

THE DIAPASON

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

Fifty-Fifth Year, No. 6—Whole No. 654

MAY, 1964

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AEOLIAN-SKINNER BUILDS FOR EPIPHANY CHURCH

PIPES ARE EXPOSED IN CHANCEL

John F. Cartwright Is Organist and
 Choirmaster of New York City
 Edifice — Three Manuals

A three-manual Aeolian-Skinner has been installed in the Church of the Epiphany, New York City. The design was the work of Joseph S. Whiteford, chairman of the board of Aeolian-Skinner, and John F. Cartwright, organist and choirmaster.

The *hautwerk*, *positiv* and portions of the pedal are exposed in the chancel. Visual design was the result of collaboration between Frederick R. King, architect, and officials of the organ company.

HAUPTWERK

Quintade 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Oktave 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Nasat 2½ ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1½ ft. 61 pipes
 Mixtur 3 ranks 183 pipes
 Scharf 3 ranks 183 pipes
 Bombarde 8 ft. 61 pipes
 Chimes

RECIT

Viole de Gambe 8 ft. 68 pipes
 Viole Celeste 8 ft. 68 pipes
 Flute a Cheminée 8 ft. 68 pipes
 Montre 4 ft. 68 pipes
 Flute Harmonique 4 ft. 68 pipes
 Octavin 2 ft. 61 pipes
 Plein Jeu 3 ranks 183 pipes
 Cymbale 3 ranks 183 pipes
 Fagot 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremblant

POSITIV

Pommer Gedeckt 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Lieblich Prinzipal 2 ft. 61 pipes
 Larigot 1½ ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Zimbel 3 ranks 183 pipes
 Bombarde 8 ft.

(in Récit)

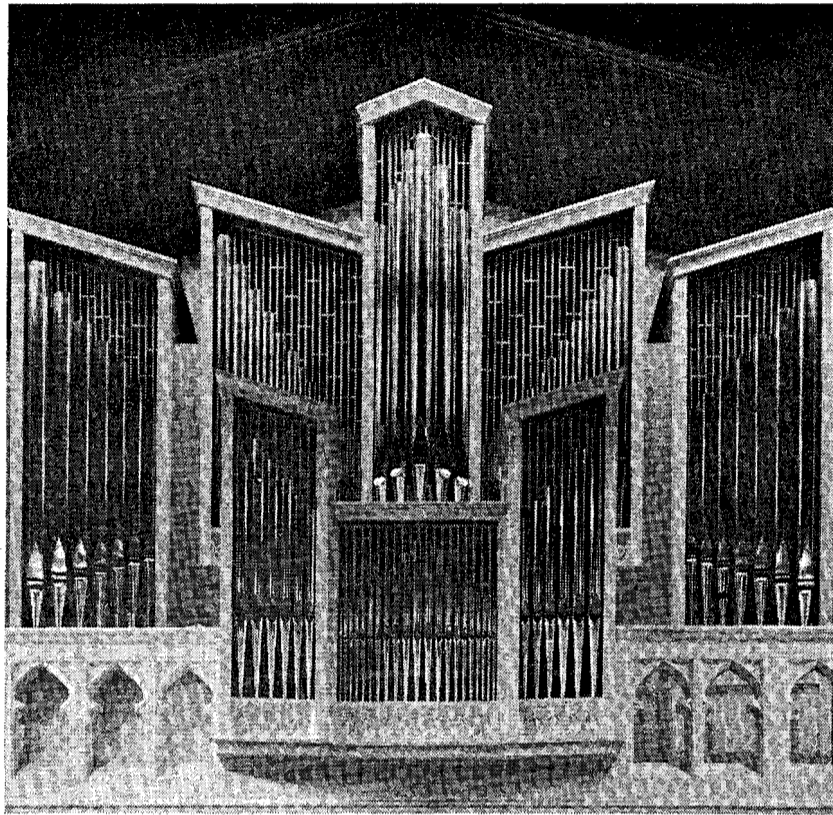
Dulciana 16 ft. 12 pipes
 Unda Maris 2 ranks 134 pipes
 Unda Maris 4 ft.
 Cromorne 8 ft. 61 pipes
 Chalumeau 4 ft. 61 pipes

PEDAL

Contre Basse 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintade 16 ft.
 Dulciana 16 ft.
 Octave 8 ft. 12 pipes
 Bourdon 8 ft. 12 pipes
 Flute à Cheminée 8 ft.
 Quintade 8 ft.
 Choralbass 4 ft. 12 pipes
 Bourdon 4 ft. 12 pipes
 Mixture 4 ranks 128 pipes
 Bombarde 16 ft. 32 pipes
 Fagot 16 ft.
 Bombarde 16 ft. 32 pipes
 Fagot 16 ft.
 Bombarde 8 ft. 12 pipes
 Cromorne 8 ft.
 Bombarde 4 ft. 12 pipes
 Chalumeau 4 ft.
 Chimes

SCHEDULE OF 32 CONCERTS ON CARILLON AT ARLINGTON

The Netherlands Carillon at Arlington National Cemetery is scheduled for a series of 32 concerts this summer. Frank P. Law, Washington Memorial carillon, Valley Forge, Pa. will again be guest carillonneur for the summer. The first regular Sunday concert was at the Easter sunrise service. Special programs will enlist the talents of several prominent Canadian players. Leen 't Hart, director of the carillon school of Amersfoort, Holland, will play June 14 and 16.



The handsome two-manual Beckerath in Winnipeg's First Presbyterian Church, dedicated in the winter months, will be heard at the RCCO convention. Organist Conrad Grimes plans a Preview of Christmas Music for string ensemble, vocal solo and organ solo.

Convention chairmen for the 1964 RCCO National Convention Aug. 24-27 at Winnipeg, Man. are, left to right, standing: R. W. Gibson and F. E. Hubble, advisory; B. F. Shinn, registration; C. E. Lee, publicity; H. M. Lloyd, finance; D. Menzies, programme; Conrad Grimes, advisory. Seated: Jacqueline Anderson, secretary; Dorothy Matheson, Winnipeg Centre chairman; Mrs. Gerald Rogers, convention vice-chairman; Maxine Olfrey, reservations chairman. Missing from the picture are Wilf. Gardiner, convention chairman, and Rene Blanchard, programme chairman.

Plans for the big meeting are well under way. Among the guests of honor will be Hugh J. McLean who has been heard at both RCCO and AGO conventions; he returns to his boyhood home for the convention. He shares star billing with Heinrich Fleischer and Richard Eaton, who will speak on choral literature and training.



