center for research and publication of Moravian music.

Since 1954 he has served as music editor of the Moravian Church in America, assistant and associate professor at Salem College; visiting professor at the University of California at Los Angeles and Davidson College; and co-ordinator, research director and lecturer for the Early American Moravian Music Festivals and Seminars directed by Thor Johnson. He has lectured at educational institutions and churches from coast to coast.

## CHURCH IN WATERBURY GETS NEW MÖLLER ORGAN

INSTALL IN NEW EDIFICE

Antone Godding Is Minister of Music  
at First Congregational Church  
in Connecticut City

The First Congregational Church, Waterbury, Conn. has purchased a new three-manual instrument from M. P. Möller, Inc. A new church, designed by architects Arland A. Dirlam, Associates of Boston, Mass., will seat approximately 500. The minister of music is Antone Godding.

The specification and negotiations were handled by Möller's area representative in consultation with the building committee.

GREAT  
Quintaten 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Tremulant  
Chimes (prepared)

SWELL  
Bourdon 16 ft. 12 pipes  
Bourdon 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Voix Celeste 8 ft. 54 pipes  
Prestant 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Nazard 2 2/3 ft. 49 pipes  
Flute Harmonique 2 ft. 12 pipes  
Tierce 1 1/2 ft. 49 pipes  
Plein Jeu 3 ranks 183 pipes  
Contre Hautbois 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft. 12 pipes  
Chalumeau 4 ft. 61 pipes  
Tremulant

CHOIR  
Holzgedeckt 8 ft. 61 pipes  
Spitzflöte Celestes 8 ft. 110 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Quinte 1 1/3 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant  
Trompette 8 ft. 61 pipes

PEDAL  
Principal 16 ft. 12 pipes  
Sub Bass 16 ft. 32 pipes  
Quintaten 16 ft.  
Bourdon 16 ft.  
Quint 10 2/3 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft.  
Super Octave 4 ft. 12 pipes  
Bourdon 4 ft.  
Bourdon 2 ft.  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 12 pipes  
Contre Hautbois 16 ft.  
Trompette 8 ft.  
Krummhorn 4 ft.

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# Parables for Practice

by LESTER GROOM

And there was in those days a teacher of organ, who was astonished to find that few of his students knew how to practice effectively. They practiced too loud, and they practiced too fast, and they made not the most effective use of their practice time. Yet did they not heed the teacher, as he instructed them in the rules of good practice, though he said them over and over. Whereupon the teacher resorted to parables to clarify his arguments. And lo, the students began to understand, and to learn to practice. Then did the teacher decide to set down those parables which had been successful; and these are the parables he taught them, saying:

A certain man, driving down a two-lane highway on a trip, noticed after a time that trees had been cleared away along the side of the road, in preparation for the widening of the highway. Driving further, he came to machines scraping and grading, smoothing the land. Still further down the road, he found the new road itself taking shape, as other men and their machines poured and spread gravel for the roadbed, and going on, he came to an area where surfacing was being applied. After that there was a section of completed roadway at which men were erecting signs and preparing shoulders. Finally came the end of construction, and the man was allowed to drive on the finished highway. And he realized that a highway is built step by step, section by section, so that one section may be finished and in use while another section is just in the first stages of construction. STUDENT: Do not try to learn an entire piece at once. After one sight-reading survey, divide a composition into sections for learning. While clearing trees (fingerings, phrasing etc.) in section five, grading (coordination and mechanics) may be accomplished in section four, the roadbed built (facility and confidence) in section three, surfacing (polish and interpretation) in section two, and driving (completed and memorized performing) in section one.

A very small child was eating a meal. When no one noticed, he put a large bite of food in his mouth, and before he had chewed and swallowed it, he put in another bite. When he had thus filled his mouth, he found that he could neither chew nor swallow, and he began to choke. His mother quickly removed some of the food from his mouth, whereupon he was again able to swallow his food, taking only one bite at a time. STUDENT: To bite off too large a section of the music is to risk mental choking. To avoid musical indigestion, take smaller sections, which may be "chewed" more easily.

The student who works out the mechanics of a piece with full, loud registrations, rather than one or two utility flute stops, is like the organ tuner who crawled into the chambers to tune the organ, dressed in his best Sunday suit. Not only were the coat and sleeves in his way, but when Sunday came around, there was not much left of the suit when he needed it. STUDENT: For utility practice, use a utility registration — save the pretty sounds until the technique is ready for them.

A little boy disobeyed his mother in a small matter, and since it was the first offense, she did not punish him. When he did the same thing again, she reprimanded him, but he shortly forgot this. Soon his repeated disobedience became annoying, and the mother found to her dismay that it was now much more difficult to correct him than had she done it at first. STUDENT: When an error is made, admit it and correct



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it the first time, for it becomes more difficult to correct each time it happens. The mother of the same little boy found that if she merely reprimanded the youngster for naughtiness, the child soon forgot and repeated the offense. When she assigned him an unpleasant task of some sort as punishment, she found that he was more likely to remember it at the next opportunity, in order to avoid the unwelcome task. STUDENT: Do not simply correct an error and go on; devise a punishment for fingers or feet, such as repetition of the passage ten times, or holding the corrected note for ten seconds, etc. The mind will make an effort to remember the next time, in order to avoid the same punishment again.

Reaching up to the high shelf of the cupboard for the cookie jar, the child upset the jar, and it crashed to the floor. The jar did not break, but the child was punished anyway, because he had attempted to reach the jar, which had been forbidden. STUDENT: It is important to remember that a wrong note, like the broken cookie jar, is not the mistake, but the result of it. The mistake occurred in the procedure before the note was struck, and it is this that must be corrected.

There were three men who travelled a road full of ruts and chuck-holes on a dark night. The first man, thoroughly familiar with this road, was able to drive fast, with confidence, for he knew each hazard and how to safely avoid it. The second man had never driven this way before, but because he was in a hurry to get to his destination, he drove at the same speed as the first man. As he came upon the ruts and holes, there was not time to see them and plan a path to avoid them, and he plunged into them disastrously. The third man, also unfamiliar with the road, drove at a much slower speed, and was able to maneuver safely around the hazards. STUDENT: There are hazards in each piece of music, which, until the way is quite familiar, cannot be conquered safely at high speed. Learn the value of slow practice.

Many years ago a man invented a flying machine. He watched the birds to see how they flew, and then designed

his machine in the form of a set of bird-like wings and a tail apparatus. After watching the birds some more, he strapped the machine onto himself. Climbing to the roof of a nearby building, he jumped off. Though he flapped the wings up and down furiously, as he had seen the birds do, he nevertheless dropped to the ground with a sickening thud. Many years later, the Wright brothers built a machine, completely unlike a bird in appearance, but built on aerodynamic principles as they were then known or suspected. Their machine flew. STUDENT: No amount of imitation can take the place of study; no organist can successfully play a piece merely by mimicking the effect of someone else's performance. The techniques must be mastered, and the performance must be based on fact rather than faking.

Having a one-week vacation, a foolish man from the East set out to drive to California. When the week was nearly over, he suddenly realized his predicament, and though he attempted, desperately, to scramble back home in time, he did not make it. STUDENT: Your feet are like that man, when, having a few beats of rest, they leave the pedals to go and rest on the bench. There is no need for the desperate scramble, when the feet remain instead in contact with the pedals, and take no vacations.

A fine swimmer approached a strange pool for the first time, and climbing to the high diving board, he ran out on it confidently, and jumped. Unfortunately, the pool was empty. STUDENT: When sightreading, always observe time and key signatures, and all other directives before starting to play.

There was a small child, whose dinner plate was filled with helpings of meat, potato, salad and dessert. Since the child liked potatoes and dessert best, he ate only those two items at each day's meal. Without a balanced diet, his health and growth were soon adversely affected. STUDENT: Plan your week's practice so that you schedule sufficient time to include all assigned material. Thus you will make some progress on each item, and will



Pierre Cochereau, shown at the new console of the organ in Notre Dame Cathedral, Paris, is now making his seventh trans-continental American recital tour. He arrived in New York the day after Easter and conducted a master class March 31 at the school of sacred music of Union Theological Seminary. Between April 1 and 9 he was scheduled for recitals at St. Thomas Church, New York City; Worcester, Mass.; Kenmore, N.Y.; St. Paul's Cathedral, Pittsburgh; Erie, Pa.; and Ohio Wesleyan University, Delaware. The remaining dates are listed in calendar pages.

not allow yourself to play only those things which you like best.

A certain closet contained many shelves. The small child could not see or enjoy those things above the lowest shelf. As he grew, however, he could reach higher and higher, gaining access to the upper shelves, one by one. The lower shelves also remained accessible, but he found that the taller he grew, the more difficult it was to stoop to the bottom shelves. STUDENT: The shelves are levels of musical standards and tastes. We, as students, teachers, performers and composers are as the growing child. We must all keep reaching toward higher shelves.

Thus did the teacher end his parables, saying, "He that hath ears to hear, let him hear."



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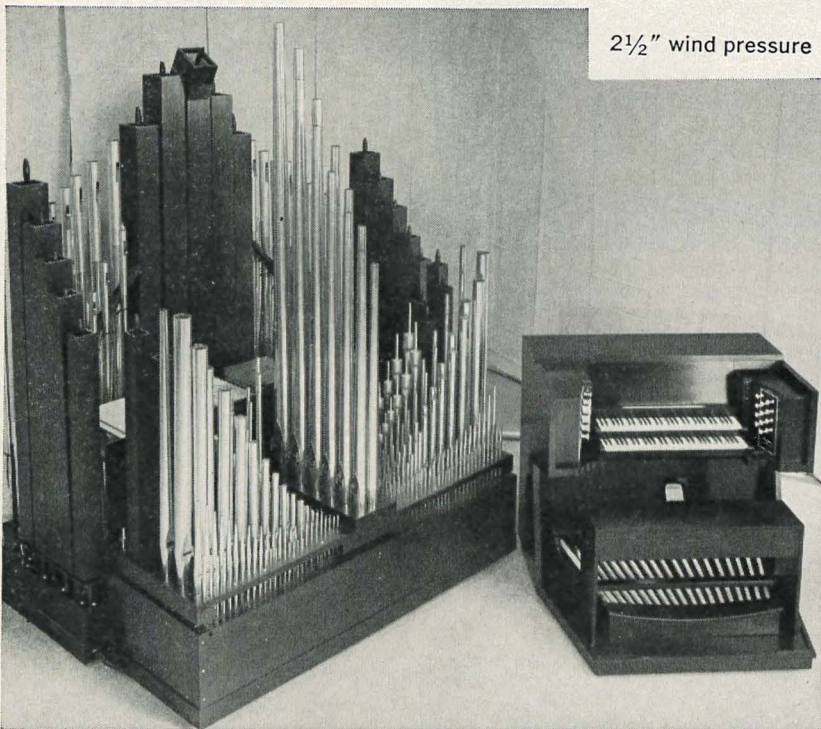
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Prinzipal	2'	Larigot	1 $\frac{1}{3}$ '	Rohr Flöte	4'
Gemshorn	2'	Schwiegel	1'	Prinzipal	2'
Mixture	III	Krummhorn	8'	Rohr Flöte	1'
Krummhorn	16'			Contra Fagot	16'
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Krummhorn	8'			Krummhorn	8'
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### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Sesquialtera 2 ranks 122 pipes

### POSITIV

Holzgedeckt 8 ft. 61 pipes  
Rohrpfeife 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Spitzquint 1  $\frac{1}{3}$  ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Scharf 3 ranks 183 pipes

### SWELL I

Rohrflöte 8 ft. 68 pipes  
Flute Celeste 2 ranks 124 pipes  
Geigen Principal 4 ft. 68 pipes  
Nasat 2  $\frac{2}{3}$  ft. 61 pipes  
Acuta 4 ranks 244 pipes  
Basson 16 ft. 12 pipes  
Trompette 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

### SWELL II

Lieblich Gedeckt 8 ft. 68 pipes  
Viole Pomposa 8 ft. 68 pipes  
Viole Celeste 8 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Principal 2 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 68 pipes  
Rohr Schalmei 4 ft. 68 pipes

### PEDAL

Violonbass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft. 32 notes  
Lieblich Gedeckt 16 ft. 12 pipes  
Quintflöte 10  $\frac{1}{4}$  ft. 32 notes  
Principal 8 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 12 pipes  
Octave 4 ft. 32 pipes  
Gedecktlöte 4 ft. 32 pipes  
Superoctave 2 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Bombarde 16 ft. 32 pipes  
Basson 16 ft. 32 notes  
Trompette 8 ft. 32 notes  
Clairon 4 ft. 32 notes  
Rohr Schalmei 4 ft. 32 notes



Word from Lady Susi Jeans tells of a harrowing experience in which she suffered a painful injury. She suddenly found herself in the midst of a burglar chase and got somehow between the fleeing burglar and the policeman. That latter man did a flying tackle bringing down Lady Jeans at about the 50-yard line while the burglar escaped. (He was caught later!)

Both kneecaps were injured, the right one requiring several months to heal. Though climbing stairs is still painful, she finds organ pedalling not impossible.

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## President's Column

An examining body exists in its hundredth year by virtue of those who accepted standards and responsibilities created and realized by others. Tasks of scholarship and certified academic attainment, all undertaken voluntarily, lend unusual significance to the century of survival, and indicate more than a modicum of leavening of the specific field of activity.

The Royal College of Organists in 1864 viewed the organist as an all-round musician, capable of all musical tasks within the church, and many without. It is no coincidence that so many English musicians primarily or even wholly known outside the church were and are Associates and Fellows of this College, the roster of which resembles a "Who's Who" of English music from the mid-19th century to the present time.

As no art lives to itself, it is instructive to explore the conditions out of which this specific development grew. The history of music in the British Isles is almost as old as the history of the countries themselves. The distinctive direction taken by English church music in the 16th Century was possible only upon the basis of a distinguished heritage of musical and ecclesiastical scholarship, crystallized into a functioning tradition.

As the institution of origin of the concept of professional examinations by the profession at large, of the modern church musician, the Royal College of Organists, with its history and achievements, commands our unstinted admiration and respect, and invites an emulation calculated to serve the best interests of our profession wherever, and however we serve.

All honor to our Centenarian Progenitor, who has attained his Royal Majority in so easy a stride that we instinctively cast a glance of inquiry upon the birth certificate.

HAROLD HEEREMANS

## National Annual Meeting; Slate Offers Choice for Guild Officers

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 11, 1964, at three o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City, for the following purposes: (1) To elect national officers and councillors; (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meeting held by local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot with proxy to national headquarters so that it will be received before May 11. National ballots in quantities are being sent to every dean and regent, thus enabling all members of chapters and branches to vote in the national election.



Organists of two of our nation's most distinguished churches have consented to head one side of the first AGO slate of officers to offer members a choice for the principal national offices. Jack Ossewaarde, left, general chairman of the 1958 national convention in Houston, directs the extensive music program at New York's St. Bartholomew's Church; he is a candidate for vice-president. Alec Wyton is organist, master of the choristers and former headmaster of the choir school at the Cathedral Church of St. John the Divine; he has been nominated for president.

### Nominations for National Officers

**PRESIDENT** — Harold Heeremans, FAGO, CHM, FTCL. Organist and choirmaster, First Unitarian Church, Brooklyn, N.Y. Chairman, department of music, University College, New York University. Member, Standard Awards Panel, ASCAP.

**PRESIDENT** — Alec Wyton, FRCO, CHM, FAGO, FRCCO. Organist and Master of the Choristers, Cathedral of St. John the Divine. Associate Professor, Union Theological Seminary, N.Y. Member of ASCAP.

**VICE-PRESIDENT** — George Mead, Mus.Doc., AAGO. Organist and Choirmaster, Trinity Church, New York City. Conductor, Down Town Glee Club, N.Y. Opera translator, composer and arranger, (ASCAP).

**VICE-PRESIDENT** — Jack H. Ossewaarde, AAGO. Organist and Choirmaster, St. Bartholomew's Church, New York City. Faculty, Union Theological Seminary, N.Y.

**SECRETARY** — Hampson A. Sisler, M.D., FAGO, LTCL. Organist-Choirmaster, Metropolitan-Duane Methodist Church, New York City. Organ recitalist. Instructor in improvisation, Guilman Organ School. Composer of anthems. Also, practicing physician.

**SECRETARY** — Charles Dodsley Walker, FAGO. Organist and Choirmaster, Church of the Heavenly Rest, New York City. Founder and conductor, Canterbury Choral Society. Faculty, School of Sacred Music, Union Theological Seminary, N.Y.

**TREASURER** — John Holler, AAGO. Past National Treasurer of the A.G.O. Editor, H.W. Gray Co. Composer and arranger (ASCAP). Specialist and pioneer in sacred music for children's choirs. Currently member of the National Council.

**TREASURER** — J. Clifford Welsh, AAGO, LTCL. Organist and Master of the Choristers, Trinity Cathedral, Newark, N.J. Organist and director of music, Temple Sharey Tefilo, East Orange, N.J.

**REGISTRAR** — Austin C. Lovelace, SMD, Mus.Doc., AAGO Minister of Music, Christ Church Methodist, New York City. Chairman, Tunes Committee, revision of "The Methodist Hymnal." Lecturer in Hymnology, School of Sacred Music, Union Theological Seminary, N.Y.

**REGISTRAR** — Hugh McEdwards, AAGO. Organist and Choirmaster, All Saints' Church, Great Neck, N.Y.

**LIBRARIAN-HISTORIAN** — S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCCO. President of the A.G.O., 1943-1958.

**AUDITOR** — Seth Bingham, Mus Doc, FAGO. Organist emeritus, Madison Avenue Presbyterian Church; Associate Professor of Music (Retired), Department of Music, Columbia University; Professor of Composition, School of Sacred Music, Union Theological Seminary; Past Vice-President, A.G.O.

**AUDITOR** — Ashley B. Miller, AAGO. Organist and musical director, New York Society for Ethical Culture. Recording artist, recitalist and teacher. Graduate of Juilliard School of Music, N.Y.

**AUDITOR** — M. Searle Wright, FAGO, FTCL, organist and choirmaster St. Paul's Chapel, Columbia University and Union Theological Seminary.

**CHAPLAIN** — The Rev. John M. Krumm, Ph.D., S.T.D. Chaplain, St. Paul's Chapel, Columbia University, New York City.

**COUNCILLORS** (Term ending 1967 — eight to be elected).

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Robert S. Baker, SMD, D.Mus. Director, School of Sacred Music, Union Theological Seminary, N.Y. Past-dean, New York City Chapter. Chairman, 1956 AGO National Convention. Lecturer, recitalist, teacher, conductor, organ designer and consultant.

A. W. Binder, DHI. Composer and Conductor; Professor of Jewish Liturgical Music, Hebrew Union College-Jewish Institute of Religion; Music Director, Stephen Wise Free Synagogue; Director of Music, 82nd Street YM-YWHA, New York City.

Lee H. Bristol, Jr., LHD, MusDoc, LLD, LTCL. President, Westminster Choir College, Princeton, N.J. Past member, Members' Interests Committee. Past-dean, Princeton Chapter. Author, composer.

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Claire Coci, MusD. Recitalist and teacher. Faculty, School of Sacred Music, Union Theological Seminary, N.Y.; Teacher's College, Columbia University. Director of the American Academy of Music and Art, Tenafly, N.J.

David F. Hewlett. Director of Music, Church of the Resurrection, New York City. Head of the Upper School Music Department, Browning School, New York City. Graduate of Juilliard School of Music, N.Y.

Howard Kelsey. Organist and Choirmaster, First Presbyterian Church, St. Louis, Mo. University organist and professor of music, Washington University. Past-dean, St. Louis Chapter. Regional Chairman.

Theodore Marier, FAGO, ChM. Organist-choir director, St. Paul Church, Cambridge, Mass. Teaching Associate in organ and lecturer in church music, Boston University. Past-dean, Boston Chapter.

George Markey, MusDoc, FAGO. Organist and Choirmaster, Madison Avenue Presbyterian Church, New York City. Director, Guilman Organ School, N.Y. Recitalist and teacher.

Clifford Maxwell. Organist, Trinity Evangelical Lutheran Church, Brooklyn, N.Y. Graduate of Guilman Organ School and Ecole Normale de Musique, Paris. Organ with Boulnois and Falcielli; Composition with Honegger.

Grover J. Oberle, FAGO, ChM. Organist and choirmaster, Christ & St. Luke's Church, Norfolk, Va. Past-dean, Boston Chapter and Norfolk Chapter. Former member of National Council when assistant to Dr. T. Tertius Noble.

Ruth Barrett Phelps, AAGO. Organist of the Mother Church, Boston, 1934-61. Past-dean, Boston Chapter. State Chairman for Massachusetts. Recording artist and editor.

William Self. Organist and choirmaster, St. Thomas Church, New York City. Graduate of the New England Conservatory of Music. Pupil of Bonnet.

George William Volkel, SMD, AAGO. Organist and choirmaster, Presbyterian Church, Westfield, N.J. Dean of the Metropolitan New Jersey Chapter. Past member of the National Council. Recitalist, lecturer and teacher.

Samuel Walter, SMD, AAGO, ChM. Organist, Voorhees Chapel, Rutgers University, and St. Ann's Pro-Cathedral, Brooklyn Heights, N.Y. Faculty, Union Theological Seminary and Rutgers University. Writer and composer.

Nominating Committee — M. Searle Wright, FAGO, Chairman; James E. Bryan, FAGO; John Cartwright, AAGO; George William Volkel, SMD, FAGO; Jack Fishier, AAGO.

# News of the American Guild of Organists—Continued

## Philadelphia Hospitality Guaranteed Warmer than the Weather

The one thing that cannot be seen by reading that convention brochure is the effort the convention committee is making to have the convention a warm, friendly, well-informed body of conventioners. The hospitality committee, headed by Claribel G. Thomson, will be on hand just about all of the time for information, assistance and a friendly smile.

An information booth in the headquarters hotel, the Bellevue-Stratford, will be operating from morning till evening. Several evenings at 10:45 "Chez AGO" will find the ballroom a scene of refreshments and light entertainment while conventioners chat and get acquainted.

The hospitality committee will hold a reception Thursday afternoon in honor of the Maurice Durufles, both of whom will have been heard that afternoon at the Academy of Music. Everyone will be able to spot hospitality hostesses by the distinctive caps they will wear. They will make traditional Philadelphia friendliness a very real part of this convention.

A daily paper will be published for the convention which will keep everyone posted on any last minute details, and also carry useful information in helping folks get around Philadelphia, in finding the best places to eat and the most interesting places to go. Negotiations are under way to record a great many convention programs and to make the recordings available.

ENOS E. SHUPP, JR.

## Philadelphia

The annual organist-clergy dinner was held Feb. 8 at the First Methodist Church, of Germantown with Dr. W. Lawrence Curry host organist-director. Academic certificates were awarded to Dorothy Shoemaker, FAGO, and Eugene Szonntag, ChM. The Temple University Concert Choir under the direction of Robert Page sang a varied program which opened with three brief and contrasting motets by Gallus, Vittoria and Marenzio. Several sacred choruses were climaxed by the Halle-lujah from Beethoven's Mount of Olives. Included in the program were two arrangements by Mr. Page and selections by Britten, Orff, Kubik, Tschesnokov and Bruckner. Edward Hagotian was accompanist. A carillon recital was played on the 48 cast bell carillon at the church by Janet S. Dundore, assistant carillonneur at the Valley Forge Memorial Bell Tower. Some 70 clergy, organists and friends climbed the tower to observe the playing of the bells.

JANET DUNDORE

## Lockport

The Feb. 9 meeting of the Lockport, N. Y. Chapter was held at the First Presbyterian Church. A short business meeting was conducted by the dean, Mrs. Charles Robertson. William Kirchner, chairman of the 1964 choir festival to be held May 3 at the First Presbyterian Church, gave a brief report. Lindsay Lafford, Hobart College, will be the director. Following the business meeting Beatrice Fraser presented a program relating to choir conducting techniques and rehearsals and conducted the singing of two anthems. The evening concluded with refreshments served by Mrs. Fraser assisted by Dean Robertson.

BESSIE A. CLIFFORD

## Pittsburgh

Pittsburgh Chapter members convened at Carnegie Music Hall in Oakland Feb. 9 to hear Jerald Hamilton in recital. This was a new step for the chapter in that it co-ordinated the first organ recital jointly sponsored by the Pittsburgh Chapter and Carnegie Institute. Mr. Hamilton's recital was part of the new series of recitals inaugurated this year by Carnegie Institute in which guest organists will be invited to play on Sunday afternoons. This series is under the direction of Marshall Bidwell who will continue to perform from time to time. A reception was held for Mr. Hamilton in the foyer following the program. The entire audience was invited to remain for refreshments. The program appears in the recital pages.

BERTHA MARSH FRANK

## Buffalo

In the last two months members of the Buffalo Chapter were invited to attend two interesting events arranged by members. The University of Buffalo under the direction of Robert Beckwith sponsored a choral week-end Feb. 29. The morning session was devoted to briefing the members on Momenté, by Karlheinz Stockhausen. In the afternoon the members attended a rehearsal of Momenté, directed by Mr. Stockhausen, and the evening session a panel of five discussed the topic Is Choral Music Obsolete? March 1 was designated as Contemporary Music Sunday and 24 members of the chapter used contemporary music in their church services. A list giving the titles of the anthems, responses, preludes and post-ludes, etc., was printed and distributed to the choral group members.

A regular meeting was held at the University of Buffalo March 2 at which time David Fuller, University of Buffalo, gave a lecture on the history of the pedal-harpsichord, followed by a recital. To complete the evening a joint recital was played by Mr. Fuller on the harpsichord and John Hofmann on the organ. August Martin was chairman for this event.

V. MABEL GUTHRIE

## Rochester

The Rochester, N. Y. Chapter met Feb. 17 at the Asbury First Methodist Church for a meeting concerning wedding music. Mrs. John Steensma, dean, opened the meeting, greeted the guests and made announcements. She then introduced Marian Craighead, organist of the host church, who gave a short talk on wedding music and problems encountered at weddings. She read an informative section of the book by Carl Halter, *Practice of Sacred Music*. She had prepared a list of suggested processions and recessions and collections of easy organ music suitable for weddings. Following an open discussion of wedding music in general, Mrs. Craighead played a sample program assisted by Judith Pinnix, contralto soloist of the church. The organ numbers are listed in the recital section. Dean Steensma thanked Mrs. Craighead and Mrs. Pinnix. Refreshments were served.

RUTH FAAS

## St. Lawrence River

Trinity Church Parish House, Watertown, N. Y., was the meeting place Feb. 17 for the St. Lawrence River Chapter. The program included a covered dish supper, a short business meeting and a panel discussion of Hymn Accompaniments for Choir and Congregational Singing. The panel consisted of Dean Edith Henderson, Darwin Stata and Robert Huey. It was moderated by Gladys Mantell. Questions from the floor were answered by panel members.

ALTHEA MORSE CRANDALL

## Johnstown

The Johnstown, Pa. Chapter met for its Feb. 11 meeting at St. Patrick's Church. Dinner was served in the new parish dining room after which a tour was made of the new school building. Members and friends returned to the church for a recital by host organist, Joan Huber, who played: Jesu, meine Freude, Bach; Sonata 6, Mendelssohn; Chorale in A minor, Franck. The choir then sang Jubilate Deo, Peeters, first in Latin, then in English with the Rev. M. C. McCamley directing. The opening address was by the Rt. Rev. Thomas E. Madden, V.G., P.A. Coffee and doughnuts were served in the dining room and Father McCamley led a discussion on liturgy with illustrations and tapes. The new *People's Hymnal* and other literature were on display. A business meeting followed, led by Dean Jean Barnhart.

MRS. HAROLD M. LOHR

## Harrisburg

The Harrisburg Chapter, through a Scholarship Fund, expresses evidence of its interest and concern for the welfare of young potential organists who are deserving of recognition and of aid in continuing their study on the college level. This year's recipient of the honor was Michael C. Korn, high school senior and organist of St. Matthew's Lutheran Church, who played a recital March 1 in Grace Methodist Church. He has received the McCurdy and the Judson Scholarship awards from Westminster Choir College, Princeton, N. J., toward his first year of study. The program appears in the recital pages.

IRENE BRESSLER

## Auburn

The Feb. 9 meeting of the Auburn, N.Y. Chapter was an Adult Choir Festival at Calvary Presbyterian Church, Ellison Elmer director. The organists were Mrs. Carson McCall, Elizabeth Braunig, Mrs. Ellison Elmer and David Caddis. Seven choirs participated.

MRS. VERNON MARTIN

## CHAPTER IN UNUSUAL PROJECT

The Southern New Jersey Chapter entertained a bus load of girls from the Vineland State School for Mentally Deficient Girls at its Feb. 7 meeting at the First Presbyterian Church, Vineland. It proved a rewarding experience for the girls, recitalist Charles Lowe, members and guests. The girls enjoyed the music and listened attentively. Some of them had never seen nor heard a pipe organ. Some had never been inside a church. Services are held at the institution itself for its residents.

Mr. Lowe played several numbers and then invited the girls to join in singing. At the conclusion the girls were invited to watch Mr. Lowe play. One girl stopped at the church office on the way out with the exclamation: "This is the most beautiful place I ever saw."

A meeting was held Feb. 7 at the home of William Hoffner, Vineland. Lowell Ayars gave a demonstration and pop concert on the three-manual Möller theater organ. A business meeting followed.

STEVENSON C. CHASE

## Reading GSG

The Guild Student Group of the Reading, Pa. Chapter played a recital for the Feb. 8 meeting of its parent chapter at St. Paul's Memorial United Church of Christ. The program appears in the recital pages. Rachel Large Kooker was host organist. Robert A. Arnold is GSG advisor and John L. Frederick assists. Plans for future meetings were discussed.

RUTH C. BARR

## Central New Jersey

The Feb. 7 meeting of the Central New Jersey Chapter was An Evening of the Ancient Musical Instruments which Contributed to the Development of the Pipe Organ. It was held at the home of the Rev. George R. Mather, who illustrated (with the actual instruments, as well as pictures and disks), the parallel development of the harpsichord and clavichord with the organ and regal. Participating in the program were: Dorothy A. Dana, recorder (flauto dolce); Donna Gunderson, recorder; Mary Long, viola da gamba, vielle; William Reed, harpsichord and virginal; George R. Mather, recorder, krumhorn and lute. Members had an opportunity to examine the Zuckermann harpsichord built by Mr. Mather. The program was under the direction of William Reed.

The March 2 meeting was held in the chapel of Westminster Choir College, Princeton, N. J. Several outstanding students of Dr. Alexander McCurdy played. The remaining portion of the program was devoted to choral music sung by the symphonic choir of the college. Dr. George Lynn of the faculty at Westminster conducted. The program was under the direction of Robert J. Rooks, director of admissions at the college. The program was as follows: John Tuttle, Passacaglia and Fugue in C minor, Bach; Herbert Parks, Fanfare, Cook; William Braun, Prelude and Fugue in G minor, Dupré, and choral music by Schubert, Schumann and Brahms and Mexican, Irish and English folk songs.

BEATRICE KENDALL

## Northern New Jersey

The Northern New Jersey Chapter met March 3 at the American Academy of Music and Art, Tenafly. Dr. Claire Coci, director of the school, introduced two of her students in a program of organ music. John Dublier played Prelude and Fugue in B flat major, Bach, and Toccata, Gigout, Robert Wheeler played Toccata and Fugue in D minor, Bach; Lied, Vierne, and Chant Héroïque, Langlais. Miss Coci played Passacaglia and Fugue in C minor, Bach; Adagio, Andriessen, and Pageant, Sowerby. After the recital refreshments were served.

The chapter sponsored Dr. George Markey March 13 in recital at the West Side Presbyterian Church, Ridgewood, the first recital using the new gallery Trompette-en-chamade. The program appears in the recital pages.

CLARA HOOGENHUIS

## Hudson-Catskill

The Hudson-Catskill Chapter met March 9 at the First Presbyterian Church, Hudson, N. Y. when Peter Gowen, Kinderhook, was in charge of a program on Organ Service Playing and Creative Registration. Following the program a social time was enjoyed with refreshments served by Mrs. Adolph Allers, Jr. and Mrs. Robert Belknap.

CLAYTON J. WALTERMIRE

## Elmira's Month-long Religious Arts Festival Is Community Project

A jazz mass, concerts, a caravan to new churches, art displays and panel discussions were featured in the month-long religious arts festival which opened in Elmira, N.Y. Jan. 19. The Elmira Chapter sparked the remarkable effort. An opening concert of 18th century trio sonatas was heard at the Arnot Art Gallery where rubbings from 15th and 16th century English memorial brass plates were on display, along with robes and chalices on loan from Mount Savior Monastery and contemporary religious paintings from a New York gallery.

A hymn festival that evening at the First Presbyterian Church had Hans Vigeland, Buffalo, as guest conductor. Annie Laurie Lee played the prelude recital after which some 300 singers from 17 area churches sang new anthems written for the festival by Norman L. Miller, Herbert W. Tinney, Maximilian Albrecht and Mr. Vigeland. A brass group assisted.

Local churches exhibited local artists' works and paintings from other countries. Elmira College had an exhibit of liturgical art including chalices, patens, crucifixes, candlesticks and paintings.

A panel discussion on problems created by contemporary religious works was conducted at the Arnot Gallery Jan. 23. The same day a mass using the Byzantine Rite was celebrated at Mount Savior and the Great Vespers at Holy Trinity Orthodox Church, Elmira Heights.

William Haller played a recital of contemporary organ music Jan. 28 in the Park Congregational Church. The choir of Upsala College, East Orange, N.J. sang a concert at Holy Trinity Lutheran Church Jan. 30, sponsored by the area's three Lutheran churches. In conjunction with the choir concert was a display of bulletin cover symbols on Biblical themes.

Frederick D. Petrie, architect, led a caravan Feb. 1 to interesting new churches in the area. Mrs. Terrel Kirk, Jr. sang a recital of Psalm settings Feb. 2 at the Hedding Methodist Church.

A Jazz Mass by Joseph Masters was performed by a 35-voice choir and a six-piece jazz combo Feb. 2 at Grace Episcopal Church for about 600 persons crowded into a church which normally seats 540; many were turned away. Opinions, both verbal and editorial, varied.

A film for young people, lectures on stained glass and various other matters of interest took place. A workshop in Gregorian chant Feb. 7 and 9 at Mount Savior Monastery was attended by 68 area church musicians of all faiths. Father Gregory Borgstedt, sub-prior, conducted lectures and rehearsals and Father Basil DePinto was choir director. Workshop participants joined the monks in a concert Feb. 9 at St. Patrick's Church, for which the Rev. Oliver Francisco served as organist.

The month-long festival was attended by about 4,000 persons. Community cooperation from every source was extraordinary.

MRS. R. W. ANDREWS

## Syracuse

The Syracuse, N. Y. Chapter met March 2 at Erwin Methodist Church. Helen M. Jenks, sub-dean, was hostess. Service Playing and Choirmaster A Examinations was the topic of discussion for the evening. Grace Peckham, FAGO, gave a talk on the service-playing examination. Dr. Joseph McGrath, FAGO, discussed modes, part of the paper work in the Choirmaster A exam. Eleanor Anderson directed members in the singing of the required chants and anthems. The program was followed by a meeting led by Dean H. Winthrop Martin. Refreshments followed the meeting.

PHYLIA C. SCHUMAKER

from BOSTON CHAPTER  
two nominees for the A.G.O. National Council  
**RUTH BARRETT PHELPS, A.A.G.O.**  
Past Dean, State Chairman  
**THEODORE MARIER, Ch.M.**  
F.A.G.O., Past Dean  
Vote for these outstanding musicians

# News of the American Guild of Organists—Continued

## Hartford

The mid-winter business meeting of the Hartford, Conn. Chapter was held Feb. 11 in the Congregational Church, Newington. There was a discussion as to the use of the proceeds from the New England regional convention held in Hartford last summer. These suggestions will be voted upon at the next annual business meeting. Dr. S. Lewis Elmer spoke on the history of the Guild.

The chapter sponsored a recital Feb. 18 at Trinity Church. Charles Krigbaum, Yale University, played the Holtkamp organ in a recital program of Bach music including the Bach organ mass.

Feb. 25, at the Immanuel Congregational Church, a panel discussion on What is Good and Bad in Church Music was sponsored by the host church, the Hartford Chapter and Union Theological Seminary's school of sacred music. The chancel choir of the host church sang several anthems under the direction of Philip Treggor, minister of music. The panel was headed by Alec Wyton. Other panel members were Lyman B. Bunel, minister of music emeritus of the host church, Raymond F. Glover, Christ Church Cathedral, and George A. Riggan and James Gettemy, Hartford Seminary Foundation.

FLORENCE B. CASE

## Queens

The Queens Chapter celebrated the seventh anniversary of its founding Feb. 9 with a choral musical service at Holy Trinity Lutheran Church, Hollis, N. Y. Lorraine Merritt played and conducted her several choirs in a fitting manner and used the Moller organ to good advantage. All were guests at a buffet tea in the church parlors, where old and new acquaintances were enjoyed.

ROY A. ANDERSON

## Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Feb. 10 at Trinity Cathedral, Newark. A recital of music from the Baroque era for organ, voices, trumpet and violin was given under the direction of J. Clifford Welsh, organist-choirmaster of the host church, assisted by Louise Natale, soprano, Gene Hollmann, baritone, Bruce Revesz, trumpeter, and David and Irving Shapiro, duo-violinists. A reception followed at the Cathedral House.

ELSIE B. BROOKS

## Staten Island

The Staten Island Chapter sponsored Jean Kumm Watson in recital Feb. 23 at Trinity Lutheran Church, Stapleton, Staten Island, N. Y. The program appears in the recital section.

GEORGE SHARRETT



The Cape Code Chapter's annual pastor-organist night was held March 7 at the Unitarian Church of Barnstable with Roland Pihl as host organist. It was especially notable for the presence of two widely-known veterans in our profession. On the reader's extreme left in the center row is Dr. Carl McKinley, composer, Gugenheim fellowship winner in 1927 and long a member of the faculty of the New England Conservatory. At the other end of row 2 is Dr. Russell L. Gee, retired from the music department of Western Reserve University, Cleveland and from his long tenure as organist of the Fairmount Presbyterian Church, Cleveland Heights.

## Monmouth

The Monmouth Chapter met March 2 at the Evangelical Lutheran Church of Atone-ment, Asbury Park, N. J. Herbert Burtis demonstrated formal conducting and conducting from the console and discussed hymn and anthem accompaniment. Dean Charles Hill led the business meeting. Arthur Reines reported on the John Weaver recital April 5 at the Tower Hill Presbyterian Church Red Bank.

Elected as officers: Dean, Barbara Fielder Mount; sub-deans, Olga Lewis and William C. Wood; secretary, Lawrence Salvatore; treasurer, Virginia Hornberger; registrar, Joan Millering; chaplain, the Rev. D. Stewart Alexy. For executive committee: Charles Hill, chairman; Eleanor Benoist, Elizabeth Van Mater, 3 years; Pauline Schoening, Marguerite Jackson, Margaret Hugus, 2 years; Lilyan Connelly, Janice Madole, Clinton Heyer, 1 year.

ELIZABETH H. VAN MATER

## Westchester

The Westchester County Chapter was entertained and musically edified by an illustrated lecture on improvisation by Searle Wright at the South Presbyterian Church of Greenburgh, Dobbs Ferry, N. Y. A short business meeting preceded the lecture.

MRS. THOMAS V. KELLEY

## Springfield

The Springfield, Mass. Chapter held its annual Young Organists Competition Feb. 9 at Christ Church Cathedral. Contestants were Donald G. Butt, St. Peter's Episcopal, Springfield; Merellyn Gallagher, Smith College; Arthur Wenk, Amherst College; Bethany Hemmenway Ouimet, Brighton and Nathan A. Randall, Wilbraham. Winner was Donald G. Butt, student of Robert Stanley Swan, who played Bach's Fantasie and Fugue in C minor and Messiaen's Le Banquet Céleste. Runner-up was Arthur Wenk, student of Vernon Gotwals, who played the first movement of Bach's Trio Sonata 3 and Brahms Chorale Preludes 3 and 11. Honorable mention was given to Nathan A. Randall, student of Dwight D. Killam, who played Bach's Prelude 2 in D minor, Eight Little Preludes and Fugues, and Dubois' Toccata. Judges were John Doney, West Hartford, Conn., Raymond Glover, Hartford, and Barclay Wood, Worcester, Mass. Members of the committee arranging the competition were Gilles A. Hebert, chairman, Warren and Louise Amerman, Robert Knox Chapman, David W. Cogswell and Alphonse E. Guyon.

LEWIS G. MARTIN

## CONNECTICUT EXCHANGE

The New Haven, Conn. Chapter held an exchange recital Feb. 10 at Christ Church, New Haven. The guest recitalist was Albert Russell, Hartford Chapter, organist at Asylum Hill Congregational Church, Hartford. The program included works of Bach, Franck, Handel, Dupré and Crandell. A reception followed.

The dean of the New Haven Chapter, Charles Krigbaum, was the guest recitalist of the Hartford Chapter and played Feb. 18 at Trinity Church, Hartford. The program played was the Bach Organ Mass.

The New Haven Chapter attended an organ recital by Frank Bozyan Feb. 23 at Battel Chapel, Yale University. The program included the complete organ works of Domenico Zipoli.

LAWRENCE J. LANDINO

## West Jersey

The West Jersey Chapter met March 2 in the Haddonfield Methodist Church to hear a member recital played on the three-manual Austin. The performers were Marion Post Ruvella, Robert V. Busch and Jane Pressey Masarek. The program is given in the recital pages.

ARDYTH LOHUIS

## Brooklyn

Members of the Brooklyn Chapter were invited Feb. 23 to St. Mary's Episcopal Church where the Organ Historical Society's program Organbuilding in America from 1700 to 1900, a sound-slide survey, was most interesting. The church has in its parish hall a restored organ that is ancient. Refreshments were served.

KATHARINE B. SHOCK

## Nassau

The Feb. 9 meeting of the Nassau Chapter was held at the Congregational Church of Manhasset, N. Y. Following the business meeting, conducted by Dean Hilda Brown, Eugenia Toole, AAGO, host organist, played a recital which appears in the recital section. A social hour closed the evening.

GLADYS E. ANDERSON

## Merrimack

The Merrimack Valley Chapter met Feb. 14 at Temple Emmanuel, Lawrence, Mass. Host was Rabbi Harry A. Roth. The Sabbath evening service featured Jewish music. Following the service a reception was held.

MRS. RICHARD E. HUBLEY

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# News of the American Guild of Organists—Continued

## Worcester

The Worcester, Mass. Chapter met Feb. 23 at the First Congregational Church, Shrewsbury, with Calvin Lindblad as host organist. The business meeting was presided over by Dean Norman J. Roy. The program was a recital by students of members: Joanne Adams, Paul Duffries, Sandra Jones, pupils of Bertha E. Stevens; Nancy Crandall, Mary Margaret McFarland, Zeldia Whitehead, pupils of Stanley E. Walker; Charles King, pupil of Alan Walker; Stephen Hermes, pupil of Le-Roy Hanson; Bradford Hendrickson, James Metzler, pupils of Henry Hokans. Refreshments were served after the recital. The program is listed in the recital pages.

ELIZABETH WARDEN

## Brockton

About 35 members and guests of the Brockton Chapter met Jan. 27 at the home of Julia Young, West Bridgewater, for a Scandinavian smörgåsbord. A brief meeting was held after the supper. Sub-dean Richard Hill reported on the organ tours which are held the last Sunday of every month. James Goodwin showed colored slides and gave a description of several church organs in the East Bridgewater district. Dean Arnold Johnstad and his wife Karen then entertained with several Scandinavian folk dances after which games were played.

HELENA MOONEY

## Waterbury

The Feb. 11 meeting of the Waterbury, Conn. Chapter was held at St. Paul's Methodist Church with Elizabeth Whiteside as hostess. She showed slides of a Mediterranean trip including the Valdemoso countryside where Chopin resided, with many scenes connected with his life. A series of Lenten recitals by local organists was announced and plans were discussed for bringing Berj Zamkochian for a recital and workshop on style and repertoire March 13 and 14.