BECKWITH PLAYS RECITAL ON HIS 34TH ANNIVERSARY

The 34th anniversary of his inaugural recital on the Thomas G. Shephard memorial organ at the Congregational Church, Madison, Conn. was to be played May 5 by Leon P. Beckwith, organist of the church for that length of time. Mr. Beckwith at 75 will play a program of classical and romantic music.

THE TREBLE CHOIR of St. Paul's Chapel, Columbia University, sang a program of Luening, Poulenc, Holst and Britten April 21 with Searle Wright conducting and Ralph Kneerem at the organ.

BALDWIN-WALLACE TO HOLD ITS 32ND BACH FESTIVAL

The 32nd annual Bach festival at Baldwin-Wallace College will be held May 22-23 at Fanny Nast Gamble Auditorium. Among the works heard will be Cantatas 50, 198 and 210, the St. John Passion, Brandenburg Concerto 1 and the Goldberg Variations. Paul Hume will lecture on the two Passions.

George Poinar will conduct and Warren Berryman will be at the organ. An array of guest soloists will be heard. Write: Bach Office, Baldwin-Wallace College, Berea, Ohio.

VASSAR COLLEGE TO HAVE 2 GRESS-MILES ORGANS

RECITAL HALL GETS 3 MANUALS

Donald Pearson Heads Organ Department of Famed Girls' School
 — Studio Instrument in Use

Gress-Miles has been commissioned to build two new organs for Skinner Hall of Music, Vassar College, Poughkeepsie, N.Y. The first, a small studio instrument, was installed in January and the large organ for the recital hall is to be completed in September.

The recital hall instrument incorporates several unusual features intended for use in the performance of music of the 19th century. Both the swell and *positiv* are enclosed. With today's voicing techniques many unison stops can be combined without loss of clarity, each making an equal contribution to what can be called a "horizontal" ensemble, indispensable for Franck and Widor. Still, the design is based on a complete German classic framework. The instrument will have a location across the back of the platform, replacing a 1931 four-manual Kimball.

Donald M. Pearson heads the Vassar organ department and Mrs. Pearson serves as assistant chapel organist. Mr. Pearson's choral forces often combine with those of such nearby men's colleges as Yale and Princeton.

GREAT

Violonbasse 16 ft. 58 pipes
 Quintaton 16 ft. 58 pipes
 Principal 8 ft. 58 pipes
 Bordun 8 ft. 58 pipes
 Violoncelle 8 ft. 12 pipes
 Harmonic Flute 8 ft. 58 pipes
 Octave 4 ft. 58 pipes
 Spielflöte 4 ft. 58 pipes
 Nasat 2½ ft. 46 pipes
 Superoctave 2 ft. 58 pipes
 Spielflöte 2 ft. 12 pipes
 Mixture 5-7 ranks 370 pipes
 Zimbel 3 ranks 174 pipes
 Trumpet 16 ft. 58 pipes
 Trumpet 8 ft. 12 pipes
 Tremulant

POSITIV

Holzgedeckt 8 ft. 58 pipes
 Gemshorn 8 ft. 58 pipes
 Gemshorn Celeste 8 ft. 46 pipes
 Principal 4 ft. 58 pipes
 Rohrflöte 4 ft. 58 pipes
 Octave 2 ft. 58 pipes
 Quint 1½ ft. 58 pipes
 Sesquialtera 2 ranks 92 pipes
 Scharf 3-5 ranks 254 pipes
 Dulzian 16 ft. 58 pipes
 Dulzian 8 ft. 12 pipes
 Tremulant

SWELL

Rohr Bordun 16 ft. 58 pipes
 Rohrflöte 8 ft. 12 pipes
 Traversflöte 8 ft. 58 pipes
 Salicional 8 ft. 58 pipes
 Voix Celeste 8 ft. 58 pipes
 Unda Maris 2 ranks 116 pipes
 Geigen Principal 4 ft. 58 pipes
 Traversflöte 4 ft. 12 pipes
 Unda Maris 2 ranks 24 pipes
 Nazard 2½ ft. 58 pipes
 Hohlfloete 2 ft. 58 pipes
 Tierce 1½ ft. 58 pipes
 Larigot 1½ ft. 12 pipes
 Siffelöte 1 ft. 12 pipes
 Acuta 4-6 ranks 312 pipes
 Basson 16 ft. 58 pipes
 Trompette 8 ft. 58 pipes
 Hautbois 8 ft. 12 pipes
 Vox Humana 8 ft. 58 pipes
 Clairon 4 ft. 12 pipes
 Tremulant

PEDAL

Subbass 32 ft. 56 pipes
 Principal 16 ft. 44 pipes
 Subbass 16 ft. 32 notes
 Violonbasse 16 ft. 32 notes
 Quintaton 16 ft. 32 notes
 Gemshorn 16 ft. 12 pipes
 Rohr Bordun 16 ft. 32 notes
 Rohrquint 10½ ft. 32 notes

Principal 8 ft. 32 notes
 Gedeckt 8 ft. 32 notes
 Rohrflöte 8 ft. 32 notes
 Octave 4 ft. 44 pipes
 Harmonic Flute 4 ft. 32 notes
 Superoctave 2 ft. 32 notes
 Harmonic Flute 2 ft. 32 notes
 Mixture 6 ranks 192 pipes
 Contre Basson 32 ft. 12 pipes
 Posaune 16 ft. 68 pipes
 Basson 16 ft. 32 notes
 Trumpet 8 ft. 32 notes
 Clarion 4 ft. 32 notes
 Dulzian 4 ft. 32 notes
 Cornett 2 ft. 32 notes

Studio organ: 2 manuals, 3 ranks, 222 pipes
 Principal 4 ft. 70 pipes
 Gedeckt 16 ft. 94 pipes
 Quint 1 1/2 ft. 58 pipes

MANUAL 1

Gedeckt 8 ft.
 Principal 4 ft.
 Principal 2 ft.
 Mixture 2 ranks

MANUAL 2

Gedeckt 8 ft.
 Gedeckt 4 ft.
 Gedeckt 2 ft.
 Quint 1 1/2 ft.
 Principal 1 ft.

PEDAL

Gedeckt 16 ft.
 Gedeckt 8 ft.
 Principal 4 ft.
 Principal 2 ft.

AUDIENCE OF 40,000 TO HEAR
 PREMIERE OF NEW ORATORIO

Seven Baptist bodies representing 22 million members in the United States and Canada will celebrate the 150 anniversary of the denominations founding in events at Atlantic City, N. J. May 18-24. Among the events will be the premier performance May 23 of Ron Nelson's newly commissioned oratorio, *What Is Man?* sung by the Philadelphia Singing City choirs with 60 members of the Baltimore Symphony conducted by Thor Johnson with Irene Jordan, soprano, and Sherrill Milnes, baritone. The librettist is Samuel Miller, dean of the Harvard Divinity School.

JACK OSSEWAARDE will be guest conductor May 9 for a diocesan choral festival at Christ Church, Cincinnati.



Dr. George Lynn becomes music director of the Westminster Choir College in June to succeed Warren Martin. He was associate conductor of the Westminster Choir from 1945 to 1950. He returned to Princeton last September from Denver, Colo. to become professor of conducting and director of Westminster's Symphonic Choir. He will have charge of the Westminster Choir, the College's most celebrated touring group.

A graduate of the College with a master's from Princeton University, Dr. Lynn has taught at the University of Colorado, Boulder, and since 1950 has headed many choral workshops and clinics. He served a number of Denver churches as organist-director and as guest conductor of the Denver Symphony for which he wrote program notes in 1962 and 1963.

He also established the Golden Music Publishers which issues choral music; he will retain this interest. He has composed in many forms, including two operas, a symphonic suite, a concerto for piano and strings, two string quartets, two piano sonatas, songs and organ and choral works. Last summer Dr. Lynn was associate director of Dr. John Finley Williamson's summer professional school at the University of Denver and will serve in the same capacity this summer.

A native of Edwardsville, Pa. Dr. Lynn's family includes his wife, two daughters and a son.

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 Saturday, May 16 — 5:30 p.m. and 8:00 p.m.
 Sunday, May 17 — 5:30 p.m.

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*Index of Chorales, alphabetical and numerical Tables of Contents, all in both German and English.

*Seasonal Classification: Advent (2), Christmas (14), New Year's (2), Lent (4), Easter (5), Whitsunday (3), Trinity Sunday (3), Thanksgiving Day (3), Reformation Day (5), Day of Repentance (7), Memorial Sunday (12).

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June 27, 8:30 P.M.

Edward Tibbs, Organ Recital
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June 28, 4:15 P.M.

Recital by students at the U. of M. and guests

The Music of Duruflé

Prélude et fugue sur le nom d'Alain
 Dr. Gordon Wilson
 Faculty, University of North Carolina

Scherzo, Op. 2
 Carol Teti, (M. Mus. 1964)

Prélude, Adagio et Choral varié sur le thème du "Veni Creator"
 Dr. Kathryn Eskey
 Faculty, University of Arizona

Suite, Op. 5
 Prelude
 Robert Town, (Candidate for A Mus. D. degree)

Sicilienne
 Robert Roubos, (Candidate for A. Mus. D. degree)

Toccata
 Mary Ida Hodge, (M. Mus. 1964)

June 28, 8:30 P.M.

Maurice Duruflé, Organ Recital
 Organiste, St. Etienne-du-Mont, Paris. Professeur au Conservatoire National de Paris

June 29, 10-12 A.M., 2-4 P.M.

Lecture Demonstration by M. Duruflé and Madame Duruflé

June 29, 4:15 P.M.

Robert Glasgow, Organ Recital
 Faculty, University of Michigan

REGISTRATION: \$15.00

Address all inquiries:

Conference Department, U. of M., 412 Maynard
 Ann Arbor, Mich.

BODLE, BRADSHAW IN SUMMER COURSES AT CONSERVATORY

The Royal Conservatory of Music of Toronto, in its new quarters, is resuming its summer course in the music of the church. The new organs in the conservatory's home are described elsewhere.

Douglas Bodle will teach the organ course. He is a member of the conservatory's board of examiners and has also examined for the RCCO. He has made many CBC radio and television appearances on organ, piano and harpsichord.

Lloyd Bradshaw will teach a course in choir training. Many choirs and choruses under his leadership have been heard over the CBC network. He has conducted many clinics and choral workshops including the one at RCCO national convention in London in 1962. His youth choir of 100 will tour Great Britain in August singing in several festivals.

For details of the courses and the distinguished guest teachers write: Royal Conservatory Summer School, Edward Johnson Building, University of Toronto, Toronto 5, Ont.



Claire Coci will be the recitalist following the Tuesday morning breakfast June 23 at the Philadelphia convention at which the Hammond Organ Company is host. Breakfast at 8:15 in the ballroom will be followed by Miss Coci's recital in the Rose Garden on the new Hammond G-100. Add this information to page 23 of your convention booklet.

U OF CALIFORNIA MUSICIANS IN SAN FRANCISCO CONCERT

The symphony orchestra and chorus of the University of California were heard March 15 in a concert at Temple Emanu-El, San Francisco. Joseph Portnoy was cantor and Ludwig Altman organist in a program which included: Lamentation of Jeremiah the Prophet, Tallis; Schoenberg's Variations on a Recitative and his two choral works, A Survivor from Warsaw and Kol Nidre; Handel's Utrecht Jubilate. Patrons of Art and Music were the sponsors.

THOMAS DUNN presented a concert-lecture April 23 at the Church of the Incarnation, New York City, discussing the origin and development of music written for organ and chorus; the choir sang Antiphon, Te Deum, Jubilate Deo and Wedding Anthem by Benjamin Britten.

CRITIC BLAMES THE ORGAN FOR LINCOLN CENTER NOISE

In the rave review which *New York Times* critic Raymond Ericson gave Catharine Crozier's recital April 4 in Philharmonic Hall, Lincoln Center, this strange paragraph appears:

"At one point the mechanism of the organ acted up mildly, making some complaining wheezes during the Daquin group. Undoubtedly accustomed to such mishaps, Miss Crozier did not let them bother her and they disappeared shortly."

What really happened was this: A guide took some tourists into the recording room over the stage and they kept moving around and peeking out into the stage. (What did they think Miss Crozier was doing?) It didn't last long and except for causing a general panic among the ushers and manager, all was well and some didn't even notice it.

Such is the life of a recitalist!