ELIZABETH L. WHITESIDE

## District of Columbia

The March 2 meeting of the District of Columbia Chapter was held at the New York Avenue Presbyterian Church, Dean Helen Bellman presiding. Four applications for membership were approved and other chapter business was completed. A program entitled University Night, which Montgomery County and Alexandria Chapters were invited to attend, enlisted organ instructors from faculties of three area universities. They were: Harlan Laufman, American University; Mark Fax, FAGO, Howard University, and Charlton Meyer, University of Maryland.

W. LASH GWYNN

## New London County

The New London County, Conn. Chapter held a dinner meeting and anthem reading Feb. 10 at St. Mark's Lutheran Church, Norwich, with Russell L. Clark as host. Cameron Johnson, U. S. Coast Guard Academy, with James F. Armstrong, Connecticut College, at the piano, led a choir of members through recent choral publications selected by Wesley Bartlett of Carl Fischer.

RICHARD W. HYDE

## Danville

Final selection of anthems for the city-wide junior choir festival was announced at the Feb. 17 dinner meeting of the Danville, Va. Chapter at the First Presbyterian Church. Mrs. T. Anthony Pollard was hostess. Sub-dean Richard Miller presided over the business session and reported that response thus far indicated that approximately 200 children would participate in this year's festival. Relating to the theme Christian Music around the World, 10 anthems have been selected representing various national origins. The meeting concluded with a program on suitable anthems for youth choirs. Each member was asked to bring a favorite anthem for such age groups.

ROBERT V. SHAVER

## Alexandria

The Alexandria, Va. Chapter held its Feb. 10 meeting at Fairlington Methodist Church. The program for the evening was in charge of Dr. Jeanette Wells, Woodrow Wilson High School, Washington, D. C. The chamber choir, a select group of approximately 20 students, sang a program of Madrigals. Following the concert Katherine Fowler, past-dean, discussed problems of youth choirs and gave suggestions for better performance. Refreshments were served in the fellowship hall.

SALLY ANNIS

## Bridgeport

The Bridgeport, Conn. Chapter held its annual pastor-organist dinner Feb. 10 at the First Baptist Church. Edwin McArthur, musical director of the St. Louis Municipal Opera and conductor of the Harrisburg Symphony was guest speaker. An informal get-together preceded the dinner.

CAROLE FANSLAW

## Richmond

The Richmond, Va. Chapter held its Feb. 4 meeting in St. Bridget's Catholic Church. After dinner the Schola Cantorum from the St. John Vianney Minor Seminary sang a program of music used in the mass.

REGINALD E. SLAUGHTER

## Huntington

Members of the Huntington, W. Va. Chapter met at the First Methodist Church Feb. 17 to hear students of members in organ and vocal selections. Dean Wanda Rose presided at the business session. The following program was given: Kleine Praludien und Intermezzi, Schroeder, Kathie Burks; Comfort Ye and Every Valley Shall Be Exalted, Handel, Granville Cash accompanied by Catherine Mallatis; Prelude and Fugue in D major, Handel, Nancy Brandstetter; Choral Dorian, Alain, Kay Bowyer; Christ is My Light, Walther, Marcia Lykins accompanied by Catherine Mallatis; Come Unto Me, Scarlatti, Jackie Bernard, accompanied by Wanda Rose; Praise the Lord, My Soul, Wesley, Bonnie Thomas accompanied by Wanda Rose; Andante, Pièce Héroïque, Franck and Now Thank We All Our God, Karg-Elert, Eddie Bugg; Chorale in A minor, Franck, Kitty Lee Woods. Hostesses for the evening were Mrs. Leonard Heinz and Catherine Mallatis.

ALMA N. NOBLE

## Chesapeake

The Chesapeake Chapter met Feb. 17 at the Church of the Messiah, Baltimore, Md. More than 200 choir members representing 18 churches of seven denominations participated in a Festival of Lessons and Hymns of Lent. Lucille Tingle Masson was the festival director and Bruce Eicher the service organist. The prelude played by Donald King included Variations on Meinem Jesum, Walther, and Herzliebster Jesu, Slater.

JENNY LIND SMITH

## Norfolk GSG

The Little Pipers of the Norfolk Chapter met Feb. 1 at the home of Nelson Linaburg, Suffolk, Va., for a luncheon meeting. President June Strickland presided over the business meeting after which the group went to the Main Street Methodist Church for the following program planned by Mr. Linaburg assisted by June Strickland and several band members of Suffolk high school: Processus for Two Organs, Linaburg, June Strickland and Nelson Linaburg; A Little Shepherd Music, Rohlig, flute and organ, Becky Debnam; Allegro, Wind Trio, Beethoven, Jane Coulbourne, Joyce Bunch, Suellen Johnson, clarinets; Wacht auf! Walther, cornet and organ, Steve Blythe, soloist.

Members of the Little Pipers played a recital Jan. 14 at the Ocean View Baptist Church. The program is listed in the recital section. Sponsors of the GSG are Ann Lee Burcher, John Halverson, Nelson Linaburg and Grover Oberle. After the recital a reception was held in the church fellowship hall.

## Monongahela

The Monongahela Chapter met Feb. 5 in the Central Methodist Church, Fairmont, W. Va., with Howard Gray as host organist. Plans were made to participate in a workshop at West Virginia University under David Craighead in March. Dr. George Schafer had charge of the evening's program, a discussion and demonstration of improvisation. He sketched the use of this art in the 17th and 18th centuries showing manuscripts and demonstrating at the organ how devices used then can be applied. Further demonstrations were done by Alfred de Jaeger and Charles Shipes, graduate students at the university. Mr. de Jaeger began with an elaboration of Three Blind Mice and Mr. Shipes called for a theme from the audience. Copies of Guild pamphlet 21 on improvisation were distributed. After the program Mr. Gray served refreshments.

MARTHA MANNING

## Cumberland Valley

The Jan. ? meeting of the Cumberland Valley Chapter was held in the parlor of the First Lutheran Church, Chambersburg, Pa., with Wayne Mowrey as host. He conducted an open discussion between members and clergy on points of interest to both music and the ministry. Wedding music, service music, hymns and other topics were discussed.

The Feb. ? meeting was held in the parlor of the Central Presbyterian Church, Chambersburg, with Ferree Le Fevre as host. A panel consisting of Winifred Ross, Charles Farris and Ferree Le Fevre conducted discussions on organ design with mimeographed specifications for the members. The meeting was then turned over for discussion. A brief business meeting was in charge of Dean Le Fevre.

HILDA CLOPPER

## Kinston-Rocky Mount

The Kinston-Rocky Mount Chapter met Feb. 1 at St. Paul's Methodist Church, Goldsboro, N.C. Mrs. Henry H. Johnson, dean, presided. Roger Searles, host for the occasion, told of the recent renovation of the organ and explained the new stoplist. The following program was played: Offertoire, Couperin, played by Herbert Joyner; Schmücke dich, Bach, played by Buford Goodman; Prelude in A minor, Bach, played by Roger Searles; Jesus Comforts the Women of Jerusalem, Dupré, played by Carl Stout. Following a refreshment period in the social hall, members had an inspiring reading of new anthems.

KAY WIGGS

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## Macon, Ga. Chapter Is Reorganized

A dinner meeting was held Jan. 21 in the student center of Mercer University to reorganize the Macon, Ga. Chapter. The meeting preceded a recital by Claire Coci played on the Mercer campus the same evening.

Thirty-five attended the meeting and it was decided to reorganize and elect officers for the remainder of the academic year. D. C. Rhoden planned the meeting. Emily Remington, regional chairman was present to help. Officers elected were: Dean, Mr. Rhoden; sub-dean, Herbert Archer; secretary, Mrs. Royce Gordon; treasurer, Herbert Herington.

The first official meeting of the reorganized chapter was held Feb. 4 at the Mulberry Methodist Church. The program consisted of a history of the chapter, organized in 1934, given by Mrs. Albert Jelks, and organ music played by students of Ronald W. Hill at Mercer University. Nelda Chapman, Gaul Leven and James Carmichael played works of Marcello, Bruhns, Brahms, Alain and Gigout. Organ students at Wesley College and Mercer University attended the meeting and Guild Student Groups for both colleges were organized. A social hour followed in the church reception hall. The parent chapter has 30 members and the GSGs number 16 at Mercer and 14 at Wesleyan.

RONALD W. HILL

## Fort Lauderdale

Four instrumentalists and two singers were heard in a program entitled Perfect Wedding Music by members and guests of the Fort Lauderdale, Fla. Chapter Feb. 16 at Park Temple Methodist Church. Dean Geraldine Curphey spoke on the importance church musicians have in recommending proper music for wedding services. Prelude music was played by Grace Hallquist (Cantabile, Franck) and Lettie Ozaki (O Perfect Love, Barnby). Solos heard were Be Thou With Them, Bach, Laura Lee Mullins and Thou Wilt Keep Him In Perfect Peace, Thiman, Mary Jo Erskine. Kathryn Keele Hyde recommended and played Purcell's Trumpet Tune and the Mendelssohn Wedding March. Charlotte Mitten closed the program with recessional music In Dulci Jubilo, Bach, and Gloria, Dupré. An exhibit of wedding music, programs and pamphlets was available for examination.

FRANCES M. SCOTT



The Elizabeth Shugart Memorial Library, sponsored by the Knoxville, Tenn. Chapter, was dedicated Feb. 3 at the Second Presbyterian Church. This self-circulating library of choral and organ music, scores, books and recordings is named in honor of Mrs. Shugart, for 30 years the organist-choir director at Second Church.

"Miss Bess", as she was affectionately known to her friends, was at one time a student of Harry Gilbert at Fifth Avenue Presbyterian Church, New York City. In her early career, she was a theater organist in New York.

The library was actually established in her memory in 1960 but the dedication marked the beginning of the use of the collection. Mrs. Shugart was a charter member of the Knoxville Chapter and was active in the organization under her death in 1960. She served as dean in 1953.

The collection will include all books, recordings and scores for use in the preparation for FAGO, AAGO and ChM examinations.

Past-dean Ed May, custodian of the library, is on the left; Jane Wauford and Al Lunsford are both past-deans. Dr. Harry H. Harter, Maryville College (seated) is present dean.

## Delaware

The Delaware Chapter sponsored a joint recital Feb. 10 in West Presbyterian Church, Wilmington. The program was as follows: Prelude in C minor and Dearest Jesus, We Are Here, Bach; My Faithful Heart Rejoices, Brahms; Two Antiphons, Dupré — Grace Lukas, Agincourt Hymn, Dunstable; Now Pray We to the Holy Ghost, Buxtehude; Trumpet in Dialogue, Clerambault; How Bright Appears the Morning Star, Pachelbel; Legende, Vierne; Oba A Ba Ke, Sowande; Prayer of Christ Ascending to His Father, Messiaen — J. Lawrence Coulter. Chaconne, Couperin; Come Now, Saviour of the Nations, Bach; Jesus Makes My Heart Rejoice, Elmore; Toccata on St. Anne, Coke-Jephcott — Roy Soukup, Jr. The Days of All Thy Sorrow, Peter; Psalm 23, Creston — Mr. Soukup and Lu Soukup, soprano.

CAROLYN CONLY CANN

## St. Petersburg

The St. Petersburg, Fla. Chapter met for luncheon Feb. 5 at the Mirror Lake Christian Church with 103 reservations. A Valentine motif was evident. Mr. and Mrs. West, baritone and soprano, sang; accompanist was Mrs. Robert Chapin. A business meeting considered applicants for a \$200 scholarship and the nominating committee reported the slate chosen for officers for next year.

The Tampa Philharmonic Orchestra, conducted by Alfredo Antonini, played in St. Petersburg March 7 in the Pasadena Community Church. E. Power Biggs was featured soloist in Handel's Concerto 13 and Poulenc's Concerto. The chancel choir of 140 voices, directed by John Lewis, sang The Heavens are Telling, Haydn's Creation and the Easter morning chorus from Mascagni's Cavalleria Rusticana.

MAX MIRANDA

## Savannah

The Savannah, Ga. Chapter sponsored a concert Feb. 2 at St. John's Episcopal Church by Miriam G. Varnedoe, organist at First Christian Church, and Jack Brost, tenor soloist with the motet choir of the First Baptist Church and Temple Mickve Israel. Assisting were flutist Paul Siebeneichen and clarinetist Frank Martin. The program included works from the classical, romantic and contemporary periods of religious music.

The chapter sponsored a concert Feb. 17 at the Wesley Monumental Methodist Church. A program of Christmas and Easter choral music was sung by the chancel choir of the host church under the direction of Mrs. Richard N. Murray. Soloists were Joyce Sack Reiter and Annette Horne Anderson. Guest organist was Mrs. William M. Emmons, Jr., organist-director at St. Paul's Episcopal Church who played Vierne, Pachelbel, Schroeder and Bach.

MRS. WILLIAM M. EMMONS, JR.

## Augusta - Aiken

The Augusta - Aiken Chapter held its March meeting at the home of Dr. and Mrs. William Boyd, with Dean Emily Remington presiding. Guild certification was discussed and members were urged to take examinations particularly in the service playing exam. Following the program several played the Wicks organ.

The chapter held a festival service of evening prayer Jan. 19 at St. James Methodist Church, Augusta. Organists were Sue Guerry, Preston Rockholt, Royston Merritt and Betty Milham. Choirs of the Lutheran Church of the Resurrection, Emily Remington, director, and of St. Paul's Episcopal, Dr. Rockholt, director, participated.

BIRMAH STROM

## Charlotte

The Charlotte, N. C. Chapter held a Feb. 24 dinner meeting at the Covenant Presbyterian Church. Following dinner, members participated in a choral workshop as part of the Mecklenburg Presbyterian leadership school. The workshop was led by Dr. Richard Brewer, Pfeiffer College, who discussed with the group objectives of the ministry of music in churches, as well as basic problems of good vocal production and other matters encountered in striving toward these objectives.

ELIZABETH WHISENANT

## Piedmont

The Piedmont Chapter sponsored Dr. Robert F. Wolfersteig March 1 in a Lenten recital in the Presbyterian Church of the Covenant, Greensboro, N. C. Dr. Wolfersteig's organ technique is solid and sound and his interpretations revealed understanding and a fine sense of registration. The program appears in the recital section.

GEORGE M. THOMPSON

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## ANNUAL WINTER MEETING

The annual all-day midwinter meeting of the North Mississippi Chapter took place Feb. 15 at Blue Mountain College for Women. Edward Ludlow of the college staff and Mrs. J. E. Buchanan were hosts.

The college Guild Student Group assisted in the program playing the first musical event of the meeting, a program of chorale preludes listed in the recital pages. This was followed by a sacred song recital by Mary Hayden McEever.

After dinner in the dining hall and a business meeting headed by the dean, Mrs. George Purvis, Sub-dean Ludlow played the program also listed in the recital columns. Refreshments followed.

MRS. GEORGE PURVIS

## Knoxville

The Knoxville Chapter met March 2 for its monthly dinner meeting at the Second Presbyterian Church. Ed May, host for the evening, presided in the absence of Dean Harry Harter. After a short business session John Widener and Breck Camp, Atlanta, Ga., gave a presentation on the subject of Organ Maintenance.

ALBERT C. RUBLE

## Greenville

The Greenville, S. C. Chapter held its Feb. 18 meeting on the campus of Furman University. Dr. W. Lindsay Smith, Jr., FAGO, was in charge of a program of organ and instrumental music. Music of Bach, Gabrieli, Dandrieu and Langlais was heard. Fugue for Three Clarinets, by Gary Cantrell, was featured. Furman students assisting Dr. Smith with the program were: Gene Funderburk, Robert Westmoreland, trumpeters; Joe Martin, Lamar McCarrall, Gary Cantrell, clarinetists; Spencer Taylor, Charles Graham, trombonists; James A. Orr, Jr., organist. Following the recital a business meeting was held. Dr. Smith reminded members that it was approximately 10 years ago that the Greenville chapter was organized.

MARGUERITE D. LIGON

## Jackson

Robert McGill, Hendrix College, Conway, Ark., was guest conductor for the second annual choral festival of the Jackson, Miss. Chapter Feb. 2 in the Galloway Memorial Methodist Church. Churches participating were Central Presbyterian, First Christian, Galloway Methodist, Parkway Baptist, St. Columb's Episcopal, St. James Episcopal and St. Luke's Methodist. Anthems by Willan, Jane Marshall, Dietrich, Brahms, Mozart, T. Charles Lee and Lovelace were included. Donald Kilmer and Will Tate were organists. The bell choir of the host church was heard.

CLARA FRANCES HARDING

## Louisville

The Louisville, Ky. Chapter's Feb. 2 dinner was held at the Southern Baptist Seminary. After the business meeting Dr. Lara Hoggard, choral clinician and conductor of the Midland Texas Symphony rehearsed members and the seminary oratorio chorus in Behold the Lamb of God, Talmadge W. Dean, for the nation-wide Baptist Music Convention. Members then heard in Alumni Chapel a dedicatory recital on the newly finished Aeolian-Skinner organ by Dr. Heinrich Fleischer.

TIFFANY ADE

## Chattanooga

The Chattanooga Chapter met Feb. 7 at the Second Presbyterian Church for its monthly meeting. Following the dinner and business session led by Dean Eloise Curtis the group heard a program and workshop on organ literature played by and lectured on by Dr. Roberta Bitgood.

A 200-voice junior choir from 12 different churches sang a festival of music Feb. 9 under the direction of Dr. Bitgood at the First Baptist Church. Accompanist was Mrs. Frank Green, organist at the host church. Also included in the program were Ann Hixson and E. D. Rushworth, violin; Joe Capers, flute, and the handbell choir of the host church directed by Kenneth D. Cochran.

EVELYN GIBBS

## Nashville

The Feb. 10 meeting of the Nashville, Tenn. Chapter took place at the First Lutheran Church with Jack Douglas Taylor, host. Dean Cyrus Daniel presided over the business meeting. The customary monthly dinner was waived due to the scheduled program by Dr. Marilyn Mason listed in the recital column, the second in an artist series under chapter sponsorship.

The March 2 Meeting was a pastor-organist banquet at Inglewood Methodist Church with Anna Mitchell Forrester and J. Alex Koellein as hosts. Cyrus Daniel was toastmaster.

ELEANOR FOSSICK

## Colorado Springs

The Colorado Springs Chapter met March 8 in the Chapel at the St. Joseph Convent, Woodman Valley. Edmund Ladouceur, sub-dean, played a short recital on the recently-installed three-manual Möller organ: Concerto 4 in C major, Bach; O Sacred Head, Brahms; Ave Verum, Mozart; Elegy, Titcomb; Placare Christe Servulis, Dupré and Trumpet Tune, Purcell. Following the program and meeting the Sisters of St. Francis provided coffee.

AGNES S. MARTIN

## Central Louisiana

Mattie Lee Pate played a recital at Haas Methodist Church, Bunkie, for the Feb. 17 meeting of the Central Louisiana Chapter. The organ was a small two-manual Möller. Miss Pate is a charter member of the chapter and head of the organ department at Louisiana College, Pineville. After the program, listed in the recital pages there was a reception for members and guests at the plantation home of Mrs. W. D. Haas, "Mondavia", also in the Bunkie area. The chapter comprises three towns and the area covers a radius of about 50 miles. There was an encouraging attendance as people had to drive 35 miles in a pouring rain.

VIRGINIA M. HOWARD

## South Arkansas

The South Arkansas Chapter held its monthly dinner meeting March 2 at the Hotel Camden with Dean J. David Malloch presiding. Following the business session members and guests moved to the First Baptist Church to hear a program of choral music given by the Camden high school choral department under the direction of Mrs. Sam W. Coleman. Student accompanists George Ann Morse and David Glaze were featured in piano and organ solos and duets.

EVELYN LLOYD

## Houston

The Houston, Tex. Chapter held its Feb. 2 meeting at the Bethany Christian Church with Warner Imig conducting a choral clinic. The afternoon session was a lecture period mainly for directors; the evening session was a singing one open to all choir members and the third session was again a lecture demonstration. Mr. Imig was in Houston for the TMEA convention. Members felt richly rewarded for the privilege of the sessions.

ROSAMOND GLOSUP

## Galveston

The Galveston Chapter held its monthly business meeting Feb. 9 conducted by Dean Albert Maechler. A report was given on the recital by Alec Wyton. Plans were made for members to drive to Beaumont Feb. 16 to hear William Whitehead at St. Mark's Church. Members were to play a recital mass March 1 at St. George's Episcopal Church, La Marque. Mrs. William H. Benson is the organist and will accompany the choir in special selections. The others on the recital will be Dr. M. M. Nichols, Mrs. Karlene D. Bush and Tom Donner. After the business meeting Mrs. Wesley Merritt and Paul Bentley played parts of the Symphonic Piece, Clokey, on organ and piano.

PAUL BENTLEY

## North Louisiana

The North Louisiana Chapter met in the First Presbyterian Church Feb. 18 for a business meeting. Plans for the choral clinic by Paul Salamunovich June 9, 10, 11 were discussed. Immediately following the business session a recital was played by Lewis Brewer. Members and friends enjoyed a reception held after the recital.

MRS. J. J. CARAWAY

## New East Texas Chapter Centers about Tyler

The East Texas Chapter was organized in Tyler, Tex., Feb. 22. Carl Weinrich played a recital Feb. 21 and conducted a master class the following morning. A luncheon which followed the master class served as the organizational meeting for the new chapter which will serve towns around Tyler and will be called the East Texas Chapter. Robert C. Bennett, Texas State Chairman, was present for the occasion. David McCormick, First Presbyterian Church, was elected the dean. William Teague from Shreveport, La. and Mr. Weinrich were also guests at the luncheon.

## El Paso

Because of conflicting concert dates the El Paso, Tex. Chapter held two meetings in the month of February. The chapter met Feb. 8 in Grace Methodist Church for a discussion and demonstration (a mock wedding!) of do's and don'ts of wedding music and procedure. Nyle Hallman, AAGO, acted as wedding organist, Mary Frances Thomas was the blushing bride and sub-dean Roy Wilson the minister. This was an informative bit on Ethics for the Wedding, and was followed by a business meeting and refreshments served by Mr. Wilson, the host.

The chapter met Feb. 25 in the Harold Thomas home. Dean David Hinshaw, AAGO, presided and final plans and dates were made for the recital of Dr. Grady Wilson in First Presbyterian Church April 13. The feature of the evening was a program of harpsichord and piano music played by Mary Frances Thomas and Father James R. Von Meyenberg including Variations On a Theme of Haydn, Brahms. The group inspected and tried the harpsichord built by the Thomas's. Co-host and hostess, Mr. and Mrs. John Robinson, served refreshments.

DOROTHY NAYLOR ANDREWS

## Tulsa

In lieu of the regular meeting the Tulsa, Okla. Chapter sponsored a youth choir festival Feb. 9 in the First Baptist Church. James Woodward directed. A specialty in the program was a new anthem, Direct Us, O Lord by Dr. Thomas Matthews, FAGO, who served as organist for the festival. Vaughan Williams, Handel, Pitoni, Young, Gregor, Titcomb and Jane Marshall were also represented. Youth choirs participated from the First Baptist, First Christian, First Methodist, Boston Avenue Methodist, First Presbyterian and John Knox Presbyterian Churches. Four handbell choirs, a brass choir and timpani also took part.

MRS. RAY MENARD

## Fairbanks

The Fairbanks, Alaska Chapter held a dinner meeting and recital Feb. 21 at the Fairbanks Lutheran Church. Plans for a festival of church choirs to be held this spring were discussed. Details will be worked out by Dean Frank Parten and Mr. Davis, University of Alaska. Some method of cataloguing the music in the collections of the member churches so that it might be drawn upon by all was also discussed. It is hoped thus to make available to the choirs in the community's churches a wider selection of music than any one church could acquire alone. The program for the evening was an informal recital by members playing for each other and for their guests. The first portion of the program was a group of Bach choral preludes as follows: Herzlich thut mich verlangen, Dolores Heine; Ich ruf zu dir, Herr Jesu Christ, Susan Carter; Wachet auf, ruft uns die Stimme, Frank Parten; Herr Christ der ein'ge Gottes Sohn, Barbara Jenkins; Christ lag in Todesbanden, Constance Griffith. Alleluia, Du Bois, was played by Darlene McNecley.

CONSTANCE GRIFFITH

## Wichita

An organ recital by Marie-Claire Alain was sponsored Feb. 17 by the Wichita, Kans. Chapter on the Pickrell Memorial Casavant in East Heights Methodist Church for an audience of about 600. Her program appears in the recital pages. A reception honoring Miss Alain was held in the undercroft following the recital.

GLEN C. THOMAS

## Southern Arizona

The Southern Arizona Chapter program was a choral workshop led by Paul Salamunovich Feb. 4, 5 and 6 at Trinity Presbyterian Church. The workshop closed with a choral concert by 200 from more than 30 churches. Host Curtis Hughes was organist for the workshop and the concert.

SALLY REHFELDT

## Texarkana

The Texarkana, Tex. Chapter held its Feb. 2 meeting at the First Presbyterian Church. The program of organ compositions appropriate for the season was given by Paula Dickey, student organist, and Mrs. William Hibbits, organist and choir director of the host church. The Rev. Robert Hitt, dean, presided over the business session following the program.

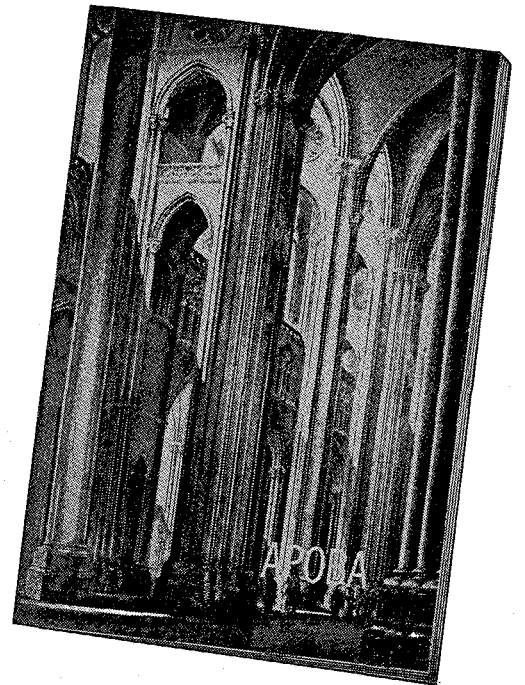
DOROTHY ELDER

## Victoria

The Victoria, Tex. Chapter met Feb. 4 at Our Lady of Victory Catholic Church. John Schmidt, Corpus Christi, gave a demonstration of various organ registration combinations, illustrating some of the problems faced by a touring artist who must play unfamiliar instruments. He opened with Air with Variations, Sowerby, illustrating appropriate registration for each passage. Following this, he used the Franck Chorale in A minor in a similar fashion. Following the program members and guests met at the Lewis Williams home for refreshments and a brief business meeting.

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# News of the American Guild of Organists—Continued

## Salina

The Salina, Kans. Chapter met Feb. 18 at the University Methodist Church. Harry Huber, Kansas Wesleyan University, introduced his student, Jan Menhosen in a short recital; Toccata and Fugue in D minor, Bach; Prelude on Slane, Young; Festival Voluntary, Goemanne. Norman Elliott sang Give God the Father Praise, Schütz, accompanied by Mayme Porter. Speaker was the chapter's chaplain, the Rev. Philip Anderson, whose topic was The Organist and the Pastor. A question and answer period followed. The meeting closed with a social hour after which a display of vocal and choral music was available for examination.

ELINOR ASCHER

## Topeka

The Topeka, Kans. Chapter met Jan. 13 at the Central Congregational Church. A recital by members was followed by a reception and business meeting. The program appears in the recent pages.

Miss Alain was sponsored Feb. 26 by the chapter at First Presbyterian Church. Following the recital a reception was held in her honor. Mrs. Ronald Pettijohn, dean, hosted the reception while Mrs. Jack Sievert served at the tea table. Miss Alain's program appears in the recital section.

MARLENE GLASS SIEVERT

## Arrowhead

The Arrowhead Chapter met Feb. 17 at the Hammond Avenue Presbyterian Church, Superior, Wis. The program was arranged by David Clark and Dick Hosier. An interesting program of sacred music for organ and other instruments was played by Bob Braun, Steve Lavine and Nick Schweitzer, trumpets; Jeremy Nichols, clarinet; Beth Bowden, violin; Mrs. John Keller, cello; Connie Balko, contralto; David Clark, flute, and Dick Hosier, organ. Composers represented were: Purcell, Homilius, Vivaldi, Rohlig and Buxtehude.

ISABELLE B. JOHNSON

## Southeastern Minnesota

Music appropriate for the Lenten and Easter season was the subject of the Feb. 18 meeting of the Southeastern Minnesota Chapter at the First Congregational Church, Mantorville. Robert Scoggin played a setting of the Passion Chorale, Langlais, and a Partita on the Lord's Prayer, Post. Choral numbers, under the direction of Mr. Scoggin and Dean Robinson, were sung by the group. Organ and choral works were on display following the program.

MARIAN TREDER



Marie-Claire Alain's workshop Feb. 29 for the Oklahoma City Chapter attracted 75 registrants from four states. Among the dozen colleges and universities represented were: University of Oklahoma, Oklahoma City University, Oklahoma State and Oklahoma Baptist Universities, St. Mary's College and the University of Wichita, both in Kansas, Texas Technological College, Lubbock, Hardin-Simmons University, Abilene, and Texas Christian University, Fort Worth, and the University of Arkansas.

Those who attended the 1962 midwinter conclave will recognize many familiar faces at the workshop dinner. For example, Conclave Chairman Fred Haley rises very tall on Miss Alain's right and Wilma Jensen and Mildred Andrews are near the reader's far right. The recital the previous night attracted more than 700 to All Soul's Episcopal Church, whose normal capacity is barely 500. The host chapter has already applied for dates on Miss Alain's next tour, whenever that may be.

## Clinton

The Clinton, Iowa Chapter met March 8 at St. John's Lutheran Church. The organist of the church, Mrs. Paul Burgdorf, played a short program of chorale preludes for Lent and Easter. At the business meeting and coffee hour which followed, presided over by Deane Betty Nelson, a decision was reached on associate memberships, and four student members were received. The group then went on a brief organ crawl, visiting and playing the organs at St. Patrick's Catholic Church and St. Paul's Lutheran Church.

MRS. PAUL BURGDOFF

## St. Joseph

The St. Joseph, Mo. Chapter sponsored Jerry A. Hohnbaum, organist and Shelby Bale, tenor, in recital Feb. 11 at the First Christian Church. The program is listed in the recital pages.

The chapter was to meet March 10 in the First Presbyterian Church when the speaker was to be Franklin Mitchell, tonal director of the Reuter Organ Company, Lawrence, Kans.

COLIN A. CAMPBELL

## St. Louis

The monthly meeting of the St. Louis, Mo. Chapter was held at Christ Church Cathedral Feb. 24 with Henry Glass, assistant organist and choirmaster, as host. The social hour was held in the chapter room at the Cathedral followed by dinner in the dining hall. The business meeting was presided over by Dean Bill Davidson. The program was given by John T. Stewart, retired church editor of the St. Louis Post-Dispatch, who discussed church music in services he attended far and wide while in this editorial capacity.

CAIRO C. FARRIS

## Ozark

The Ozark Chapter met Feb. 9 in Grace Episcopal Church, Carthage, Mo. Ermina M. Clinton, host organist, played a program open to the public which appears in the recital pages. Women of the church were hostesses for a reception in the parish house, with the chapter meeting following. Dean Johnny Kemm presided and plans for meetings for the remainder of the season were outlined.

RUTH THOMAS

## Mason City

The Mason City, Iowa Chapter held its Feb. 18 meeting at St. John's Episcopal Church. There was a report on the April 28 recital of Catharine Crozier by the chairman, Marie Von Kaenel. Dean Peterson appointed a nominating committee of Ruth Patton, Betty Hof and Robert Nord. On the program Robert Nord played Toccata in F major, Buxtehude, Chromatic Fugue, Pachelbel, and Gordon Young's Solemn Prelude, Aria and Cortège. Ruth Patton played in Modo di Marcia, German Requiem, Brahms; All Soul's Day, Strauss, and Carillon, Sowerby. Dorothy Allen played Hindemith's Sonata 2 and Prelude and Fugue in D major, Bach. The social committee was Ruth Patton, Margaret Peterson, Lorene Stille and Louise Folkmann.

KAY TIDBALL

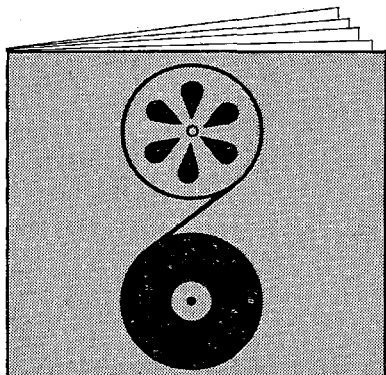
## Twin Cities

The Twin Cities Chapter sponsored David Craighead in a recital Feb. 22 at the Cathedral Church of St. Mark, Minneapolis, Minn. His program was listed in the March issue.

VERNA B. STERN

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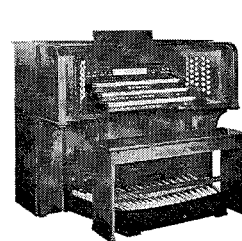


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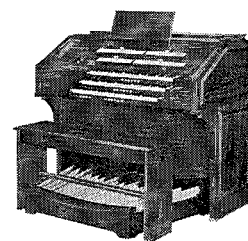
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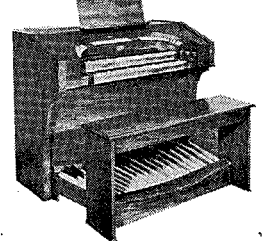
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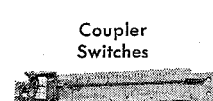
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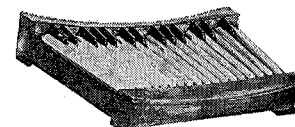
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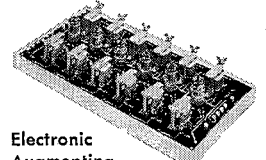
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# News of the American Guild of Organists—Continued

## Chippewa Valley

The third annual Youth Choir Festival sponsored by the Chippewa Valley Chapter was held Feb. 9 at the First Lutheran Church, Eau Claire, Wis. The children's opera Noye's Fludde by Benjamin Britten was presented. The participating churches and their directors were: Christ Church Cathedral, Esther Keith; First Congregational, Clark B. Angel; First Lutheran Church, Gary Polden; Grace Lutheran, Avis and Jerry Evenrud; Lutheran Church of the Good Shepherd, Lorraine Milward. Noah was played by the Rev. John Kruse and Mrs. Noah by Lorraine Milward. Director for the production was Dean Angel.

MARLYS H. MIXDORF

## Lincoln

The Lincoln, Neb. Chapter met March 2 for dinner at Bishop's cafeteria. Members then went to East Lincoln Christian Church for the business meeting and program. Dean Rosanna Wheaton presided at the business meeting. The program was a panel discussion of wedding and funeral services and appropriate music to be used at each. Members were urged to invite their ministers to attend. Maryalice Macy discussed the function of music at a funeral service. Ernest Bedell discussed the fact that many churches now have set policies on wedding services, given to the bride's family as a guide, which are helpful to the organist. Refreshments were served after the meeting.

MRS. WALTER WITT

## Western Iowa

The Western Iowa Chapter met Feb. 8 for dinner in the presidents room of the commons on the Morningside College Campus. Dr. Ralph Harrel, head of the music department, took the group on a guided tour. At the Grace Methodist Church a program of organ music was played by five pupils of Dr. Donald Morrison. Following, at the home of the Harrels, was a coffee hour.

The chapter met March 7 for dinner at the Normandy, afterwards adjourning to the Edward Sibley home for the business meeting and a discussion of organs. The evening closed with refreshments and a happy feeling.

V. DUCOMMUN

## Peoria

The Peoria Ill. Chapter sponsored Marilou De Wall, Calvin College, Grand Rapids, Mich., in a recital at St. Mary's Cathedral Feb. 9. The audience was very enthusiastic. A reception in charge of Marianne Hartwig in Friendship Hall followed the program. The program appears in the recital section.

## Buena Vista

The Buena Vista Chapter met Feb. 9 at the First Methodist Church, Storm Lake, Iowa. After a short business meeting Bradley Hull, Wall Lake, played God, Be Merciful, Moe; O Gott, du frommer Gott, Brahm; Nun komm der Heiden Heiland, Bach, and Tallis Canon, Purvis. Frances Heusinkveld played Prelude, Chaconne and Fugue, Buxtehude, and gave a talk on How to Practice. The group adjourned to Ken-a-Bob Buffet for dinner.

The chapter met March 8 at Our Saviour's Lutheran Church, Albert City. A short business meeting was held. Hilvie Johnson played Let Heaven and Earth Rejoice and O God, Thou God of Faith, Bach, and Twas on that Dark and Doleful Night, Van Hulse. Miss Johnson then gave a resume of a workshop at Minneapolis by Dr. Wilbur Held. Miss Johnson served refreshments.

FRANCIS HEUSINKVELD

## Rockford

The Rockford Chapter sponsored a master class Feb. 17 on The Liturgical Year conducted by Richard Litterst. Organists taking part in the program included Mrs. Harold Gambrel and Leslie Lofdahl. Mrs. William Hollander was vocalist.

The chapter sponsored its sixth annual youth choir festival Feb. 23 in the Court Street Methodist Church. Linden Lundstrom directed the 600-voice choir representing 15 churches of Rockford and the surrounding area. The theme for the service was "God So Loved the World". Organists taking part were Richard Bates, Mrs. Lee Thomas and Paul Waters. Two violins and a trumpet assisted. Mrs. Arthur William Johnson, dean, was service chairman.

LINNEA E. CARLSON

## St. Joseph Valley

The St. Joseph Valley Chapter met March 9 at the First Presbyterian Church, Niles, Mich., to enjoy a recital by Jerry McSpadden. Walter Ginter of the host church and Juanita Bock, social chairman, were hosts at a reception for Mr. McSpadden and members and guests after the recital.

DORRAS T. EUBANK

## Madison

Marilyn Mason, University of Michigan, played a recital Feb. 23 at the Trinity Lutheran Church for the Madison, Wis. Chapter. Her program appears in the recital section. Miss Mason conducted a master class the following night at the First Congregational Church.

RUTH PILGER ANDREWS

## East Central Illinois

The East Central Illinois Chapter held the second in a series of workshops at WILL radio station on the University of Illinois campus. Kenneth L. Cutler, musical director of WILL and treasurer of the chapter, conducted members on a tour of the station, demonstrating its resources. Following this the group listened to recordings by Luther Noss and Alf Linder. Russell Hancock Miles addressed the group on Random Comments on the Bach Tradition with Emphasis on Ornamentation. Following the lecture two recordings of O Mensch, bewein dein Sunde gross, by Carl Weinrich and Helmut Walcha, were played followed by a question and discussion period.

ELISABETH HAMP

## Evansville

The Evansville, Ind. Chapter met Feb. 17 at the Lamplight Inn for the traditional Founders' Day Dinner. An excellent talk on hymns and hymn singing was given by V. Earle Copes, music editor of the Board of Education for the Methodist Church, Nashville, Tenn., and editor of Music Ministry. A discussion which followed centered around the newly revised Methodist Hymnal. Contributing composers and particular characteristics of the hymnal were discussed and aroused a great deal of interest.

CARL STAPLIN

## Fort Wayne

The Feb. 11 meeting of the Fort Wayne, Ind. Chapter was held at the West Creighton Avenue Christian Church with Nondas La Barbera as hostess. After the business meeting, conducted by Dean Richard Carlson, sub-dean Jack Ruhl discussed the many opportunities for using other instruments with the organ for service music. A demonstration program contained selections by Telemann, Gardner Read, Corelli, Krebs, Gordon Jacobs and Peeters and was played by organists Nondas La Barbera, Darwin Leitz, Cynthia Ferguson, Richard Carlson and Jack Ruhl; and instrumentalists Agnes Nelson, Richard Heasley, Mary Lundgren, Richard Seeger and Jack Ruhl.

FLORENCE FRY

## Saginaw

The Saginaw Valley Chapter met Feb. 25 at the First Congregational Church. Robert Kendall was host organist and choirmaster. After a business meeting held in the chapel a demonstration of different hymn playing was given and a lively discussion of various hymns as sung in different churches was presented. A social hour was enjoyed.

MRS. JOHN J. ENSZER

## Indianapolis

The Indianapolis, Ind. Chapter met for a dinner meeting Feb. 18 at the First Baptist Church. William N. Robinson was host. Dean Charlotte Moore conducted the meeting. Berj Zamkochian, in the city as soloist with the Indianapolis Symphony Orchestra, was honored guest. He gave a short talk on his experiences as an organist. The evening's program was given by William N. Robinson, organist at the church, the chancel choir and the brass choir from the Indianapolis Symphony. Dr. Ozie Pruett, pastor of the host church, assisted the choral and organ meditation program.

MRS. ARTHUR G. WILSON, JR.

## Muncie

The Muncie, Ind. Chapter met Feb. 24 at the Madison Street Methodist Church. Mrs. James Kistler, host organist, was in charge of the program. Julian Bulley, Toledo Pipe Organ Company, spoke about organ construction and specifically about the recently rebuilt organ at the host church. He displayed sample pipes, a small chest and pictures of installations. Patricia Mullens played three selections on the flute, accompanied by Mrs. Kistler at the organ. Donald Brown played three chorale preludes by Robert Elmore. A short business meeting was held with Dean Elizabeth Meloy presiding.

MRS. JAMES W. MAIDLOW

## Detroit

The Detroit Chapter met Feb. 17 at the Holy Name Catholic Church, Birmingham, Mich., for a Bible Vigil service. This service, whose theme was Music, was based on Scripture and the group was guided in its participation in the responsory hymns and chants by Barton DeMerchant, St. Alexander Catholic Church, Farmington. In keeping with the Ecumenical spirit, the group was joined by members of the Detroit Catholic Guild of Organists and Choirmasters.

WILLIAM W. BUSHIE

## Muskegon - Lakeshore

The Feb. 8 meeting of the Muskegon - Lakeshore Chapter was held at the Central Methodist Church. Sub-dean George Shirley conducted the business meeting and introduced the program on hymn playing and improvisation in the church service. He demonstrated the art of improvisation giving the group some sample formulas to practice at home. Arnold Bourziel gave a demonstration on hymn playing. After the program members and friends enjoyed a social hour in the choir room.

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# News of the American Guild of Organists—Continued

## Akron

The Akron Chapter combined the Feb. 21 meeting with a recital by Heinrich Fleischer. Trinity Lutheran Church was filled for the event. Mr. Fleischer's fine playing was enthusiastically received by the large audience. A reception and coffee hour followed the recital. The program is listed in the recital pages.

The chapter and guests from Youngstown and Canton assembled at the music building, Kent State University, for the March 2 meeting. An interesting and well-played program was arranged by Dr. Richard Warner of the university organ department. He introduced John Ferguson and Gladys Foltz, graduate students. Following a short explanation of recorders he directed a recorder consort in *Missa Brevis*, Buxtehude, and the *Fitzwilliam Sonata* for Treble Recorder and Continuo, Handel, played by Rosemarie Petrich, Stuttgart, Germany, with Dr. Warner at the harpsichord. A social hour and refreshments followed the program.

LOUISE INSKIP

## Southwest Michigan

The Southwest Michigan Chapter met March 2 at the Trinity Episcopal Church, Marshall, where Paul Humiston has been organist and choirmaster for more than 25 years. After dinner and a business meeting the chapter members and many Marshall residents heard a recital by Myron D. Casner, Sturgis. The Möller organ had been recently rebuilt to commemorate Mr. Humiston's years of service.

RUTH DUNSMORE

## Western Michigan

Dr. Alexander Boggs Ryan, Western Michigan University, played a recital at the March 2 meeting of the Western Michigan Chapter at Fountain Street Church, Grand Rapids. His program is listed in the recital pages. A reception followed in the church parlors. Dr. Ryan conducted a master class for members the following day.

EVALYN RIKKERS

## Lorain County

The Lorain County, Ohio Chapter met Feb. 17 at the United Church of Christ, Vermilion, for a dinner meeting honoring clergymen of the various denominations. Sixty-five members and guests were present for the annual affair. A half-hour of organ music was played by Sharon Kleckner, Oberlin and Ann Schroeder, Vermilion, preceding the dinner. Mrs. Paul Neuenschwander, dean, welcomed members and guests and presided over the business meeting. A panel discussion followed with the Rev. Robert Hall, Elyria, and the Rev. Allen Campbell, Oberlin, serving as panel members. The Rev. Louis Bertoni of the host church acted as moderator. Each affected his view on music in the church and answered questions from the audience. Mr. Bertoni concluded the discussion with a brief summary of the points made.

GENEVIEVE M. CLARK

## Central Ohio

A meeting of the Central Ohio Chapter was held Feb. 10 in Divinity Hall Chapel, Capital University, Columbus. A vespers service was followed by a lecture on church music and theology by Dr. Eugene L. Brand, associate professor of church music at the University and organist-director at First English Lutheran Church, Columbus. Members and guests participated in a question-answer period following the lecture.

MABEL STAHLBY

## Sherwood GSG

The Feb. 29 meeting Sherwood School Guild Student Group Chivago, was held in the office of THE DIAPASON, Frank Cunkle took the group on a tour of the offices which house this magazine and explained the details involving the job of editing the magazine. The meeting proved to be most informative.

Activities planned for the coming months include a joint meeting with the student group of Moody Bible Institute, Chicago, field trips to various organ manufacturers and a banquet for members and their dates to close the years activities.

MARILYN L. SCHWEIZER

## Toledo

The Toledo Chapter met Feb. 18 in the First Baptist Church for dinner, business meeting and a program. William Teague played a program on the recently rebuilt instrument; it will be found in the recital section.

Throughout the winter members are playing programs each Sunday afternoon over WMHE-FM from the First Baptist Church.

DAVID E. GARDINIER

## Cleveland

Organists who play two-manual instruments in their churches were given primary consideration in the Feb. 10 meeting of the Cleveland Chapter. Valentina Fillinger and W. William Wagner gave a lecture-performance program in Griffiths Chapel of Old Stone Church, playing the two-manual Hillgreen-Lane organ designed by Mr. Wagner. Mrs. Fillinger reviewed many compositions that are effective on smaller instruments and played such pieces by Maekelberghe, Young, St. Martin and McKay. Mr. Wagner demonstrated techniques that contribute to good hymn playing and to musically sound organ accompaniment, illustrating the latter with portions of widely used anthems and oratorios.

A member of the Cleveland Chapter for 10 years, Mr. Wagner was honored with a gift and the reading of a resolution when he moved to Pittsburgh

EMMA D. AUSTIN

## Youngstown

The annual clergy-organist banquet of the Youngstown, Ohio Chapter was held Feb. 24 at the First Christian Church. Dean Edwin H. Haskin presided at the business meeting after which Dr. Eugene Charles Beach, host pastor, gave an enlightening meditation on the importance of the organist in setting the mood and leading the worship service. Bernice Kerr Price, host organist, played a brief recital after which the faculty brass quintet of the Dana school of music, Youngstown University, played a varied program with Ronald Gould at the organ. Miss Price's program appears on the recital pages.

PAUL B. BATSON, JR.

## Cincinnati

The Cincinnati, Ohio Chapter sponsored a handbell program Jan. 7 at the Hyde Park Community Methodist Church. The handbell choir performed under the direction of Naomi Earhart. After the program members played the bells.

The student competition Feb. 4 was held at the Westwood Methodist Church with Harold Frederick, John Laessi and Allen Woodhouse serving as judges. Prizes were awarded to Don Williams, winner in the graduate division and to Ritter Warner, winner in the undergraduate division.

## Canton

Arthur Poister conducted an organ workshop for the Canton, Ohio Chapter Feb. 24 at Trinity Lutheran Church. The two sessions of two hours each consisted of a critical analysis by Dr. Poister on the performance of the following major works by members and students: *Pièce Héroïque*, Franck, W. Robert Morrison; *Toccata, Adagio and Fugue in C major*, Bach, Linda Bellingham; *Concerto in A minor*, Vivaldi-Bach, Carol Murphy; *Finale, Symphony 3*, Vierne, Sharon Kleckner; *Pastorale*, Milhaud, Mrs. Elsass; *Prelude and Fugue in E flat major*, Bach, Mary Foulks; *Partita on What God Ordains*, Pachelbel, Daune Gillespie, and *Sonata 2, Hindemith*, Paul Reynolds. Dene Barnard, dean of the chapter, served as official host.

DAUNE S. GILLESPIE

## Dayton

The Dayton, Ohio Chapter met Feb. 8 at Westminster Presbyterian Church. Forty-five attended two master classes by Dr. Marilyn Mason. On Feb. 9 Miss Mason played a recital similar to one listed in the recital pages. Following the recital Miss Mason was honored at a reception given by the Dayton Alumni Chapter of Sigma Alpha Iota.

PAULINE WILLIAMS

## Seattle

The Seattle, Wash. Chapter met Feb. 19 at the Fisherman's Wharf Restaurant for its annual banquet. Dean Gwen Fisher announced the nominees for 1964-65 as follows: Marilyn Turner, dean; William L. Pulliam, Jr., sub-dean; James P. Impett, secretary; Mrs. H. G. Cummins, treasurer; Richard C. Smith, board member; Mrs. Adam Schlatter and Duane R. Fods, auditors. The chapter expressed sympathy in the passing of Mary Bayles, organist at Our Lady of Guadalupe. The program began with *Madame Slavenska*, a comedy about organ and organists presented by Mrs. Donald A. Clinton accompanied by Mrs. Robert Shirrod, who played the role of Mlle. Kerpanski. The program concluded with *Dinner Music from the Court of Louis XIV*, Morais, Dances by Handel, performed by a baroque ensemble with Mrs. William Harris, recorder, Mrs. C. E. Wassberg, harpsichord, and Dr. Charles Wassberg, flute. The master of ceremonies was R. Elliott Brock.

WILLIAM L. PULLIAM, JR.

## Tacoma

The Tacoma, Wash. Chapter met Feb. 10 at the First Presbyterian Church to hear a recital by Robert Kee, Spokane. The program appears in the recital section. Unfortunately, the organ was incapable of matching Mr. Kee's performance due to out-of-tuneness and dead notes. Our Northwest organists will recall Mr. Kee as one of the fine artists who performed at the Boise, Idaho regional convention last year. He will return to Seattle in May for a recital at St. Paul's Episcopal Church.

The Central Lutheran Church of Tacoma sponsored Virgil Fox March 17.

RODNEY C. TROSTAD

## Spokane

The Spokane, Wash. Chapter met Feb. 25 at Our Lady of Lourdes Cathedral. A short business meeting and a lecture on music for small organs preceded a recital by Edward A. Hansen, Seattle. Several points made in the lecture were illustrated. He was assisted by a choral group from Fort Wright College of Holy Names, directed by Sister M. Marietta. The program numbers appear in the recital section.

ELEANOR DITTRICH

## Portland

The Portland, Ore. Chapter met Feb. 14 at Holy Trinity Greek Orthodox Church. Geraldine Fleagle, organist, was hostess and with the Rev. George P. Macris and Argy Yambos, Cantor, and assistance from the all male choir, gave an evening of well-performed and interesting music. Contrast was shown from the original Byzantine Chant of the Eastern church to the more familiar western modern harmony which has been incorporated in the Western Greek Church only in the last three decades. Both liturgy and hymns were sung in Greek. Following the program Greek pastries were served by the wives of the choir members. Dean Frida Beach conducted a short business meeting.

MICHAEL S. HERRMANN

## Orange Coast

The combined AGO and CCG Orange Coast Chapters met Feb. 11 at the Spurgeon Methodist Church, Orange, Cal. Dessert and coffee hour preceded the program. Refreshments were prepared by Katherine Dean and Martha Elliott. The theme for the program of the evening was the relationship of organist and choir director. William Hall, instructor at Chapman College, presented his views as a director. The organists were represented by Dr. Paul Stroud, Long Beach State College. A question and answer period followed, moderated by the Rev. Richard Kendall. No one could disagree with the important role the organist assumes in the liturgical services.

BIRDIE GOLDSTEIN

## San Francisco

The Feb. 17 meeting of the San Francisco Chapter was held at Christ Episcopal Church, Alameda. Josephine Bennington and Richard Colvig played an excellent program, included in the recital pages. Gertrude Cheney Moore and Esther Pozo furnished refreshments for the social hour.

JO ANN OTT MCKAY

## Los Angeles

St. John's Episcopal Church hosted the Los Angeles Chapter at a dinner meeting March 2. Dean William Connell conducted a short business meeting, introduced James Vail, organist-choirmaster of the host church, and announced coming events including a master class May 2 by Roger Nyquist. Past-dean Eva Mae Duit, chairman, read the nominating committee recommendations for next year's chapter officers. Recitalist for the evening was Shirley Hill, whose program appears in the recital section.

CAROL WILCOX

## San Diego

The San Diego, Cal. Chapter held its annual student recital March 1 at the First Unitarian Church. Pupils of Virginia Hilde, Constance Virtue, Charlotte Dewse and Mary Henson were heard in compositions by Vivaldi, Bach, Weinberger, Buxtehude, Franck, Yon, Williams and Purvis. Students were Alita Musteriat, winner of the McKellar Scholarship given in 1963, Elizabeth Lee, Clinton Prairie, Paul Pilman, Sharon Tucker and James Hanson.

MADLINE TERRY

## Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter sponsored its annual organ and instruments program Feb. 9 at the Trinity Episcopal Church, Redlands, Cal. Organists Thomas Talbert, Dorothy Hester, Lowell Vincent Lacey, Herbert M. Iverson and Ian H. Johnstone were individually joined by brass choir and brass soloists, recorder, celesta, timpani, percussion glockenspiel, oboes and strings in works of Purcell, Handel, Pinkham, Haydn and Peeters.



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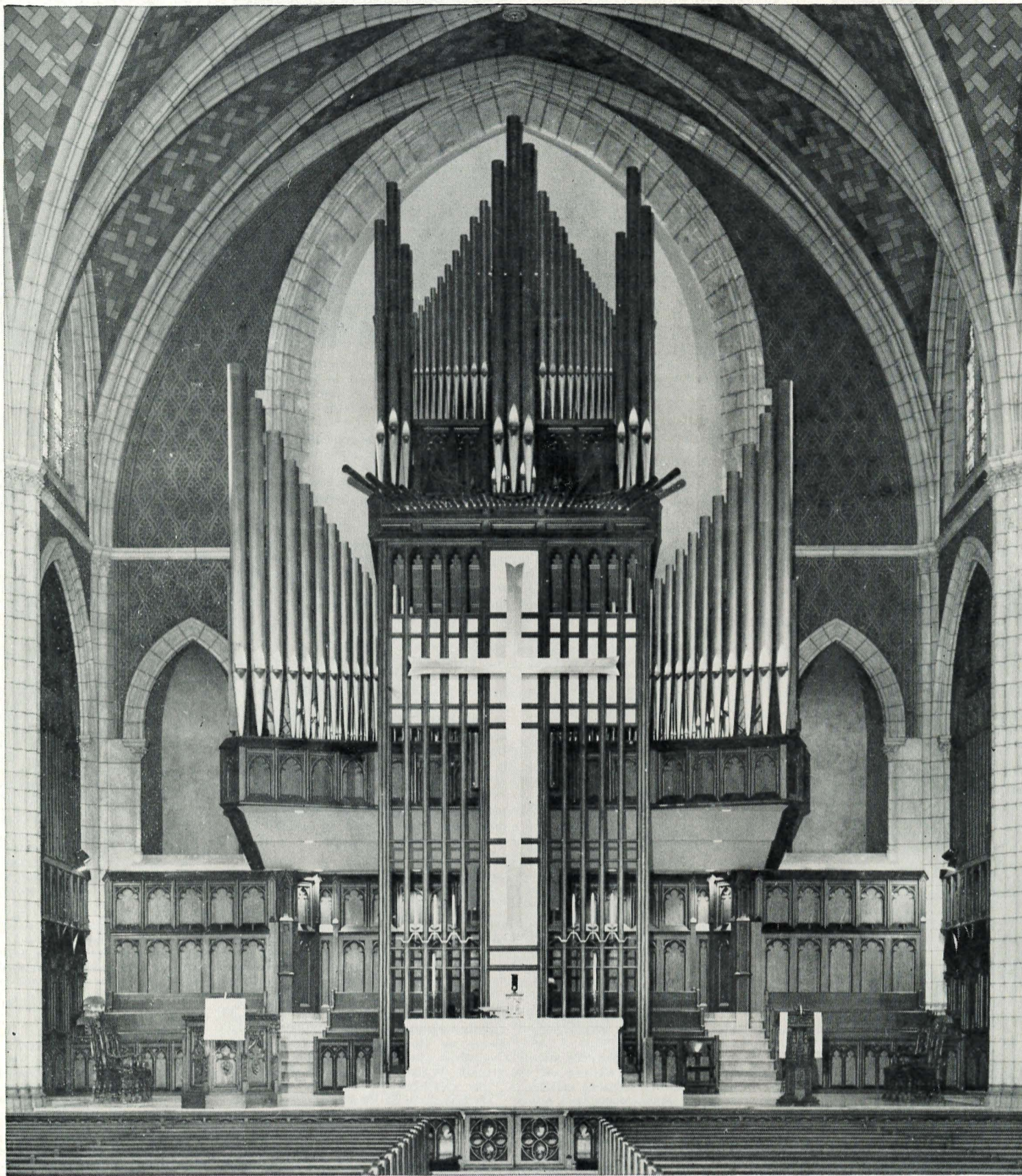
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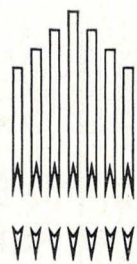
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## President's Column

Surely 1964 will be recorded in the history of the Royal College of Organists as the year which provided a superabundance of convention opportunities, on either side of the famous unfortified frontier and on either side of the Atlantic Ocean.

But first and foremost in our thinking is our own RCCO national convention in Winnipeg Aug. 24-27. This is a "first" for the Manitoba metropolis—the first national RCCO meeting to be held in Winnipeg. Having been the recipient of western hospitality on many an occasion (by "western" I mean west of the Ontario-Manitoba border), I strongly urge all of you to include this convention in your vacation planning. The Winnipeg hosts offer you a fine program, reasonably priced accommodations, excellent cuisine and warm friendship.

On behalf of the RCCO, I extend a very cordial invitation to our friends and colleagues of the AGO to meet with us in Winnipeg. Your presence in goodly numbers at our gatherings in the past has been a source of real pleasure and satisfaction to all of us in Canada. We will look forward to welcoming you, one and all, in Winnipeg.

GEORGE VEARY

### Halifax

J. A. MacDonald gave an excellent talk and demonstration on Organ Construction at the Feb. 11 meeting of the Halifax Centre. He outlined the history and development of the classical organ and illustrated his remarks with the organ stops of the St. Mary's Basilica organ, which is a neo-classical instrument. Following the meeting the members went across the street to St. Matthew's United Church hall where the members of the choir very appropriately served pancakes for Shrove Tuesday.

JOANNE E. DOWELL

### Ottawa

William France, organist of Dominion Chalmers United Church, gave a talk on improvisation with illustrations at a meeting held Feb. 22 in the church.

Members visited the home of Dr. Dyson Rose Jan. 18 to see a Schober electronic instrument which he had assembled. Helen Rose and Jean Pownall demonstrated it. Slides of the Casavant plant at St. Hyacinthe were shown by Raymond Barnes.

JEAN SOUTHWORTH

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### Montreal

The Montreal Centre held its Jan. 25 meeting in the Church Hall of St. James the Apostle to hear Thomas Gablenz talk on Organ Building in Poland. Colored slides, projected pictures and postcards, tape recordings and gramophone records were employed to good effect. In describing organs in the towns of Oliwa, Czestochowa, Kezajsk, Mr. Gablenz pointed out some of the differences in design as compared to North American organs. After a short business meeting refreshments were served.

DAVID HUDDLESON

### St. Catharines

The St. Catharines Centre met Jan. 19 at the recently rebuilt St. Paul St. United Church. At the business meeting Peter Snyder, committee chairman, outlined the tentative program for the regional convention to be held April 11 including an organ recital by John Hoffmann, Buffalo, N. Y., tea at Rodman Hill Arts Centre, recital at St. Paul St. United Church by Barrie Cabena, London, Ont., and a dinner at which Frank Thorolson, McMaster University, Hamilton, will speak on Have You Heard This One? Musical Oddities. Following the business meeting Elizabeth Chown showed slides of her travels in the Far East and R. D. Hunter conducted the members on a tour of the new church.

JANIS MEDLAND

### Toronto

The Feb. 22 meeting of the Toronto Centre at Grace Church on-the-Hill featured Frederick Silvester and the church choir directed by John Hodgins. Mr. Silvester was heard in Suite, Opus 14, Maleingreau; Laudate Dominum, Hurford; Three Preludes on Scottish Tunes, Ridout; Noel for the Flutes, Daquin, and Rejoice, Ye Pure in Heart, Sowerby. The choir opened its part of the program with motets by Mundy, Weelkes and Byrd; its feature work was the Byrd Mass for Four Voices. An offering for the building fund was received. Refreshments brought the meeting to a close.

JOHN DEDRICK

### Hamilton

The Feb. 8 meeting of the Hamilton Centre was held in the Westdale United Church. The entire evening was devoted to the art of organ building. Howard W. Jerome, Keates Organ Company, discussed some facets of this immense subject liberally sprinkled with anecdotes of his experiences in dealing with problems of organ placement in many of the older church buildings. Dieter Geissler, voicer for Keates, demonstrated the actual voicing of different types of organ pipes. Thanks were extended by Thomas Shilcock and the evening concluded with refreshments.

HOWARD W. JEROME

### Windsor

The Windsor Centre sponsored an International Choir Festival Feb. 16 at Emmanuel United Church. Participating in the event were three choirs from Detroit and three choirs from Windsor. The Detroit choirs were from Woodward Avenue Presbyterian Church, conducted by Kenneth Madill; Christ Baptist Church, conducted by Mrs. John Reid, and the Greater Macedonia Baptist Church male chorus, conducted by Marvin Dupre. The Windsor choirs were from St. Paul's United Church, conducted by Percy Bradbury, St. Aidans' Anglican Church, with Victor Batten conducting, and Emmanuel United Church, conducted by Dorothy Seaby. This first International Festival, with about 300 attending, was a great success.

VERA BRANIGAN

### Oshawa

February is designated by those of the Hebrew faith as Jewish Music Month, and with this in mind, members of the Oshawa Centre had as their guest speaker Bernard Papernick, Toronto. The meeting, held Feb. 10 at the home of E. A. Winkler, was presided over by Chairman A. Turton. Mr. Papernick, at present practising law, is an authority on Jewish music, a professional singer in Holy Blossom Synagogue, and directs his own Folk Choir. He illustrated his talk by singing some of the centuries old Hebrew chants and by playing recordings of famous cantors.

MARGARET DRYNAN

### Brantford

John S. McIntosh, London, Ont., played a fine recital at Colborne Street United Church Feb. 29 for the RCCO Building Fund. His program is in the recital section. The recently rebuilt organ was shown off to good advantage by Mr. McIntosh's clever registrations and his good playing. A reception was given in his honor with arrangements made by Patricia Keen and her committee.

ELEANOR MUIR

### Sarnia

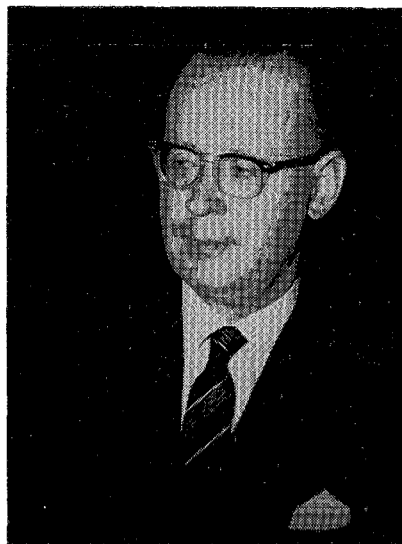
The annual international clergy-organist dinner, arranged jointly with the Port Huron, Mich. Chapter of the AGO, was held Feb. 25 at the Devine Street United Church. About 50 attended. The guest of honor was Frederick Marriott. Following the dinner Mr. Marriott played the inaugural recital on the church's new three-manual Legge organ. His program appears in the recital section.

DAVID YOUNG

### Pembroke

The Feb. 18 meeting of the Pembroke Centre was held at the Fred Chadwick home. Most members were present and took a lively interest in a discussion of hymn tunes. Mr. Chadwick gave a demonstration of choral works by Anglican choirs via recordings by Ontario choirs. Lunch was served by Mrs. R. T. Berry.

FRED C. CHADWICK



Just at deadline for this issue, Heinrich Fleischer was announced as guest star of the national convention of the Royal Canadian College of Organists at Winnipeg Aug. 24-27.

Widely known as an authoritative player of the great German masterworks for organ, Dr. Fleischer was one of the first to introduce works of Johann Nepomuk David and other contemporary Germans to American audiences.

A student of Karl Straube, for whom the Reger organ works were written, Dr. Fleischer is a particularly exciting Reger player.

A direct descendent of Martin Luther, Dr. Fleischer was born in Eisenach, of hallowed Bach memory. He studied at Weimar and Leipzig and has his PhD from the University of Leipzig where he was a faculty member. He was seriously injured in world war 2, including the loss of a finger, in itself a major loss for an organist. In 1949 he and his family fled East Germany by night to escape arrest, coming to America where Dr. Fleischer served as university organist at Valparaiso University and at the University of Chicago until his appointment in 1959 to a similar post at the University of Minnesota.

He has played many North American recitals, including those at AGO national conventions. He has built an enviable record as a teacher.

### Stratford

The Stratford Centre was host Feb. 29 to the Stratford branch of the Ontario Registered Music Teachers Association at Central United Church. Chairman Eric McKay presided and introduced C. S. McClain, St. Matthew's Lutheran Church, Kitchener, who spoke on the adaptability and versatility of the organ and its importance as a wind instrument since the 18th century. He illustrated his talk with music demonstrating this adaptability: Echo Fantasia, Sweelinck; Elevation Toccata, Franck; Our Father, Bach; How Blessed are They, Brahms; All Glory Be to God Above, Lenel, and Voluntary 5, Stanley. Mrs. Henry Eason expressed the centre's thanks. Chairman McKay and Gordon D. Scott were hosts for the social hour following the meeting.

CHRISTINA TOUGH

### London

The London Centre sponsored Marie-Claire Alain Jan. 10 at Aeolian Hall. Following the recital a reception was held at the home of Gordon Jeffery.

A tour of house organs took place Feb. 15. Commencing at Terry Gibson's home, members saw and heard the two-manual organ which he has built in the course of three years. A single manual three-stop positiv was heard at the studio of Barrie Cabena and finally the three-manual Kney and Bright in the apartment of Gordon Atkinson. Mr. Gibson, Mr. Cabena, Mr. Atkinson and Donald Rake took part in the program. At a short business session two new members were introduced. Refreshments, arranged by Norma Alexander, were served.

GORDON ATKINSON

### Kitchener

The Kitchener Centre had a meeting Feb. 15 at St. Mark's Lutheran Church. Robert St. Marie was in charge of the program. This was a recital program given by four younger organists: Carol Raymond, Joan Schneider, John Hall and William Scofield. The program appears in the recital pages.

HELEN CRITCHISON

### Saskatoon

The Saskatoon Centre met Feb. 9 at the home of David Appelt. The topic chosen for discussion was Anthems Suitable for Present-day Church Services. The moderator was Mr. Appelt; the panel consisted of Robert Solem, Dr. H. C. Boughton and Lawrence Ritchey. Anthems from the Victorian era were subjected to much criticism. It was suggested that more of the contemporary music be used at the church services to supplement those from other eras. Twenty-five members and friends attended.

WALTER HOPE

### Winnipeg

The Winnipeg Centre sponsored a choral workshop Feb. 5 in Holy Trinity Church. Ronald Gibson conducted a reading study and rehearsal of Part 2 of Handel's Messiah. Winnifred Sim was accompanist for the evening. Members invited their choir members to the workshop and several church choirs cancelled their regular weekly practice to take part. In all, 90 people braved a Winnipeg blizzard to attend. Mr. Gibson's thorough understanding of the music and his ready wit provided an enjoyable and instructive evening. A sincere vote of thanks was given. The workshop was suggested and organized by Chairman Dorothy Matheson.

### Edmonton

A student recital night was sponsored by the Edmonton Centre Feb. 24 in Robertson United Church. Three students participated. Barbara Kuhnke played Noël Suisse, Daquin and Choral and Prelude on Neander, Manz. Lynn Dobson chose Prelude and Toccata 2 in D minor, Bach; Trio 6 in A major, Rheinberger, and a choral prelude by Willan. The program concluded with John Lewis playing Vivace, Trio 6, Bach and Introduction and Fugue from Sonata 8 in E minor, Rheinberger. At the conclusion of the recital those who wished went to St. Joseph's Cathedral to hear and play the new three-manual Casavant recently installed there.

NAOMI SKINNER

### Calgary

An interesting and informative meeting was held by the Calgary Centre Feb. 12 in Grace Presbyterian Church. After a short business meeting the members moved to the choir loft for a short dissertation on the theme, Modern Music, by the convener, John Searchfield. The subject dealt with the effect of jazz and other types of modern music upon church organists. Robert Bell played some conservative contemporary organ compositions by Willan, Walcha, Hurford and Messiaen. Arthur Ward played two rather more controversial modern works by Piston and Krenek. Mr. Searchfield then played a composition by Reginald Smith Brindle, pupil of Germani. With introductory remarks by Harold Ramsey, the last illustration heard was sections of a tape recording of a recent performance of Beaumont's Twentieth Century Folk Mass in Wesley United Church by the Calgary Choral Society with Harold Ramsay at the organ and Shirley Lintick at the piano, both members of the centre. Gordon Morrison was the technician. This recording is to be released in a few weeks by London Records. The meeting concluded after a brief discussion period prompted by the question To what extent should church organists try to make use of contemporary music in the Church Service?

OLIVE L. MOON

### Vancouver

The Feb. 15 meeting of the Vancouver Centre took place at the home of Julia Wilson with a gratifying attendance by the membership. The program was a talk on Some Historic and Notable Organs in England, Holland and Germany by Hugh J. McLean, FRCO, illustrated with slides and recordings which he made in late 1963. After the talk David Pownall thanked Mr. McLean and all moved to the lounge where refreshments were served.

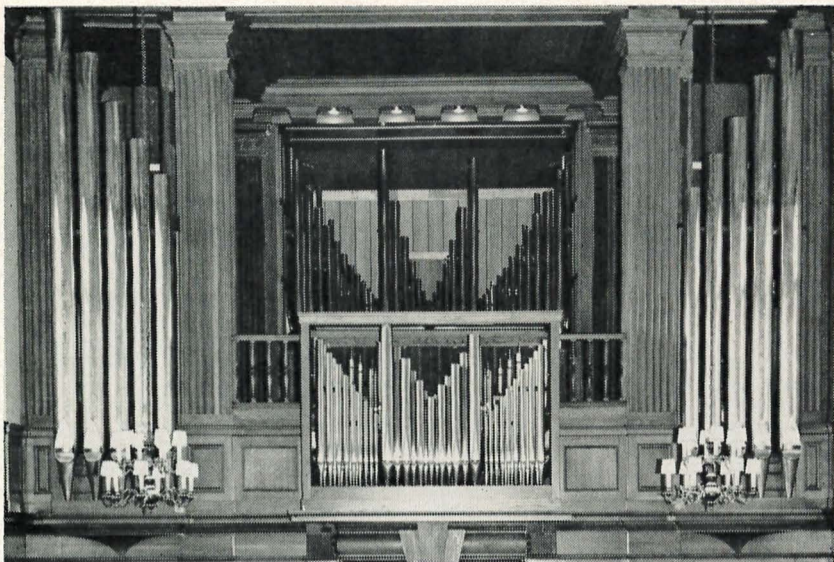
GORDON W. ATKINSON

### Victoria

The fourth annual Festival of Choirs was sponsored by the Victoria Centre Feb. 6 in Metropolitan United Church. The twelve city choirs taking part were: Metropolitan United, St. Andrew's Cathedral, St. Mary the Virgin, St. Andrew's Presbyterian, Christian Reformed, St. Matthias, St. John the Divine, Emmanuel Baptist, St. Barnabas, First United, St. Peter's, Arion Male Voice Choir. Before the opening of the festival Eric Boothroyd, organist of the host church, played the Overture to the Occasional Oratorio, Handel, and Trumpet Tune, Purcell. The participating choirs each sang one or two anthems. Following this the massed choirs under the direction of Frank Tupman sang Handel's Let Their Celestial Concerts All Unite.

FAITH WEBSTER

Organists on both sides of the border will enjoy the **RCCO** National Convention at Winnipeg August 24-27



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**Unitarian Church of Germantown,  
Philadelphia, Has New Organ  
Opened by Robert Noehren**

The Rieger Orgelbau, Schwarzach, Austria, has completed the installation of a 40-stop, three-manual, all-mechanical organ in the Unitarian Church of Germantown, Philadelphia, Pa. It is the first major instrument installed in the United States by this firm headed by Josef von Glatter-Götz. The organ is installed in the rear gallery to which the choir has also been moved. It contains many mechanical innovations as well as some new tonal concepts. Voicing is on 2-inch pressure with open-toed unlicked pipes. The reeds are noteworthy for their prompt speech and highly colorful diversity of sound.

The six general combination actions are entirely mechanical; the mechanism occupies no more space than most compact electro-mechanical actions. Combinations are actuated by foot treadles under the right foot. They are set by lifting the treadle upwards with the toe. There is no setter button. Unison couplers only of each manual to pedal and other manuals to the hauptwerk are provided.

The organ was dedicated Feb. 23; in the afternoon Robert Noehren played for the membership. His public recital was Feb. 24.

**HAUPTWERK**

- Spitzgedackt 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Spitzflöte 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Nasat 2 3/4 ft. 61 pipes
- Schwegel 2 ft. 61 pipes
- Mixture 6 ranks 366 pipes
- Trompette 8 ft. 61 pipes
- Clarion 4 ft. 61 pipes

**RUCKPOSITIV**

- Salicional 8 ft. 61 pipes
- Rohrflöte 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Quinte 1 1/2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Scharff 4 ranks 244 pipes
- Musette 16 ft. 61 pipes
- Rankett 8 ft. 61 pipes
- Tremulant

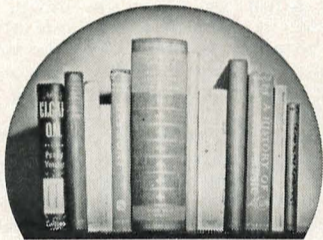
**SCHWELLWERK**

- Quintade 8 ft. 61 pipes
- Holzgedackt 8 ft. 61 pipes
- Holzprincipal 4 ft. 61 pipes

- Rohrflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Obertöne 4 ranks 244 pipes
- Terzsepta 2 ranks 122 pipes
- Sifflet 1 ft. 61 pipes
- Cymbel 3 ranks 185 pipes
- Barpfiefe 16 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

**PEDAL**

- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Spillflöte 8 ft. 32 pipes
- Superoctave 4 ft. 32 pipes
- Nachthorn 2 ft. 32 pipes
- Rauschquinte 3 ranks 96 pipes
- Fagott 16 ft. 32 pipes
- Posaune 8 ft. 32 pipes
- Schalmei 4 ft. 32 pipes



**Books**

Only a few books need our attention this month. The sixth volume of Concordia's *The Musical Heritage of the Church* comes in a green cloth binding or paperback. As before, this is a collection of a dozen lectures delivered at Valparaiso University's church music seminars and the editor is Dr. Theodore Hoelty-Nickel. The wide variety of subject matter makes this little volume a particularly good addition to the church musician's bookshelf.

The key word in *A Concise History of Church Music* by William C. Rice (Abingdon Press) is *concise*. There are few pertinent names or ideas in church music that don't get a brief mention here. No attempt is intended at exhaustive thoroughness; we have not checked its accuracy.

From Augsburg comes Margaret Sihler Anderson's *A Guide to Effective Hymn Playing*. The electronic indications may be very helpful. The general ideas are probably sound; specifics on tempos, registrations etc. may well be challenged by many first-rate players.

G. Wallace Woodworth's *The World of Music* (Belknap Press, Harvard) is a readable, thought-provoking little book worthy of a bit of anyone's time. Many subjects are treated. The chapter on Music in Churches is particularly recommended. — FC

**Organ Historians Hold  
9th Annual Convention;  
Washington Area Host**

The ninth annual national convention of the Organ Historical Society will be held in the Washington area June 30, July 1, 2, 3 with headquarters at the Truro Episcopal Church, Fairfax, Va.

Fellows of the College of Church Musicians will be hosts at Washington Cathedral and a tour of the close will include all the many organs there. Paul Callaway, organist and master of the choristers, will play a recital in the Great Choir on the 1938 E. M. Skinner organ with its 1963 divisions, and Ronald Barnes, cathedral carillonneur, will play the new carillon.

Organ tours through the Capital City, nearby Virginia and Southern Maryland will include many old organs: two Erbens of 1849 and 1851; an 1800 Tannenberg; an 1819 Jacob Hilbus; a two-manual Bardroff built in Baltimore about 1880; an August Pomplitz of c. 1865; an 1898 organ by the local Georgetown builder, Wilson S. Reilly; and a Hinners tracker built as late as 1928.

Organs by Hook & Hastings, Felgmaker, William H. Davis, Marshall Bros., George Stevens and others will be seen and heard.

Robert Stigall and Kenneth Powell will play recitals on a three-manual Hook & Hastings and a large two-manual George Hutchings, respectively, and Donna E. Whittaker, soprano, will be accompanied on another old organ.

There will be a display of old musical autographs and early first editions at the Library of Congress and an evening at the Smithsonian Institution will feature a program on restored ancient instruments as well as seeing the extensive collection of keyboard instruments, which include the 18th century "Port Royal" organ.

The convention will close appropriately with Evensong at historic Old Fork Church, Hanover County, Va., built c. 1735. James Acosta, organist and master of the choristers will use the 1855 Henry F. Berger organ at Old Fork.

The convention comes during the week immediately following the national AGO convention in Philadelphia and just before the Fourth of July weekend. It is hoped many will find it convenient to attend. Address the convention chairman: Cleveland Fisher, 106 Bennett Drive, Manassas, Va. 22110.

**DICKINSON LEADS PROGRAM  
ABOUT SACRED FOLKSONGS**

The Presbyterian Senior Services of the Presbytery of New York City sponsored a program Feb. 18, Collecting Sacred Folksongs, under the direction of Dr. Clarence Dickinson, assisted by a mixed quartet, trumpet, shofar, recorder and Mina Belle Packer at the piano.

The program contained many of the works which Clarence and the late Helen A. Dickinson collected and arranged during their long careers.

**MILDRED BROCKWAY WAASER  
TO SANTA BARBARA POST**

Mildred Brockway Waaser has been appointed organist and choirmaster of Grace Lutheran Church, Santa Barbara Cal. after a number of years service at St. Mark's Episcopal, Glendale. She holds the AAGO and also a BMus from the College of Music, University of Southern California. She will have an adult and a children's choir.

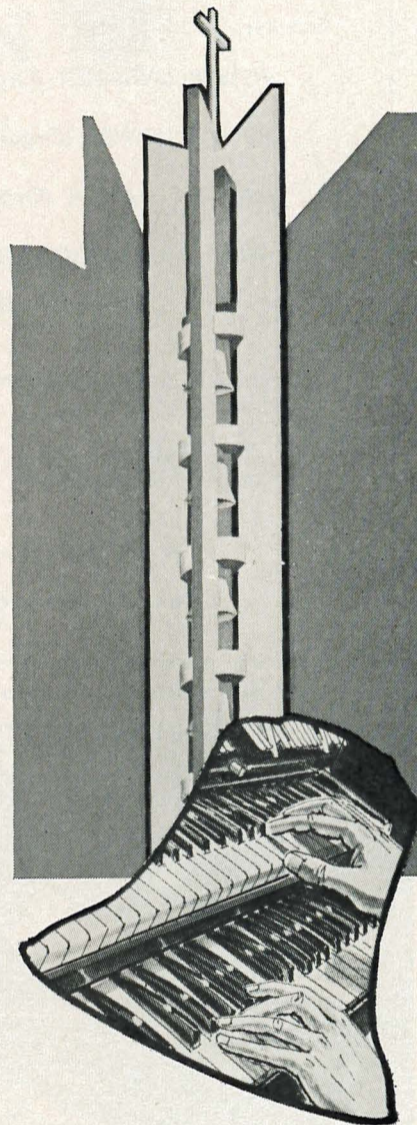
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## Records

We received but four records this month and all were of organ music. Only one of these was for commercial distribution in regular channels but it is a thoroughly enjoyable one. Latest in Aeolian-Skinner's King of Instruments series, it is entitled Two Great Organs. Albert Russell plays the organ in Philharmonic Hall, Lincoln Center, on one face and his home church organ at Hartford's Asylum Hill Congregational on the other. The performances are imaginative, disciplined and continuously interesting. The Lincoln Center side includes the Prelude of Symphony 2, Dupré, Buxtehude's D major Prelude and Fugue and the Langlais Ave Maria, Ave Maris Stella. The reverse side has the huge Willan Introduction, Passacaglia and Fugue and a Handel Suite in G minor. The engineering is superior.

Florence Bergan Kinney's recital last summer at the Northwestern regional at Boise is reproduced on a record distributed by Linfield College, McMinnville, Ore. Some good playing of the Liszt B-A-C-H, the Third Vienne Symphony and Duruffé Prelude and Fugue taped on the "Cathedral of the Rockies" organ is just one reason for buying this record: its proceeds will go into a fund for an organ for the college. An organist of Mrs. Kinney's ability needs a suitable instrument for her playing and teaching.

Also in the collector's item category are two records made at Dr. William Barnes' residence organ just before that instrument was dismantled and moved to its new home in a church. Dr. Barnes' own side of the four is the one with the historic, nostalgic and collector's interest since it will probably be his last. The three sides by Frederick Swann contain some of that organist's best playing but not all of it comes quite up to that level. An interesting opportunity for comparison is provided in the inclusion of the big Willan work mentioned above in this set as well. We imagine Dr. Barnes will be deluged with requests for these disks from his hundreds of lifelong friends in every corner of the nation. His new home address is: 1501 Hinman Ave., Evanston, Ill.

## Sacred Songs

We report from time to time on sacred songs received. We have expressed our personal gratitude before about the decline of the religious solo as the inevitable adjunct of the average church service.

Carl Fischer sends two: The Heart Worship, to Gustav Holst music, is undemanding and restrained; Allanson G. Y. Brown's Behold, God Is My Salvation is in festive mood with a higher tessitura.

Mary E. Caldwell's I Know a Lovely Garden is for Easter (H. W. Gray); it has an organistic accompaniment and singable line. Ruth Bampton's In Honor of Mother has Biblical text and is obviously designed for *that day*. — FC

# DIMITTIS NUNC

RUTH MESSENGER PASSES;  
FAMED AUTHORITY ON HYMNS

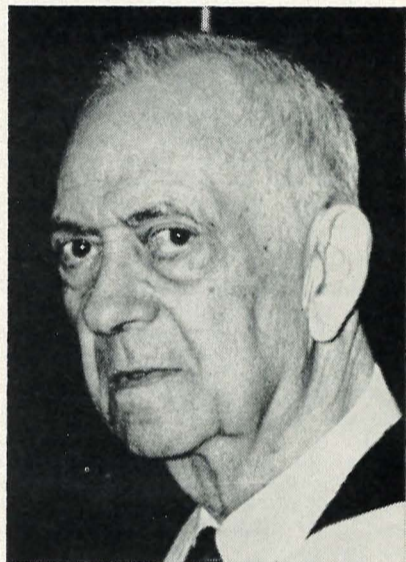
Dr. Ruth E. Messenger, professor emeritus of history at Hunter College and teacher of hymnology at Union Seminary until last year, died March 3 at her home in New York City. She was 80.

A native of New York, she was a Phi Beta Kappa graduate of Normal College, now Hunter. Four years later she obtained her MA degree from the University of Illinois and in 1930 a PhD from Columbia.

Her studies in hymnology grew out of her work as a classicist and medieval historian. She wrote many articles on the subject and a book, *The Medieval Latin Hymn*, published in 1953. At the time of her death she was editor of *The Hymn*, quarterly publication of the Hymn Society of America.

Dr. Messenger is survived by a sister with whom she lived and a brother.

MARY BAYLES, organist of Our Lady of Guadalupe Church, Seattle, has died, according to word from the Seattle AGO Chapter.



Frank Stewart Adams died Feb. 22 at his home in White Plains, N.Y. at the age of 79. He was organist at St. Matthew's Lutheran Church where he had served since 1936, after his return from study with Marcel Dupré.

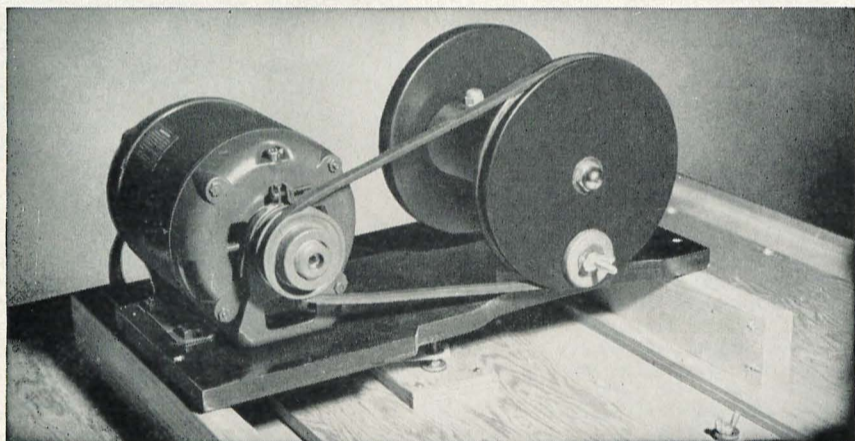
A native of Hopkinton, Mass., Mr. Adams was a graduate of Syracuse University and won highest honors from the New England Conservatory. He received his masters from New York University and did further graduate study at Columbia.

Mr. Adams appeared widely as a recitalist and served as an acoustical and organ design consultant. Among his organ teachers were George W. Chadwick, Wallace Goodrich and Dr. George Parker.

In addition to service in many churches Mr. Adams was a staff recitalist for Wanamaker's and also played in private homes of the DuPonts, the Huttons and J. C. Penney. He was an AGO member for 57 years and was a board member of the old NAO. Other memberships included the Organ Players Club of Philadelphia, the Society of Theater Organists and the Hymn Society of America.

His widow, Anna Elizabeth French Adams, also an organist, survives.

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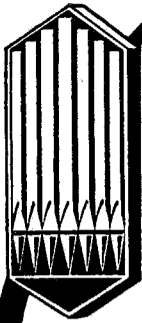
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### APRIL

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		

#### April 10

Hamilton College Choir, Cleveland Museum of Art

Gustav Leonhardt, Millard Auditorium, U of Hartford, Conn.

Richard Ellsasser, Geneseo, N.Y.

Catharine Crozier, Rollins College, Winter Park, Fla.