THE DIAPASON

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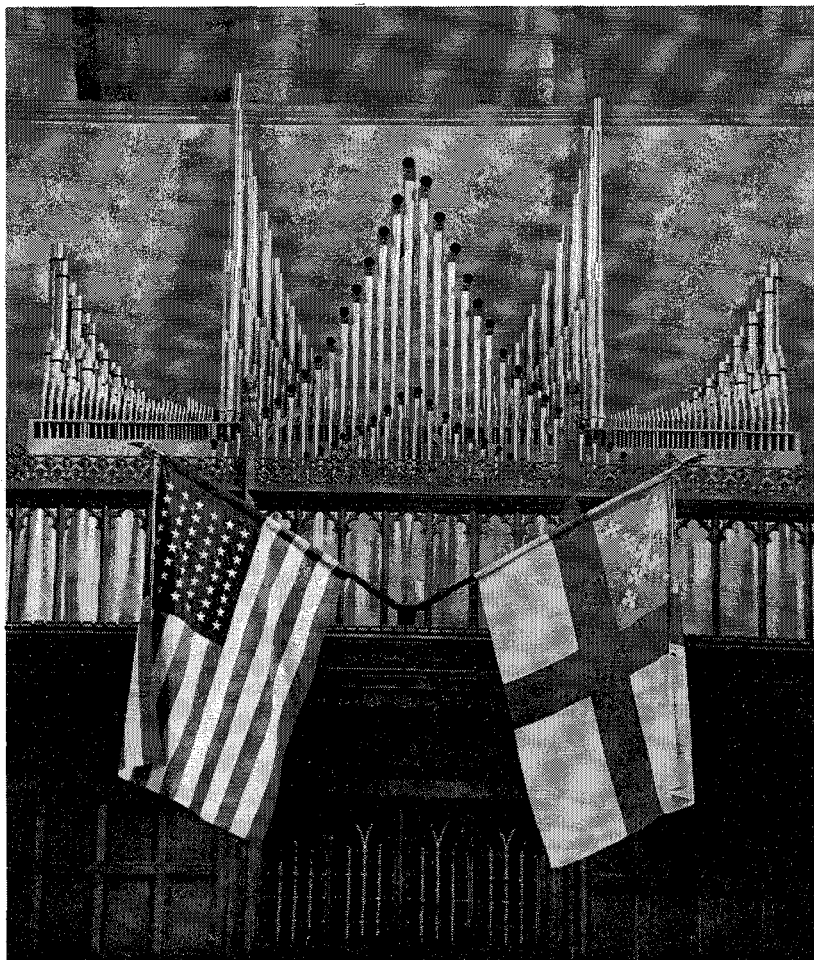
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Advertising rates on application.

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

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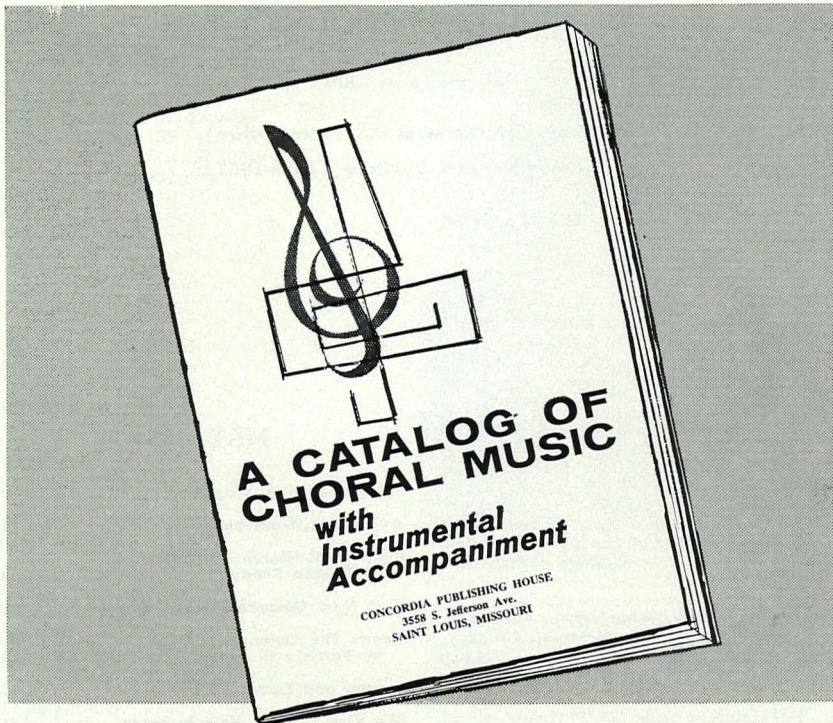
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MUSIC

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Claude Means, FAGO, was honored April 30 at a celebration observing 30 years as organist and choirmaster of Christ Episcopal Church, Greenwich, Conn. Members of the choirs and friends gathered at the Samuel Pryor residence to express their appreciation of his valuable contribution to the life of the parish.

Mr. Means has spent most of his life as a church musician, beginning as a chorister of St. John's Cathedral, Denver, becoming assistant organist there and organist of All Saints Church, Denver. He assisted Dr. David McK. Williams at St. Bartholomew's Church, New York City until he became organist and choirmaster at Christ Church in 1934. He has composed more than 70 choral and organ compositions. His hymn-tune Seabury is one of the few new hymns included in the Episcopal Hymnal, 1940.

Mr. Means has been very active in the AGO, on the national council, as dean of the Stamford Chapter and presently as Connecticut state chairman.

A THIEF has stolen a total of 71 organ pipes from three churches in Newbury, England; police suspect he may be building his own organ and have advised keeping church doors locked.

Sacred Songs
Five sacred songs by Moravian composers edited by Donald M. McCorkle have both historical and practical interest. They are not easy and ask for understanding and artistic singing. This set from Boosey and Hawkes includes: And Jesus Said: It Is Finished, Antes; How Shall a Mortal Song Aspire, La-trobe; I Will Go in the Strength of the Lord, Herbst; Loveliest Immanuel, Antes; The Lord Is in His Holy Temple, Peter. A curious, rather shapeless song, Be Not Afraid by Frederick Koch also comes from Boosey.

We don't know where to classify Mary E. Caldwell's A Gift of Song called "a family Christmas opera." It is pleasant stuff based on some real and imagined details of the composition of Silent Night. It has several good roles for adult singing actors, none of which is too taxing. Detailed staging directions are given. Taking more than an hour for performance and using a chamber orchestra, it gives an opportunity for an effective, almost professional evening for an ambitious church or school group. Boosey also issues this. — FC

PROGRAM AT EVANSVILLE
FEATURES BLOCH SERVICE

A student ensemble with Robert Rapp, baritone, Dorothy Rapp, soprano, and Carl Staplin, organist, provided a concert March 15 at Evansville, Ind. College. Arias from Bach cantatas and Mendelssohn oratorios preceded the Bloch Sacred Service.