Francis Jackson, Toledo, Ohio, Museum of Art

#### 11

College of Church Musicians workshop, Washington, D.C. Cathedral

Pierre Cochereau, Fort Street Presbyterian, Detroit

Gustav Leonhardt seminar, Millard Auditorium, U of Hartford

Virgil Fox, Philharmonic Hall, Lincoln Center, New York

Preston Rockholt, Christ Church, Savannah, Ga.

Wilma Jensen master class, AGO, Omaha, Neb.

Marilyn Mason, St. John's Church, Reading, Pa.

John Weaver, Texas Christian U, Fort Worth

#### 12

Organ and Harpsichord, Asylum Hill Congregational, Hartford, Conn.

Pierre Cochereau, Myers Park Presbyterian, Charlotte, N.C.

Handel Messiah, First portion, St. Bartholomew's, New York City

Hadyn Creation, Christ Church, Cincinnati

Charles Bradley, St. Thomas, New York City

Louise Anderson Lerch, CCWO winner, Ebenezer Lutheran, Chicago

David Craighead, symphony, Pasadena, Cal. Presbyterian

Elijah, West Side Presbyterian, Ridge-wood, N.J.

Harriette Slack Richardson, St. Mark's Episcopal, Springfield, Vt.

Brahms Requiem, First Presbyterian, Haddonfield, N.J.

Barclay Wood, Grace Episcopal, New Bedford, Mass.

Carl Staplin, Washington U, St. Louis Children's Choir Festival, First Methodist, Rochester, Minn.

Robert Baker, First Presbyterian, Altoona, Pa.

Claire Coci, First Presbyterian, Flint, Mich.

Wilma Jensen, First Congregational, Omaha, Neb.

William Whitehead, Immanuel Lutheran, Milwaukee, Wis.

#### 13

Grady Wilson, AGO, El Paso, Tex.

Virgil Fox, First Lutheran, Jamestown, N.Y.

David Craighead master class, Pasadena, Cal.

Catharine Crozier, All Soul's Unitarian, Indianapolis

Francis Jackson, Brigham Young U, Provo, Utah

John Weaver, Temple Emanu-El, Dallas, Tex.

#### 14

Peggy Kelley Reinburg, Bruton Parish, Williamsburg, Va.

Alec Wyton, Edwards Church, Northampton, Mass.

Pierre Cochereau, St. Mark's Church, Frankford, Philadelphia

Francis Jackson, morning master class, Provo, Utah, evening master class, Casper, Wyo.

Marilyn Mason, St. Matthew Lutheran, Hanover, Pa.

William Whitehead, St. Luke's Lutheran, Chicago

#### 15

David Craighead, First Congregational, Santa Ana, Cal.

Catharine Crozier, First Methodist, Santa Barbara, Cal.

Francis Jackson, Methodist Church, Casper, Wyo.

John Weaver, St. Luke's Methodist, Oklahoma City

#### 16

Pierre Cochereau, Carson-Newman College, Jefferson City, Tenn.

Frederick Swann, First Presbyterian, Troy, N.Y.

#### 17

Alec Wyton, St. Michael and All Angels, Baltimore

Elaine Brown workshop, Iowa State U, Ames

Pierre Cochereau, North Side Methodist, Atlanta, Ga.

Robert Anderson, Calvary Baptist, Jackson, Miss.

David Craighead, First Methodist, Des Moines, Iowa

John Weaver, St. Luke's Methodist, Houston, Tex.

Catharine Crozier, First Methodist, Glendale, Cal.

Francis Jackson, First Methodist, Kankakee, Ill.

#### 18

Peggy Kelley Reinburg, Bruton Parish, Williamsburg, Va.

Alec Wyton master class, AGO, Baltimore

Elaine Brown workshop and Gabrieli-Bach program, Iowa State U, Ames

Verdi Requiem, New High School, Wilton, Conn.

#### 19

Walton Gloria, St. Bartholomew's, New York City

Hymn Festival, First Methodist, Evanston, Ill.

James Thomas, First Presbyterian, La Grange, Ill.

Gordon Wilson, Duke U, Durham, N.C.

David Koehring, St. Thomas, New York City.

Choral, Organ, St. George's Cathedral, Kingston, Ont.

Allen R. Mills, Union College, Schenectady, N.Y.

Alec Wyton choral clinic, recital, Christ Church Cathedral, Louisville, Ky.

Peeters, Mozart, Buxtehude, Immanuel Lutheran, Seymour, Ind.

William H. Barnes, St. John Fisher, Chicago

Pierre Cochereau, Luther College, Decorah, Iowa

Marilou De Wall, Immanuel Lutheran, Grand Rapids, Mich.

Haydn Creation, part 1, Christ Church, Cincinnati

Virgil Fox, Montview Blvd. Presbyterian, Denver, Colo.

Brass, choir, timpani, organ, St. James Methodist, Chicago

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Los Angeles  
Robert Baker, Wayne, Pa. Presby-  
terian  
Catharine Crozier, Methodist Com-  
munity Church, Los Altos, Cal.  
Marilyn Mason, Presbyterian, Bay Vil-  
lage, Ohio

20 Robert Anderson, Keesler Air Force  
Base, Gulfport, Miss.  
Francis Jackson, Trinity Episcopal,  
Tulsa, Okla.

21 John Searchfield, Cathedral of Redeem-  
er, Calgary, Alta.  
Pierre Cochereau, U of Texas, Austin  
Catharine Crozier, First Baptist, Port-  
land, Ore.  
Wilma Jensen, St. Luke's Methodist,  
Oklahoma City

22 Grady Wilson, Christ Chapel, Riv-  
erside Church, New York City  
Francis Jackson, Holy Trinity, Lin-  
coln, Neb.  
Robert Baker, U of Arkansas, Fay-  
etteville

23 Robert Baker master class, U of Ar-  
kansas

24 Catharine Crozier, Trinity Methodist,  
Seattle, Wash.  
Francis Jackson plus master class,  
Louisville, Ky.

25 Catharine Crozier master class, Trin-  
ity Methodist, Seattle, Wash.

Handel, Bach, Stamitz, St. James  
Cathedral, Chicago.

26 Brahms Requiem, Ebenezer Baptist,  
Atlanta, Ga.  
Britten St. Nicolas, Church of Resur-  
rection, New York City  
Philip Gehring, Valparaiso, Ind. U  
English Cathedral Music, Rockefeller  
Chapel, Chicago  
Ronald Stafford, St. Thomas, New  
York City

Abendmusiken series, First English  
Lutheran, Richmond, Va.  
Handel Foundling Hospital Anthem  
and motets, Church of Holy Commu-  
nion, Memphis, Tenn.  
Pierre Cochereau, Claremont Church  
Claremont, Cal.  
Mendelssohn Elijah, St. James Epis-  
copal, West Hartford, Conn.  
Ernest H. Bernstien III, John Wesley  
Methodist, Washington, D.C.  
Brahms Requiem, First Congregation-  
al, Los Angeles  
Claire Coci, St. Peter's Lutheran, Balti-  
more  
Francis Jackson, St. George's, New  
York City  
Frederick Swann, First Congregation-  
al, Elyria, Ohio  
John Weaver, Rutgers U, New Bruns-  
wick, N.J.

27 Robert Baker, First Baptist, Savan-  
nah, Ga.  
Jerald Hamilton, Kirkwood Metho-  
dist, St. Louis  
Francis Jackson, St. Paul's Episcopal,  
Rochester, N.Y.

28 Handel Coronation Cantata, St.  
George's Cathedral, Kingston, Ont.  
Pierre Cochereau, U of Redlands,  
Cal.  
Virgil Fox, Belmont Methodist, Nash-  
ville, Tenn.  
Preston Rockholt, Church of Holy  
Cross, Tryon, N.C.

Catharine Crozier, First Congregation-  
al, Mason City, Iowa

29 John Doney, U of Hartford, West  
Hartford, Conn.  
Schönberg Friede auf Erden, Vivaldi,  
Grieg, Westminster Singers, Tabernacle  
Church, Philadelphia  
Robert Baker, Longwood Gardens,  
Kennett Square, Pa.  
Claire Coci, St. Andrew's Wesley  
United, Vancouver, B.C.  
Francis Jackson plus lecture, Cathed-  
ral, Washington, D.C.

30 Frederick Swann, Columbia U, New  
York City

May 1  
Alec Wyton, lecture recital, AGO, Fort  
Wayne, Ind.  
Virgil Fox, National City Christian,  
Washington, D.C.  
Catharine Crozier, Grinnell, Iowa, Col-  
lege

2 Francis Jackson, St. James Cathedral,  
Toronto

3 Children's Choir vesper, First Pres-  
byterian, Royal Oak, Mich.  
Haydn Creation, Asylum Hill Congrega-  
tional, Hartford, Conn.  
Alec Wyton, First Presbyterian, La  
Grange, Ill.  
Handel Judas Maccabeus, Old Stone  
Church, Cleveland  
Grady Wilson, St. Mark's Church,  
Beaumont, Tex.  
William Partridge, St. Thomas, New  
York City  
Elmer Tidmarsh, Union College,  
Schenectady, N.Y.  
Myron Leet, First Presbyterian,  
Wilkes-Barre, Pa.  
Pierre Cochereau, Church of St.  
Agnes, Phoenix, Ariz.  
Florence Bergan Kinney, First Lutheran,  
Kennewick, Wash.  
Virgil Fox, First Presbyterian, Mc-  
Keesport, Pa.  
William Whitehead, Christ Church,  
Ridgewood, N.J.  
Robert Baker plus lecture, St. Xavier's,  
Parkersburg, W. Va.  
Claire Coci, orchestra conducted by  
Roy Harris, First Presbyterian, Stockton,  
Cal.  
Catharine Crozier, St. Lawrence U,  
Canton, N.Y.

4 Francis Jackson, choir, St. George's  
Cathedral, Kingston, Ont.  
Alec Wyton, Second Congregational,  
Rockford, Ill.  
Ronald Jenkins, Washington U. St.  
Louis

5 Pierre Cochereau, Christ Methodist,  
Bethel Park, Pa.  
Virgil Fox, North Reformed, Newark,  
N. J.  
Claire Coci, First Congregational, Long  
Beach, Cal.  
Catharine Crozier, Old First Church,  
Springfield, Mass.

6 Pierre Cochereau, Montclair State Col-  
lege, Upper Montclair, N.J.  
Francis Jackson, Music Hall, Methuen,  
Mass.

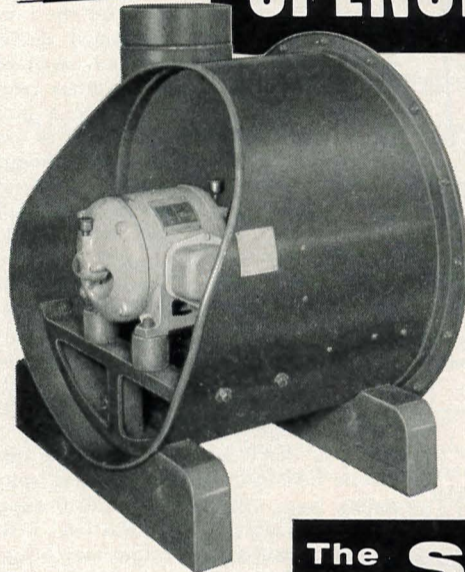
7 Holst Hymn of Jesus, St. Bartholo-  
mew's, New York City

8 Catharine Crozier, Church of Redeem-  
er, New Haven, Conn.

9 Diocesan Choral Festival, Christ  
Church, Cincinnati  
Francis Jackson, 3-choir festival, Christ  
Church, Lexington, Ky.

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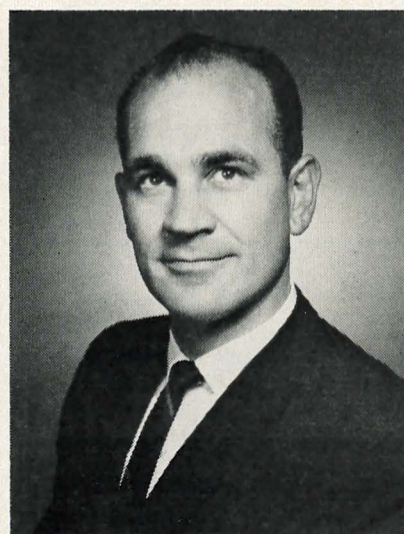
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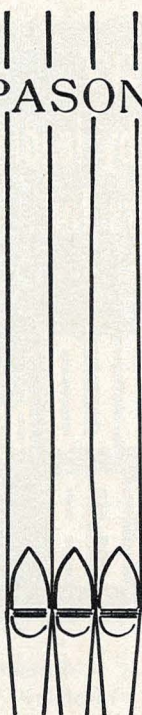
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### Big 3

By now most of our readers will have received the tempting program booklet for the mammoth AGO national convention in Philadelphia June 22-26. It seems to us that this meeting can hardly avoid setting a whole new list of convention records — for attendance, for lavish planning, for musical variety and excellence and for a downright pleasurable vacation period. Pore slowly and carefully through that astonishing array of events, then ask yourself honestly if you can afford, professionally, to miss one bit of it. Can you even afford not to take a chance on that door prize of a pipe organ for your home or studio?

A month later, beginning July 27, the parent organization of that American Guild, Britain's Royal College of Organists, passes its century milestone and observes this with several days of music. Those of us lucky enough to have been guests at previous British observances are apt to be rather insistent in twisting the arms of other North American organists in regard to this. If you haven't been before to a British organists' event and can possibly go this time, *don't* miss it.

Another month later our sibling organization from the same mother, The Royal Canadian College of Organists, will hold its annual convention in Winnipeg Aug. 24-27. Not nearly enough American or even Canadian church musicians have ever visited the vast western provinces. Here is a fine chance to make such a vacation visit and combine it with a fine program of musical events among the most relaxed and friendly people on the face of the earth.

A rather considerable number of AGO and RCCO members *could* attend all three of these major meetings, with the deep slash in air fares about to go into effect. Each convention would contribute something individual and special. Many more of us could easily include two of the meetings and still more could somehow manage attendance at one.

For those for whom not even one is possible, this magazine will do its utmost to report each of the three as accurately, as vividly and as promptly as we can. But don't imagine for a moment that vicarious attendance even remotely compares to the real experience of being there yourself.

### Elections and Democracy

This 1964 has already begun to be an exciting election year. Even as this is being written, primaries have started in many of our states and we can expect a constantly stepped-up pace right on through that Tuesday early next November. These divisible-by-four years, besides being leap years, generate a great deal of excitement throughout our country.

National AGO elections have not usually excited very wide interest among our membership. But even Guild-wise 1964 promises to be an unusual election year. For the first time, to our knowledge, a double slate is being offered for most of our major national officers. Every member of the American Guild of Organists has an invitation to stand up and be counted as he makes his *choice* for Guild president, vice-president, secretary, treasurer, registrar and set of councillors. Also for the very first time, many of the council candidates are from areas completely separate from the New York metropolitan area.

This seems to us to provide a rare opportunity for every member to do some sound political thinking about his national organization. As in federal and state politics, the issues are varied but can be boiled down to a simple statement: if you are happy with the direction the Guild is moving and with its present progress along that route, you will want to return all the incumbents to their present offices; if you are less than happy a change is available to you. Progress sometimes requires change.

If you don't *care* enough to do this simple democratic act of marking your ballot, you will have no justification for the slightest dissatisfaction with whatever results the election may bring.

THE DIAPASON feels strongly that this first double slate of national officers is the most encouraging Guild development since the merger with the National Association of Organists in 1935. Don't ignore this great opportunity.

Recent Guild elections, we hear, have been the result of ballots from less than seven per cent of the total membership. This year, with each vote actually helping to determine the very identity of our national officers, THE DIAPASON hopes it can report 10 times that proportion — a whopping 70 per cent. That is not too much to hope for, in this year of golden choice!

### Sell it, Man!

A review of an organ recital clipped for us from a major metropolitan daily gave a colorful description of one of our more spectacular players. Such reporting as "his dramatic way of building one mass of tone upon another for stunning climax after another" [exact quote!] preceded our favorite expression "... his solo *peddling* [italics ours] midway through the Bach Toccata was an incredible display of footwork." How often at some recitals we have been tempted to shout "Sell it, Man!" Now someone has shouted it, and in print.

As for "an incredible display of footwork" we recall a specific instance when a player busily peddled (yes, peddled, too!) throughout a long passage with orchestra; no sound whatever poured from undrawn pedal stops, and there were no pedal notes in the score. But that "incredible display of footwork" was entirely successful in impressing an overflow audience.

Sell it, Man! Sell It!

### Chapter Report

Every so often we get a report from a Guild chapter which genuinely excites us. This happens, we must confess, at comparatively rare intervals.

This month the Elmira, N.Y. Chapter sent us a lengthy report which we wish we could have left intact, though it would have filled almost a full page. We had to prune it.

In a town of about 40,000 a chapter sparked a month-long festival of religious arts. Just about every organization, every church, every educational institution in the immediate area got into the act. All the arts of painting, sculpture, stained glass, religious symbols, music, the written and spoken word — even a jazz combo — combined to make a month not many Elmirans are likely to forget very soon. The ecumenical aspects were noteworthy too: a Catholic monastery joined in; Greek and Eastern Orthodox rites were celebrated for public observance. We won't even try to tell all!

How did it all come about? We don't know but we would like to guess: *several* people got an inspiration and moved others to join them. We suspect — and hope — that this was not of one-man origin. You see, we believe strongly in *group* inspiration and accomplishment.

### OPEN NEW TRACKER BY FISK AT BOSTON'S KING'S CHAPEL

The new three-manual tracker organ by Charles Fisk, Gloucester, Mass. for King's Chapel, Boston, was dedicated in a special concert Feb. 2. The instrument is said to be the largest mechanical action organ built by an American firm in this century.

The chapel's free-standing 18th century case, located in the rear gallery, has been utilized. Ample room for singers and instrumentalists is available on either side. The three manuals are Great, Swell and Choir. The latter functions as a Brustwerk, located immediately above the keyboards with doors which may be opened or closed by the organist.

The key action is direct mechanical. The stop action, combination actions, general cancel, reversibles and crescendo are electrically operated.

The opening concert, given twice to accommodate those wishing to attend, was played by Leonard Raver, assisted by members of the orchestra of the New England conservatory conducted by Daniel Pinkham, director of music at King's Chapel. The program included the first performance of Mr. Pinkham's Concertante 4 for organ, brass and percussion.

### RETIRE AFTER 55 YEARS WITHOUT MISSING SERVICE

Kathleen Warner retired at the beginning of Lent from her post as organist and choir leader of St. Peter's Anglican Church, Cobourg, Ont. after 55 years as organist and 40 as choir leader.

In her long tenure Miss Warner has not missed a single service, despite fracturing a wrist and an ankle at various times. She has played many recitals, in the war for the aid of hospital work, at other periods for choir and organ funds and other causes. Daughter of an organist with whom she began her study, she was still going to school when she began playing for Sunday services. She has worked with seven rectors; a new organ came midway in her career.

### G. D. MARSHALL APPOINTED TO PITTSFIELD, MASS. POST

G. Daniel Marshall, AAGO, ChM, has been named organist and choir director of the First Baptist Church, Pittsfield, Mass. succeeding Mrs. Henry Hagenah who resigned in December. Mrs. Prentice Bradley has been acting as interim organist and choir director. Mr. Marshall assumed his duties March 1.

He has his BA degree from Yale and his MSM from Union Theological Seminary. He has studied organ with Richard I. Purvis, H. Frank Bozyan and Vernon de Tar.

Mr. Marshall has served St. Andrew's Episcopal Church, New Haven, the Plantsville, Conn. Congregational Church and as chaplain's assistant, US Army, at Fort Ord, Cal. and Fort Huachuca, Ariz. He has played several recitals including one at St. Thomas, New York City, in December.

### Those Were the Days

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

A four-manual Casavant was ordered for the University of Illinois

The huge Austin for the Panama-Pacific Exposition in San Francisco was described

The large Hope-Jones unit-orchestra installed in New York's Vitagraph Theater prompted a resolution by NAO President Dr. J. Christopher Marks, supported by AGO National Secretary Gottfried H. Federlein praising the Vitagraph company "for providing in a theater so grand an instrument"

More than 1,600 crowded the First Congregational Church, Springfield, Mass. to hear the 49th public service under the auspices of the New England AGO Chapter; several hundred were turned away

Edwin H. Lemare opened the four-manual Casavant in the First Congregational Church, Oak Park, Ill. (destroyed by fire in 1916, replaced by an E.M. Skinner in 1918)

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

A description of the organ for the Temple of Religion at the world's fair in New York was given as well as that for the Dutch pavilion

The music publishing house of J. Fischer & Bro. celebrated its 75th anniversary April 4

Gatty Sellars, English organist-composer, completed a total of 2,900 recitals in North and South America

S. E. Gruenstein, editor and publisher of THE DIAPASON, retired as organist and director at the First Presbyterian Church, Lake Forest, Ill. after a continuous service of 48 years

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

Virgil Fox filled Boston's Symphony Hall for a February recital

Marcel Dupré resumed his activities at the National Conservatory and at St. Sulpice after a minor operation

More details of the national convention in the Twin Cities were revealed

The third annual radio recital series sponsored by the New York City AGO Chapter was announced

The large four-manual Harrison and Harrison organ of 102 stops in the Royal Festival Hall, London was heard for the first time March 24. It has since become one of the most discussed instruments in the world

E. Power Biggs left just after Easter for an extended tour of Europe with recitals, broadcasts and orchestral appearances in England, Holland, Germany, Iceland, Finland, Sweden, Austria, Switzerland and France

### ORGAN AND STRINGS AND CCM ORIGINALS AT ST. BARTHOLOMEW

Two unusual Lenten musical evenings were held at St. Bartholomew's Church, New York City. Clyde Holloway was soloist Feb. 26 and Jack Ossewaarde conductor as strings joined the organ for Handel Concerto 10 in D minor, Mozart Sonatas in F, E flat and C, Langlais Piece in Free Form, Walford Davies Solemn Melody and the Poulenc Concerto.

Leo Sowerby was responsible March 4 for a program of music composed, conducted and played by fellows of the College of Church Musicians. St. Bartholomew's choir assisted. William Partridge conducted his Short Communion Service and later his anthem Behold, How Good with Dale Krider at the organ. David Koehring conducted his Benedictus Es, Domine and later his Kyrie and Agnus Dei with Charles Bradley at the organ. Robert Grogan conducted two of his own motets with Ronald Rice at the Organ. Mr. Rice also played Beverly A. Ward's Sonata and was at the organ as John Cooper conducted his Missa Brevis. John Cooper closed the program with his Toccata.

CORRECTION: THE DIAPASON erred in the March issue in stating that Maurice Duruffé was to conduct his Requiem at the Philadelphia convention. His appearance there is in the capacity of recitalist.

## Convenient List of 1964 Summer Workshops

THE DIAPASON again lists a number of summer workshops, institutes and conferences sent to its office. Regular music department summer sessions are too well known to require listing. Most of the listings are specific projects in our special fields. Many have distinguished guest teachers. No attempt at completeness has been made. The order, within periods of time, is alphabetical.

### APRIL-MAY

**DePauw U, Greencastle, Ind.** Church Music Conference April 21-22. Austin Lovelace, Arthur Carkeek, Robert Hobbs. No fee. Write: Director of Church Relations.

**Drew University, Madison, N. J.** Church Music Conference May 2. Lester Berenbroick, Lewis Bruun, others, Britten's Noye's Flutte. No fee.

**Lehigh Valley Chapter Junior Choir** workshop, Bethlehem, Pa. April 24-25. Mabel Stewart Boyter. Write Evelyn Robbins, 5 East Harrison St., Emmaus, Pa.

**Northwestern U, Evanston, Ill.** Conference on Church Music April 13-14. Michael Schneider, St. John Passion. Write: Concert Manager.

### JUNE-JULY

**Canacadea Chapter Church Music Institute, Alfred, N. Y. U.** July 12-17. Vernon de Tar, Melvin LeMon, Richard Westenburg, others. Write: Lois Boren Scholes, Box 752, Alfred, N. Y. 14802.

**Christiansen Choral Schools, Denver U** June 21-26, Thiel College, Greenville, Pa. June 28-July 4, Bemidji, Minn. State College July 26-Aug. 1. Write: Kurt Wycisk, Concordia College, Moorhead, Minn.

**Choristers Guild, Indianapolis** June 15-19. Children's work emphasis. Write 440 Northlake Center, Dallas, Tex. 75238.

**Eastman School of Music, Rochester, N. Y.** 14604. Workshop for Church Musician July 20-24. Julius Herford, Clarence Mader, school staff. Write Edward Easley, director of admissions.

**Laurel Ridge, N. C.** Boys Choir Camp June 7-21, Choirmaster Course June 14-20. Richard Connelly, Clifford and Anna Bair. Write 2211 Buena Vista Road, Winston-Salem, N. C.

**Montreat, N. C.** July 23-29. Alec Wyton, Lloyd Pfausch, Doris Watson, William Tagg, James Sydnor. Write: Box 1176, Richmond, Va.

**Michigan State U, East Lansing.** Church Music Workshop July 12-17. Henry Veld, Mildred Andrews, Roberta Bitgood, others. Write: Continuing Education Services.

**North Louisiana Chapter, Shreveport.** Choral workshop June 9-11, Paul Salamunovich. Write Mrs. Hugh Hansen, 908 Rutherford, Shreveport, La.

**St. Joseph's College, Rensselaer, Ind.** Summer School of Liturgical Music June 15-July 24. Lay and clergy staff. All liturgical aspects.

**Sewanee Summer Music Center, U of South, Sewanee, Tenn.** Choral workshop July 16-19. Write: Director.

**Susquehanna U, Selinsgrove, Pa.** 17870. Institute June 28-July 2. Ifor Jones, Vernon de Tar, others. Choral emphasis. Write: Dr. Jones.

**Union Seminary School of Sacred Music** workshop June 29-July 2. Maurice Durufle. David Lumsden, Robert Baker. Write: 3041 Broadway, New York, N.Y. 10027.

**Wagner College, Staten Island, N. Y.** 10301. Seminars in great New York City Organs July 6-12, choral techniques July 12-17. Write seminar director at college.

**Wa-Li-Ro School for Episcopal Choirmasters** July 6-17. John Rust, Leo Sowerby, Paul Allen Beymer. Write: Christ Church, Shaker Heights 22, Ohio.

### AUGUST

**Boys Town, Neb.** Liturgical Music Workshop Aug. 16-28. Flor Peeters, Cornelius Bouman, Roger Wagner, others. Write: Music Department.

**Colby Institute of Church Music** Aug. 17-22. Write: Everett F. Strong, Colby College, Waterville, Maine.

MARGARET McELWAIN played the Poulenc Concerto Feb. 26 with the Kenosha, Wis. Symphony Orchestra; Margaret Hillis conducted.



Charles Peaker has celebrated the completion of 20 years as organist and choirmaster of St. Paul's Church, Toronto. At the annual vestry meeting, there were roses for Mrs. Peaker, cuff links with the arms of St. Paul thereon, an illuminated address and \$500 for Dr. Peaker.

Presiding at Canada's largest church organ, the huge Casavant originally designed by Healey Willan, Dr. Peaker has long been a leader in Canada's church music. As a speaker, convention recitalist, wit and frequent contributor to THE DIAPASON, he has become well known, admired and loved below the border as well.

## More Summer Suggestions East of Atlantic

Besides the St. Albans and Nuremberg Organ Weeks briefly noted last month, these festivals are also listed for consideration of American organists and church musicians planning trips to Europe:

Third Organ Week at Bayreuth, Germany May 3-10, Viktor Lukas director. Sacred concert of Bach, Reger, Fleischer, Burkhard. Recitals by Lionel Rogg, Viktor Lukas, Ferenc Gergely (Budapest), Germani. Handel's Joshua. Write: Foreign Travel Office, Luitpoldplatz 12, Bayreuth, Germany.

Haarlem International Improvisation Competition and Organ Festival. First Week in July. Gregory Abbott organ tour to include this. Institute follows for rest of month. Faculty: Anton Heiller, Luigi Taglavini, Cor Kee, Marie-Clarie Alain. Write: G. Padt, Town Hall, Haarlem, Netherlands.

Bruges International Organ Festival July 25-Aug. 1. Recitals by Flor Peeters, Gaston Litaize, Albert De Klerk, Anton Heiller, Catharine Crozier, Kamiel D'Hooghe. Lectures by Walter Supper, Norbert Dufourcq, Gustav Leonhardt. Part of Festival of Flanders, it will include an international playing competition. Mr. Heiller will conduct master classes. Write: Kamiel D'Hooghe, Davelostraat 187, Assebroek, Bruges, Belgium.

Southern Cathedrals Festival (choirs of Chichester, Salisbury, Winchester). English Cathedral music. July 30, 31, Aug. 1. Francis Jackson recital July 30. Britten Cantata Misericordium and Ceremony of Carols, Vaughan Williams Mass, Lennox Berkeley Four Poems of St. Teresa. Purcell, Tallis, Byrd, Gibbons, Tomkins. Write Charles G. Abdy, 57 B The Close, Salisbury Cathedral, Salisbury, England.

The Three Choir Festival is at Hereford this year the first week of September. Marilyn Mason will be guest. Melville Cook is this year's resident conductor. More on this later.

We shall hope to make a number of additions to this list in the next issue or two.

THE 15TH ERNEST BLOCH award competition for a work for mixed chorus on a secular theme or based on or related to the Old Testament offers a cash prize of \$350, publication by Mercury Music Corp. and performance by the United Temple Chorus. Write the chorus, Box 73, Cedarhurst, N.Y.

ST. JOHN'S ANGLICAN CHURCH, Christchurch, New Zealand has decided to spend its money for missionary purposes rather than on its organ which "is worn throughout its old-fashioned action." Attempts will be made to carry on 10 more years with patching.

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### EVENING PROGRAMS

Thursday, July 23rd — Opening Convocation and Concert — Helen Merritt, Soprano, St. Bartholomew's Episcopal Church, N. Y. City.

Friday, July 24th — Youth Choir Rehearsal and Demonstration. Mrs. Maxine Blackwell, Kernersville, N.C.

Saturday, July 25th — Drama — Selected Plays from Wakefield Cycle of Mystery Plays. The Montreat Players and Choir of First Pres. Church, Asheville, N. C.

Monday, July 27th — Lecture Recital by Alec Wyton, Organist & Choirmaster, Cathedral of St. John the Divine, N. Y. City.

Wednesday, July 29th — Final Concert by

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## During the Coming Months...

when the frequency of services may grow less, and the temperature in the church becomes more comfortable, and the sap rises in the trees, and the flowers bloom again, you may find yourself interested in learning some new organ music for the worship service.

If you have not already reviewed the publications described below, take this opportunity to send the coupon for single copies on 30 day approval.

### Three Short Organ Solos for a Church Service — Wihla Hutson

Wihla Hutson is an excellent composer and organist, and she has a creative gift for composing strong melodies and fresh harmonies that "sound" with a unique brilliance and richness on the organ. These three selections titled Prelude, Offertory and Postlude will become a valued part of the permanent repertory of knowledgeable organists. .80

### Five Short Voluntaries for Organ — Robert J. Powell

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### Postlude — Camil Van Hulse

Mr. Van Hulse has written "Stately" at the beginning of this score, and that is the precise feeling of the piece. Using a brief musical motif, he has constructed a majestic composition of regal elegance and a sense of exaltation. He is, of course, a composer who fully understands the effective use of dissonance on the organ and the power of linear writing. .60

### Meditation on "St. Anne" — Gordon Young

The great hymn tune "St. Anne," so firmly associated with the text "O God, our help in ages past," has often been set in dramatic fanfare style. Here, in contrast, Mr. Young has achieved his purpose by understatement. With disarming simplicity, he has composed a reflective piece that unmistakably identifies the tune through contemporary musical references, though he never states the melody as such. A delightful piece of musical composition with significance for the worship service. .60

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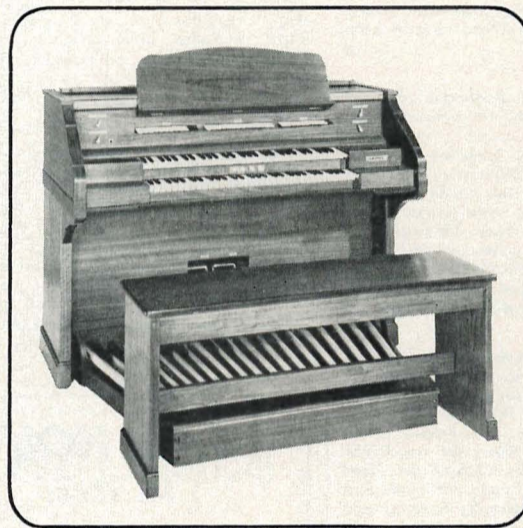
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# Ask the organist who plays one

## *What makes a good organ?*



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

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

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

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

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

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

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

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

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

**Q.** Are couplers important?

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

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### PEDAL

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Blockflöte	2
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Trumpet	8
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# Programs of Organ Recitals of the Month

Heinrich Fleischer, Minneapolis, Minn. — For Akron AGO Chapter, Trinity Lutheran Feb. 21: Orbis Factor Mass, Frescobaldi; In Peace and Joy, Come, Holy Ghost, O Man Bemoan Thy Grievous Sin and Fantasie and Fugue in C minor, Bach; Introduction, Theme with Variations and Fugue in F sharp minor opus 73, Reger.

Grace Episcopal Church, New Bedford, Mass. Feb. 25: In Peace and Joy I Now Depart, Come, Holy Ghost, Lord and God, O Man, Bemoan Thy Grievous Sin and Fantasie and Fugue in C minor, Bach; My Heart is Filled With Longing, Lo, How a Rose e'er Blooming and O World, I Now Must Leave Thee, Brahms; Introduction, Theme with Variations and Fugue in F sharp minor, Reger.

Frank Owen, Los Angeles, Cal. — Cathedral Church of St. Paul Feb. 14: Fantasie and Fugue in C minor, Bach; Jubilate Deo, Ley; Scherzo, Gigout; Maestoso and Alla Marcia, Sonata in A minor, Harris, Feb. 21: Fantasie and Fugue in A minor, Bach; By the Waters of Babyon, Karg-Elert; Sketch 1 in C minor, Schumann; Pastorale, Symphony 2, Widor; Passaglia, Hurford, March 6, Toccata, Adagio and Fugue in C, Bach; Chorale 3 in A minor, Franck, March 20: Introduction and Allegro, Stanley; Partita on Hail to Thee, Merciful Jesus, Bach; The little red lark, Clokey; Rondo da Chiesa, Meditation and Scherzo, Hurford; O Sacred Head, Kellner.

Reginald Lunt, Lancaster, Pa. — St. Thomas Church, New York City Feb. 9: Echo Voluntary, Purcell; Allegro, Concerto in D minor, Vivaldi; Deck thyself, Bach; Prelude and Fugue 3, Badings; Andante sostenuto, Symphonie Gothique, Widor; Jubilee and Fanfare, Festival Music, Sowerby (with brass).

St. James' Church Feb. 29: All Bach, Fugue in E flat (St. Anne); Deck Thyself; Prelude in Fugue in A minor; Passacaglia in C minor; Pastorale; Toccata in F.

Josephine Bennington and Richard Colvig, San Francisco, Cal. — For San Francisco AGO Chapter, Christ Episcopal Church Alameda, Feb. 17: Sonata 2, Hindemith; Kommst du nun, Jesu, Nun freut euch and O Lamm Gottes, Bach; Serene Alleluias and Outburst of Joy, Messiaen — Josephine Bennington, Bryn Cafaria, Rhosymedre and Hyfydol, Vaughan Williams; Concerto after Albinoni, Walther; Prelude and Fugue in E flat, Bach — Richard Colvig.

Walter Baker, New York City — First Presbyterian Church, Midland, Tex. Jan. 14: Toccata in F major, O God, Have Mercy, Christians, Rejoice! O Sacred Head, Once Wounded and Fugue a la Gigue, Bach; Concerto 5 in F major, Handel; Sonata on Psalm 94, Reubke; Soul of the Lake, Karg-Elert, Scherzetto, Vieme; Berceuse and the Spinner, Dupré; Toccata, Suite, Duruflé.

Harold G. Andrews, Jr., Greensboro, N. C. — Greensboro College faculty recital Feb. 24: Puer natus in Bethlehem, Buxtehude; Toccata in F major, Allein Gott in der Hoh' sei Ehr and Prelude and Fugue in E flat major, Bach; Fantasie in F minor K 608, Mozart; Prelude and Fugue in G minor, Dupré.

Mattie Lee Pate, Pineville, La. — For Central Louisiana AGO Chapter, Haas Memorial Methodist Church, Bunkie Feb. 17: Swiss Noël, Daquin; Benedictus, Couperin; Toccata in F major, Bach; Fantasie in F minor, Mozart; Sketches in D flat major and C minor, Schumann; Variations on America, Ives.

Jack Fisher, Boston, Mass. — All Saints Church, Worcester Feb. 24: Prelude and Fugue in C minor and Trio Sonata 2 in C minor, Bach; Prelude, Fugue and Variation, Franck; Dialogue on the Mixtures, Langlais; Variations on a Theme by Jannequin, The Hanging Gardens and Litanies, Alain.

Bob Whitley, Pittsburgh, Pa. — Fox Chapel Episcopal Church Feb. 23: Toccata, Adagio and Fugue in C major, Bach; Chorale in A minor, Franck; Gaudeamus, Campbell; Arioso, Sowerby; Modal Trumpet, Karam; If thou but suffer God to guide thee, Walcha; Incantation for a Holy Day, Langlais.

Ermina M. Clinton, Carthage, Mo. — For Ozark AGO Chapter, Grace Episcopal Church Feb. 9: Praeambulum, Frescobaldi; Andante, Long; Prelude and Fugue in C minor, Bach; Melodia, Reger; In Paradisum, Dubois; Elegy, Peeters; Te Deum, Langlais.

Hedley E. Yost, Princeton, N. J. — St. Thomas Church, New York City March 29: Fanfare, Jackson; Chorale in E major, Franck; Variations on O Filii et Filiae, Dandrieu; Mors et Resurrectio, Langlais.

Carl Weirich, Princeton, N. J. — For Central Arizona AGO Chapter, St. Agnes Church, Phoenix Feb. 18: Sonata 1, Mendelssohn; Sonata, Persichetti; Lord God, Now Open Wide Thy Heaven, These are the Holy Ten Commandments and Prelude and Fugue in A minor, Bach; Fantasie in Echo Style, Sweelinck; Récit de Cromorne, F. Couperin; Noël for the Reed Stops, Daquin; Cor-tège et Litanie, Dupré.

Worcester, Mass. AGO Chapter Students — Shrewsbury Congregational Church Feb. 23: Allegro Moderato and Maestoso, Guilman — Paul Dufrès; Fantasia, Lemmens — Joanne Adams; Toccata Finale in D minor, Bach — Sandra Jones; Grand Jeu, Du Mage — Nancy Grandall; Sleepers Awake, Krebs — Mary Margaret McFarland; Toccata, Titcomb — Zelda Whitehead; Ich ruf' du dir, Bach, Deck Thyself, Brahms, Prelude in F major, Bach — Charles King; Aria, Peeters and Prelude and Fugue in E minor (Cathedral), Bach — Stephen Hermes; O Sacred Head and Fugue in G, Bach — James Metzler; How Happy are Ye, Brahms, Prelude in A minor, Bach — Bradford Hendrickson Holden.

Peggy Kelley Reinburg, Richmond, Va. — University of Virginia Feb. 10: Clavierübung, book 3, Bach.

First English Evangelical Lutheran Church, Richmond Feb. 9: Trio Sonata in C major, Quantz; Trio Sonata in B flat major, Handel; Partita in G major, Fux; Trio Sonata in D minor, Bach. The chancel choir, Maxine Angle and Phyllis Tirmentstein, sopranos, and Gene Wade, baritone assisted. Elizabeth Moore and Henry Liscio, violinists, and June Nolte, cellist, collaborated on the entire program.

Thomas Spacht, St. Bernard, Ala. — St. James' Episcopal Church, West Hartford, Conn. Feb. 23: Toccata Quinta, Frescobaldi; Allein Gott in der hoh, Wir glauben all an einen Gott and Fantasie and Fugue in G minor, Bach; O Christ, Who Art the Light and Day, Now Praise We Christ, the Holy One, O Christ, Thou Lamb of God and How Lovely Shines the Morning Star, Lenel; God Among Us, Messiaen.

Louise Anderson Lerch, Rochester, N.Y. — Gruenstein award recital for CCWO, Ebenezer Lutheran Church, Chicago April 12: Prelude and Fugue in D minor, Bach, Noël, Grand Jeu et Duo, Daquin; Prelude and Fugue in E minor (Wedge), Bach; Chromatic Study on B-A-C-H, Piston; Sonata 2, Hindemith; Majesty of Christ, Serene Alleluias and Outburst of Joy, Messiaen.

James Moeser, Austin, Tex. — University of Texas faculty recital Feb. 14: Voluntary on old 100th, Purcell; Composition on a Plainsong, Dunstable; Agincourt Carol, Anonymous; Gloria Tibi Trinitas, Tallis; Variations sur un theme de Jannequin and Le Jardin Suspendu, Alain; Prelude and Fugue in G minor, Brahms; Clavierübung part 3, Bach.

Betty A. Whitaker, Salisbury, N. C. — St. Luke's Parish March 22: Voluntary on Old 100th, Purcell; Pange Lingua, Böelly; Nun danket, Karg-Elert; Meditation, In Praise of Merbecke, Wyton; Hymn Prelude on Petra, Bingham; Prelude on Rhosymedre, Vaughan Williams; Toccata on St. Anne, Coke-Jephcott.

E. Robert Kursinski, Pasadena, Cal. — Cathedral Church of St. Paul, Los Angeles March 13: Prelude and Fugue in C, Bach; Except the Lord build a house and Toccata 3 in F, Pachelbel; Lamento, Barie; In a placid and easy manner and Very Slowly, Sonatina, Sowerby; Toccata on Sicilian Hymn, Kursinski.

George A. Johnson, Jamestown, N. Y. — First Lutheran Church Feb. 25: Lamb of God and In Death's Strong Grasp, Bach; Concert Overture in A minor, Maitland; Will O' the Wisp, Nevin; Bells Through the Trees, Edmundson; Donkey Dance, Elmore; Toccata, Matthews.

John Hamersma, Grand Rapids, Mich. — Albion, Mich. College Feb. 9 and Calvin College faculty recital Feb. 28: Chorale 1, Sessions; Pastorale, Sowerby; Partita, Jesu, Meine Freude, Walther; Concerto 5 in F major, Handel; Chorale in E, Franck.

Charles Farley, Galesburg, Ill. — Monmouth, Ill. College Feb. 18: Concerto 2 in A minor, Vivaldi-Bach; Sonata 6 in G major, Six Schübler Chorales and Fantasie and Fugue in G minor, Bach.

Paul Jenkins, De Land, Fla. — First Presbyterian Church, Winnipeg, Man. Feb. 28: The Greater Catechism, Clavierübung part 3, Bach.

David Craighead, Rochester, N. Y. — First Methodist Church, Glendale, Cal. Jan. 31: The Ascension, Messiaen; Passacaglia in C minor, Bach; Pastorale, Roger-Ducasse; Concerto 3 in G major, Soler; Barcarolle, Catherine Urner; Prelude and Fugue in G minor, Dupré. Pasadena Presbyterian Church with orchestra April 12: Concerto 1 in D minor, Bach; Classic Concerto, Sowerby; Symphonic Concertante, Jongen.

Students of Walter A. Eichinger, Seattle Wash. — University Methodist Temple March 1: Fugue in C major, Bach; Sonata 3, Hindemith — Lynda Ellis. O Heiland, Reiss die Hummel auf, Den die Hirten lobten sehre and Herr Christ, der einig Gotts Sohn, Walcha; Fantasie and Fugue in G minor, Bach — Louise Campbell. Chorale in E major, Franck — Michael E. Young. Allegro, Concerto 1, Handel; Ave Maria, Ave Maris Stella, Langlais; Litanies, Alain — Shirley Wright.