CHRIST CONGREGATIONAL Church, Silver Spring, Md. was the scene of a weekend of events entitled Worship through the Arts April 18 and 19. Sacred music by the Little Chorus of Washington, conducted by Joan Reinthaler, was heard the second evening.

THE AUGUSTA, GA. CHORAL Society memorialized Francis Poulenc March 7 and 8 in a concert of his works in St. Paul's Episcopal Church; Emily Remington conducted with B. Graham Ellerbee at the organ.

VENTURE PRESS

announces the forthcoming publication of
The REVIVAL OF THE ORGAN CASE

by
Joseph E. Blanton

and invites you to be a pre-publication subscriber at the special rate of \$4 per copy, postpaid; subscriptions must be postmarked not later than July 1, 1964. This offer is open only to individuals and libraries; subscriptions will not be accepted from commercial concerns. Publication will be early in 1965 at not less than \$6 the copy.

This little book, amply illustrated, will be mainly a design critique of some of the best of contemporary organ cases. There will be no repetition of illustrations in *The Organ in Church Design* by the same author. It will be clothbound in 7" by 9" format.

Mr. Blanton is the recipient of the degree of Bachelor of Science (*cum laude in architectura*) and Master of Fine Arts in Architecture from Princeton University. He is a former member of the American Institute of Architects, the Texas Society of Architects and the faculty of the School of Architecture of the University of Texas. He is currently a member of the Society of Architectural Historians, the Organ Historical Society, the Texas Historical Foundation, the Texas State Historical Association, etc.

(Also in preparation for publication later in 1965 is *The Modern One-Manual Organ* by Joseph E. Blanton and George L. Bozeman, Jr.)

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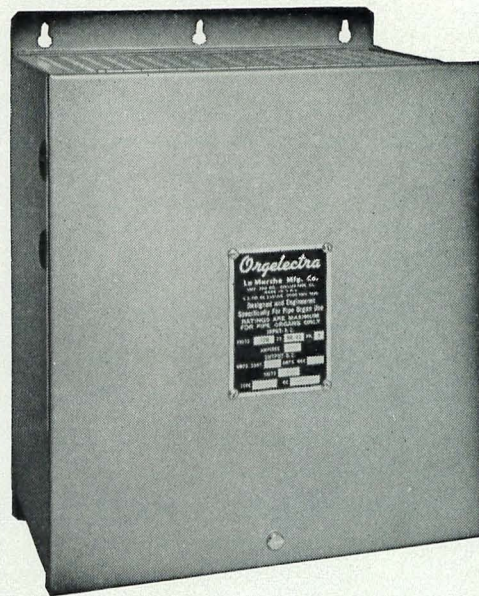
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— Ridgewood, New Jersey

"Dr. Baker's playing was a tremendous thrill for all who heard him. Our church was filled beyond capacity, and every one was very, very happy about his performance."

— Decatur, Illinois

"Dr. Baker's recital was 'tops' in every way!"

— Stratford, Connecticut

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Prayer of King Manasses	Leo Sowerby	.35
The Garments of Thy Mourning	Leo Sowerby	.30
Open Thy Gates	Cyril Jenkins	.25
Blessed are all They	Arthur Wills	.22
Let This Mind be in You	Arthur Wills	.35
Let the Bright Seraphim (S.S.)	G. F. Handel	.30

SERVICE MUSIC

Missa Dona Nobis Pacem	Jean Langlais	.40
Missa Sancti Thomae	Wayne Barlow	.30
Te Deum in B flat (unison)	Leo Sowerby	.30
Nicene Creed (monotone)	Leo Sowerby	.20

CANTATA

Solomon's Garden	Leo Sowerby	1.35
A Short Cantata for S.A.T.B., Tenor Solo, Small Orchestra and Organ Performance time: 12 minutes		

ORGAN MUSIC

Two Chorale Preludes	W. R. Davis	.75
1. O World I now must leave	2. Now Woods and Fields	
Two Sketches	Leo Sowerby	1.50
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3-Manual at St. Peter's in Ohio City Has Two Free-Standing Divisions Behind and Above Altar

The Ruhland Organ Company has completed a three-manual, 18-rank instrument for St. Peter's Church, Lorain, Ohio.

The pipework is situated to the rear and above the altar with two free-standing divisions and pedal unenclosed. The organ was designed by Kurt F. Ruhland and voiced by Otto Ruhland.

The dedicatory recital Feb. 22 was played by David Gooding, Lake Erie College. The program offered contemporary and traditional music by the French composers.

GREAT

Principal 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Geigen 8 ft. 68 pipes
Gedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 49 pipes
Spitz Flute 4 ft. 68 pipes
Trompette 8 ft. 68 pipes
Tremulant

POSITIV

Holzflöte 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Nachthorn 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Mixture 2 ranks 122 pipes

PEDAL

Sub Bass 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Gedeckt 4 ft. 12 pipes
Octave 8 ft. 32 notes

HOWARD BOATWRIGHT'S new Sacred Service was premiered April 26 by the choir and cantorial soloists of The Temple, Cleveland, Ohio, under the direction of David Gooding.



Robert L. Hobbs, organist and choirmaster of Christ Church Cathedral, Indianapolis, Ind. for 11½ years, has been appointed to a similar post at Trinity Church, Princeton, N. J. as of Aug. 1. He succeeds Raymond E. Rudy, who is retiring after more than 40 years of service.

In Indianapolis, Mr. Hobbs brought the choir of boys and men to a high degree of skill. The Princeton choir also consists of men and boy choristers with an auxiliary choir of girls and young women who sing at the Family service each week.

Mr. Hobbs' organ teachers have been George Huddleston, David McK. Williams and Norman Coke-Jephcote. His first organ position was at Trinity Church, Cranford, N. J., where he grew up as a choir boy. Later he was 10 years at St. Paul's Church, Westfield, N. J., three and a half as a chaplain's assistant in world war 2. In 1948 he went to St. Mark's Church, Louisville and in 1953 to Christ Church, Indianapolis. The following year Christ Church became the cathedral of the Indianapolis diocese.

For the last four years the choir of Christ Church has sung a number of concerts throughout the state of Indiana in addition to special musical services at home.

RODNEY HANSEN played the 11 Brahms chorale preludes March 8 to precede a performance of the Brahms Requiem by the Fairfield County Choral Society and the Trinity Chorale at Trinity Church, Southport, Conn.