Edward A. Hansen, Seattle, Wash. — For Spokane AGO Chapter, Our Lady of Lourdes Cathedral, Spokane Feb. 25: Sonata 1, C.P.E. Bach; Variations on My Young Life, Sweelinck; Preludes and Interludes, Schroeder; Prelude and Fugue in G major, Bach; What God Ordains Be Always Done, Blessed Jesu We Are Here and God the Father, Dwell Within, Krebs.

Jon Spong, Des Moines, Iowa — St. Paul's Chapel, Columbia University, New York City March 10: Rigaudon, Campra; Allegretto for Glass Harmonica, Naumann; Andante Pastorale, Adams; Toccata and Fugue in D minor, Bach; Interior Song, Benoit; On Christmas Night, Miles; Chorale in A minor, Franck.

Rollin Smith, Indianapolis, Ind. — Christ Church Cathedral, March 11: The Way of the Cross, Stations 1, 4, 8, 9, 12, 13, 14, Dupré.

Marilyn Mason, Ann Arbor, Mich. — For Nashville, Tenn. AGO First Lutheran Feb. 11: Concerto 5, Handel; Miniature and Epilogue for Pedal Solo, Langlais; Trois Danses, Alain; Greensleeves and Brother James, Wright; Grand Choeur Dialogue, Gigout.

For Dayton, Ohio AGO Chapter, Westminster Presbyterian Church Feb. 9: Flourish and Fugue, Cook; Two Organ Sonatas, Scarlatti; Sonata on Tone 1, Lidon; Adagio in B minor, Mozart; Christ, Our Lord, Came to Jordan, Our Father who art in Heaven, Jesus Christ, Our Saviour and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Five Counterpoint Studies, David; Carillon de Westminster Vieme.

Madison, Wis. AGO Chapter, Trinity Lutheran Church Feb. 23: Flourish and Fugue, Cook; Partita on O Sacred Head, Pachelbel; Sonata on Tone 1, Lidon; Christ, our Lord, Came to Jordan, Our Father Who Art In Heaven, Jesus Christ, our Saviour and Fantasie and Fugue in G minor, Bach; Fantasie on Ein' feste Burg, Reger; Scherzo, Duruflé; Variations on a Recitative, Schoenberg.

George E. Klump, Rock Hill, S. C. — Winthrop College Feb. 11: Warum betrübst du dich, Variations, Scheidt; Wie schön leuchtet der Morgenstern and Durch Adams Fall ist ganz verderbt, Pachelbel; Prelude and Fugue in G major, Bach; Partita on Nun komm, Distler; Elegie, Peeters; Vom Himmel hoch, Pepping; Prelude and Fugue in B major, Dupré.

Robert F. Wolfersteig, Winston-Salem, N.C. — For Piedmont AGO Chapter, Church of the Covenant March 1: Prelude and Fugue in E major, Buxtehude; Concerto in C minor, Walther; We All Believe in One God, Bach; Symphonie Passion, Dupré. First Presbyterian Church Feb. 26: Walther, Bach and Dupré as above.

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# Programs of Organ Recitals of the Month

Marie-Claire Alain, St. Germain-en-Laye, France — For London Ont. RCCO Centre, Aeolian Hall Jan. 10: Offertoire in A major, Dandrieu; Cromorne en taille, Corrette; Echo, Nivers; Prelude and Fugue in D major, Allein Gott in der Hoh sei Ehr and Komm, Gott schopfer, Bach; Impromptu, Vienne; Toccata on Cantemus Domino, A. Alain; Prelude and Impromptu, O. Alain; Trois Danses, J. Alain; Improvisation. For Oklahoma City AGO Chapter, All Souls' Episcopal Church Feb. 28: Same Corrette, Nivers, Bach and Alain, with Offertoire in G major Couperin; Chorale in E major, Franck. For Topeka, Kans. AGO Chapter, First Presbyterian Church Feb. 26: Same Dandrieu, Corrette, Nivers, Bach, Vienne, A. Alain and O. Alain, plus Variations on a theme of Clement Janequin, Deuxieme Fantasia and Litanies, J. Alain. For Chicago AGO Chapter, First Presbyterian Church, Evanston, Ill. Feb. 24: Same Couperin, Franck, Vienne and Deuxieme Fantasia, J. Alain, plus 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; Ut Queant Laxis, Bingham; Chant Heroique, Langlais.

Dr. John R. King, Amherst, Mass. — Grace Church, Providence Feb. 3: Dialogue and Basse de Cromorne, and Basse de Trompette, Guilain; Prelude and Fugue in E flat (St. Anne), Bach; Noël 10, Daquin; Fantasia in F minor and major, Mozart; Partita on La Folia, Pasquini; Sonata on Tone 1, Lidon; Passacaglia, Symphony in G, Sowerby.

George Mead, New York City — Trinity Church Jan. 17: Sonata 4, Mendelssohn; Chorale in A minor, Franck. Jan. 22: Sonata 6, Mendelssohn; Chorale in B minor, Franck.

Clarence Mader, Los Angeles, Cal. — Immanuel Presbyterian Church March 1: Prelude and Fugue in C minor, J. S. Bach; Sonata 4 in F, C.P.E. Bach; Tiento de falsas and Batalla Imperial, Cabanilles; The Angel of the Trumpet, Charpentier; Lyric Sonata, Mader. Julia Johns, mezzo soprano, assisted.

Galveston, Tex. AGO Chapter members — St. Michael's Episcopal Church, La Marque March 1: Pastorale, Franck; Chorale and Andante Sostenuto, Sonata 6, Mendelssohn; Before the Image of a Saint, Karg-Elert — M. M. Nichols. My Faith Looks Up to Thee, Schaefer; Herzlich Thut Mich Verlangen, Bach; Suite Gothique, Boëllmann — Karlene D. Bush. Fugue on the Kyrie, Couperin; O Sacred Head Once Wounded, Kuhnau; Now Thank We All Our God, Karg-Elert; Rhythymedre, Vaughan Williams — Thomas B. Donner, Jr.

Richard N. Palmquist, Somerset, N. J. — Presbyterian Church, New Brunswick, Feb. 23: Prelude and Fugue in E minor, Bruhns; Trumpet Tune, Purcell; O Traurigkeit, O Herzeleid, Brahms; Ein feste Burg ist unser Gott, Walcha; Epithalamium, Langlais; Jesus Still Lead On, Karg-Elert; Ruhig bewegt, Sonata 2, Hindemith; Prelude and Fugue in D major, Bach.

Harriet Dearden, Ridgewood, N. J. — Christ Church Feb. 23: Fanfare, Handel; Concerto in C major for organ with string quartet, Haydn; Fugue, Kanzone and Epilog with violin and women's chorus, Karg-Elert; Frohlich soll mein Herze springen, Herzliebster Jesu and Weicht ihr Berge, Walcha; Concerto in G minor, Poulenc.

W. Allen Shaffer, Syracuse, N. Y. — Cathedral of All Saints, Albany Feb. 16: Eleven Chorale Preludes, opus 122, Brahms.

Gerald Bales, Minneapolis, Minn. — St. Andrew's Church, Winnipeg, Man. Feb. 18: Toccata and Fugue in D minor, Bach; Concerto 5 in F, Handel; Pièce Héroïque, Franck; Carillon and Berceuse, Vienne; Concerto for Organ and Strings, Bales. A string ensemble and the choir of the host church assisted.

Robert Anderson, Dallas, Tex. — For Youngstown, Ohio, AGO Chapter, First Presbyterian Church Jan. 17: Cleveland, Ohio AGO Chapter, St. Paul's Episcopal Church Jan. 24; dedicatory recital, St. Stephen Methodist Church, Mesquite, Tex. Feb. 21; Huntington, W. Va. AGO Chapter, Johnson Memorial Methodist Church Jan. 20; Boston Avenue Methodist Church, Tulsa, Okla. Feb. 4 included: Offertoire sur les Grands jeux, Couperin; Chorale in B minor, Franck; Theme and Variations, Langlais; Carillon, Dupré; Fantasia in F minor, K 608, Mozart; Benedictus, Reger; Six Schübler Chorales and Preludes and Fugues in G major and A minor, Bach; Old 100th, Purcell; Prelude, Fugue and Variation, Franck; O How Blessed Are Ye, Faithful Souls, Brahms; Arioso and Etude, Anderson; Praise the Lord with Drums and Cymbals, Karg-Elert; Prelude and Fugue in E major, Lübeck.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Church Feb. 16: Sonata 3, Mendelssohn; Benedictus, Reger; O Heartbreak, O Sadness, O World, I Now Must Leave Thee and My Heart Is Longing for a Blessed Death, Brahms; Weeping, Crying, Mourning, Sighing, Liszt. March 8: Passacaglia and Fugue in E minor, Willan; Flute Solo, Arne; Fantasia in F minor, K 608, Mozart; Ye Sweet Retreat, Boyce; Good Friday Spell, Parsifal, Wagner; Petite Pièce and Litanies, Alain.

Joseph Ritchie, Greensboro, N. C. — First Friends Meeting Feb. 9: Chaconne in G minor, Couperin; Basse et Dessus de Trompette, Clérambault; Nun bitten wir, Buxtehude; Allein Gott in der Hoh', Das alte Jahr and Allegro, Concerto in A minor, Bach; O World I Now Must Leave Thee, Brahms; Prelude, Fugue and Variation, Franck; Jesus Comforts the Women of Jerusalem and Jesus Falls the First Time, Dupré.

Kenneth Wilmot, Hartsville, S. C. — Faculty recital, Coker College Feb. 24: Prelude and Fugue in A major and Concerto del Signor Torelli, Walther; Herzlich tut mich verlangen and Prelude and Fugue in A minor, Bach; Sonata, Pergolesi; Soul of the Lake, Karg-Elert; Scherzo, Symphony 2, Vienne; Schönster Herr Jesu, Schroeder; Sonata on Psalm 94, Reubke.

Jean Kumm Watson, Staten Island, N. Y. — Trinity Lutheran Church Feb. 23: Fugue in E flat (St. Anne), Nun komm der Heiden Heiland and Wacht auf, Bach; Prelude and Fugue on B-A-C-H, Liszt; Arabesque and Scherzetto, Vienne; Epiloge for Pedal Solo and Elevation, Suite Medievale, Langlais; Prelude and Fugue in G minor, Dupré.

Allen R. Mills, Schenectady, N. Y. — Union College April 19: Voluntary in C major, Purcell; Toccata in F major, Buxtehude; Auf meinen lieben Gott and ach bleib bei Uns, Bach; Sonata, Pergolesi; Concerto in F major, Handel; Chorale in A minor, Franck; Recueillement, Bloch; Toccata, Gigout.

Bernice Kerr Price, Youngstown, Ohio — For Youngstown AGO Chapter, First Christian Church Feb. 24: Introduction and Toccata, Walond; Christ lag in Todesbanden, Nun freut euch, lieben Christen g'mein and Vater unser im Himmelreich, Bach; L'Organo Primitivo, Yon; O Filii et Filiae, Farnam.

Maxine Olfrey, Winnipeg, Man. — First Presbyterian Church March 8: Fantasia and Fugue in G minor and Trio Sonata 2, Bach; Sketches in D flat major and C minor, Schumann; Movement 2, Sonata 1, Hindemith; Toccata in A major, Purcell.

Jane L. Martin, Waynesboro, Pa. — Waynesboro Methodist Feb. 12: O Sacred Head, Bach, Holler, Langlais; Toccata, Yon; Aria, Peeters; Rondo Française, Boëllmann; Hymn of Glory, Yon. F. Marshall Rock, Jr., tenor, shared the program.

Joanne Norman, Salisbury, N. C. — First Presbyterian Church, Winston-Salem March 10: Rondo in G, Bull; Fantasy and Fugue in G minor, Bach; Scherzo, Duruflé; Fast and Sinister, Symphony in G, Sowerby.

Rudolph Kremer, Ithaca, N. Y. — St. Thomas Church, New York City Feb. 16: Echo Fantasia, Sweelinck; Passacaglia, Muffat; O Lamb of God, Bach; Three Fantasies for Organ, Kremer.

Catharine Crozier, Winter Park, Fla. — Rollins College Jan. 29. Toccata, Messa della Domenica, Frescobaldi; Pastorale, Zipoli; Canzona, Gabrieli; Sketches in F minor and D flat and Fugue 1 on B-A-C-H, Schumann; Improvisation on Agincourt Song, Litany and Prelude and Trumpetings, Roberts, Feb. 5; All Bach. Kyrie, God the Holy Spirit; Adorn Thyself; Rejoice, Beloved Christians; Sonata 5 in C major; Praise be to Almighty God, When we are in Deepest Need, In Sweetest Praise, From Heaven Came an Angel Bright and Prelude and Fugue in G major, Feb. 12: Prelude on Old 100th, Purcell; Voluntary in A major, Stanley; Introduction and Trumpet Tune, Boyce; The King's Juell, Gibbons; The Earle of Salisbury, Byrd; A Portrait, Bull; Four Pieces, Farnaby. Alice Anderson Hulstader, soprano, assisted. Feb. 19: Chaconne in E minor, Come, Redeemer of our Race and Fugue in C, Buxtehude; Partita on Wake, Awake, Distler; Suite for a Musical Clock, Haydn; As now the sun's declining rays, Simonds; Pièce Héroïque, Franck.

C. Allison Salley, Midland, Texas — Church of the Epiphany, Opelousas, La. Feb. 4: First Methodist Church, Welsh, La. Feb. 8; Church of St. Michael and All Angels, Anniston, Ala. Feb. 16; First Methodist Church, Odessa, Tex. March 13: Trumpet Tune and Bell Symphony, Purcell; Come, Saviour of the Gentiles, Good Christian Men, Rejoice, O Sacred Head, Once Wounded and Passacaglia and Fugue in C minor, Bach; Sonata 1 in F minor, Mendelssohn; Greensleeves, Vaughan Williams; Fanfare for Organ, Cook; Chorale in A minor, Franck; Prelude and Fugue in A minor, Bach; Eudoxia, Evan and Vom Himmel Hoch, Edmundo.

Kitchener RCCO Centre, Ont. — St. Mark's Lutheran Church Feb. 15: Fugue in C major, Buxtehude; Trio in D minor, Bach; Modal Suite movements 1 and 2, Peeters — William Scofield. O Christ, Who Art the Light and Day and O Christ, Thou Lamb of God, Lenel — Carol Raymond. Sleepers, Wake! Magnificat, If Thou But Suffer God to Guide Us and Ah! Be With Us, Bach — Joan Schneider. Le Tombeau de Titelouze, Dupré; Toccata, Suite Gothique, Boëllmann — John Hall.

Joanne Norman, Salisbury, N. C. — Graduate recital, Indiana University, Bloomington Jan. 31 and St. John's Lutheran Church, Salisbury, N. C. Jan. 19: Rondo in G, Bull; Concerto 4 in F, Handel; Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Scherzo, Duruflé; Toccata, Jongen. St. Luke's Parish, Salisbury, March 1: Grand Jeu, Du Mage; Fantasia and Fugue in G minor, Bach; Fast and Sinister, Symphony in G, Sowerby.

Mrs. William E. Short, Elmira, N. Y. — For Elmira AGO Chapter, First Baptist Church Feb. 20: Elegy, Titcomb; He Who Will Suffer God To Guide Him, Have Mercy On Me, O Lord, From Depths Of Woe I Cry To Thee and I Cry To Thee, O Lord, Bach; O Day of Wrath, O Day of Mourning, Van Hulse; O Lord, To Me Poor Sinner, Buxtehude.

Roger Nyquist, Santa Barbara, Cal. — Pasadena Presbyterian Church Feb. 7: Toccata in G major, Walond; Trumpet Voluntary, Stanley; Presto, Concerto 5, Handel; Partita, Christ Thou Art My Life, Pachelbel; Come Sweet Death and Fantasia and Fugue in G minor, Bach; Fantasia in F minor, K 504, Mozart; Six Pieces for a Mechanical Clock, Haydn; Thou Art the Rock, Mulet.

Kevin Walters, Poughkeepsie, N. Y. — Episcopal Church of the Holy Comforter Feb. 2: Song of Faith, Mueller; Song Without Words, Sonata Dramatica, Candlyn; Three Antiphons, Dupré; Wer nur den lieben Gott lasst walten and Von Gott will ich nicht lassen, Bach; Improvisation on St. Agnes, Whitney; Prologue, Suite, Rogers.

Samuel Lamm, Bloomington, Ind. — Graduate recital, Indiana University Feb. 19: Prelude, Fugue and Chaconne, Buxtehude; Sonata 1 in E flat and We all believe in one God, Bach; Chorale in E, Franck; Cortège et Litanie, Dupré; Partita on Humbly I Adore Thee, Peeters; If thou but suffer God to guide thee, Walcha; Te Deum, Langlais.

Judith Lape, Gary, Ind. — City Methodist Church April 5: Concert Variations, Bonnet; Chorale Prelude on St. Peter, Darke; Fugue in G minor and When in the hour of utmost need, Bach; Harmonies du Soir, Karg-Elert; Festival Toccata, Fletcher.

Raymond Mabry, Richmond, Va. — St. Thomas Church, New York City Feb. 2: Come, God, Creator, Holy Ghost, Bach; Prelude and Fugue in C major, Krebs; Nazard, Suite Française and Te Deum, Langlais.

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# Programs of Organ Recitals of the Month

Alec Wyton, New York City — Cathedral Church of St. John the Divine Jan. 26, Feb. 2, Feb. 16; Galveston, Tex. AGO Chapter, Trinity Episcopal Feb. 3; Stetson U., DeLand, Fla. Feb. 4; Edwards Church, Northampton, Mass. April 14 included: Prelude and Fugue in D minor (Violin), Six Schübler Chorales, From God I Will not Depart, Bach; Fantasie in C, Pièce Héroïque, Franck; Andante con Moto, Beöly; Prelude on Pange Lingua, Kodaly; Prelude and Fugue in G minor, Buxtehude; Variations on Veni Creator, Durullé; Two Sketches, Schumann; Introduction and Fugue on B-A-C-H, Liszt; Voluntary in E minor, Stanley; Vision of Christ-Phoenix, Williamson; My Young Life Hath an End, Sweelinck; Carillon-Sortie, Mulet; Suite in Praise of Merbecke, Canon on Heinelein, Preludes, Fanfares and a March, Wyton; Sonatas 2 and 6, Mendelssohn.

Raymond C. Boese, Redlands, Cal. — Dedicatory recital, First Lutheran Church, Havre, Mont. Feb. 18 and Trinity Lutheran Church, Kalispell, Mont. Feb. 20: Prelude and Fugue in G minor, Buxtehude; Aria, Loeillet; We All Believe in One God and Passacaglia and Fugue in C minor, Bach; Fantasie in F minor, Mozart; Behold, A Rose Is Blooming and My Heart Is Filled with Longing, Brahms; Sonata on Psalm 94, Reubke. St. John's Lutheran Church, Libby, Mont. Feb. 7: Mozart, Brahms, Reubke and first Bach as above, plus Trumpet Fanfare, Purcell; Sarabande, Buxtehude; Sicilienne, Van den Gehyn; If Thou But Suffer God to Guide Thee, Peeters; The Shepherds Praise Him, Walcha; The Birth in Bethlehem, Walcha.

West Jersey Chapter members — Haddonfield, N. J. Methodist Church March 2: Introduction and Trumpet Tune, Stanley; Psalm 19, Marcello; Come, Sweet Death, and Toccata and Fugue in D minor, Bach — Marion Post Ruviella, Pastorale Liebster Jesu, Contemplation, Greensleeves and Poem Mystique, Purvis — Robert V. Busch, Intermezzo in G major and Schönster Herr Jesu, Schroeder; My Soul Longest to Depart in Peace, Langlais; O Christ, Thou Lamb of God, Lenel; Chorale, Jongen — Jane Pressey Masarek.

William R. Davis, Bronxville, N. Y. — Reformed Church Jan. 26: Partita Jesu, Joy and Treasure, Walther; Eight Pieces for Clock Organs, Haydn; Fantasie in A major, Franck; Scherzo in G minor, Bossi; Musette, Vaughan Williams; Prelude and Fugue in F minor, Bach. Feb. 23: Voluntaries in F major and D minor, Stanley; Benedictus, Couperin; Rhapsody 3, Saint-Saëns; Three Chorale Preludes, Brahms; Episode, Copland; Prelude and Fugue in E flat, Bach.

William Osborne, Granville, Ohio — Faculty recital, Denison University Jan. 13 and Lorain AGO Chapter, First Methodist Church, Lorain, Jan. 20: Prelude and Fugue in F sharp minor, Buxtehude; Schmücke dich, o liebe Seele, Herr Jesu Christ, dich zu uns wend', Komm, Gott, Schöpfer, heiliger Geist and Prelude and Fugue in C minor, Bach; Chorale in E major, Franck; Sonata opus 92, Krenek; Allegro, Symphony 6, Widor.

Central Florida AGO Chapter, Winter Park, Fla. — All Saints' Church March 3: Kyrie, Gott heiliger Geist, Herzlich tut mich verlangen and Prelude and Fugue in D major, Bach — Marcie Loeffler, Mein junges Leben, Sweelinck; Chorale in B minor, Franck — Donald Warner, Ave Maris Stella, Dupré; Voluntary in A major, Stanley; Suite Medievale, Langlais — Robert Eshenaur.

Robert Frederick, Philadelphia, Pa. — First Baptist Church Jan. 26: Grand Jeu, DuMage; Concerto 3 in G major, Soler; My Soul Doth Magnify the Lord, Rejoice Now, Christian Souls and Toccata in F major, Bach; Concert Piece, Peeters; Scherzo, Symphony 4, Widor; Rondo for Flute Solo, Rinck; Suspended Garden, Alain; Toccata, Durullé.

Ralph Kneeream, New York City — St. Paul's Chapel March 19: All Bach. O Mensch, bewein' dein' Sunde gross; Wo soll ich fliehen hin; Herzlich tut mich verlangen; O Lamm Gottes, unschuldig (3 verses); Allegro Moderato, Sonata 1; Prelude and Fugue in A minor.

Robert M. Stofer, Dayton, Ohio — Christ Church, Cincinnati Feb. 26: As Jesus stood beside the cross, Scheidt; Aria Pastorelle, Rathgeber; Meditation on Heinelein, Clokey; Passacaille, Couperin; Benedictus, Reger; Agnus Dei, Bach.

Charles Shaffer, Hollywood, Cal. — University of Redlands Jan. 6: Concerto del Signor Meck, Walther; Benedictus, Couperin; Prelude and Fugue in F minor, Bach; Allegro, Chorale, Symphony 2, Vierne; Paignton, Donovan; Symphonia Elegiaca, Van Hulse.

William Teague, Shreveport, La. — For Toledo, Ohio AGO Chapter, First Baptist Church Feb. 18: Fanfare for Organ, Cook; Nun komm, der Heiden Heiland and Prelude and Fugue in A minor, Bach; Dialogue for the Mixtures; Langlais; Even Song, La Montaine; Prelude and Fugue in B major, Dupré; Sonata on Psalm 94, Reubke.

J. Herbert Springer, Hanover, Pa. — St. Matthew Lutheran Church Feb. 16: Processional, Shaw; Partita on Meinen Jesum lass' ich nicht, Walther; Nun bitten wir den heiligen Geist and Lobt Gott, Ihr Christen, Buxtehude; Passacaglia and Fugue in C minor, Bach; A Fancy, Stanley; Weinen, Klagen, Liszt; Eclogue 3, DeLamarter; Legende, Clokey; Toccata, Andriessen. March 8: Prelude in G major, From the Depths I Call to Thee, Dearest Jesus, We Are Here, Variations on O God, Thou Gracious God and Fugue in E flat (St. Anne), Bach; Adagio in E major, Bridge; Suite Breve, Langlais; Andantino in G minor and Pièce Héroïque, Franck. March 22: Toccata in A minor and My Young Life Hath an End, Sweelinck, Whate'er My God Ordains Is Right, Kellner; Sonata 6, Mendelssohn; Repentance and Adoration, Purvis; The Crucifixion and Cortège et Litanie, Dupré.

Topeka Chapter Recital — Central Congregational Church Jan. 13: Lobe Gott ihr Christen allzugleich and Puer Natus in Bethlehem, Buxtehude; Es ist ein Ros' entsprungen, Brahms; Vom Himmel hoch da kimm' ich her, Pepping; Noël avec Variations, Langlais — George Krieger, Sonata for Trumpet and Organ (with James Sellards), Purcell; Fairest Lord Jesus, Schroeder; Prelude and Fugue in A flat major, Koetsier — Elizabeth Plowman, Adagio for Strings, Barber; Toccata, Symphony 5, Widor — Donald Carr.

David Ramsey, Memphis, Tenn. — For Memphis AGO Chapter, St. Peter's Church Feb. 3: Concerto in A minor, Vivaldi-Bach; Kleines harmonisches Labyrinth, Bach; Prelude, Fugue and Variation, Franck; Canon on Heinelein, Wyton; Epilogue on St. Theodulph, Willan; Introitus on Herzliebster Jesu, Slater; Fantasie on Easter Hymn, Harris; Brother James', Wright; Cantilena and Dialogue on the Mixtures, Langlais.

Heinz Arnold, Columbia, Mo. — Stephens College faculty recital Feb. 9: Toccata in F major, Bach; Ein Lammlein geht und trägt die Schuld, Reichel; Singt, singt dem Herren neue Lieder, Studer; Wie der Hirsch nach frischer Quelle, Wieruszowski; Sonata for Organ, Speer; L'Annonciation and Les Rameaux, Langlais. The remainder of the program was played on the harpsichord.

Charles L. Durr, Forsyth, Ga. — First Baptist Church, Fitzgerald, Ga. Feb. 16: Allegro, Concerto in B flat major, Handel; Gavotte, Wesley; Flute Tune, Arne; Fugue in G major (Jig), Bach; Partita on A Mighty Fortress, Cor Kee; Jagged Peaks in the Starlight, Clokey; Schönster Herr Jesu, Schroeder; Toccata, Symphony 5, Widor.

Edward Ludlow, Blue Mountain, Miss. — For North Mississippi AGO Chapter, Blue Mountain College Feb. 15: Toccata in E minor, Pachelbel; Es ist das Heil, anonymous; Sonata 3, Hindemith; Kyrie and 3 couplets, Messe Solemnelle, Couperin; Aria, Peeters; Prelude, Fugue and Chaconne in C major, Buxtehude.

James Salzwedel, Winston-Salem, N. C. — First Presbyterian Church Feb. 18: Echo Fantasie, Sweelinck; O Darkest Woe and The Death of Jesus Christ, Our Lord, Van Hulse; When Jesus on the Cross was Bound, Scheidt; Prelude and Fugue in B minor, Bach.

Dwight Davis, Gary, Ind. — City Methodist Church Jan. 26: Toccata, Sowerby; White's Air, American; Moderato, Gothic Symphony, Widor; The Squirrel, Weaver; Bells Through the Trees, Edmundson; Prelude in E flat, Bach.

Sarah Kirk, Winston-Salem, N. C. — First Presbyterian Church Feb. 25: Prelude and Fugue in E minor (Wedge), Bach; Den die Hirten lobten sehre and Golebet seise Du, Jesu Christ, Walcha; Variations on a Noel, Dupré.

Arthur Honeychurch, Salisbury, N. C. — St. Luke's Parish March 15: Toccata in F, O Sacred Head, Sore Wounded and A Mighty Fortress Is Our God, Buxtehude; Fantasie in G, Bach; Berceuse and Carillon, Vierne.

Richard L. Shaw, Elmira, N. Y. — For Elmira AGO Chapter, First Baptist Church March 5: Four Biblical Sketches, Van Hulse; Lyric Interlude, Schreiner; Spiritual for Organ, Young.

Jerald Hamilton, Urbana, Ill. — For Pittsburgh AGO Chapter, Carnegie Music Hall, Feb. 9: Toccata and Fugue in F major, Buxtehude; Eclogue, Wagenaar; Musical Clocks, Haydn; Passacaglia and Fugue in C minor, Bach; Fantasie in F minor, K. 594, Mozart; Toccata Piccola, Wuensch; Theme with Variations, Kennan; Variations on a Noël, Dupré.

Alix Broughton, Parkville, Mo. — Student of Carlene Neihart, Park College Feb. 16: Toccata in F major, Buxtehude; Durch Adams Fall, Homilius; Swiss Noël with Variations, Daquin; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in C major, Bach; Pastorale, Franck; The Good Shepherd, Benoit; Maestoso, Andante sostenuto, Poco vivace, Schroeder.

Jerry A. Hohnbaum, Washington, D. C. — For St. Joseph, Mo. AGO Chapter, First Christian Church, Feb. 11: Prelude and Fugue in E flat and Liebster Jesu, Bach; Concerto del Sign. Meck, Walther; Sonata 6, Mendelssohn; Finale, Symphony 1, Vierne; Carillon, Sowerby; Two Preludes for the Festivals, Berlinski. Shelby Bale, tenor, shared the program.

Elmer Blackmer, Springfield, Ohio — Christ Church, Cincinnati Feb. 19: Prelude and Fugue in C, Bach; Wondrous Love Variations, Barber; Jesus, good above all other, A mighty fortress is our God, Ah, holy Jesus, how hast thou offended, Walcha; Cortège et Litanie, Dupré.

Mary Esther Orth, Barboursville, Ky. — Union College faculty recital Feb. 27: Sonatas 1 and 3, Hindemith; How brightly shines the morning star and O sacred head now wounded, Peeters; Vision of the Eternal Church and Outburst of joy, Messiaen.

Lady Susi Jeans, Dorking, England — St. Vedast-Alias-Foster Jan. 23: Prelude and Fugue in D minor, Buxtehude; Six Choral Preludes, Clavierübung part 3, and Trio Sonata in C minor, Bach; Concerto in G major, Vivaldi; Voluntary for a double organ, Croft; Voluntary, James; Toccata Francesa, Kropffreiter.

John F. Carré, Racine, Wis. — Dedicatory recital, Christ Church Methodist Feb. 9: Psalm 19, Marcello; Nun bitten wir, Buxtehude; To Thee, Lord Jesus, Thanks We Give, and Prelude and Fugue in D minor, Bach; Concerto in B flat major, Handel; Nightingale and Rose, Saint-Saëns; Glockenmelodie, Sibelius; Now Thank We All Our God, Karg-Elert; Sonata Eroica, Swans at Eventide (Nocturnals) and Toccata in E minor, Carré. Alice Evans O'Neil, soprano, and Mrs. Howard T. Jorgensen, accompanist, assisted.

Fore-Runner Students, Oakland, Cal. — Eastbay Interstake Center March 1: Carl Eagle, Alexander Post student: Prelude, Fugue and Chaconne, Buxtehude; Trio Sonata 1 in E flat and Dorian Toccata, Bach; Pièce Héroïque, Franck. Lynn Upham, Kenneth Mansfield student: Prelude Modal, Langlais; Sonata 1 in E flat, Mozart; Herzlich tut mich verlangen, Brahms, Peeters. Eugene Clark, Ludwig Altmann student: Von Gott will ich nicht lassen, Herr Jesu Christ, dich zu uns wend and Jesus Christus, unser Heiland, Bach; Prelude and Fugue in G minor, Dupré.

Sylvia Chapman, Decatur, Ga. — Senior recital, Agnes Scott College March 1: Toccata per L'Elevazione, Frescobaldi; Basse et Dessus de trompette, Clérambault; Prelude and Fugue in F minor, Bach; Chorale in A minor, Franck; Brother James, Wright; Dialogue sur les Mixtures, Langlais.

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NEW YORK CITY 16



# Programs of Organ Recitals of the Month

Robert Arnold, Brooklyn, N. Y. — Trinity Church, New York City Jan. 15: Das alte Jahr, Bach; Partita on Jesu, meine Freude, Walther; Prelude and Fugue in E minor, Bach. Jan. 24: Partita on Meinen Jesum lass ich nicht, Walther; Pastorale and Pièce Héroïque, Franck. Jan. 31: Music by J. S. Bach, with Carol French, soprano, assisting.

Dorothy Hester, Arlington, Cal. — Immanuel Presbyterian Church, Los Angeles, Cal. Feb. 24: Sonata 3, Mendelssohn; Voluntary 1 in D, Boyce; Come Redeemer of our race, Dear Christians one and all, rejoice and Tocatta, Adagio and Fugue, Bach; Dialogue sur les Mixtures, Langlais; Dialogue, Mader; Chorale in A minor, Franck. The Riverside Recorder Ensemble shared the program.

Myron D. Casner, Sturgis, Mich. — For Southwest Michigan AGO Chapter, Trinity Church, Marshall March 2: Kyrie, Gloria and Offertoire, Couperin; Magnificat on Tone 1, Buxtehude; Prelude and Fugue in A minor, Bach; Wie soll ich dich empfangen, Ich stehe an deiner Krippe hier and O Mensch, beweine dein Sünde gross, Pepping.

Carl O. Bleyle, Ames, Iowa — College Methodist Church Feb. 11: Kyrie, Mass for Convents, Couperin; Prelude and Fugue in E minor (Wedge), Bach; Tocatta per l'Elevation, Frescobaldi; O Traurigkeit, o Herzeleid, Reda; Outburst of joy and Prayer from Christ ascending, Messiaen.

Wesley K. Morgan, Carbondale, Ill. — First Methodist Church, Evanston Feb. 23: Jesus Christus, unser Heiland, Es ist gewisslich an der Zeit, O Mensch and Prelude and Fugue in A minor, Bach; Sonata 1, Hindemith; Sonatine, Froidebise; Fast and Sinister, Symphony in G major, Sowerby.

Edward Mondello, Chicago, Ill. — For Kansas City, Mo. AGO Chapter, St. Paul's Episcopal Church March 16: Chaconne in G minor, Couperin; Voluntary in A minor, Stanley; Prelude and Fugue in B minor, When in the hour of Utmost Need, Tocatta and Fugue in D minor, Whither shall I flee and I Call to Thee, Lord Jesus, Bach; Chorale in A minor, Franck.

Scott S. Withrow, Nashville, Tenn. — Dedicatory recital, First Baptist Church, Jefferson City Feb. 2: Prelude and Fugue in C minor, Lübeck; Dawn Hymn, Hovhanness; Even Song, La Montaine; Now Thank We All Our God, When In The Hour of Deepest Need and O Lamb of God, Unspotted, Bach; Tocatta on the Deo Gratias, Aria with Variations and Sonata at the Offertory in A, Martini; O Heartbreaking Sadness, Brahms; Variations on Sing Praise to God, Withrow. George Peabody College faculty recital, Nashville, Tenn. Feb. 27 and 28: Same program.

Orpha Ochse, Los Angeles, Calif. — John Alden Hall, First Congregational Church, Pasadena March 29: How Brightly Shines the Morning Star and From God I Ne'er Will Turn, Buxtehude; Sonata 2, When in the Hour of Utmost Need, Fugue in E flat major and Tocatta and Fugue in F major, Bach; Elevation, Zipoli; If God Himself Be For Me, In Bethlehem's Low Stable and All My Heart This Day Rejoices, Walcha; Resurrection, Symphonie-Passion, Dupré.

Jeanie Little, Lynchburg, Va. — Court Street Methodist Church March 1: Voluntary in C major, Purcell; Variations on Noel in G, Daquin; In Dulci Jubilo (three settings), Wenn Wir in höchsten Nothen Sein and Prelude and Fugue in D major, Bach; Brother James, Wright; Benedictus, Reger; Le Banquet Céleste, Messiaen; Tocatta, Suite Gothique, Böellmann.

Gerre Hancock FAGO, Cincinnati, Ohio — Calvary Episcopal, Pittsburgh, Pa. Feb. 19: Six Schübler Chorales, Bach; Prelude and Fugue on B-A-C-H, Liszt; Three Pieces for Mechanical Clock, Haydn; Pageant, Sowerby. St. Mark's Methodist, Charleston, W. Va. for Kanawha AGO Chapter Jan. 27: above plus Tocatta, Adagio and Fugue, Bach; Fantasy for the Flute Stop, Sowerby.

Jerry McSpadden, Lookout Mountain, Tenn. — Church of the Good Shepherd Jan. 5: Canzona, Gabrieli; Suite on Tone 2, Clérambault; Pièce Héroïque, Franck; Alle Menschen müssen sterben, Der Tag, der ist so freudenreich, Jesu, Joy of Man's Desiring and Tocatta and Fugue in D minor, Bach; Litanies, Alain. March 1: Sinfonia, Cantata 29, Bach; Cantabile in B major, Franck; Suite en Tone 9, Couperin; Prelude and Eugue in A minor, Bach; Requiescat in Pace, Sowerby; Rhythmic Trumpet, Bingham; Litanies, Alain. For St. Joseph Valley AGO Chapter, First Presbyterian Church, Niles, Mich. March 9: Same Bach Couperin Sowerby Bingham and Alain plus Chorale in B minor, Franck; Partita on Come, Saviour of the Nations, Distler.

Louis S. Brewer, Lake Charles, La. — For Lake Charles AGO Chapter, First Presbyterian Church Feb. 9 and North Louisiana AGO Chapter, First Presbyterian Church, Shreveport Feb. 18: Voluntary in D, Boyce; Meine Seele erhebt den Herren, Ach, Bleib bei uns and Kommst du nun, Jesu, Bach; Prelude and Fugue in E minor, Bruhns; Sarabande, Rhythmic Trumpet and Nativity Song, Bingham; Greensleeves, Wright; Pavane, Elmore; Dialogue on the Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

Henry Fusner, Cleveland, Ohio — For Central Ohio AGO Chapter, St. John's Protestant Church, Columbus Jan. 20: Sonata 2, Hindemith; How Shall I Fitly Meet Thee (two settings), Pepping; Herzliebster Jesu, Walcha; Partita on Jesus Christ, Our Strong Salvation, Distler; Wondrous Love Variations and Prelude on Silent Night, Barber; The Shepherds, Messiaen; Suite Medievale, Langlais.

Ferree Le Fevre, Chambersburg, Pa. — Central United Presbyterian Church Feb. 16: All Bach. Prelude in C major; When in the Hour of Greatest Need; Prelude and Fugue in C major; Air in A minor, from Tocatta, Adagio and Fugue; Fantasie in G major; Before Thy Throne I Now Appear; Siciliane, Flute Sonata 2; Tocatta and Fugue in D minor.

Marilou DeWall, Grand Rapids, Mich. — For Peoria, Ill. AGO Chapter, St. Mary's Cathedral Feb. 9: Prelude and Fugue in E minor, Bruhns; Mass for Convents, Couperin; Noël 6, Daquin; Prelude and Fugue in D minor, Reger; Fantasie and Fugue in D minor, Reger; The Nativity and Te Deum, Langlais; Moto Ostinato, Eben.

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.

James E. Barrett, White Plains, N. Y. — Dedicatory recital, Wilson Memorial Church, Watchung, N. J. Seb. 23: Agincourt Hymn, Dunstable; Fugue in E minor (Wedge) and My Soul Exalts the Lord, Bach; Sonata 6, Mendelssohn; Scherzetto, Vierne; Kleine Praeludium und Intermezzi, Schroeder; Brother James, Wright; Carillon-Sortie, Mulet.

Kirsten Boyd, Bloomington, Ind. — Christ Church Cathedral, Indianapolis March 6: Prelude and Fugue in D major and Adagio and Vivace, Trio Sonata 4, Bach; Litanies, Alain; Scherzetto, Vierne; Tocatta, Symphonie 5, Widor.

Walter Ball, Charlotte, N. C. — First Presbyterian Church Feb. 27: Chaconne, L. Couperin; Elevation, F. Couperin; We all believe in one God, Creator, Bach; O sacred head, now wounded, Brahms; Fairest Lord Jesus, Schroeder; Jesus, Priceless Treasure, Walthar.

Walter Reinhold, Arlington, N. J. — Crescent Avenue Presbyterian Church, Plainfield March 24: Sonata 1, Mendelssohn; O Sacred Head Now Wounded, Buxtehude, Bach, Kirnberger; Cortège and Litanie, Dupré.

Linda Marek, Bloomington, Ind. — Christ Church Cathedral, Indianapolis March 13: Tocatta, Adagio and Fugue in C, Bach; Chorale with variations, Sonata 6, Mendelssohn; Carnival Suite, Crandell.

George Markey, New York City — Dedicatory recital, First Presbyterian Church, Fort Lauderdale, Fla. Jan. 15: Concerto in A minor, Vivaldi-Bach; 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. For Northern New Jersey AGO Chapter, West Side Presbyterian Church, Ridgewood March 13: Same Clérambault, plus Trumpet Tune, Purcell; Prelude and Fugue in A minor, Bach; As Jesus Stood Beside the Cross, Scheidt; Prelude and Fugue on B-A-C-H, Liszt; Les Rameaux, Langlais; Partita on Christ ist erstanden, Purvis; The Rising of the Sun, Jacob; Prelude and Fugue in B major, Dupré.

Norfolk, Va. GSG — Ocean View Baptist Jan. 14: Prelude in A minor, Marcello — Robert Anderson; Trumpet Voluntary, Clarke — Arthur Roach; Adoro Festum Christi, Nancy Herrick — Nancy Herrick; Prelude and Fugue in G minor, Bach — John Richard; Tocatta in F, Bach — June Strickland; Blessed Ye Who Live in Faith Unswerving, Drinker — Linda Sawyer; Introduction and Tocatta, Walond — Jerry Pope; Now Thank We All Our God, Bach-Fox — Judith Brinkley; Cortège, Young — Michael Carr; Fugue in G minor, Bach — Paul Long; Tocatta, Suite Gothique, Böellmann — Michael McCracken.

George Kersner, Reading, Pa. — Albright College Feb. 11: Abide with Us, Lord Jesus Christ, Bach; Rhosymedre, Vaughan Williams; Gloria and Credo, Organ Mass, Liszt; Lord Keep Us Steadfast In Thy Word, Peeters; Prelude and Fugue in E minor, Bach. Feb. 18: Tocatta and Fugue in D minor, Bach; Prelude on Tallis' Canon, Edmundson; Chorale in A minor, Franck. Feb. 25: Tocatta and Fugue in F major, Buxtehude; Vor deinen Thron, Bach; Voluntary in G, Purcell; Aria Pastorella, Rathgeber; Suite in D, Stanley.

Florence Hankins, Los Angeles, Cal. — Cathedral Church of St. Paul Feb. 28: Marche Religieuse, Saint-Saëns; Lament on a theme by Schütz, McKay; Fugue in E flat (St. Anne), Bach; Andante and Allegretto, Sonata 4, Mendelssohn; Liturgical Improvisation 2, Oldroyd. March 27: Elegy, Still; O man, bemoan thy grievous fall, Bach; Grand Jeux, Langlais; When Jesus on the cross was bound, Scheidt; O God, be merciful to me, Bach.

James H. Case, Elmhurst, Ill. — Elmhurst Branch Chapter Elmhurst College Feb. 10: Partita on Nun lässt uns Gott, Lübeck; Prelude and Fugue in B minor, Bach; Herzlich tut mich verlangen and Herzliebster Jesu, Brahms; Chant de Paix and Chant de Joie, Langlais; In a Placid and Easy Going Manner, Sonatina, Sowerby; Allegro, Symphony 2, Vierne.

Joanne Harris, Pompton Lakes, N. J. — Crescent Avenue Presbyterian Church, Plainfield March 3: Prelude and Fugue in F sharp minor, Buxtehude; O Man, Bewail Thy Grievous Fall, Bach; Ah, Dearest Jesus, and Deck Thyself, My Soul With Gladness, Brahms; The Palms, Langlais; We All Believe in One True God, Bach.

Kathryn Loew, Kalamazoo, Mich. — Kalamazoo College Feb. 16: Preludi, Elias; Pasacalles, Cabanilles; Dos Versillos de Segundo Tono, Moreno; Ich ruf' zu dir, Herr Jesu Christ and Fantasie and Fugue in C minor, Bach; Cortège et Litanie, Dupré; Greensleeves, Wright; Chorale and Variations on a Christmas Tune, Monnikendam.