If your church group, Guild chapter, or music committee is unwilling to present a major organ recitalist because it feels it cannot afford to guarantee a high fee, we invite you to send for a free booklet, *"The Business of Presenting an Artist."* Not only will you discover new ways to secure the sound financial backing of an artistic venture, you may even learn how to make money.

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CONTEST AT FORT WAYNE

The fifth annual national organ playing competition was held March 14 at the First Presbyterian Church, Fort Wayne, Ind. Eight finalists competed for the \$200 cash prize.

Winner of this year's contest was David Lewis, 23, native of Tylertown, Miss. and graduate of Millsaps College, Jackson, Miss. He is now a graduate student at the University of Indiana where he studies with Dr. Oswald Ratz. He will receive his MMus degree in June and has completed work toward his doctorate. He played his award recital April 14 as the final number on the church's music series.

Each finalist, having survived the

eliminations conducted by the use of tape recordings, was required to play a major work of Bach, a work from the Romantic period and a work by a contemporary composer. Mr. Lewis' selections were Komm, heiliger Geist, Bach; Prelude and Fugue on B-A-C-H, Liszt; and God among Us, Messiaen.

Judges were Byron Belt, Long Island Arts Center, Nassau County, N. Y.; Grigg Fountain, Northwestern University, and Wayne Fisher, College-Conservatory of Music, Cincinnati.

Second place winner was Larry Smith, undergraduate student at Drake University, Des Moines, Iowa, and a student of Russell Saunders.



Contestants in the finals of the organ playing competition were (back row, left to right): Joanne Norman, David Lewis (winner), Fred Haley (third), Samuel Lam; front row: Thomas Swan, Larry Smith (second), Eugene Hancock and Melody Jackson.

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Breathe On Me, Breath of God — SATB (CM 7287 — .20)
- JANE M. MARSHALL
Sing Alleluia Forth — SATB, Jr. Choir and Handbells (CM 7328 — .25)
- HAYDN MORGAN
Thy Word Is A Light — SATB* (CM 6239 — .25)
- CARL F. MUELLER
O Brother Man — SATB (CM 7363 — .25)
- RICHARD PEEK
God of Compassion, in Mercy Befriend Us — SATB (CM 7341 — .25)
- ALFRED WHITEHEAD
Good Christian Men, Rejoice — SATB (CM 421 — .20)
- ALEC WYTON
An Endless Alleluia — SATB (CM 7374 — .25)

*a cappella

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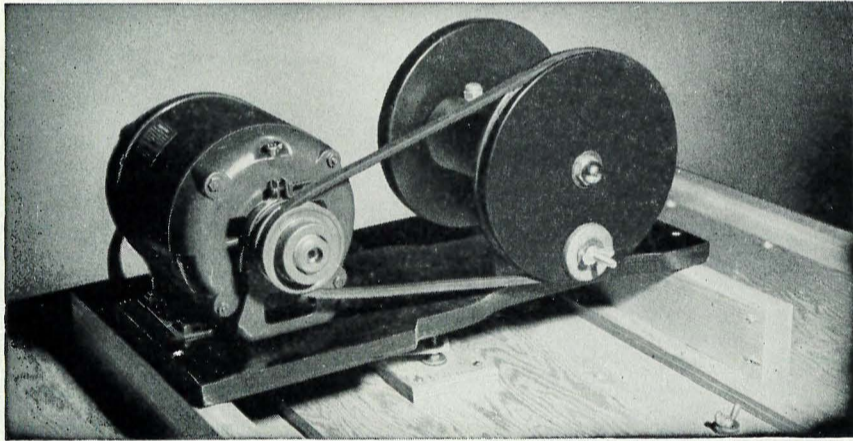
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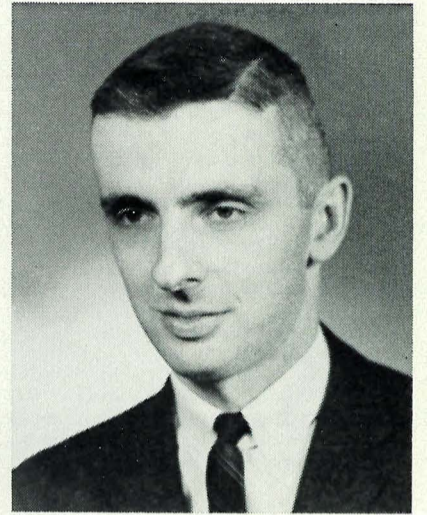
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Donald Corbett has been appointed representative of Casavant Frères, Ltée. for New York, New Jersey and New England. A graduate of the University of Toronto, he studied organ and choral conducting in Canada and England and is presently organist-choirmaster of St. Michael's Episcopal Church, Litchfield, Conn. For six years he was regional representative for M. P. Möller and previously worked for the Schlicker Company in Buffalo. His home is in Ridgefield, Conn.



Richard DeVinney has been appointed organist-choirmaster of the First Methodist Church, Grand Rapids, Mich., succeeding the late Carl Sennema. Mr. DeVinney is a graduate of Albion College having studied with Edgar C. Crowle and F. Dudleigh Vernor. He has a MMus in organ and church music from the University of Michigan where he studied with Marilyn Mason and Robert Noehren. He is a member of the Detroit AGO Chapter, having served the Calvary EUB Church there for four years.

**Workshop List
for Summer 1964
Extended**

To our list of summer workshops in the April issue, we have some major additions. Keep this column with the April one as you plan that summer "improve yourself" schedule:

Andover, Mass. Music School June 29-Aug. 7. Phillips Academy campus. Volker Gwinner, Arthur Howes, Marilyn Mason, Heinz Wunderlich. Write Box 505, Baltimore, Md. 21203

Disciples of Christ Church Music Workshop July 23-28. Northwest Christian College, Eugene, Ore. Elaine Brown, Charles Heaton, Laurie Pratt, Edwin Linberg, Paul E. Koch, Russell Saunders. Write P.O. Box 19136, Indianapolis 19, Ind.

Evergreen, Colo. Schools of Church Music. Short School July 27-Aug. 1; Long School Aug. 3-15. Thomas Matthews, Mildred Andrews, Leo Sowerby, H. William Hawke, Garth Peacock. Write Registrar, Evergreen Conference, Evergreen, Colo.

Fourth (Sewanee) Province Church Music Conference, July 14-23. Dubose Conference Center, Monteagle, Tenn. Jack Edwin Rogers, Sam Batt Owens, Grover Oberle, others. Write Richard White, 322 South Greer St., Memphis 11, Tenn.

Episcopal Joint Commission School of Church Music, July 27-31. St. Andrew's School, Middletown, Del. William Schmidgall, Leo Sowerby, Edward Gammons, Paul Allen Beymer. Write Christ Church, Shaker Heights 22, Ohio

De Paul U, Chicago Choral Techniques Workshop June 15-19. Write Ar-

thur C. Becker, dean, 25 East Jackson, Chicago, Ill. 60604

Lutheran Conference for Worship, Music and Arts June 7-9. Concordia Seminary, St. Louis. Music: Johannes Riedel, Newman Powell, Robert Bergt, William Walters, Carl Schalk, Walter Buszin, others. Write Mr. Schalk, 2185 Hampton Ave., St. Louis, Mo. 63110

John Finley Williamson vocal camp University of Denver, Colo. July 20-Aug. 8. Dr. Williamson, George Lynn, Nancy Wehr, Mary Anderson, Barbara Guy, others. Write Williamson School of Music, U of Denver, Denver, Colo. 80210

University of Michigan Conference on Organ Music June 27, 28, 29. Maurice Duruflé, Robert Glasgow. Write Conference Department, U of M, 412 Maynard, Ann Arbor, Mich.

Guilmant Organ Summer School July 6-11. John Finley Williamson, George Markey. Write Guilmant School, 201 West 13, New York 11

University of Puget Sound Church Music Workshop July 13-17. Lloyd Pfautsch, Madi Bacon, Edwin Hanson, Charles Fischer. Write Dr. Fischer at the University, Tacoma, Wash. 98416

University of Wisconsin Church Music Conference Aug. 5-7. John W. Harvey, Paul G. Jones, Roberta Bitgood, Ronald Arnatt, John Sperling. Write Music Department, UW Extension Division, Madison, Wis. 53706

Waterloo, Ont. Church Music Workshop Aug. 13, 14, 15. Austin Lovelace, John McIntosh, Don Malin. Write information services of university.

Wilhouisky Master Class in Choral Conducting July 6-10. Judson Hall, New York City. Write Registrar 1964 master class, Carl Fischer, Inc. 62 Cooper Square, New York 3, N.Y.

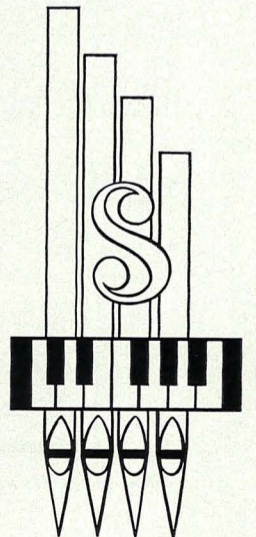
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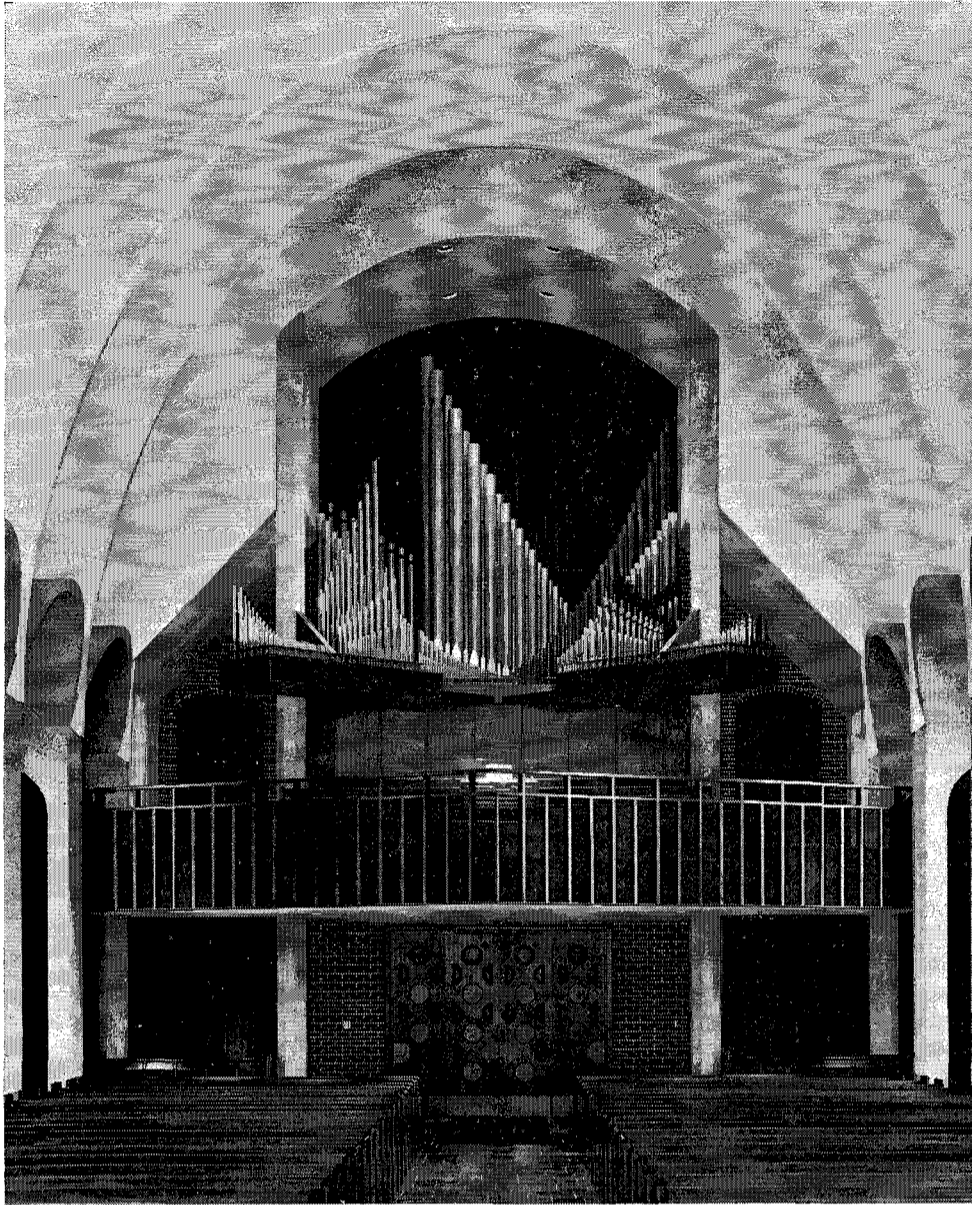
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16' Dulzian
16' Trumpet
4' SCHALMEY