Fred Binckes, Gary, Ind. — First Presbyterian Church Feb. 23: Introduction and Tocatta in G major, Walond; Chorale in A minor, Franck; Slumber Song, Kennaway; Variations on a Theme by Paganini, Thalben-Ball; Divertissement, Vierne; Introduction, Passacaglia and Fugue, Willan.

Roger Cole, Lynchburg, Va. — St. John's Episcopal Church Feb. 23: Noel, Grand Jeu et Duo, Daquin; Benedictus, Messe pour les paroisses, Couperin; Chorale in B minor, Franck; Litanies, Alain; Messe de la Pentecôte, Messiaen; Pastorale, Roger-Ducasse; Prelude and Fugue in G minor, Dupré.

Joyce Kanke, Springfield, Ohio — Senior recital, Wittenberg University Feb. 2: Prelude and Fugue in A major, Bach; When Jesus on the Cross Was Bound, Scheidt; Sonata 5, Mendelssohn; Little Pastorale, Read; Herzliebster Jesu, Walcha; Te Deum, Langlais.

Lloyd Cast, Albany, N. Y. — Cathedral of All Saints March 15: Prelude and Fugue in C minor, Bach; Chorale in B minor, Franck; Transports de joie, Messiaen.

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# Programs of Organ Recitals of the Month

Searle Wright, New York City — St. Paul's Chapel March 17: Passacaglia and Fugue in C minor and Durch Adams Fall, Bach; Mater Dolorosa, Symphony 1, Weitz; March, Elegy and Scherzetto, Walton; Scene de le Passion, Daniel-Lesur.

Reading, Pa. GSG — St. Paul's Memorial United Church of Christ Feb. 8: Prelude and Fugue in D minor Bach; Winchester New, Fischer — Anita Yeich. Prelude in G minor and Fugue in A minor, Bach — Jo Ann Jockel. Prelude and Fugue in C minor, Bach — Kathleen Hughes. Siciliano, Bach — Peggy Stoner. Prelude and Fugue in F major, Bach; Andante Tranquillo, Sonata 3, Mendelssohn — Pricilla Moyer. Sonata 6, Mendelssohn — George Kershner. Andante Religioso, Smith; Fanfare, Lemmens — Rachael Gelsinger. Concerto 10, Handel; O Man Bewail Thy Grievous Sin, Bach — John Frederick. O Traurigkeit, O Herzeleid, Brahms; Crucifixion, Passion Symphonie, Dupré — Robert A. Arnold. Dialogue, Mozart — Elaine Hafer. Jesus Makes My Heart Rejoice, Elmore; Dialogue and Chorale, Neuring — Joanne Baggott. Toccata in D minor, Nevins — Peggy Stoner.

Frederick Marriott, Detroit, Mich. — For Sarnia RCO Centre and Port Huron AGO Chapter, Devine Street United Church, Sarnia, Ont. Feb. 25: Trumpet Tune, Purcell; Capriccio Cucu, Kerll; Les Cloches, Lebeque; Concerto in B flat, Handel; Prelude and Fugue in A minor, Bach; Finale in B flat major, Franck; Toccata, Monnikendam; Dreams, McAmis; Herzlich lieb had ich dich, David; Solera Toccata, Sharon Elery Rogers; Italian Village Suite, Marriott; Toccata, Symphony 5, Widor.

Marshall Bidwell, Pittsburgh, Pa. — Carnegie Music Hall Feb. 23: Concerto 13 in F major, Handel; Humble Us By Thy Goodness and Allegro, Trio Sonata 1, Bach; Variations and Fugue on the English National Anthem, Reger; Pastorale, Roger-Ducasse; Eight Songs Washington Knew, Bidwell; On the Steppes of Central Asia, Borodin; Pavane, Symphonette 2, Gould; Nocturne, Grieg; Toccata, Symphony 5, Widor.

Mildred Andrews, Norman, Okla. — Dedicatory recital St. Paul's Episcopal Church, Fayetteville, Ark. Feb. 16: Concerto in B minor, Walther; Andante and Gavotte, Arne; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Prayer from Christ Ascending, Messiaen; L'Ange a la Trompette, Charpentier.

Katharine Fowler, Washington, D. C. — Sargent Memorial Presbyterian Feb. 23: Prelude, Fugue and Chaconne, Buxtehude; Elevation, Frescobaldi; As Jesus Stood Beside the Cross, Scheidt; My Heart Is Filled with Longing and I Call to Thee, Bach; Fantasia, Merkel; Scherzetto, Vierne; Carillon DeLamarter; Chorale in A minor, Franck.

Frank Bartlett, Providence, R. I. — For Rhode Island AGO Chapter, Brown University Feb. 10: Prelude and Fugue in G minor, Dupré; Le Jardin Suspendu and Fantaisie 1, Alain; Toccata and Fugue in D minor, Bach; Berceuse sur Deux Notes qui Cornent and Danses a Agni Vavishita, Alain; Variations sur un Noël, Dupré.

Richard Sidey, Far Rockaway, N. Y. — St. Bartholomew's Church, New York City Feb. 19: Partita on O God, Thou Faithful God, Bach; Tierce en Taille, Guilain; Fantasia in A, Franck; Dialogue for the Mixtures and Song of Peace, Langlais; Passacaglia, Symphony in G, Sowerby.

Donald Wilkins, Pittsburgh, Pa. — Carnegie Music Hall Feb. 16: Variations, Cabezon; Prelude and Fugue in B minor, Bach; Sonata 3 in A major, Mendelssohn; Suite, Western Pennsylvania, Lahmer; Lied, Scherzetto and Westminster Carillon, Vierne; Prelude and Fugue in G minor, Dupré.

Henry Bridges, Charlotte, N. C. — Dedicatory recital, First Presbyterian Church Feb. 16: Prelude in D minor, Pachelbel; Variations on Bergamasca, Scheidt; Toccata in C major, Cabanilles; Chorale Prelude on a Melody by Gibbons, Willan; Thou art the rock, Mulet.

Jack Rodland, Rutherford, N. J. — Crescent Avenue Presbyterian Church, Plainfield March 10: Prelude and Fugue in C major (9/8) and Lord Jesus Christ, Be Present Now, Bach; Priere, Franck; Litanies, Alain.

Richard Harper, Plainfield, N. J. — Crescent Avenue Presbyterian Church Feb. 18: Rigaudon, Campra; O Lord, Hear My Suffering, Krebs; Fugue in G major, Bach; Elegie, Peeters; Sonata 2, Mendelssohn.

Richard Bouchett, New York City — Fifth Avenue Presbyterian Church March 1: Toccata and Fugue in D minor, Bach; Mein junges Leben, Sweelinck; Liebster Jesu, wir sind hier and Herr Jesu Christ, dich zu uns wend, Bach; Chorale in E major, Franck; Wondrous Love Variations, Barber; Finale, Symphonie 6, Vierne.

Marie L. Blatz, Skaneateles, N. Y. — St. James' Church Feb. 19: Ach, was soll ich sunder machen? and Erbarm' dich mein, O Herre Gotts, Bach. Feb. 26: Lord, how great are my transgressions, Beloved Jesus, Rest thou contented and be silent, Help, Lord, with strength to praise Thee and Entrust to Him thy footsteps, Zechiel. March 4: Och Gott! erhor mein Seufzen, Krebs; Jesus Leiden, Pein und Tod, Vogler; Herzlich thut mich verlangen, Kimberger; Da Jesus an dem Kreuze stund, Scheidt. March 11: Christe, du Lamm Gottes, Christus, der uns selig macht, O Mensch, bewein' dein Sunde gross, Herzlich thut mich verlangen (2 settings) and O Welt, ich muss dich lassen, Brahms. March 18: De profundis, Langlais; O Clemens! O pia!, Dallier; Ich ruf' zu dir and Cortège et Litanie, Dupré. March 25: Stations of the Cross 8, 9, 11, 14, Dupré.

Lowell Salberg, Freeport, Ill. — Calvary EUB Church, Stockton March 1: Psalm 19, Marcello; Nun bitten wir, Buxtehude; Benedictus, Couperin; O Man Bewail Thy Grievous Fall, I Call to Thee, Lord Jesus, All Men are Mortal, As Jesus Hung Upon the Cross, O Sacred Head Now Wounded and Fugue in D minor (violin), Bach; Liturgical Improvisation, Oldroyd; St. Columba, Willan; Martyn, Bingham; Rhosymedre, Vaughan Williams; St. Kevin, Whitford; Madrigal and Divertissement, Vierne.

John S. McIntosh, Brantford, Ont. — For Brantford RCO Centre, Colbourne St. United Church Feb. 29: Sonata 2, Mendelssohn; Three Trios, Albrechtsberger; Two Canons, Schumann; Variations on Puer Natus Est, Widor; Prelude, Fugue and Chaconne, Buxtehude; Noël in G major, Daquin; O Lamb of God and Prelude and Fugue in D major, Bach; Rhosymedre, Vaughan Williams; Scherzo, Cook.

Robert C. Perkins, Salisbury, N. C. — St. Luke's Parish Feb. 16: Prelude and Fugue in F minor, Bach; Pastorale, Franck; Ostinato on 40 days and 40 nights, Wyton; Toccata, McGrath. March 8: We All Believe in One God, Bach; Elegie, Peeters; Let All the World in Every Corner Sing, Vaughan Williams; Sonata 5 in D, Mendelssohn. Maryli Perkins, soprano, assisted.

Marian Craighead, Rochester, N. Y. — For Rochester AGO Chapter, Asbury First Methodist Church Feb. 17: Suite, To My Loving God, Buxtehude; Andante, Grande Pièce Symphonique, Franck; Praise to the Lord, the Almighty, Bach; Siciliano and Presto, Concerto 5, Handel; Sonata in E flat, Mozart; Psalm 19, Marcello; Marche Episcopale, Vierne.

Eugenia Toole, Manhasset, L.I., N. Y. — Congregational Church Feb. 9: Fantasia in F minor, K 594, Mozart; Von Himmel hoch and Fröhlich soll mein Herze springen, Walcha; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Song of Peace, Langlais; Carillon de Westminster, Vierne; Variations on America, Ives.

Henry Bridges, Charlotte, N. C. — First Presbyterian Church, Winston-Salem March 3: Prelude in D minor, Pachelbel; Christ, Lamb of God, and Hark! A Voice saith all are mortal, Bach; Variations on Bergamesca, Scheidt; Voix Celeste, Suite Francaise, Langlais; Thou art the Rock, Mulet.

James W. Good, Louisville, Ky. — Southern Baptist Theological Seminary Feb. 7: Prelude in E flat major, Bach; Partita on Was Gott tut, Pachelbel; Jubilee, Sowerby; Sonata 4 in E minor, Bach; Pastorale, Roger-Ducasse; Fugue in E flat major (St. Anne), Bach.

Richard Shirey, Oberlin, Ohio — For Akron AGO Chapter, University of Akron March 1: Concerto 1 in G minor, Handel; Three Schubler Chorales and Prelude and Fugue in C major, Bach; Les oiseaux et les sources, Messiaen; Allegro, Symphony 6, Widor.

Charles Moore, New York City — St. Paul's Chapel March 24: 3 Part Kyrie, Bach; Prelude, Fugue et Variation, Franck; Fugues 3 and 4 on B-A-C-H; Schumann; Dieu parmi nous, Messiaen.

Judith Eckerman Hancock, Cincinnati, Ohio — Christ Church March 18: Deck Thyself, my soul, with gladness, Bach; Stations of the Cross 1, 8, 11, 12, Dupré.

Ernest White, Indianapolis, Ind. — Christ Church Cathedral March 20: An Wasserflüssen Babylon, Von Gott will ich nicht lassen, and Partita on Ach was soll ich Sunder machen, Bach; Andante sostenuto, Symphonie Gothique, Widor; Legend, Karg-Elert.

Students of Lynchburg, Va. Area Colleges — Lynchburg AGO Chapter, Court Street Methodist Church March 2: Introduction and Toccata, Walond, Fran Monteith; Canzona in D minor, Bach, Julia Bush; Prelude and Fugue in D major, Buxtehude, Caroline Keller; Prelude and Fugue in F major, Buxtehude, Beth Shearer; Toccata in F major, Bach, Elinor Nolde; Andante, Sonata 4, Bach, Mary Kesler; Fugue in E flat major (Saint Anne), Bach, Beth Elder; Theme and Variations, Langlais, Sara Brunk; Celestial Banquet, Messiaen, Jeanie Little; Toccata, Gigout, Nancy Bullard.

Blue Mountain College GSG — For all day meet of North Mississippi AGO Chapter Feb. 15: Ein' feste Burg, Pachelbel; Wie schön leuchtet, Bach; Herr Gott, dich loben alle wir, Pachelbel — Anita Lazenby. Nun komm, der Heiden Heiland and Ich ruf' zu dir, Herr Jesu Christ, Bach — Rita Smith. O wie selig, Brahms; Es ist ein Ros', Pasquet — Brenda Haggard. Herzliebster Jesu and Zu Bethlehem geboren, Walcha — Gail Heitman.

Carol Lee Garnhart, Naperville, Ill. — North Central College March 7: Canzona, Gabrieli; Toccata in D minor (Dorian), Bach; Veni Emmanuel, Statham; Vom himmel hoch, Pachelbel; Stuttgart, Peeters; O Haupt voll blut und wunden, Ahrens; Christ ist erstanden, Buchner; On the Eve of the Ascension of Our Lord, Benoit; Veni, Creator Spiritus, Sowerby; Skyland, Vardell; A Fancy, Harris; Benedictus, Reger; Prelude and Fugue in G minor, Dupré.

Richard Peek, Charlotte, N. C. — First Presbyterian Church Feb. 20: Prelude and Fugue in C major, Lübeck; O Lamm Gottes, unschuldig, Bach; Prelude, Fugue and Variation, Franck; Toccata, Sowerby.

Thomas Foster, Andover, Mass. — Presbyterian Church, Morrissetown, N. J. Feb. 9 and All Saints Episcopal Church, Worcester, Mass. March 9: Concerto in A minor, Vivaldi-Bach; Kyrie, God, Holy Spirit, Glory be to God on High, These are the Holy Ten Commandments, Our Father in Heaven and Prelude and Fugue in E minor (Wedge), Bach; Herzlich tut mich verlangen (both settings), Brahms; Trumpet Tune in D major, Johnson; Up, up, my heart, with gladness, Now let us all be merry, With tender joy and Praise We our God in Heaven on High, Pepping; Cortège et Litanie, Dupré.

James H. Laster, Nashville, Tenn. — Peabody College Feb. 14: Prelude and Fugue in E minor, Bach; Huetet euch, Schütz; Ecce, Psalm 134 with strings, Rosenmueller; Partita on Veni Creator Spiritus, Schroeder. He also sang a group of several psalm settings.

Students of Joanne Norman and Robert C. Perkins — St. Luke's Parish, Salisbury, N. C. Feb. 23: Fugue in G minor (Little), Bach — Jane Bostian; O World, I Now Must Leave Thee, Brahms — Barbara Efrid; Suite Gothique, Boëllmann — Mary Ann Brady; Thou Art the Rock, Mulet — Alice Hedrick.

Robert Kee, Spokane, Wash. — For Tacoma AGO Chapter, First Presbyterian Church, Tacoma Feb. 10: Finale, Symphony 1, Vierne; Flute Solo, Arne; Prayer, Franck; Fiat Lux, Dubois; Arioso, Sowerby; Prelude and Fugue in G minor, Brahms; Andante, Mozart; Prelude and Fugue in C, Dupré.

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# Programs of Organ Recitals of the Month

Antone Godding, Waterbury, Conn. — Trinity Church, Torrington Feb. 23: Wondrous Love Variations, Barber; Sonata 2, Mendelssohn; Beside the Streams of Babylon, Bach, Karg-Elert, Houston; Partita on Jesu, Joy and Treasure, Walther; Psalm Prelude 1, Set 1, Howells; Canzona in D minor, Bach; Cortège et Litany, Dupré. Crescent Avenue Presbyterian Church, Plainfield, N. J. Feb. 25: Barber, Mendelssohn and Babylon Chorale as above.

Frank Graboski, Larchmont, N. Y. — St. Augustine's Church Feb. 16: Prelude and Fugue in E minor, Bruhns; Ach, Blieb bei uns and Lobe den Herren, Bach; Fantasie in A, Franck; Ronde Française, Boëllmann; Ave Maris Stella variation and toccata, Dupré. Feb. 23: Fugue in E flat, Bach; Deck thyself, O My Soul, Brahms; Up, up, my heart with gladness, With tender joy and Heavenwards He Ascended, Pepping; Tumult in the Praetorium, Maleingreau; Berceuse, Suite Bretonne, Dupré; Divertissement, Vienne; Incantation for a Holy Day, Langlais.

Royal D. Jennings, Tahlequah, Okla. — Northeastern State College March 16: Introduction and Toccata in G major, Walond; Gentle Mary, Schlick; The Fifers, Dandrieu; Chaconne in E minor, Buxtehude; Sleepers, Wake and Prelude and Fugue in G major, Bach; Pièce Héroïque, Franck; My Heart Is Longing and My Heart Abounds With Pleasure, Brahms; Death and Resurrection, Langlais; Darkness is Waning, Miller; Noël and Trio, Buhler; Toccata, Monnikendam.

Mrs. Reginald Hamlin, Burlingame, Cal. — Church of St. Matthew, San Mateo March 1: Giant Fugue, Bach; O Welt ich muss dich lassen, Brahms; Kyrie, Reger; Le Banquet Celeste, Messiaen; Adagio, Marchant-Mozart; Berceuse, Bonnet; Prelude and Fugue on Victimae Paschali Laudes, Benoit.

Alexander Boggs Ryan, Kalamazoo, Mich. — Trinity Church, New York City Jan. 29: Chaconne in E minor and Nun bitten wir, Buxtehude; Triple Fugue in E flat, Bach; Naiades, Vienne; Comes Autumn Time, Sowerby. First Methodist Church of Red Bank, N. J. Feb. 2: Same program plus Fugue in C sharp minor, Honegger; Carillon, Sowerby; Sonata on Psalm 94, Reubke. St. Thomas Church, New York City Jan. 26: Same Reubke.

Thomas Talbert, Riverside, Cal. — St. Paul's Community Church, Claremont Feb. 9: Prelude and Fugue in G minor, Buxtehude; Toccata in E minor, J. Pachelbel; Toccata in G major, W. H. Pachelbel; Sonata in G minor for organ and trumpet (with Robert Colburn), Purcell; Cantabile, Franck; Song of Peace and Epilogue for Pedal Solo, Langlais.

Carol Anspach, Larry Simmons, Ray Weidner, Lancaster, Pa. — First Presbyterian Church Feb. 16: All Bach. Jesus, Priceless Treasure; Toccata, Adagio and Fugue in C; Savior of the Heathen, Come; Prelude and Fugue in A minor; Lord Jesus Christ, Be Present Now; Prelude and Fugue in B minor. Jean Bobb, Michael Weaver and John Hertzler assisted.

John Loetterle, Bloomington, Ind. — Graduate recital, Indiana University Feb. 28: Partita on Nun lasst uns Gott, Lübeck; Toccata in D minor (Dorian), Bach; Chorale in E major, Franck; Sonata 2, Hindemith; Les choses visibles et invisibles and Le vent de l'Esprit, Messiaen.

Carl B. Staplin, Evansville, Ind. — Christ Church, Cincinnati, Ohio March 4: Prelude and Fugue in E minor, Bruhns; Fantasie in A, Franck; Passacaglia and Fugue in C minor, Bach.

Barclay Wood, Worcester, Mass. — Worcester Art Museum Feb. 2: Prelude and Fugue in F minor, Bach; Fugue, Noehren; Magnificat on Tone 1, Buxtehude; Pastorale, Franck; Toccata in F major, Bach.

Oklahoma Baptist University students — Emmanuel Episcopal Church, Shawnee, Okla. Feb. 12: Prelude and Fugue in E flat major (St. Anne), Bach. Feb. 14: Sonata 2, Hindemith. Feb. 19: Sacred Head, Once Wounded, Bach; Chromatic Fantasy on B-A-C-H, Piston; As Jesus Stood Beside the Cross, Scheidt — Farrell Dixon. Feb. 21: Brother James', Wright; Fugue in E minor (Wedge), Bach. March 4: Rhosymedre, Vaughan Williams; Thou Art the Rock, Mulet — Prentiss Carroll Dunn. Feb. 26: Chorale, Prayer and Toccata, Suite Gothique, Boëllmann. March 6: I Call to Thee, Bach; Improvisation, Van Hulse; Air in D major, Plumlee; Agincourt Hymn, Dunstable — David Plumlee. March 11: Prelude on With the Lord Begin Thy Task, Boeringer; Aria, Peeters; Prelude on Immortal, Invisible, Parrish. March 18: Berceuse and Fantasie, Alain — Judy Lynes. Feb. 28: Prelude and Fugue in F major, Bach; Prelude on Awake, My Heart, Peeters — Linda Attebery. March 13: Sonata 6, Mendelssohn — Doris Inez Taylor. March 20: Prayer, Gothic Suite, Boëllmann; In Modo Dorico, Karg-Elert; Prelude and Fugue in E minor (Cathedral), Bach — Neva Murdock. March 25: Prelude on Rock of Ages, Bingham; Prelude on Nun komm, Buxtehude; Prelude and Fugue in B flat major, Bach — Sue Grieves.

Judson Rand, Albany, N. Y. — Scholarship fund recital, Eastern New York AGO Chapter, St. Peter's Episcopal Church Feb. 23: Grand Jeu, Du Mage; Ach Gott, vom Himmel sieh darein and Auf meinen lieben Gott, Hanff; Was Gott tut, Kellner; O Gott, du frommer Gott Partita and Prelude and Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; Ronde Française, Boëllmann; Legend of the Mountain, Karg-Elert; Pavane, Elmore; Chorale in A minor, Franck.

Pupils of Herbert L. White, Jr., Chicago, Ill. — Sherwood Music School Feb. 19: Chromatic Fugue, Pachelbel — William Babcock; We All Believe in One God, Bach — Don Rolander; Prelude in B minor, Franck — Janet Carlson; Concerto 2 in B flat major, Handel — Marilyn Schweizer; Grave and Allegro, Fantasie Sonata, Rheinberger — Mary Lou Phillips; Phantasie, frei, Sonata 1, Hindemith — James Crumback.

Nicholas Reveles, Oceanside, Cal. — Dedicatory recital, St. Mary's Star of the Sea Church Feb. 9: Toccata and Fugue in D minor, Bach; Pastorale, Zipoli; Rigaudon, Campra; Lied to the Ocean, Peeters; Movement 2, Symphony 5, Widor; Greensleeves, Purvis; Trumpet Voluntary, Clarke; Communion, Vienne; Barcarolle, Saint-Saëns; Movement 5, Symphony 1, Widor.

Ginny Belcher and Nancy Lee, Decatur, Ga. — Agnes Scott College Feb. 9: Prelude in D, Pachelbel; Allegro, Concerto 4, Handel; Prelude in G, Bach; O Gott, du frommer Gott and Herzlich thut mich verlangen, Brahms; Allegro, Symphony 2, Vienne; Mit Freuden zart, Pepping; Fugue in E flat, Bach.

Kathryn Deguire, Saginaw, Mich. — First Presbyterian Church Feb. 23: Prelude and Fugue in E flat major, and O Mensch, bewein' dein Sunde gross, Bach; O wie selig, Brahms; Durch Adams Fall, Homilius; In dulci jubilo, Bach; Introduction and Toccata in G major, Walond; Organ Piece, Pratt; Te Deum, Langlais.

Doris Franke, Abilene, Tex. — For Abilene AGO Chapter, First Baptist Church March 2: Litanies, Alain; Chant de Paix and Chant de Joie, Langlais; Chorale 2 in B minor, Franck; Agincourt Hymn, Dunstable; O Sacred Head, Bach; Toccata in E minor, Pachelbel; Passacaglia and Fugue in E minor, Bach.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral March 4: All Bach. Kyrie, God the Holy Ghost; All Glory be to God on High; From Depths of Woe I Call to Thee; By the Waters of Babylon and Passacaglia in C minor.

James E. Reyes, Richmond Hill, N. Y. — St. Paul's Chapel, New York City March 3: Variations on Pange Lingua, Thomson; Sonata for Organ, Krenek; Canon and Fugue, Porter; Prologue and Passacaglia, Reyes.

Robert McNulty, Albany, N.Y. — Cathedral of All Saints March 1: Toccata and Fugue in D minor, Bach; Lied, Vienne; Chorale in E major, Franck.

Grady Wilson, Sherman, Tex. — Wheaton, Ill. College Feb. 15: Suite du premier ton, Du Mage; Voluntary in D minor, Stanley; Wen Wir in Hochsten Nothen sein and Prelude and Fugue in A minor, Bach; Trois Danses, Alain; Even Song, La Montaine; Thou Art the Rock, Mulet.

Gary L. Smith, Palo Alto, Cal. — First Methodist Church Feb. 18: Bach Chorale Preludes: Come Holy Spirit, Lord God; O Man Bewail Thy Grievous Fall; Praise to the Lord, the Almighty; From God I will not Turn and We All Believe in One True God. March 3: Agincourt Hymn, Dunstable; Passacaglia, Christe from Messe du Deuxième Ton, Raison; Fugue on the Kyrie, Couperin; Before Thy Throne I Now Appear, Bach; Blessed are Ye who live in Faith Unswerving, Brahms; Kyrie, Christ the Comforter of the World and In Sweetest Joy, Dupré; Allabreve in D major, Bach. March 4: Allegro, Concerto in A minor, Vivaldi-Bach; See the Lord of Life and Light and Lord Jesus Christ be Present Now, Telemann; Now Pray We to the Holy Spirit, Buxtehude; Fugue 1 on B-A-C-H, Schumann; Adagio, Chorale in A minor, Franck; Fantasie in G minor, Bach.

Jack L. Noble, Vermillion, S. D. — Faculty recital, University of South Dakota, First Congregational Church Feb. 23: Introduction and Trumpet Tune, Boyce; How Brightly Shines the Morning Star, Drischner; He Whom Joyous Shepherds Praised, Walcha; Ah, Holy Jesus, How Hast Thou Offended, Schroeder; Rejoice, Beloved Christians, Pepping; Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Brother James', Wright; Naiades, Vienne; Elegie and Entrada Festiva, Peeters.

Michael C. Korn, Harrisburg, Pa. — For Harrisburg AGO Chapter, Grace Methodist Church March 1: Chaconne in G minor, Couperin; Concerto 5 in F major, Handel; Nun bitten wir, Buxtehude; Vivace, Trio Sonata 6 and Toccata in F major, Bach; Chorale in B minor, Franck; Entre and Elevation, Langlais; Les Petites Cloches, Purvis; Prayer from Christ Ascending and Dieu parmi nous, Messiaen.

Melvin Dickinson, Frankfort, Ky. — Church of the Ascension Feb. 23: Seven Orgelbüchlein Preludes, Bach; Suite in Mode 2, Clérambault; Jesus, Thy Passion, Walcha; Fairest Lord Jesus, Schroeder; Fugue, Sonata on Psalm 94, Reubke. March 8: Toccata in A major, Speth; Tabulatura Nova, Part 3, Scheidt; Herzlich thut mich verlangen, Buxtehude, Telemann, Micheelsen, Kellner, Brahms, Zachow and Strungk; Prelude and Fugue in C minor, Bach.

Charles John Stark, Beloit, Wis. — Our Savior's Lutheran Church Feb. 2: Three Baroque Chorale Preludes, Crane; Rumba, Elmore; Supplication, Purvis; Prelude, Cowell; Ballade for Clarinet and Organ, Sowerby; Capriccio on the Notes of the Cuckoo, Purvis; Arioso in E major, Stark; Passacaglia in G minor, Cassler. Gerald Brown, clarinetist, assisted.

Robert Scoggin, Rochester, Minn. — First Methodist Church Feb. 16: Prelude and Fugue in D major, Buxtehude; Voluntary 5, Stanley; Echo, Scronx; Allegro, Carvalho; Basse et Dessus de Trompette, Julien; Fugue in E flat, Bach; Wachtet Auf, Piet Kee; Hyfydol, Manz; Fantasie in A, Franck; Roulade, Bingham; Finale, Symphony 1, Langlais.

Shirley Hill, Inglewood, Cal. — For Los Angeles AGO Chapter, St. John's Episcopal Church, Los Angeles March 2: Plein Jeu, Clérambault; O Lamm du Gott unshuldig, Bach; Fantasie in F minor, K 608, Mozart; Cortège and Litanie, Dupré; Nazard and Française, Langlais; Benedictus, Reger; Toccata, Van Hulse.

Margaret Leupold Dickinson, Frankfort, Ky. — Church of the Ascension Feb. 16: Praeambulum in D minor, Praetorius; Ach, was soll ich Sünder machen and Prelude and Fugue in F minor, Bach; Ein Lammlein geht, Luedders, Micheelsen; Prelude and Fugue in C minor, DeKlerk.

Daphne Troth, Somerville, N.J. — Crescent Avenue Presbyterian Church, Plainfield March 17: Westminster Suite, Purcell; Chorale in B minor, Franck; Carillon de Westminster, Vienne.

John L. Frederick, Reading, Pa. — Albright College March 3: Sonata on Tone 1, Lidon; My Heart Is Ever Yearning, Brahms; Lament, Dupré; Partita on O God, Thou Holy God, Bach; Fantasie in E flat, Saint-Saëns.

Dorothy Riley, Akron, Ohio — Trinity Lutheran Church March 8: 14 Stations of the Cross, Dupré.

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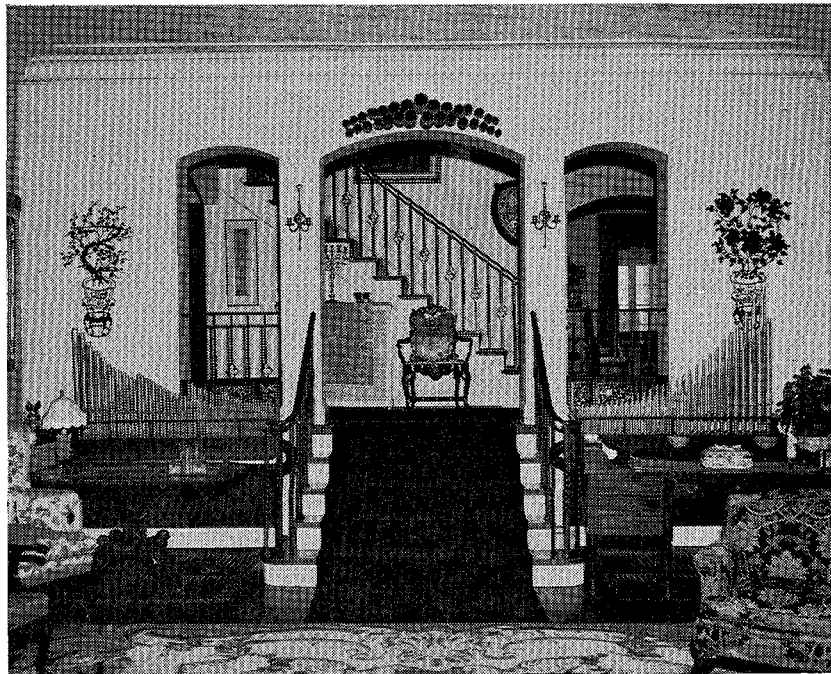
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 Octave 4 ft. Meyer  
 Koppel Flöte 4 ft. Tellers  
 \*Block Flöte 4 ft. Tellers  
 Mixture 4 ranks Reuter  
 Trumpet 8 ft. Wicks  
 Tremolo

**SWELL**  
 Bourdon 16 ft. Hall  
 Principal 8 ft. Roosevelt  
 Bourdon 8 ft. Hall  
 Gambe 8 ft. Gottfried

Voix Celeste 8 ft. Skinner  
 Viole Sourdine 8 ft. Gottfried  
 Viole Celeste 8 ft. Gottfried  
 Prestant 4 ft. Möller  
 Viole Sourdine 4 ft. Gottfried  
 Flute Couverte 4 ft. Hall  
 Nazard 2 1/2 ft. Hall  
 Quarte de Nazard 2 ft. Möller  
 \*Larigot 1 1/2 ft. Hall  
 Plein Jeu 4 ranks Möller  
 Basson 16 ft. Austin  
 Trompette 8 ft. Kimball  
 \*Clairon 4 ft. Gottfried  
 Voix Humaine 8 ft. Pierce  
 Tremolo

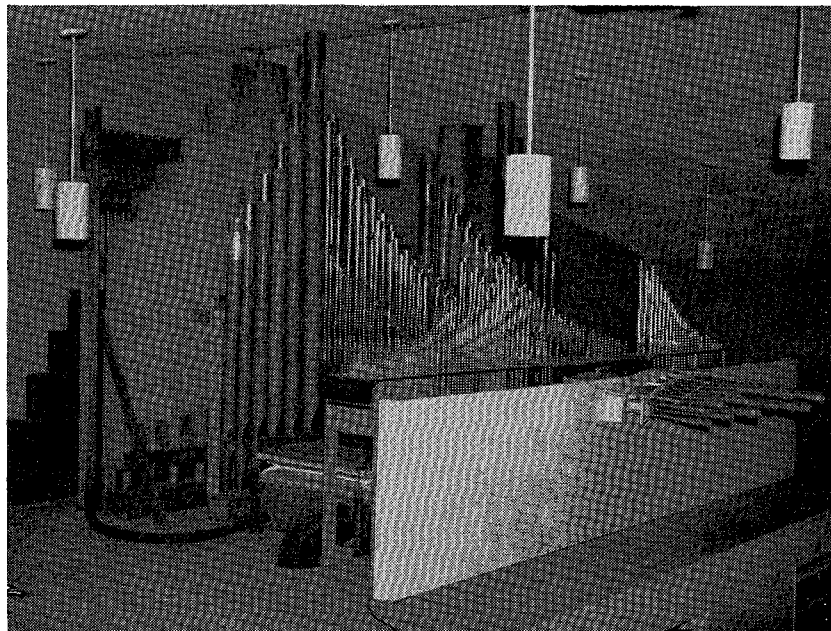
**CHOIR**  
 Contra Salicional 16 ft. Kimball  
 Clarabella 8 ft. Roosevelt  
 Geigen Diapason 8 ft. Reuter  
 Gedeckt 8 ft. Tellers  
 Flute Celeste 8 ft. Gottfried  
 Geigen Octave 4 ft. Gottfried  
 \*Flute Octavante 4 ft. Roosevelt  
 \*Fifteenth 2 ft. Roosevelt  
 Mixture 3 ranks  
 Clarinet 8 ft. Gottfried  
 Cymbel Stern  
 Tremolo

**SOLO**  
 Bourdon 16, 8, 4, 2 1/2, 2, 1 1/2 ft. Kimball  
 Trompette en Chamade 16, 8, 4 ft. Reuter  
 French Horn 8 ft. Gottfried  
 Chimes 20 tubes

**PEDAL**  
 Untersatz 32 ft. Möller  
 Principal Bass 16 ft. Reuter  
 Bourdon 16 ft. Möller  
 \*Violone 16 ft. Kimball  
 Gedeckt 16 ft. Hall  
 \*Octave 8 ft. Möller  
 Flauto Dolce 8 ft. Hall  
 \*Choral Bass 4 ft. Möller  
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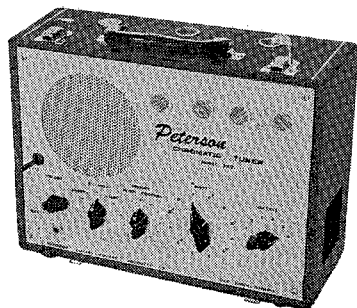
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# DR. CHARLES BURNEY

If Dr. Charles Burney is known at all today to the casual reader, it is most likely as a close friend of Dr. Samuel Johnson, as the father of Fanny (*Evelina*) Burney, or as the author of the voluminous *General History of Music* — a most impressive monument, indeed, by which to be remembered. This work, along with Sir John Hawkins's similar production, marked the first publication in English of any history of music. Furthermore, it and its rival were to be the only publications of their sort until the beginning of the 20th century, when the *Oxford History of Music* appeared; and this work, it must be added, was not written by one individual, but by 14 specialists.

Burney's *General History*, then, represents no small achievement; and it takes on added significance when one remembers that the author was not occupied with it alone, but was engaged in many other activities during his lifetime. One of these was his career as an organist, a career which he entered upon as a youth, and never abandoned for the rest of his life, and a career which certainly aided him in his greater role as historian of music. By looking at Burney the organist we can learn some interesting things about all 18th-century organists and the musical scene of which they were a part. Percy Scholes' definitive biography *The Great Dr. Burney* (Oxford, 1948) supplies plentiful material for this study.

Dr. Burney was born in 1726 at Shrewsbury, and his family soon after removed to Chester, in which town was the cathedral where, as Burney says, "I saw and heard the first organ I ever touched." Because of the regular organist's attacks of gout Burney obtained what was probably his first opportunity to preside at the console during a service; like many a budding organist he was pressed into service in an emergency. We have a record that in a few days the young Burney had learned to play the chants well enough "to keep the organ going." Undoubtedly in time, however, Burney received much more detailed and comprehensive instruction on the organ.

A rather interesting incident involving Burney's teacher Edmund Baker occurred in 1741 when the great Handel stopped in Chester on his way to Dublin for the first performance of his *Messiah*. Burney, after describing Handel's appearance, writes: "During this time, he applied to Mr. Baker, the organist, my first music master, to know whether there were any choirmen in the Cathedral who could sing *at sight*, as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest, a printer of the name of Janson, who had a good base voice, and was one of the musicians in the choir. . . . A time was fixed for this private rehearsal at the Golden Falcon, where Handel was quartered; but alas! on trial of the chorus in the *Messiah*, 'And with his stripes we are healed,' — poor Janson, after repeated attempts, failed so egregiously that Handel let loose his great bear upon him; and after swearing in four or five languages, cried out in broken English: 'You shcountrell! tit not you dell me dat you could sing at soite?' 'Yes, sir,' says the printer, 'and so I can; but not at first sight.'"

When Burney returned once more to Shrewsbury in 1742 he became the pupil of his half-brother, James, and probably the latter's assistant as well at St. Chad's Church; for James seems to have had the responsibility of two Shrewsbury organs — those of St. Mary's and St. Chad's — and might often have needed help in accommodating both. This type of pluralism was not something found only among 18th-century clergy!

The three-manual organ at St. Chad's was a good one, fortunately for the youthful Charles, who was eager to

learn to play it. It was designed in the best tradition of that day, being well supplied with mutations and mixtures. St. Chad's organ lacked, however, as did all English organs of the time, a pedal division. An attempt was made at St. Chad's to compensate for this lack by extending two of the manuals downwards half an octave beyond the present lowest note; and, interestingly enough, Burney's friend, the astronomer Herschel, won the organistship of the Halifax parish church by putting these low notes to good use; he occasionally weighted one of them while playing full harmony with his hands above it, thus faking a pedal division (an illusion the parishioners must have been carried away with). St. Chad's did have, however, an enclosed division. In this particular, England led Germany, Burney finding when he toured the latter country in 1772 only one organ equipped with a swell box.

In 1744 the 18-year-old Charles was back once more in Chester where he met through his teacher Edmund Baker the man who was to introduce him to the world of London — Dr. Thomas Augustine Arne. As a pupil of this leading 18th-century English composer Burney traveled to the great city and became exposed to its musical life. At this time in London the opera was at a low ebb, as were concert activities. Musicians (Arne being no exception) were employed, therefore, chiefly to furnish preliminary and incidental music in the playhouses, and to provide entertainment at the "Gardens" like Ranelagh, Vauxhall and Marylebone. We may pause over these momentarily, for one of their important musical features was the organ. All three of these Gardens made extensive use of the instrument. And this fact becomes all the more significant if we may believe the report of some writers that Burney, about 25 years after coming to London, became the organist of Ranelagh. At any rate, Handel we know was seen and heard very often in the Gardens, being perhaps their greatest figure during Burney's early London days.

Burney became a full-fledged London organist with the commencement of his duties at St. Dionis's Backchurch, a church distinguished memorably by the facts that Sir Christopher Wren designed it, and that Samuel Pepys observed there a "very great store of fine women . . . more than I know anywhere about us." When Burney applied for the job he found himself in the middle of a rather violent church squabble. The vestry had decided upon an annual salary of £ 30 for the new organist (a quite normal salary, incidentally, for a curate in those days); also, the election was to be renewed annually, and the organist was to play for two services on Sunday as well as for services on other usual festivals. He was to have no deputy except in the case of sickness. There were nine candidates including Burney lined up for the job, and these gentlemen were to try out for it by playing in alphabetical order every Sunday morning and afternoon beginning July 30, 1749. By October, then, the vestry was ready for the final election; and this is when the trouble broke out — specifically, over whether the election should be conducted by poll or ballot. The issue did not center around the fact that a poll was open and a ballot secret, but rather around the fact that a ballot meant "one man one vote," and a poll involved the principle that each individual possessed a certain number of votes in accordance with the rate he paid. Thus it was the battle of the moneyed interests of the parish to gain control. And they seem to have won, for the election was finally held by poll, and Burney, who was the choice of the big guns, was elected.

At this time Burney also had a regular engagement performing at a subscription concert at the King's Arms Tavern. He was called upon, too, to play at occasional concerts there as well as at other taverns which were then

# AN 18TH CENTURY ORGANIST

by ROBERT N. ROTH

St. James the Less, Scarsdale, N. Y.

recognized centers of musical activity. The King's Arms possessed an organ, a hangover, probably, from the period of Puritan control, when organs were turned out of churches and often bought up by tavern keepers. The feature of organ recitals at the taverns was continued to some extent after the Restoration.

We have seen Burney established in his first major position as church organist at St. Dionis's; and since this is only the first of several such positions the musician held in the course of his life, it is worth examining the nature of his duties, which were, in effect, those of all 18th-century organists. The most surprising thing about the music of the service of that day was its simplicity compared to the music either of the services of the Anglican Church today, or of non-liturgical churches which utilize many choirs, anthems and hymns. Actually, the organist of a typical 18th-century Anglican parish church would play in a service only the conventional prelude and postlude, and an interlude before the first lesson or the sermon. He might use set compositions or merely improvise at these intervals. His accompanying would be limited to a metrical psalm, and perhaps an anthem on very special occasions. And this would be for the most part the extent of his duties. The psalms, though sung in cathedrals, were read in parish churches. The metrical psalms, of course, were sung, and, with an occasional hymn, made up whatever congregational singing there was.

Because of ill health, Burney was forced to leave London in 1751 and take up residence at King's Lynn in Norfolk, where he was offered the organistship. He accepted, but realized shortly his mistake. He writes at this time: "The organ is execrably bad; and, add to that a total ignorance of the most known and common musical merits runs through the whole body of people I have yet conversed with. Even Sir J. T., who is the oracle of Apollo in this country, is in these matters extremely shallow. Now the bad organ, with the ignorance of my auditors, must totally extinguish the few sparks of genius for composition that I may have, and entirely discourage practice; for where could any pains I may take to execute the most difficult piece of music be repaid, if, like poor Orpheus, I am to perform to stocks and stones?" Burney succeeded in persuading the vestry to buy a new organ, but other considerations caused him to feel that he must leave King's Lynn. After possessing his new instrument but one year, he wrote the following in a letter to the vestry of St. Margaret's: "The subscription being expired which first induced me to reside in this Town, and my success in other respects falling short of my expectations, the organ salary is too inconsiderable to retain me in your service. I am therefore obliged to inform you that I shall resign my place of organist at Michaelmas next, or sooner if you can meet with a Person to your satisfaction to succeed me. And here permit me to acquaint you that the Fine Instrument in your Possession requires great Time and Pains to keep it in order, from the multiplicity of stops; the chief whereof I can faithfully assure you will soon become useless if neglected in this particular, and give me leave further to add, that the Tuning of an Organ is no where understood to be a part of the Person's Business who performs upon it, and the less so, as very few Organists are qualified for the Undertaking."

Burney was actually to make a break with the whole profession of church music from 1760 until 1773, the year in which he assumed the organistship of Oxford Chapel in London. (This position and Burney's subsequent one at Chelsea Hospital were the last two organistships he held before his death in 1814.) During this interval of 13 years away from the console he was busy,

among other things, preparing to write his *General History of Music*, which preparation carried him on extended tours of France, Italy, Germany, the Netherlands and the United Provinces. Two accounts of these tours were published. Among the high spots of his tour of France were his visit to Notre Dame in Paris, where he found the serpent (a bass wind instrument) used to support the voices of the choir (a practice he met with elsewhere), and his visit to St. Gervais in the same city, where he talked with the member of the Couperin family who was then organist (the Couperins presided over the console at St. Gervais for almost two hundred years). In Italy Burney found that St. Anthony's at Padua used four organs, eight violins, four violas, four violincellos, four double basses, four wind instruments, and 16 voices to furnish the service music. This, however, was not quite so spectacular as the high mass he attended at St. Mark's in Venice, where there were six organs (two large and four small), each in its separate gallery, supplemented with six orchestras. However, the cathedral at Florence contained, Burney felt, the finest toned organ he had ever heard, played in "a stile not only grave and suitable to the church but learned in modulations, and in slow movements truly pathetic."

In the course of his second tour Burney was no less observant of organs. At Dresden, among the organs visited was that at the Frauenkirche, which was presided over by the famous Binder. Burney observed that this organist, after playing his large instrument with both feet and hands (German organs, we will remember, had pedals), was in "as violent a heat with fatigue and exertion as if he had run eight or ten miles, over ploughed fields." The tall story Burney tells about his experience at a church in Bremen must end this account: he found the congregation singing a chorale, each line of which was followed by the same organ interlude; "after hearing this tune, and these interludes, repeated ten or twelve times, I went to see the town, and returning to the cathedral, two hours after, I still found the people singing all in unison, and as loud as they could, the same tune to the same accompaniment. I went to the post-office, to make dispositions for my departure; and rather from curiosity than the love of such music, I returned once more to this church, and, to my great astonishment, still found them vocally and organically performing the same ditty."

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The edifice which seats approximately 1200 will provide a very live acoustic environment for the organ. The 34-rank, free-standing instrument will be placed across the rear of the gallery, behind the choir, with the exposed divisions artistically arranged around a stained glass window of St. Cecilia.

Organist Allan Woodhouse drew up the tonal design in collaboration with Ray Dunn, Cincinnati representative for Wicks and William Rozeboom of Grand Rapids, Mich., Wicks district manager. The latter two men handled the arrangements for the company.

**GREAT**

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Oktave 4 ft. 61 pipes  
Quintflöte 4 ft. 24 pipes  
Schwegel 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trumpet Harmonic 8 ft. 12 pipes  
Clarion Harmonic 4 ft. 12 pipes

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Viola de Gambe 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Spitzflöte 8 ft. (prepared)  
Spitzflöte Celeste 8 ft. (prepared)  
Prestant 4 ft. 61 pipes  
Flauto Traverso 4 ft. 61 pipes  
Flautino 2 ft. 12 pipes  
Larigot 1 1/2 ft. (prepared)  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Schalmei 4 ft. 61 pipes  
Tremulant

**CHOIR**

Nasonflöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazat 2 1/2 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Tremulant

**PEDAL**

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Erzähler Bass 16 ft. 12 pipes



James S. Dendy becomes associate professor at Connecticut College beginning with the 1964-65 academic year. He received his bachelor's degree from Davidson, N.C. College and his master's from Yale University. Before joining the Connecticut College faculty in 1957 Mr. Dendy was assistant 1950-56 to the late S. E. Gruenstein on the staff of THE DIAPASON. From 1957 to 1963 he was organist and choir-master of Center Church, New Haven.

Mr. Dendy travelled in Holland and Germany doing research on Baroque organs and playing recitals. He has lectured to faculty and graduate students at the Yale school of music on Baroque organs and the registration of Baroque organ music.

At Connecticut College, Mr. Dendy has taught courses in history and theory of music and organ playing. He serves as college organist and director of the college choir. In 1962-3 he organized and directed the Bel Canto Chorus, the freshman choir.

In 1959 Mr. Dendy organized and directed the college Handel festival and in 1961-62 he gave six lectures in the chapel devoted to liturgical music. Mr. and Mrs. Dendy have collaborated on an English translation of Klinger's Sturm und Drang, the 18th century play from which the historical period received its name. An anthem of his was recently accepted for publication by J. Fischer.

Quinte 10 1/2 ft.  
Oktave 8 ft. 12 pipes  
Bass Flute 8 ft. 12 pipes  
Erzähler 8 ft.  
Choral Bass 4 ft. 12 pipes  
Flute 4 ft. 12 pipes  
Rauschquinte 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes  
Fagot 16 ft.  
Trumpet 8 ft. 12 pipes  
Fagot 8 ft.  
Clarion 4 ft. 12 pipes

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The organ will be in a rear gallery position with three divisions standing in open functional display.

**GREAT**

Contra Gemshorn 16 ft. 73 pipes  
Prinzipal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Gemshorn 8 ft.  
Oktav 4 ft. 61 pipes  
Quintade 4 ft. 61 pipes  
Schweizerpfeife 2 ft. 61 pipes  
Furniture 3 ranks 183 pipes  
Trompette-en-chamade 8 ft. 61 pipes

**SWELL**

Rohrbordun 16 ft.  
Rohr Flöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Italian Prinzipal 4 ft. 61 pipes  
Koppel Flöte 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Block Flöte 2 ft. 61 pipes  
Gems Terz 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Basson 16 ft. 73 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft.  
Clairon 4 ft. 61 pipes  
Tremulant

**POSITIV**

Copula 8 ft. 61 pipes  
Spitz Gamba 8 ft. 61 pipes  
Suavial 4 ft. 61 pipes  
Gemsrohrpommer 4 ft. 61 pipes  
Spill Flöte 2 ft. 61 pipes  
Rohr Quint 1 1/2 ft. 61 pipes  
Klein Prinzipal 1 ft. 61 pipes  
Cromorne 8 ft. 61 pipes  
Tremulant  
Trompette-en-chamade 8 ft.  
Hautbois 8 ft.

**PEDAL**

Contre-Basse 16 ft. 12 pipes  
Sub-Bass 16 ft. 12 pipes  
Gemshorn 16 ft.  
Rohrbordun 16 ft.  
Prestant 8 ft. 32 pipes  
Rohrpfeife 8 ft.  
Gemshorn 8 ft.  
Kupferprinzipal 4 ft. 32 pipes  
Koppel 4 ft.  
Spill Flöte 2 ft.  
Rauschquint 2 ranks 64 pipes  
Posaune 16 ft. 44 pipes  
Basson 16 ft.  
Trompet 8 ft.  
Cromorne 4 ft.  
Clairon 4 ft.

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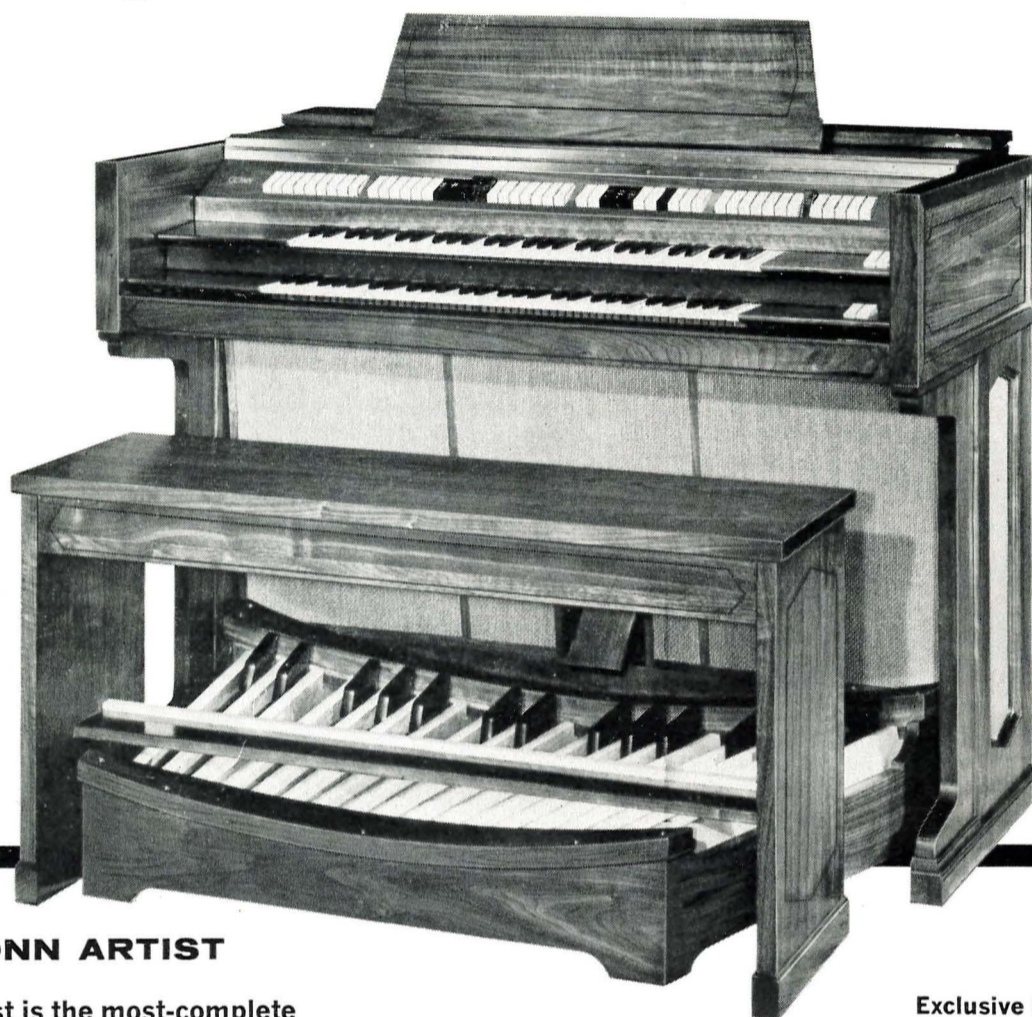
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Octave 4'	Oboe 8'	Tierce 1- $\frac{3}{4}$ '		to Horn Diapason
Super Octave 2'	Trompette 8'		<b>GENERAL</b>	
Quint 1- $\frac{1}{3}$ '	Solo to Solo 16'	<b>PEDAL</b>	Sustain Flute Reverb	
Cancel Left	Solo Unison Off	Diapason 16'	Sustain Flute Long	
Flute 8'	Solo to Solo 4'	Bourdon 16'	Flute F	<b>LESLIE</b>
Flute D'Amour 4'	Cancel Left	Dulciana 16'	Flute Bass F	Leslie Rotor On
Nazard 2- $\frac{2}{3}$ '	Cancel Right	Trombone 16'	Flute Treble F	Leslie-Fast-Slow
Piccolo 2'	Diapason 8'	Pedal 16'-8'	Tremolo L	Leslie-Flute-Diapason
Chime Preset		Sustain Pedal	Tremolo F	<b>AUXILIARY</b>
			Chorus	Console Speaker Off
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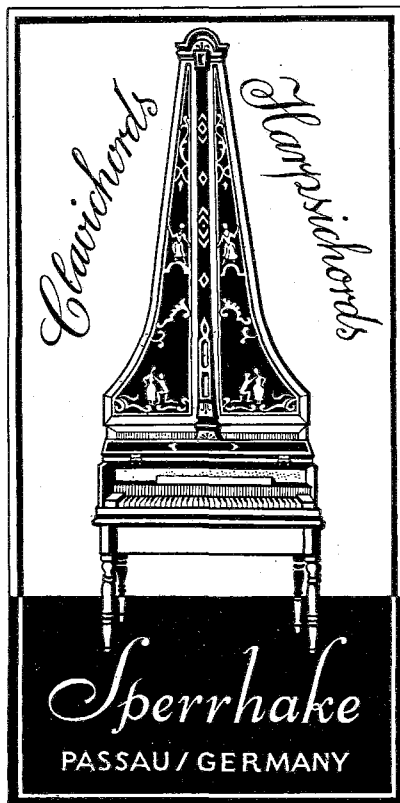
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**Interpretation of French Organ Music**

**INTRODUCTION**

The age which saw the creation of the dramatic masterpieces of Corneille, Molière, and Racine was the same period in which the masterworks of early French organ music were produced. The erection of the formal palace at Versailles was also an expression of the culture which gave us the organ works of Couperin, Lebègue, and Clérambault. This period of intense creativity has been called the "grand siècle," the great century in French history. In common usage, the term "grand siècle" applies to the 17th, or more particularly to the latter two-thirds of the 17th century. Applied to organ music, however, the golden age denotes a period which began somewhat later and which extended into the 18th century. The majority of the more illustrious early French masters composed their organ music between 1650 and 1815. The French organ itself reached a high peak of development near the beginning of this period (1650-1815) and did not receive any strikingly new features until later in the 18th century.

Composers who were active in the last half of the seventeenth century and the beginning of the eighteenth include Louis Couperin, Nivers, Lebègue, Gault, Raison, Boyvin, François Couperin, Jullien, Marchand, De Grigny, Du Mage and Clérambault.

**I. HISTORICAL BACKGROUND**

As we survey the historical background of our subject, we see that the taste in music, as in the other arts, was largely established by the king and the aristocratic court society which surrounded him. The powerful influence which the king exerted on the arts can be partially explained by the nature of the French state. An increasing centralization of power characterized the government in the seventeenth century. Positions which formerly had been filled by local and provincial officials were gradually handed over to direct representatives of the central government. By the time Louis XIV began his active rule, which extended from 1661 to 1715, an absolute monarchy had been achieved. Louis XIV believed his power to be sacred and unlimited. In his *Mémoires* he says, "He (God) who has given kings to men has wanted them to be respected as his lieutenants, reserving to Himself alone the right of examining their conduct."

Not content to be an absolute ruler in a political sense only, this famous king managed to regulate all forms of public life. All aspects of French culture and civilization were directed so as to contribute to the personal glory of Louis XIV.

Even the church was not free from royal intervention. Louis XIV saw in the church another avenue for enhancing his power and grandeur. When he went to hear daily Mass in the royal chapel, his courtiers came there to pay homage, as pointed out in a famous passage by La Bruyère.<sup>1</sup>

The people, moreover, have their God and their king. The noblemen of the nation are assembled every day at a certain hour in a temple that they call a church. At the end of this temple is an altar consecrated to their God, where a priest celebrates mysteries which they call holy, sacred, and terrible. The lords form a vast circle at the foot of this altar, and arise, their backs turned directly to the priest and the holy mysteries, and their faces raised toward the king, who is seen kneeling in the rear gallery, and on whom they seem to have fixed all their spirit and their heart. A kind of hierarchy cannot be seen in this custom because the people appear to worship the prince, and the prince to worship God . . .

Although the pope's spiritual authority over the French church was recognized in principle, Louis XIV was the actual ruler of the church in most matters. The music of the church, too, came under his domination. The forms and styles of music which pleased him became the norm for church music throughout the realm. The king being the foremost patron of the arts, musicians composed in a style which would please him. Organists, who had formerly thought of

themselves as commentators on the Catholic liturgy, now were also recitalists, intent on displaying the splendor of the kingdom. Because of the king's influence, the culture which he propagated at the court should be kept in mind if we wish to faithfully interpret old French organ music.

Louis XIV established a formal and ceremonious pattern of living for the members of his court. Each person had to contribute to the picture of luxury and harmonious splendor which Louis XIV wanted to exhibit to the world. Thus, the forms of social decorum were prescribed in minutest detail. There was a set time to do everything and a set way in which to do it. At a certain time all the noblemen and noble ladies, in finest attire, took their daily promenade. At other established times they were all expected to play cards or to watch the ballet. The king presided at the various functions and sometimes even took an active part in the theatrical productions, especially when he had a chance to play the role of Jupiter or Apollo. There were other amusements also. The king loved women, and scandalized the world by publicly keeping two mistresses at one time. His courtiers, likewise, found that love affairs and their ensuing intrigues were a pleasant way to enliven the sometimes dull routine of a too-well-ordered life.

The magnificent costumes worn by the great nobles and their ladies displayed a taste for formal beauty. Fastidious about their appearance, the gentlemen of the court wore elegant clothes trimmed with jewels and buttons and lace. The gowns of the ladies were likewise ornamented in great detail. Fashioned of luxurious fabric, these gowns had three or more layers of skirts and also a train, the length of which was determined by the lady's rank. A princess, for example, wore a train almost twice as long as a duchess since in dress, as in behavior, distinctions of rank were strictly observed. Hair styles was another matter of great importance to both men and women. Men wore wigs which often attained monumental proportions. Composed of numerous long curls, these wigs extended below shoulder level. As for the ladies' coiffures, these were extremely intricate affairs, often employing ribbons and jewels.

The palace which Louis XIV built at Versailles exhibited the same formality which characterized social customs and dress. The extensive gardens of the palace are perhaps the most obvious example of this. The many trees and shrubs of the gardens were not allowed to grow in a natural way, but were clipped and sculptured into formal shapes. The fountains, the statues, and the pathways extending in various directions, all were so placed that they formed pleasing geometric patterns. The palace itself was very carefully laid out. Besides having a markedly formal character, it was intricately and elaborately ornamented. The various rooms of the palace, for instance, were painted with a seemingly unending number of cherubs and garlands and allegorical figures.

This was the kind of art which pleased the king: a highly organized and orderly art, yet one containing charming detail to delight the senses. Always a well-balanced, symmetrical design was followed; but within this design, intricate ornamentation had its place.

The culture of the court, both the manner of living and the style of art, forms a general backdrop against which we should view the organ books of Couperin, Clérambault, and their contemporaries.

**II. THE INSTRUMENTS**

The type of instruments for which French organ music was composed is illustrated by the specifications of the organ at Saint-Louis-des-Invalides.<sup>2</sup>

**GRAND ORGUE**

Montre 16 ft.  
 Bourdon 16 ft.  
 Montre 8 ft.

# of the 17th and 18th Centuries

by MARILOU DE WALL

Bourdon 8 ft.  
 Prestant 4 ft.  
 Flute 4 ft.  
 Double tierce 3 1/2 ft.  
 Nasard 2 2/3 ft.  
 Doublette 2 ft.  
 Flute 2 ft.  
 Tierce 1 1/2 ft.  
 Flajollet 1 ft.  
 Fourniture 5 ranks  
 Cymbale 4 ranks  
 Grand Cornet 5 ranks  
 Trompette 8 ft.  
 Voix humaine 8 ft.  
 Clairon 4 ft.

## POSITIF

Bourdon 8 ft.  
 Montre 4 ft.  
 Flute 4 ft.  
 Nasard 2 2/3 ft.  
 Doublette 2 ft.  
 Tierce 1 1/2 ft.  
 Larigot 1 1/3 ft.  
 Fourniture 3 ranks  
 Cymbale 2 ranks  
 Cromorne 8 ft.

## RECIT

Cornet séparé 5 ranks  
 Trompette séparée (8 ft.?)

## ECHO

Bourdon 8 ft.  
 Flute 4 ft.  
 Quinte 2 2/3 ft.  
 Quarte a la quinte 2 ft.  
 Tierce 1 1/2 ft.  
 Cymbale 3 ranks  
 Cromorne (8 ft.?)

Cornet  
 décomposé

## PÉDALE

Flute 8 ft.  
 Trompette (8 ft.?)  
 Tremblant fort  
 Tremblant doux

Commissioned by Louis XIV in 1679 for the famous chapel at Les Invalides in Paris, this organ was built by Alexander Thierry, an influential builder and one who held the title, "Organ builder to the king." Les Invalides was erected as a national monument, and thus the chapel which was included in this enormous edifice was an important one. Naturally the organ was expected to contain all the latest perfections of the day. Consequently, these specifications illustrate the composition of a large instrument and one which was considered to be of high quality.

Five divisions were included in the organ — **Grand Orgue**, **Positif**, **Récit**, **Echo**, and **Pédale**. Each of these divisions was distinctly different in character from the others. The **Grand Orgue** was full and expansive. The stops of the **Pédale**, too, were full and rich. The **Positif** had less breadth than the **Grand Orgue**, but possessed a penetrating quality. The **Récit** and **Echo** were characterized by a certain lightness. The **Echo** organ had the additional effect of speaking from a distance. These five divisions of the organ were clearly differentiated planes of sound. There was no borrowing or lending of stops from one division to another since that would have spoiled the unique character of each division. Both in organ building and in organ playing, the principle of contrast prevailed. The stops of one division were juxtaposed against stops of other divisions. For examples of organ music which illustrate this principle, the reader is referred to **Carillon** by Louis Couperin, **Grand Jeu** by Pierre Du Mage, and **Offertoire sur les Grands Jeux** by François Couperin.<sup>3</sup>

Of the five divisions included in the organ, two were considerably more important than the others. These were the **Grand Orgue** and the **Positif**. Registration indications given by organ composers show that stops in these two divisions were employed much more frequently than stops in the other divisions. Likewise, organ specifications show that the **Grand Orgue** and the **Positif** were more amply furnished than the other divisions. The **Grand Orgue** and **Positif** each contained complete principal chorus, called in French terminology the **Plein-jeu**. In addition, they each had a considerable number of flutes and one or more reeds. The **Grand Orgue** was larger than the **Positif**. Not only did it contain more stops than the **Positif**, but it had a deeper, more expansive quality, due in part to its 16 ft. stops. The **Positif**, lacking 16 ft. stops, was smaller and brighter than the **Grand Orgue**.

The three remaining divisions, the **Récit**, **Echo** and **Pédale**, were thought of as supplements to the basic bodies of sound.

The **Récit** organ was intended primarily for the delineation of treble melodies. Consequently, it was playable only in the treble range. It began to speak at approximately the middle of the keyboard. Because of its function, the **Récit** rarely contained more than an 8 ft. **trompette** and a 5-rank **cornet**, which is a compound stop composed of flutes at 8 ft., 4 ft., 2 2/3 ft., 2 ft., and 1 1/2 ft. pitches. Sometimes the **Récit** contained only a **cornet**.

The **Echo** organ, although often containing more stops than the **Récit**, was nonetheless limited in use. It served to play either echo passages of a chordal nature or quiet soprano melodies which replied to melodies played on other divisions of the instrument. Consequently, the **Echo**, too, had a limited range, beginning often at middle c, or occasionally a half-octave or an octave lower, and then continuing to the top of the keyboard. When the **Echo** first came into common use around the middle of the 17th century, it contained only the **cornet**, the 5-rank flute stop. Soon, however, a reed, either **cromorne** or **voix humaine** (*vox humana*), became a regular feature of this division, and later even a mixture and a few individual ranks of flutes and principals appeared. Observing the number of stops in the **Echo** organ of the instrument at Les Invalides, one might make the mistake of attributing more importance to the **Echo** than was really there. A complete **plein-jeu**, or principal chorus, was not included in this division. Most of the **Echo** stops were flutes. In the Les Invalides organ these flutes corresponded to the five ranks used in making up a **cornet**. They were built as separate ranks, instead of as a compound stop, so that individual flutes among them could be combined with the **cymbale** and the **cromorne** in varying ways. The subordinant position of the **Echo** with respect to the **Positif** and the **Grand Orgue** is emphasized if one remembers that the **Echo** spoke softly and, due to its placement, gave the effect of coming from a distance. The **Echo** was located underneath the windchest of the **Grand Orgue**, and more significantly, located behind the wood paneling that concealed the windchests and tracker mechanism. Thus the **Echo** organ did not speak into the church directly.

The **Pédale** conspicuously lacks a principal chorus. Its **trompette** stop was used to play long-held **cantus firmus** melodies. Its flute stop was used to play the bass line of compositions having an ornamented melody in the tenor voice (compositions entitled **récit en taille**), as well as the bass line of certain trios. In addition, organists sometimes used the pedal stops to double a part played on the manuals, as a kind of reinforcement. The pedal division, because of its limited use, did not require a large number of stops.

Up to this point in our discussion of the organ, we have considered the divisions of the instrument as separate units, each having its own character and its own function. Another way to view the organization of the instrument is to examine its stop families. French organs of this period contained stops of three categories: first, those called collectively the **Plein-jeu**; second, the flutes; and third, the reeds.

The **Plein-jeu** grouping included all the principals and mixtures, plus the bourdons. This ensemble was considered "full organ." Such a concept of full organ was distinctly different from that which prevailed in the 19th century and the first part of the 20th, when "full organ" meant anything you could get by adding the **sforzando** pedal. In the works of the old French masters, "full organ," designated by the term **Grand plein-jeu**, meant the principals of the **Grand Orgue**, sounding at 16, 8, 4, and 2 ft. pitches, plus several ranks of mixtures on top of the pyramid, and a 16

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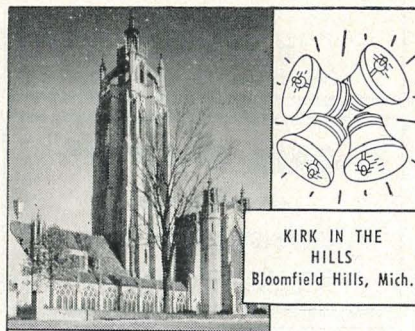
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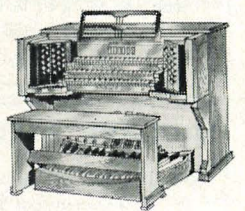
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and an 8 ft. bourdon added for fullness. Sometimes the small *plein-jeu* of the *Positif*, called the *Petit plein-jeu*, was coupled to the *Grand plein-jeu*. The *Petit plein-jeu* had no 16 ft. stops and had a smaller number of mixture ranks. The next family of stops, the flute family, was organized into choruses containing an 8 ft. fundamental and some or all of the flutes at 4, 2½, 2, 1½, 1, and 1 ft. pitches. The *Grand Orgue*, the *Positif*, and the *Echo* each had a flute chorus. The flute family also included a compound stop called the *cornet*. When this stop was drawn, five ranks sounded: 8, 4, 2½, 2, and 1½ feet. Playable only in the treble range, the *cornet* usually began speaking at middle c, or the near vicinity, and extended to the top of the keyboard. The *cornet* was a standard feature of the *Grand Orgue* and of the *Récit*, and it was often found in the *Echo* organ.

The flute chorus of the *Grand Orgue* requires special mention because it often contained two stops which were not included in the other divisions. These were the 16' *bourdon* and the 3½' *tierce* stop. When, for the sake of a special effect, these two stops were added to the other flutes of the *Grand Orgue*, excluding the *cornet*, a flute chorus was formed which had 16 ft. as its fundamental. The 16 ft. flute chorus was most commonly used to play the left hand part of a type of composition called the *Duo*. Present-day organists rarely think of including a 16 ft. flute in their registration for a *Duo*. Yet if they would study the instructions of the old masters, they would see that a 16 ft. flute chorus was regularly prescribed for the left hand part.

The reeds in the French organs of this time were of three types: first, the *trompette* variety, which also included the *clairon* (clarion); second, the *cromorne*; and third, the *voix humaine*. *Trompettes* were usually placed in the *Grand Orgue*, the *Récit*, and the *Pédale*. A *cromorne* was nearly always located in the *Positif* and often another was found in the *Echo*. A *voix humaine* was usually placed in the *Grand Orgue* and sometimes in the *Echo*.

Two tremulants were commonly found in the old organs. One was the *tremblant fort* which was strong, or fast. The other was the *tremblant doux* which was gentle, or slow. A judicious use of the tremulant should be considered necessary to a historical interpretation of the music since tremulants figured so prominently in the old organs.

When an organ slightly smaller than the one at Les Invalides was built, it would have a *plein-jeu* of less weight, but of brilliance equal to that of the larger instrument. The *Grand Orgue* and *Positif* would each have fewer mixture ranks and the *Grand Orgue* would have no 16 ft. principal. Further, certain flutes, among them the 3½ ft. *tierce*, would be omitted in these divisions. The *Echo* organ would also be smaller. Probably the mixture stop, the *cymbale*, would be omitted from the *Echo*, and the five-rank *cornet* would replace the five individual members of the flute chorus. The *Récit* and *Pédale* probably would not be changed. The specification of the organ at the *Eglise de la Mission*,<sup>4</sup> built at Le Mans in 1692, illustrates the composition of such an instrument.

**GRAND ORGUE**

Bourdon 16 ft.  
 Montre 8 ft.  
 Bourdon 8 ft.  
 Prestant 4 ft.  
 Nasard 2½ ft.  
 Doublette 2 ft.  
 Quarte de nasard 2 ft.  
 Grosse tierce 1½ ft.  
 Fourniture 5 ranks  
 Cymbale 3 ranks  
 Cornet 5 ranks  
 Trompette (8 ft.?)  
 Voix humaine (8 ft.?)  
 Clairon (4 ft.?)

**POSITIF**

Bourdon 8 ft.  
 Montre 4 ft.  
 Flute 4 ft.

Doublette 2 ft.  
 Tierce 1½ ft.  
 Lorigot 1½ ft.  
 Fourniture 2 ranks  
 Cymbale 2 ranks  
 Cromorne (8 ft.?)

**RECIT**

Cornet (5 ranks?)  
 Trompette (8 ft.?)

**ECHO**

Cornet (5 ranks?)  
 Cromorne (8 ft.?)

**PÉDALE**

Flute 8 ft.  
 Trompette 8 ft.  
 Tremblante fort  
 Tremblant doux

The stoplists for the organs at Les Invalides and Le Mans are both typical organ specifications of the last half of the 17th century and the beginning of the 18th.<sup>5</sup> Only minor variations are observed when one looks at other stoplists. Such things as the addition of a 4 ft. flute or 4 ft. *clairon* to the pedal can be seen. Generally speaking, however, French instruments of the period under discussion were quite uniform in their composition.

**III. THE MUSIC**

As we look at the music itself, we find that it was the product of both sacred and secular influences. The organist had received a legacy of polyphonic music from the church. This music was liturgical in nature. The organ pieces which most clearly show the influence of church music are those which contain a *cantus firmus* taken from plain chant. The *cantus firmus*, located usually in the tenor voice, or occasionally in the bass, was normally played on the 8 ft. *trompette* of the *Pédale*. The remaining parts were played on the *plein-jeu* of the *Grand Orgue*. The first verset of the *Veni Creator* by De Grigny and the first verset of the *Kyrie of the Mass for Parishes* by Couperin are two of the many illustrations of this type of composition.

The secular influence was part of a general trend throughout western Europe to adapt the characteristics of secular music to sacred music. In a more direct way, the secular influence was the result of the musical taste established at the court of Versailles. Louis XIV was very fond of music. When he first became acquainted with opera, he remarked that if he were in Paris when opera was being given, he would go to hear it every day. As a young man, he himself played the lute and harpsichord and also sang. Thus it is not surprising that, in French organ pieces, we see the assimilation of style traits from opera and from harpsichord, or possibly lute, music.

The florid vocal line with simple harmonic accompaniment which was so characteristic of operatic music was imitated on the organ. Most often it appeared as the type of composition called the *récit*, this term being the French equivalent of recitative. Since the distinctions between recitative, aria, and arioso had not yet been clearly established in the middle seventeenth century when the *récit* was taken into organ music, the organ *récits* had a more melodic character than one might expect upon first encountering their title. The three registrations most commonly used for the melody line were the *cromorne*, the *tierce*, and the *cornet*, thus giving the titles *Récit de cromorne*, *Récit de tierce*, and *Récit de cornet*. Boyvin, a prominent organist of that time, suggested, in his organ book of 1689, that the *Récit* should be performed in a manner which imitates the voice. Lebegue, in speaking of the *Récit de Cromorne*, or the *Dessus de Cromorne* as it was sometimes called, specified that it should be played sweetly and agreeably, in imitation of the manner of singing.

From the harpsichord idiom, organ music borrowed arpeggiated chords and the use of numerous and intricate ornaments. Both of these, the arpeggiated chords and the ornaments, had probably been functional as well as decorative

**RECITALS**

**CORLISS R. ARNOLD**

SMD, FAGO

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

when used on the harpsichord since they sustained tone which would otherwise die away. The organ, by its very nature, had no need of aids to sustain tone. Nonetheless, due to the popularity of the harpsichord style, arpeggiated chords and ornaments were applied to organ music.

The dance rhythms used in the harpsichord suite also became the basis for many organ compositions. In addition, the principle of contrasts used in arranging the various movements of the suite — contrasts in rhythmic patterns, in tempi, and in textures — now became an integral part of organ music. These features of contrast were emphasized in organ performance through carefully chosen registration, the colors of one movement being sharply juxtaposed against the colors that preceded and followed in other movements. Different touches were sometimes employed to further delineate the contrasting character of the movements. The two suites by Clérambault are typical examples of the French organ suite.

Even organ collections which were not specifically entitled suites were frequently organized in such a way that they actually constituted suites. The organ book of Pierre Du Mage is one such example. Even the two masses of François Couperin appear to be a collection of suites, plus some individual pieces.

Most of the several movements within a suite were intended to be performed within a framework of commonly accepted registration types and tempo markings. Actually, registration and tempo were almost stereotyped matters. Lebeque, in the preface to his first organ book of 1676, stated, "My purpose in this work is to give the public some acquaintance of the manner in which the organ is played presently at Paris . . . They [these pieces] contain practically all the varieties that are practiced today on the organ in the principal churches of Paris . . . I wish very much that all those who will do me the honor of playing these pieces will choose to play them according to my intention, i.e. with the combination of stops and with the tempo proper to each piece . . ." A list of instructions followed which described the proper performance of the various types of pieces.

Boyvin, a little more than a decade later, 1689, mentioned in his organ book that he was including performance instructions because some organists in distant parts of the country might not be familiar with the ordinary manner of combining stops. At approximately the same date, 1690, another composer named Jullien stated that he was going to give only a few performance instructions in his book. He said that he would not discuss the ordinary combinations since he thought everyone who would use his book must surely know them. These things had already been stated many times, according to Jullien.

To know all the uses of the basic registration types and tempi, plus variations of these as practiced by specific composers, would require an extensive study. However, general information concerning the performance of old French organ music is not difficult to find. The titles of organ compositions often indicate the kind of registration that the composer wanted. Compositions entitled *basse de trompette*, for example, specify the use of the *trompette* for the melody line, while *tierce en taille* compositions specify the *tierce* combination for the tenor voice. It is important to note in this connection that these registration markings do not indicate only the one stop that they specifically name. *Basse de trompette* compositions, for instance, should not be performed with the *trompette* alone taking the solo part. On the contrary, these registration markings generally refer to groups of stops, each group going under the name of its most prominent or most characteristic member.

As for tempo markings or markings which indicate the character or spirit

of a piece, some generalization can also be made. At the risk of making statements which may not hold true in every case, I would like to suggest the manner in which some of the more common types of composition seem to have been most frequently interpreted. These suggestions are based on indications furnished by the composers themselves. Compositions entitled *Plein-jeu* were often played seriously or heavily. Moreover, when the *plein-jeu* of the *Grand Orgue* dialogued with the *plein-jeu* of the *Positif*, the larger *plein-jeu* was frequently played slowly and with a legato touch, while the smaller *plein-jeu* was performed more rapidly and with a lighter touch. The *basse de trompette* and the *basse de cromhorne* pieces were played boldly and with animation. Pieces entitled *Duo* were generally played boldly and lightly. One composer mentioned that duos should also be played freely, while still another suggested that they should be gay in spirit. Composition with the melody in the tenor voice (either *tierce en taille* or *cromhorne en taille*) usually were played tenderly or expressively.

In interpreting 17th and 18th century French organ music, the performer should find it helpful to remember the ideals that prevailed at the court. The emphasis on symmetrical design in the palace gardens had a counterpart in the well-balanced, formal organization of the suite; and the intricate detail on the costumes of the courtiers was paralleled by the elaborate ornaments and arpeggiated chords of the music. The standardization of organ registration and interpretation was consonant with the entire pattern of living at the court where everything was standardized. The knowledge that the king and his courtiers spent much of their time pursuing pleasure and entertainment keeps one from expecting great profundity in the music they favored.

The instruments, too, should be kept in mind. Clearly differentiated divisions, each with its own function, characterized the organs of this time. The presence of four manuals and a pedalboard provided many possibilities for contrasts in registration since the performer did not have to draw or withdraw stops during the course of a piece, but simply moved his hands from one keyboard to another.

The musical styles of various idioms contributed to 17th and 18th century French organ music. While the tradition of polyphony and the *cantus firmus* technique influenced the development of this music, even more influential was the music of the harpsichord and of opera. The arpeggiated chords, the many ornaments, the gay dance rhythms of the suite, and the florid character of the *recit* combined to produce an elegant and sophisticated art.

#### FOOTNOTES

1. Jean de La Bruyère, *Les Caractères, ou les Moeurs de ce Siècle*, Vols. I and II of *Oeuvres de La Bruyère*, ed. G. Servois (4 vols.; Paris: Librairie de L. Hachette et Cie., 1865-1882) I, p. 328.
2. Archives de l'Hôtel des Invalides, Paris, Carton 34, pièce n° 4, as quoted in Norbert Dufourcq, *Documents inédits relatifs à l'Orgue français*, II, pp. 250-253.
3. Many of the organ works of the 17th and 18th century composers are included in the series, *Archives des Maîtres de l'Orgue des XVI<sup>e</sup>, XVII<sup>e</sup>, et XVIII<sup>e</sup> siècles*, edited by Alexandre Guilmant and published by B. Schotts and A. Durand, 1898-1907. The several volumes of this series are a valuable aid to the organist because they contain the original performance indications given by the composers. Other generally reliable editions are ones included in *Les Grandes Heures de l'Orgue* series and the *Orgue et Liturgie* series. Both series are publications of the Schola Cantorum.
4. Dufourcq, *Espuise d'une Histoire de l'Orgue en France du XIII<sup>e</sup> au XVIII<sup>e</sup> Siècle* (Paris: Larousse, and E. Droz, 1935), pp. 342-343.
5. Pitch levels which appear probable to the writer, but which were not supplied in the source materials for these two stop lists, are included in the lists and are followed by question marks.

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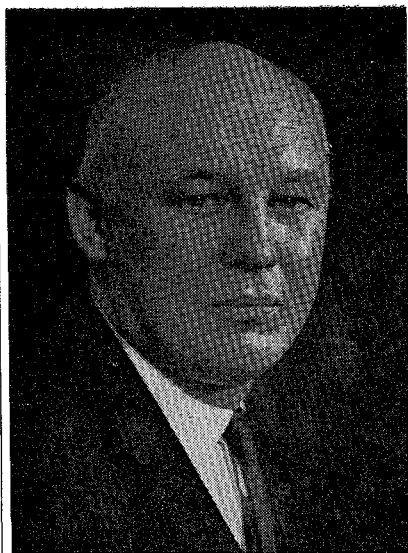
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Edgar Hilliar has succeeded the late Hugh Giles as head of the organ department of the Mannes College of Music, New York City. He will retain his post at St. Mark's Episcopal Church, Mt. Kisco, and as a member of the faculty of Manhattanville College of the Sacred Heart and Pius X School of Liturgical Music at Purchase, N.Y.

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Francis Garziglia, organist and assistant bandmaster at the U. S. Soldiers' Home Washington, D. C. is at the new Rodgers in the Home's Stanley Hall chapel. Beside him is Brig. Gen. John F. Cassidy, USA Ret., deputy governor of the home.

Former assistant conductor of the National Symphony Orchestra, Mr. Garziglia is organist for the Takoma Park, Md. Baptist Church.

**BERKSHIRE BUILDS ORGAN**  
FOR WESTFIELD, MASS.

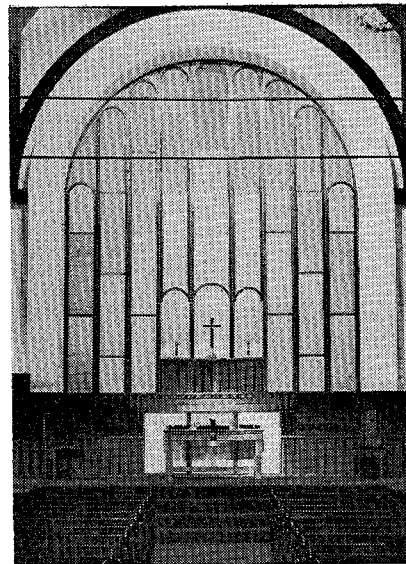
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Robert Swan Plays Opener

The Berkshire Organ Co. Inc., North Wilbraham, Mass. has completed installation of the fourth pipe organ in the Central Baptist Church, Westfield, Mass. The first Johnson organ in 1853, the firm's 29th, consisted of only one keyboard. In 1868, when the church relocated, the 259th Johnson, a three-manual, was installed. Early in the 20th century, a smaller two-manual version by Emmons-Howard with tubular-pneumatic action used some of the Johnson pipes. Both Johnson and Emmons-Howard went out of business half a century ago.

The present instrument was designed by David Cogswell, president and tonal director of Berkshire. Parts of the previous Johnson and Emmons-Howard work have been incorporated; some new pipes, a new chest for a positiv, and a new console were provided. The organ as it now stands combines classic and romantic tonal designs. Robert Swan opened the instrument last fall.

The organ has 1963 pipes controlled through 63 registers and couplers.



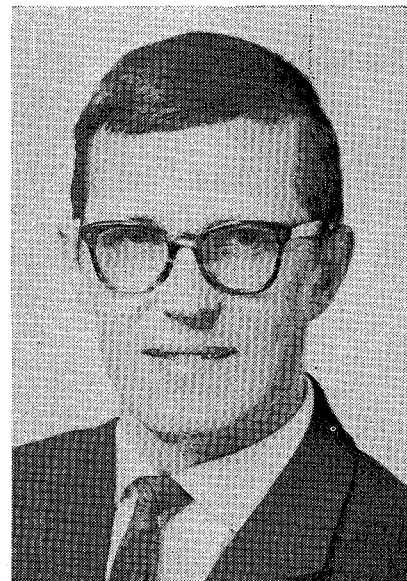
Lieblich Gedeckt 16 ft.  
Principal 8 ft. 32 pipes  
Holzgedeckt 8 ft. 12 pipes  
Gedeckt 8 ft.  
Choral Bass 4 ft. 12 pipes  
Flute 4 ft.  
Mixture 4 ranks 12 pipes  
Posaune 16 ft. 12 pipes  
Trumpet 8 ft.  
Claron 4 ft.  
Oboe 4 ft.

**GREAT**  
Diapason 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Traversflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Nineteenth 1 1/2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes 20 notes

**POSITIV**  
Hohlflöte 8 ft. 68 pipes  
Dolcan 8 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Gemshorn 2 ft. 61 pipes  
Quint 1 1/2 ft. 49 pipes  
Octav 1 ft. 61 pipes  
Cromorne 8 ft. 56 pipes  
Regal 4 ft. 68 pipes  
Tremolo

**SWELL**  
Gedeckt Bass 16 ft. 12 pipes  
Gedeckt 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremolo

**PEDAL**  
Resultant 32 ft. 32 notes  
Contrabass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes



Egbert Ennulat who has filled a leave in the organ department of Oberlin Conservatory this year will perform a similar function next season at Wooster, Ohio, College, filling Dr. Richard Gore's sabbatical leave.

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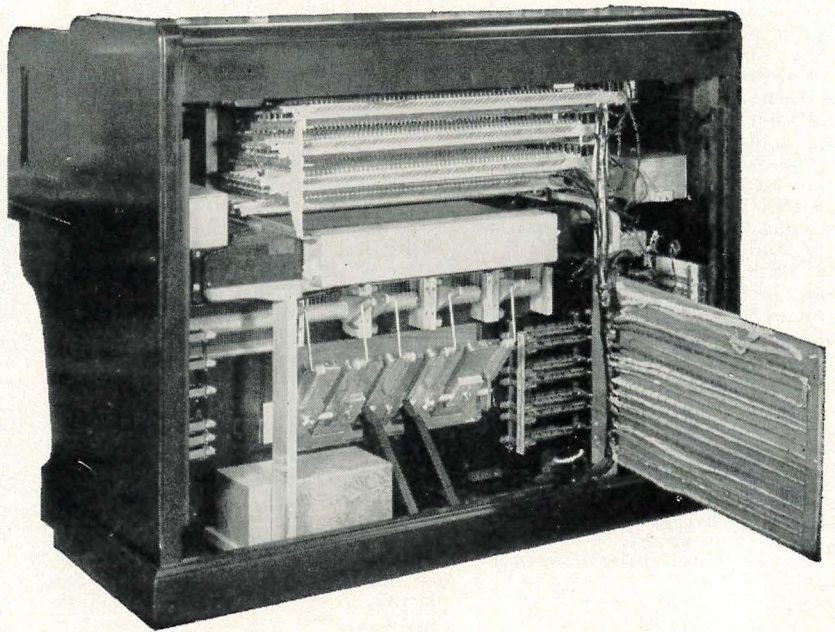
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Haydn Weston Organist-Choirmaster  
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Church in Ontario City

The Legge Organ Company, Ltd., Islington, Ont. Canada, has completed its three-manual, 46-rank instrument for the Devine Street United Church, Sarnia, Ont. About 700 pipes from the 1924 Woodstock instrument were retained in the design.

Installation is in a chamber across one corner of the church. Good accessibility for tuning and servicing has been provided.

Frederick Marriott, Detroit, played the inaugural recital Feb. 26 before a capacity audience.

C. F. David Legge, president of the building company, designed the instrument in consultation with Haydn C. Weston, organist and choirmaster of Devine Street Church.

**GREAT**

- Quintaton 16 ft. 49 pipes
- Principal 8 ft. 61 pipes
- Doppel Flute 8 ft. 61 pipes
- Dulciana 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Twelfth 2 1/2 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Furniture 4 ranks 244 pipes
- Chimes 25 tubes

**SWELL**

- Bourdon 16 ft. 61 pipes
- Diapason 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Spitz Celeste 8 ft. 49 pipes
- Salicional 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Piccolo 2 ft. 61 pipes
- Plein Jeu 3 ranks 183 pipes
- Cymbale 2 ranks 122 pipes
- Fagotto 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Clairon 4 ft. 61 pipes

**CHOIR**

- Geigen 8 ft. 61 pipes
- Gedeckt 8 ft. 61 pipes
- Dolce 8 ft. 61 pipes
- Waldflöte 4 ft. 61 pipes
- Nazard 2 1/2 ft. 61 pipes
- Flageolet 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Acuta 2 ranks 122 pipes
- Clarinet 16 ft. 61 pipes
- Oboe 8 ft. 61 pipes
- Chimes

**PEDAL**

- Resultant 32 ft.
- Diapason 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Gedeckt 16 ft.
- Quint 10 1/2 ft.
- Octave 8 ft. 32 pipes
- Flute 8 ft.
- Quint 5 1/2 ft.
- Octave 4 ft. 12 pipes
- Flute 4 ft. 12 pipes
- Octave 2 ft. 12 pipes
- Mixture 3 ranks 96 pipes
- Trompette 16 ft. 12 pipes
- Fagotto 16 ft.
- Trompette 8 ft.
- Fagotto 4 ft.
- Chimes

**Four Recitals**

Four recitals whose programs are listed elsewhere with dates, were attended within a few days time. Two of the players were being heard for the first time.

Grady Wilson picked an extremely stormy night to play the big Schantz at Wheaton College where he made an agreeable impression in a taxing program. The emphasis seemed to be on sanity, clarity and rhythmic form rather than in the generation of excitement. This player will bear watching.

Wesley Morgan of Southern Illinois University arrived in Evanston almost too ill to sit on the bench. His pluck was commendable at the First Methodist Austin but we feel bound to reserve any reaction to his playing for a time when he has a fair chance.

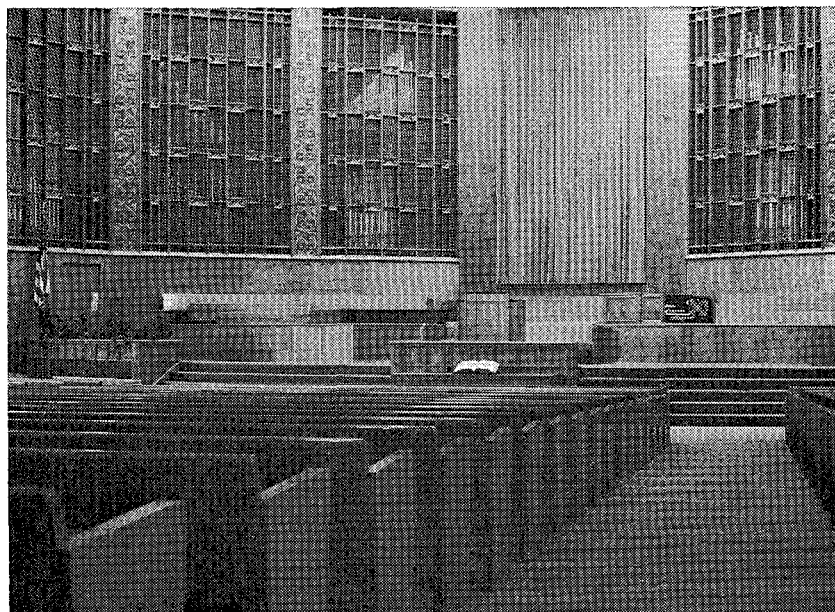
Marie-Claire Alain impressed almost all her hearers at Evanston's First Presbyterian Church as just about the best French representative of her generation. At her best in old and modern French music, she developed a devoted Chicago following who will probably invite her back at first opportunity. The Chicago AGO Chapter was sponsor and entertained at reception for Miss Alain in the parlors of the church.

Edward Mondello's recital on his home organ at Rockefeller Chapel, University of Chicago, illustrated again his natural flair for playing and the serious work he is doing. In matters of rubato and registration, we felt he has some obsolescent ideas which suggest some close attention to the best playing of the best of his contemporaries. — FC



Charles Schramm, Jr. has been appointed to the music staff of the Brooklyn Polytechnic Institute, Brooklyn, N.Y. He will serve as accompanist and assistant director of the male chorus.

Mr. Schramm studied at the Juillard School of Music and is the associate organist-choir director of Immanuel Lutheran Church, New York City. Formerly organist-choir director of Trinity Lutheran Church, Long Island City, Mr. Schramm is also employed as photographic director for a New York advertising art agency.



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Fernando Germani was the first off-campus organist to play a full recital on Walla Walla College's new Casavant organ in the College Church, Collee Place, Wash. The organ was built by Casavant Frères, Ltée., St. Hyacinthe, Quebec, to specifications drawn up by Dr. Melvin K. West, FAGO, chairman of the college department of music, in consultation with Lawrence I. Phelps, tonal director, and Edwin Northrup.

Clele D'Autri, Portland representative of Casavant, supervised the installation. Paul Proulx, head voicer, did the regulation and finishing. The pipe work is classical open-toe voicing with little or no nicking employed. Music of any period can be performed.

The five divisions total 71 stops. The positiv is a floating division, at home on the lower manual but available on all three.

The College Church, opened in 1962, seats 2,500 and has a choir loft for 130. It was designed by Whitehouse, Price and DeNeff, Spokane. Organ grills of diamond mesh expanded metal in gold spray finish form the front of the church. Unenclosed pipes may be seen through the grills. With a two-second reverberation, the edifice is almost ideal acoustically.

**GREAT**

- Quintade 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Oktav 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Quinte 2 1/2 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Mixtur 4 ranks 244 pipes
- Scharf 4 ranks 244 pipes
- Trompette en chamade 8 ft. 61 pipes
- Chimes

**SWELL**

- Spitzflöte 16 ft. 61 pipes
- Geigenprinzipal 8 ft. 61 pipes
- Gedackt 8 ft. 61 pipes
- Viola da Gamba 8 ft. 61 pipes
- Vox Coelestis 8 ft. 61 pipes
- Geigen Oktav 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Rohrnat 2 1/2 ft. 61 pipes
- Italien Prinzipal 2 ft. 61 pipes
- Mixtur 4 ranks 244 pipes
- Scharf 4 ranks 244 pipes
- Bassoon 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Oboe 8 ft. 61 pipes
- Klarine 4 ft. 61 pipes

**CHOIR**

- Salicional 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Erzähler Celeste 8 ft. 54 pipes
- Flotan Schwebung 2 ranks 122 pipes
- Spitzprinzipal 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Mixtur 4 ranks 244 pipes
- Fagott 16 ft. 61 pipes
- Englisch Horn 8 ft. 61 pipes
- Rohrschalmei 4 ft. 61 pipes
- Trompette en chamade 8 ft.

**POSITIV**

- Gedeckt 8 ft. 61 pipes
- Prinzipal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2 1/2 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Terz 1 1/2 ft. 61 pipes
- Quinteflöte 1 1/2 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Scharf 4 ranks 244 pipes
- Zimbel 3 ranks
- Krummhorn 8 ft. 61 pipes
- Zimbelstern

**PEDAL**

- Untersatz 32 ft. 12 pipes
- Kontrebass 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Quintade 16 ft.
- Spitzflöte 16 ft.
- Prinzipal 8 ft. 32 pipes
- Gedecktpommer 8 ft. 32 pipes
- Dolkan 8 ft. 32 pipes
- Quinte 5 1/2 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Rohrgedeckt 4 ft. 32 pipes
- Bachflöte 2 ft. 32 pipes
- Mixtur 4 ranks 128 pipes
- Kontraoposune 32 ft. 12 pipes
- Posaune 16 ft. 32 pipes
- Fagott 16 ft.
- Trompette 8 ft. 32 pipes
- Klarine 4 ft. 32 pipes
- Rohrschalmei 4 ft.

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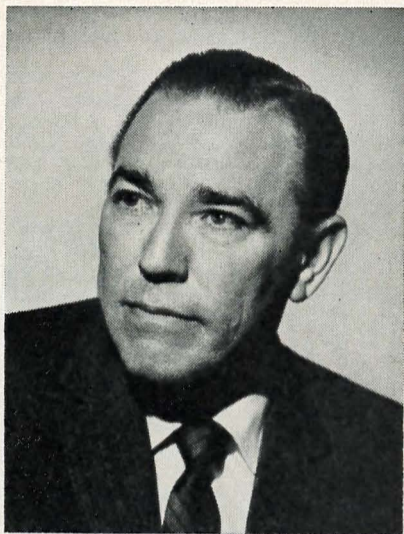


**KRAMER ADDS TO MÖLLER  
IN LA JOLLA CHURCH**

COMPLETED IN TIME FOR EASTER

Presbyterian Adds Number of Ranks  
— Howard D. Small Is Organist  
and Choirmaster

Justin Kramer and Associates of Los Angeles completed the enlarging of the 1957 Möller in La Jolla, Cal. Presbyterian Church in time for Easter. Howard D. Small is organist and choirmaster.



Clarence Mader, who acted as program chairman for the Los Angeles County AGO national convention in 1962, was honored March 1 at ceremonies observing his 35th anniversary as organist of Immanuel Presbyterian Church, Los Angeles. After his recital, listed elsewhere, Mr. Mader received a plaque honoring "35 years of distinguished service." The presentation was by Mr. Mader's personal physician, "the man who knows him inside and out." Many past and present pupils turned out for the occasion which was part of the church's year-long 75th anniversary observance.

Julia Johns sang Mr. Mader's new Three Biblical Songs composed for the occasion and Mr. Mader closed his recital with his Lyric Sonata, written for the church's 50th anniversary in 1939.

- Erzähler 8 ft.
- Super Octave 4 ft. 12 pipes
- Flute 4 ft. 12 pipes
- Flute 2 ft. 12 pipes
- Mixture 3 ranks 96 pipes
- Posaune 16 ft. 12 pipes
- Bassoon 16 ft.
- Trompette 8 ft.
- Trompette 4 ft.

**JOHN SHAWHAN REBUILDS  
SKINNER IN SAGINAW**

GREAT & POSITIV ARE NEW

Casavant Is Supplying New Pipework  
and Chests — Old Pipes Being  
Rescaled and Revoiced

The First Congregational Church, Saginaw, Mich. has awarded a contract for the rebuilding and enlarging of its E. M. Skinner organ to the John F. Shawhan Company of Saginaw. The great and positiv will be entirely new, chests and pipework being supplied by Casavant Frères, Ltée. The existing swell and choir divisions will be completely re-leathered and refurbished and all the Skinner pipework rescaled and revoiced by Mr. Shawhan. The Swell 16-ft. Bassoon and 4-rank Plein Jeu will be of new pipework on the old chests. The pedal will combine new and old elements. Work on the Skinner divisions will be completed in the summer of 1964; the new great and positiv will be added in the summer of 1965.

The completed instrument will have 56 stops, 64 ranks plus chimes. The positiv and choir will both play from the lowest manual. The specification was drawn by Mr. Shawhan in consultation with Robert Kendall, organist choirmaster of the church, known in the area for his series of Lenten organ recitals.

- GREAT
- Gedacktpommer 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Oktav 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Mixtur 4 ranks 244 pipes
- Trompete 8 ft. 61 pipes
- Chimes

- POSITIV
- Gedackt 8 ft. 61 pipes
- Prinzipal 4 ft. 61 pipes
- Spillflöte 4 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Spitzquinte 1 1/2 ft. 61 pipes
- Oktavlein 1 ft. 61 pipes
- Sesquialtera 2 ranks 98 pipes

- Scharff 4 ranks 244 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant

SWELL

- Viole de Gambe 8 ft. 73 pipes
- Viox Célestes 8 ft. 73 pipes
- Principal Etroit 8 ft. 73 pipes
- Flute Harmonique 8 ft. 73 pipes
- Octave 4 ft. 73 pipes
- Gemshorn 4 ft. 73 pipes
- Doublette 2 ft. 61 pipes
- Plein Jeu 4 ranks 244 pipes
- Basson 16 ft. 73 pipes
- Trompette 8 ft. 73 pipes
- Hautbois 8 ft. 73 pipes
- Clairon 4 ft. 73 pipes
- Voix Humaine 8 ft. 73 pipes
- Tremulant

CHOIR

- Dulciane 16 ft. 12 pipes
- Dulciane 8 ft. 73 pipes
- Unda Maris 8 ft. 61 pipes
- Cor de Nuit 8 ft. 61 pipes
- Flute 4 ft. 61 pipes
- Nazard 2 2/3 ft. 61 pipes
- Quarte de Nazard 2 ft. 61 pipes
- Tierce 1 3/4 ft. 61 pipes
- Bombarde 8 ft. 61 pipes
- Tremulant

ECHO

- Fernflöte 8 ft. 61 pipes
- Vox Humana 8 ft. 61 pipes
- Tremulant

PEDAL

- Prinzipal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Gedacktpommer 16 ft.
- Dulciane 16 ft.
- Oktav 8 ft. 12 pipes
- Gemshorn 8 ft. 32 pipes
- Gedackt 8 ft. 12 pipes
- Choralbass 4 ft. 32 pipes
- Gedackt 4 ft. 12 pipes
- Rauschquinte 2 ranks 64 pipes
- Mixtur 4 ranks 128 pipes
- Posaune 16 ft. 32 pipes
- Waldhorn 16 ft. 32 pipes
- Rohrschalmei 4 ft. 32 pipes

C. ALLISON SALLEY conducted the motet choir of the First Presbyterian Church, Midland Tex. in a choral concert Feb. 2 embracing Mendelssohn's Hear My Prayer, Debussy's Blessed Damsel and Jan Bender's Psalm 150.

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.

**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



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- APM-345** Reconciliation by *Lloyd Pfautsch*. Trumpet, speaking choirs, SATB. **35¢**
- APM-346** The Trumpeters and Singers Were as One by *Robert J. Powell*. SATB, organ. **40¢**
- APM-358** The Trumpeters and Singers Were as One. (Brass Parts.) **\$1.25**
- APM-333** Soldiers of Christ, Arise by *Richard Warner*. SAB or SA. **18¢**
- APM-347** Two Lenten Meditations by *Robert Wetzler*. SATB and soloists. **25¢**
- APM-354** Litany for Easter by *Gordon Young*. SSAATB. **18¢**
- APM-206** The Lamb by *Dale Wood*. Combined children's and adult (SATB) choirs, or SA alone. **25¢**
- APM-361** Prelude on "Christ Is Arisen!" by *Harald Rohlig*. Organ. **\$1.25**
- APM-349** Festal Rhapsody by *T. Frederick H. Candlyn*. Organ. **\$1.00**
- APM-336** Prelude on "O Store Gud" by *Ellen Jane Lorenz*. **50¢**
- APM-351** Contemplations by *George Frederick McKay*. **\$1.50**
- APM-343** Meditation on "Sweet Rivers of Redeeming Love" by *Lester H. Groom*. Organ. **65¢**

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## New Choral Music

Special occasion music is largely ignored in our choral music this month, with one of the two major church seasons just over and the other still far over the horizon. So this stack of new music is largely general purpose.

Augsburg's new offerings are largely on the simple side. Leland Sateren's God Is Good is a kind of hymn anthem with much unison. Paul Christiansen's unison I Saw Also the Lord and SATB Blessed Be the Lord God, both small, are bound in one cover. Gerhard Track's Jubilate Deo is more extended and requires some division but it makes no exorbitant demands. Walter Pelz has two SATB's, a quiet unaccompanied benediction, Peace I Leave with You, and a festive He's Risen, Christ Jesus the Lord (for another Easter). Paul Manz's The Lord Reigneth experiments with a touch of canon and is highly singable. Robert J. Powell has three different voicings in this list, a bright SATB Christ Is Our Cornerstone, a two-part mixed kind of antiphonal Sing a Song of Joy and an SAB a cappella God Is My Strong Salvation — all in a joyful mood.

Also SAB from Augsburg are Jean Pasquet's quiet O Saving Victim, Arnold Running's arrangement of an impressive Welsh tune, Throned upon the Awful Tree, and Gerhard Krapf's interesting Lift Up Your Heads.

In other voicings by Augsburg are Marie Pooler's SA or unison arrangement of the Decius chorale Lamb of God, for Lent or perhaps communion; Robert Wetzler's unison Hope of the world, a hymn anthem on an original tune; Marie Pooler's simple unison version of the familiar Wondrous Love and of The World Itself Keeps Easter Day; three TTBB arrangements by G. Winston Cassler: chorales O Lamb of God and Ah, Holy Jesus, and the favorite Hyfrydol tune for Love Divine.

Oxford sends three editings from the past: John Morehen's edition of Richard Nicolson's SAATB O Pray for the Peace of Jerusalem; C. F. Simkin's editing of a sizeable ATTB Magnificat and Nunc Dimittis by John Shepherd, and Christopher Dearnley's realization of Maurice Green's SA Like as a Hart. A very recent Francis Jackson Blow Ye the Trumpet in Zion requires some division of parts; it has an interesting independent organ part. The Preces and Responses are effectively set TTBB by Ernest Bullock.

Hope Publishing Company sends things in several voicings. SATBs include two by Donald Whitman, Suffer the Little Children and O Saviour, Precious Saviour (this latter with divisi) and one by Donald Smart, Lord Keep Us Steadfast in Thy Word. SATB arrangements include: O Come and Sing unto the Lord by Anna Mae Nichols on a lively Irish tune, Jesus Lives by René Frank on a Crüger chorale tune, and William Berntsen's The Solid Rock, on the monotonous and threadbare Bradbury gospel song.

In other voicings from Hope are three SAB arrangements by Elwood Coggin: Christ the Lord Is Risen Today (Gauntlett tune), Stand Up and Bless the Lord (Walter tune), and Wonderful Night (Brewer tune); an SSA He Was Despised (Graun tune) and an SA O'er All Nations God Alone (Wilkes tune). A collection, Junior Choir Praise by John Wilson, contains many of Mr. Wilson's settings as well as a few arrangements of things found in other collections; this book is certainly no better than average for its use.

From Gordon V. Thompson, Eric Thiman's four-stanza With Gladness We Worship follows the lines this composer has made so popular. S. Drummond Wolff has set words to Picardy of a very different character than we are used to; it comes out Judge Eternal, Throned in Splendour, complete with

big Amen ending. Norman Gilbert's unison Home of Your Youth is school material.

Galaxy sends an easy, big-style Lord of All Being by Eugene Butler plus three SABs: arrangements by Katherine K. Davis of Bach's Sheep May Safely Graze (sacred and secular texts) and Thou Who Was God, set to Old 124th, both designed for youth groups, and Robert Elmore's Sing a Song of Gladness, set to a French Easter carol.

World Library of Sacred Music sends psalm settings for unison or SATB: 129, 41 and 127 set by Jeno Takacs and 95 by Scott Huston. Noel Goemanne has a Song of Joy for three equal voices and organ and this same medium serves Sister Mary Clement's Thou Art a Priest Forever. A collection of hymn arrangements, One Faith in Song, comes in editings for two equal voices, three equal voices and SATB. The voice part notes that "complete score and separate instrumental parts are published separately."

Shawnee Press sends a small The Voice of Jesus by Walter Watson, well within a small choir's abilities, and a rollicking Harry Simeone arrangement of the carol, Masters in this Hall.

J. Fischer's list includes Elmer Schoettle's substantial The Fear of the Lord and shorter but useful Trust in the Lord by Robert J. Powell and Did Ye Not Know, by J. Bert Carlson.

Other voicings in J. Fischer's list are: Betty Nitske's arrangement of God's World for SA and handbells; Elwood Coggin's SA of a William Jones O Jesus, Light of All Below, also SA. For SAB are James G. Rogers' unaccompanied O Sing unto the Lord, Elwood Coggin's arrangements of a Bach chorale, From All That Dwell below the Skies and another, to Sheep Shall Safely Graze, with the title Jesus, Tender Shepherd. — FC



Louise Anderson Lerch won the Gruentzen memorial competition of the Chicago Club of Women Organists late last season and will play her award recital April 12 at the Ebenezer Lutheran Church, Chicago. A student of Mildred Andrews at the University of Oklahoma, she has been organist this year at the Peace Lutheran Church, Rochester, N.Y. where her husband, a violinist, has been doing graduate study. Her award program appears in the recital section.

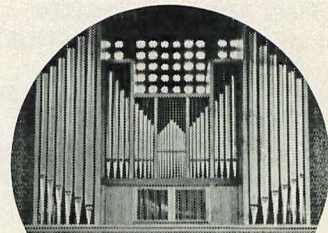
## MENC CREATIVITY PROJECT ANNOUNCES FOUR GRANTS

The MENC Contemporary Music Project for Creativity in Music Education has made grants for pilot projects to public school systems of Baltimore, Md. and San Diego, Cal., and to the School of Music, Ithaca College.

Teachers from the elementary music staff will participate in each of the public school projects. The Baltimore project will be headed by Alice Beer as co-ordinator and Emma Lou Diemer as composer-consultant. In San Diego Mary Val Marsh and David Ward-Steinman will serve as co-ordinator and composer-consultant.

A seminar on Contemporary Musical Thought at the University of Wichita will include lectures by distinguished composers.

All the projects are for the second semester of the current school year.



## New Organ Music

The hymn-tune basis, so general these days in the composition of short organ works, is again evident this month.

C. S. Lang, whose mastery of the small organ is well known and whose instruction books are widely used, has a set of Twenty Hymn-Tune Preludes for Oxford University Press. These require manuals only — only one manual, even — and are easy, well-wrought short works, each on a single stanza of a familiar hymn. Uses of this volume are so many and so obvious that no more need be said.

Of greater difficulty and different intention are Oxford's other two: a big three-movement partita by William Matthias written for Allan Wicks, (Will Mr. Wicks be playing this at the Philadelphia convention?) is intended for recital use; an extremely clever set of Variations on Victimae Paschali Laudes by Jiri Ropek gets some striking effects with transparent texture.

René Frank's Eleven Short Organ Hymns (Hope Publishing) are fairly simple settings of familiar hymns, reflecting the varied moods of the source hymns intelligently.

Milton Gill's Toccata (H. W. Gray) won the 1962 AGO contest for organ composition. Its extended length and its difficulty will limit its use considerably. Our abler players will want to study it. R. Evan Copley's Chorale Toccata on Lasst uns erfreuen requires a skillful player but for such it will be a welcome festival piece.

For trumpet and organ — a much used combination — comes Leo Sowerby's Fantasy in that composer's individual style. This makes a fine program piece. For three trumpets and organ is a "festive ensemble" arranged by Frank Campbell-Watson from Bach's Christ Doth End in Triumph. The organ part is very important; the trumpets simply play the chorale. Both of these are Gray.

Volume 9 of *The California Organist* is an ingenious kind of hymn prelude on William Billings' When Jesus Wept by Clifford Vaughan. This will be playable and useful.

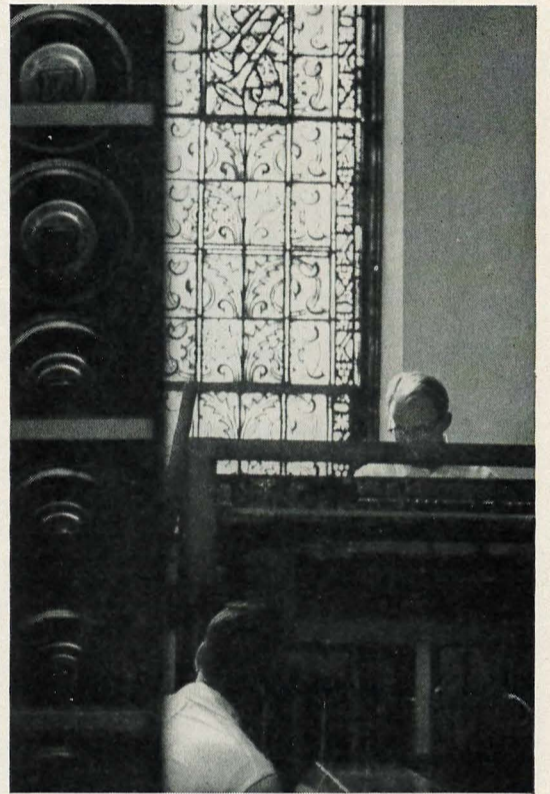
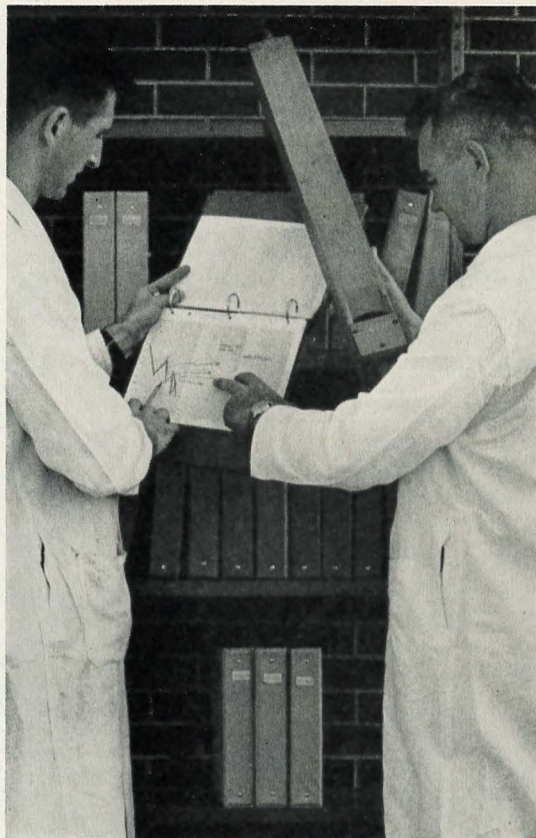
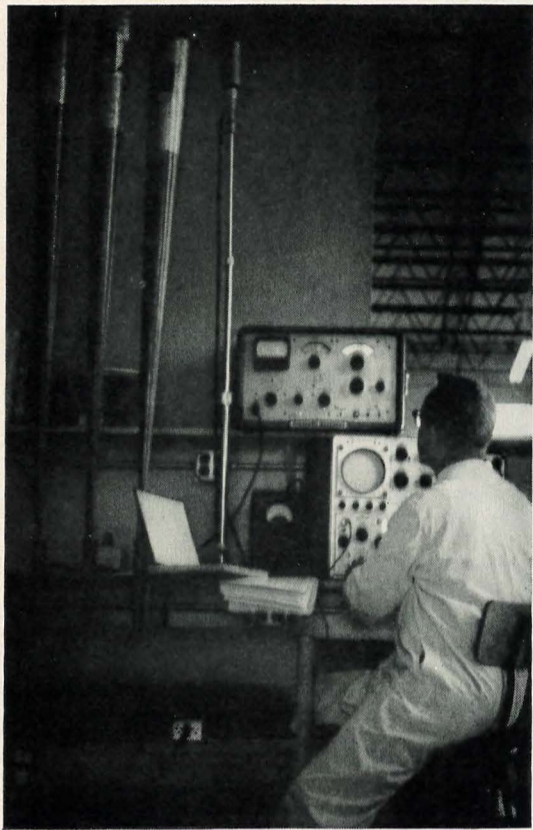
World Library's Six Communion Pieces by Six Dutch Composers are small, interesting pieces largely on liturgical melodies. Most organists will find many uses for these. The composers are: Jan Smit, Marius Monnikendam, Hendrik and Jurriaan Andriessen, Johan Weegenhuise and Han Van Koert.

J. Fischer has a sizeable, brilliant Fantasia by Noel Goemanne and a set of a dozen Esquisses Liturgiques by Dom Paul Benoit which may become as widely played as his previous works, with which they are about on a par.

We are not certain the exact intention of Myran Caine's First Book of Hymns for the Beginning Organist (Concordia). Certainly these elementary settings may be welcomed by spinet players. Serious students, it seems to us, might wait until they command abilities to play hymns harmonized as they would need to be for service use. This volume contains a fairly good variety all at very minimal difficulty.

James A. Dasher's collection, Organ Selections for the Service (Flammer) also seems designed for the unready person playing a service because no one else is available. No pedals are required here and the musical level is not at all distinguished. Most of the 16 pieces are based on hymns, hardly more than harmonized. Roberta Bitgood's volume of Offertories from Afar for the same publisher at least displays some novelty and imagination. Each of the seven pieces is based on themes from a different country — a device which might be useful in teaching fairly young students of the organ too. — FC

HARRIET DEARDEN was organ soloist Feb. 16 playing the Haydn Concerto in C major with the Adelphi Chamber Orchestra. Thomas Tsaggaris conductor, at the Central Unitarian Church, Paramus, N. J.



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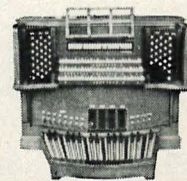
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Situated in the southwest corner of Yorkshire, about nine miles south of Leeds, the busy little town of Wakefield is the center of both agriculture and industry. As with most towns in this vicinity wool is an important commodity, although machinery and chemicals are among its chief products. The well-known corn market and the cattle market have served the community for several centuries.

Particularly interesting is the beautiful bridge that crosses the river on which is built the Chapel of St. Mary in the richest Decorated style.

In these surroundings we find the Cathedral Church of All Saints. There was a Saxon church on the site of the present building, but little, if anything, is known of it. The earliest building of which there is any visible evidence was built in the Norman tradition in the 11th century. The plan was rather simple; a chancel, nave, transepts and a central tower. During the next century, owing to the growing population, additions were made and aisles were added. The central tower collapsed in 1315 which caused great destruction. There was nothing to do now but embark on a major rebuilding program. In falling, the tower went in a north-westerly direction, carrying with it the east end of the north aisle. The new church was made loftier than the old one. There was also a new east end built at this time. Replaced were the two most easterly of the Norman piers of the north arcade by new pillars in the Decorated style. This church was consecrated in 1329. Early in the 15th century it was desired to build a new tower, this time at the west end. A rather novel way of doing this was devised. The new tower was built about ten feet in front of the west end of the church. After it was completed it was attached to the nave by taking down the west wall and adding a new bay to both the north and the south arcades. This handsome tower is buttressed and is surmounted by a lofty spire rising to a height of 247 feet. Later in the 15th century further changes were made, among them a clerestory was added to the nave, the choir was rebuilt, and the aisles in the nave were widened. The next major changes came in 1905 when an entirely new east limb was built which included several chapels containing some splendid rib vaulting. The building now became, in the main, a cathedral in the Perpendicular style.

After entering by the south door, perhaps the most conspicuous piece is the fine oak screen built in 1635 upon which was placed, in 1950, a modern rood. A Lady Chapel in the east end of the south aisle was consecrated in 1329, but was removed at the Reformation. In 1935 this space which had been used for storage was cleared, the paving renewed, and the Lady Chapel was restored and consecrated.

In the choir there are the traditional carvings on the misericords of either grotesque figures or foliage. The beautiful

# ENGLISH

WAKEFIELD



The beautiful high altar is indeed an impressive sight

carved oak altar and the reredos above it are comparatively recent works that deserve some attention.

The fine oak organ case, built in 1743, is in the north aisle of the choir. It replaced one built in 1620. This organ case was enlarged in 1897. It now houses a large instrument built by the John Compton Company in 1951. The console of five manuals and more than 100 stops is quite spectacular.

Dr. Percy G. Saunders is the organist and choirmaster of the cathedral. He is indeed a busy man, a term that can be applied to any cathedral organist. Being music master at Silcoats School in Wakefield also takes considerable time. As far as I could make out the only time to hear Evensong sung at Wakefield is at 6:30 Sunday evening. The daily Evensong service is said.

The verger who gave us the grand tour was most cordial. He had a vast amount of information, particularly as to how the church had been desecrated by Cromwell and his men. Among the various memorials in the building, knowing that we were from the States, he pointed out a marble memorial that was placed in the north aisle of the nave in memory of an ancestor of Walt Disney.

Wakefield Cathedral as seen from the southeast



# CATHEDRALS

17th in a series by Frank K. Owen

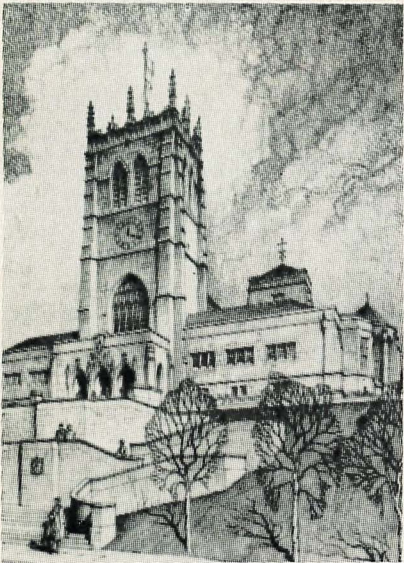
BRADFORD

My stay in Bradford, Yorkshire, was all the more enjoyable because I was visiting with a boy-hood friend.

The Cathedral Church of St. Peter at Bradford, lies in a strategic place in the center of large and bustling town. The story of this large church stretches back to the middle of the 7th century. In the early part of this century the first church of wood was built on the present site by missionaries. There are two relics of this period extant; part of a Saxon preaching cross is built into the north wall of the Leventhorpe Chapel; and to this day, the Vicar of Bradford pays an Easter tribute to the Vicar of Dewsbury. About the year 1200 the second church was built on this site. At this time the Parish of Bradford was formed. A complete list of Vicars of Bradford can be seen in the cathedral.

This church, which at the time was used as a fortress, was destroyed in 1327 by the Scottish raiders. The only remnants of this building incorporated in the present church are the four piers now standing nearest the choir on the south side.

The tower at Bradford, begun in 1493 was completed in 1508; it has housed a clock for about 250 years

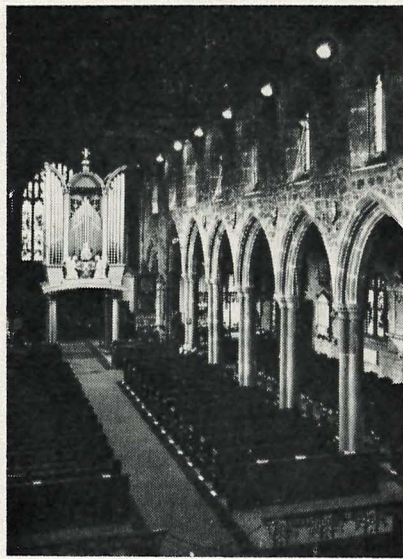


to the north of the tower, with an entrance into the cathedral at the west end of the north aisle. A matching wing on the south side of the tower is used as vestries for the use of the bishop, provost and other clergy. The south aisle has been extended which now includes a vaulted baptistry and porch. Another new porch is now built west of the tower. The choir has been extended 16 feet and provided with ambulatories. East of the altar is the new Lady Chapel. Also in the east end are two additional chapels, St. Aidan's and the Chapel of the Holy Spirit. The new chapter house is on the floor above St. Aidan's Chapel.

A rather squat tower has been raised over the choir. Seen from the south the perspective is one of great length with the new work easily recognized. The new additions have added about 100 feet to the length of the building. One wonders how long the newness of the stone will be noticeable. The roofline is a little difficult to appreciate since the new east wing is much higher than the old nave. It was, of course, planned to preserve as much of the old as possible. Almost the whole of the north side where the best of the old work exists is untouched, as is the south arcade and aisle.

The first organ was installed about 1785, approximately the same time as the galleries were built. About 60 years ago William Hill built an organ of three manuals and 40 stops for St. Peter's. The firm of Hill, Norman and Beard has built the present organ, recently dedicated. The main organ contains 59 stops and is played from a four-manual console placed in a rather conspicuous position in a small gallery on the opposite side of the choir. There is also a nave division built on a free-standing platform over the center aisle. There are 13 stops in this division on low pressure with the exception of the "Purcell" trumpet. Presiding over this splendid instrument is Keith Rhodes. In addition to his work at the cathedral, he is music master at Grange Boys Grammar School and accompanist for the Huddersfield Choral Society.

A fine view of the nave organ is provided as one looks down the center aisle; it is built on a free-standing platform.



The present building was begun about 1358, the stone being obtained from a quarry on the other side of the small hill on which the church now stands. Enlarged in 1408, the north and south walls are from this period, the church was completed in 1458. The tower, however, was not begun until 1493 and finished in 1508. This tower is sturdy and pinnacled, and has housed a clock for about 250 years.

Sometime in the 17th century the stone walls and ceiling were covered with lathe and plaster. Then, in 1785, galleries were built on three sides.

In 1899 a large scale restoration was undertaken. The unsightly galleries were removed; the walls were cleared of plaster and the ceiling was stripped of its lathe, bringing into view the beautiful stone of the walls and the magnificent oak beams of the ceiling. At this time the north and south transepts were built.

The Diocese of Bradford was formed in 1918 because the Diocese of Ripon had become too large, and St. Peter's Church became the cathedral of the new diocese.

Sir Edward Maufe, architect for the Guildford Cathedral, was commissioned in 1935 to plan for additions and rebuilding, particularly since it was found that the east end of the building was in a state of disrepair. However, the first unit, completed in 1955, was the song, or choir room and choir vestry. This is in the form of a two-story wing

According to the Very Rev. John G. Tiarks "the City Development Plan for the central area is designed around the cathedral and provides for the removal of the postoffice. When this is done there will come into being one of the finest civic centers in the land". The new sanctuary was consecrated by the Archbishop of York in 1963.

Our next visit will take us to the cathedrals at Derby and Lincoln.

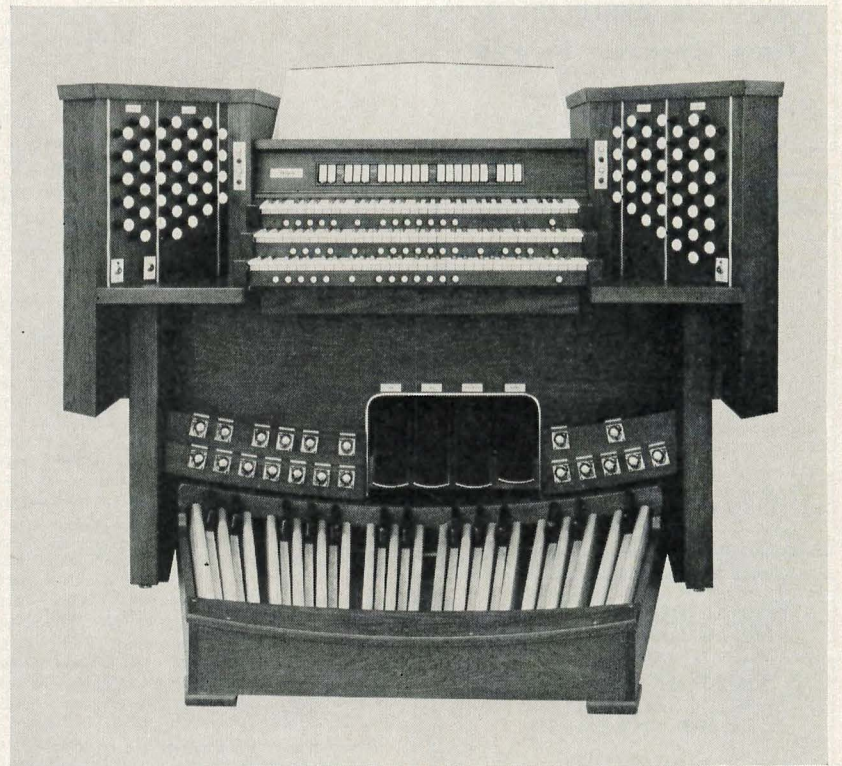
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MEMBER OF THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

## DELAWARE

ORGAN COMPANY, INC.

a progressive company with traditional ideals  
designing and building custom pipe organs

252 FILLMORE AVE.

TONAWANDA, N. Y.

## D. S. WENTZ, INC.

Pipe Organs  
and  
Organ Supplies

Prices Available Upon Request  
1104 W. 59th St., Chicago, Ill.  
WALbrook 5-0534

### FOR SALE — USED EQUIPMENT:

sets of pipes, 3-phase motors, sets of harps and xylophones with and without action, factory model Chippendale console, and several organs traded in on new design.

### WICKS ORGAN COMPANY

Attention: A. H. Thalman, Highland, Ill.

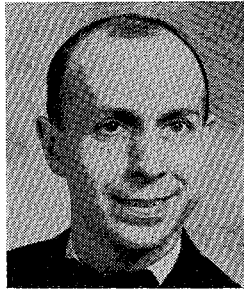
## Tonal Changes - Rebuilding F. C. Wichlac and Associates Organs - Sound

8841 North Ozanam Avenue  
Niles, Illinois 60648

# Lilian Murtagh Concert Management



NITA AKIN



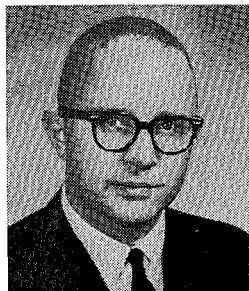
RAY FERGUSON



WILMA JENSEN



MARILYN MASON



ROBERT ANDERSON



JERALD HAMILTON



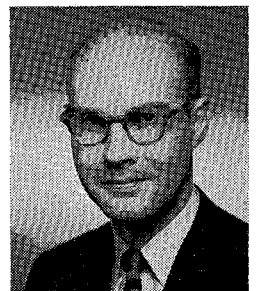
DONALD McDONALD



GEORGE MARKEY



ROBERT BAKER



FREDERICK SWANN



CLAIRE COCI

EUROPEAN ARTISTS  
Touring Season 1964-65

JEAN LANGLAIS  
October-November

PIET KEE  
February-March

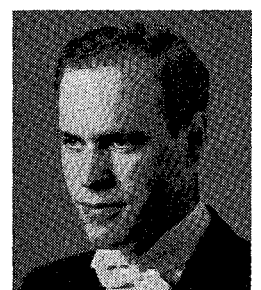
SUSI JEANS  
April-May



WILLIAM TEAGUE



DAVID CRAIGHEAD



JOHN WEAVER



CATHARINE CROZIER



WILLIAM WHITEHEAD