GREAT ORGAN

16' QUINTADENA
8' PRINCIPAL
8' GEDACKT
4' OCTAVE
4' SPITZFLÖTE
2' DOUBLETTE
1-1/3' QUINTE
4R MIXTURE
16' DULZIAN
8' TRUMPET

SWELL ORGAN

8' CHIMNEY FLUTE
8' GAMBE
8' VOIX CELESTE
8' FLAUTO DOLCE
4' GEMSHORN
2' OCTAVE
3R CYMBAL
8' FAGOTT
4' CLARION

POSITIV ORGAN

8' COPULA
4' PRAESTANT
4' ROHRFLÖTE
2-2/3' NAZARD
2' OCTAVA
2' NACHTHORN
1-3/5' TIERCE
3R FOURNITURE
8' CROMORNE

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More Convention News

The convention committee for the 1964 biennial national convention in Philadelphia announces that the performance by the Singing City Choirs with the Philadelphia Orchestra at Robin Hood Dell will be the Verdi Requiem. Hans Schweiger will conduct. We have decided to save the news of the identity of the quartet of soloists for the June issue — as a kind of last minute surprise. (We know who they are but we have to save something for that last story).

Earlier it was announced that a performance of the Britten War Requiem would be given; however, this was not feasible under prevailing conditions. One other previously announced event has been changed: illness prevents Dr. M. A. Vente, musicologist from Utrecht, from appearing. At this time, the brochure stands correct for every event and, if possible, no changes are planned for any program.

Committee meetings for the last month have been concerned chiefly with efforts to make the convention pleasant and smooth-running, with a strong accent on genial hospitality. General Chairman James E. Bryan is directing every effort toward this end, and all chairmen are helping the hospitality committee in the preparation. Mrs. Herbert Hart was commended by the committee for the excellence of the brochure's appearance.

ENOS E. SHUPP, JR.

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met March 9 at the Methodist Church in Chatham. Following the business meeting Herbert Burtis, Red Bank, N. J. played a recital on the new three-manual Schantz organ in the recently completed Chatham church. His program appears in the recital section. A reception was held for Mr. Burtis in the church. Refreshments were served by Leola Anderson, minister of music at the host church.

ELSIE B. BROOKS

Central Hudson Valley

The March 16 meeting of the Central Hudson Valley Chapter was held at Vassar College, Poughkeepsie, N. Y. Carl Parrish of the department of music addressed the group on Bach's Hidden Symbolism.

ROSALIE G. TUCKER

Prize Anthem Contest

Under the auspices of the American Guild of Organists, a prize of \$150 has been offered by the H. W. Gray Company to the composer of the best anthem for mixed voices submitted. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems — Christmas, Easter, etc.

There is no restriction as to difficulty but the composition should not exceed five or six minutes in length.

If in the opinion of the judges the desired standard is not reached, the award may be withheld.

The board of judges will be: Vernon de Tar, FAGO, chairman; Parvin Titus, FAGO, and Camil Van Hulse. The anthem will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address and return postage, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York, N.Y. 10020 not later than Feb. 1, 1965.

Hudson-Catskill

The Hudson-Catskill Chapter met April 13 at the First Reformed Church, Hudson, N.Y. Mrs. J. Scott Moore was host organist. The program under the direction of Melvin Hofstetter included instrumental and vocal numbers by chapter members' students. A social hour followed in the fellowship hall of the church.

Guild Sunday was observed April 19 when Don E. Kerr, organist and choirmaster of Christ Episcopal Church, Hudson, gave a recital in Christ Church with the Eastern New York Chapter as guests. Following the recital a reception was held in the parish house.

CLAYTON J. WALTERMIRE

Merrimack Valley

The Merrimack Valley Chapter met March 9 at the Second Congregational Church, West Boyford, Mass., for a lecture and demonstration by Robert Reich, Andover Organ Co. He discussed how to redesign and rebuild an old organ to obtain maximum efficiency at minimum cost, using as an example a 1888 Woodbury and Harris tracker rebuilt by his company in 1960.

MRS. RICHARD E. HUBLEY

Service Players

The following members of the American Guild of Organists have passed the Service Playing Certificate tests and have received certificates during the current season, 1963-64:

Jennie F. Ault, Philadelphia, Pa.
Jean L. Baylor, Stewartville, N. J.
Mrs. Thomas W. Boyd, Huntington, W. Va.
Paul Kinnison Chinburg, Fort Collins, Colo.
Linda Diane Clawson, Albany, N. Y.
Martha C. Davidson, Phoenix, Ariz.
Sabra MacCullough Davis, St. Petersburg, Fla.
Florence F. Glaeser, Philadelphia, Pa.
David D. Heck, Newnan, Ga.
Constance C. Klarer, Fairborn, Ohio
Helen E. Morrison, Troy N. Y.
Barbara C. Nelson, Tempe, Ariz.
Mary Palmer, Philadelphia, Pa.
James B. Porter, Dayton, Ohio
Mrs. Charles H. Tucker, Huntington, W. Va.
Thomas Dean Weisflog, Niagara Falls, N. Y.

Queens

The Queens Chapter members heard a demonstration-recital April 17 in the Church of St. Andrew Avellino, Flushing. Charles Harmon, host organist-choir director, led a well-prepared program of Catholic liturgy and music by the men and boy choir, the Andean Choristers. The Rev. Robert A. Moore extended greetings and was celebrant in the benediction. Following refreshments in the school cafeteria by the Rosary Society, officers for next season were elected: dean, Lorraine Merritt; sub-dean, Carleton L. Inniss, AAGO; secretary, Doranne Tiedeman; assistant secretary, Karen Kuck; registrar, Roy A. Anderson, AAGO, ChM; librarian-historian, Bertha Haas; auditors, Howard Epping, George Der Gentis; chaplain, the Rev. Louis Rowley; executive committee for three years, Mary Kaner, David Walker.

ROY A. ANDERSON

New Haven

The New Haven, Conn. Chapter attended a performance of the Brahms German Requiem March 8 at the Church of the Redeemer. Allen Wolbrink, organist of the church, conducted the oratorio choir.

The members also attended an organ recital by Richard Fowler March 15 at the First Methodist Church. The program appears in the recital section.

LAWRENCE J. LANDINO

National Organ Playing Competition

The Council has authorized the award of a first prize of \$1,000 and a second prize of \$500 for the 1964 National Organ Playing Competition.

VIOLA LANG DOMIN, Chairman
National Organ Playing Competition Committee

Rockland County

The Feb. 7 meeting of the Rockland County Chapter was held at the home of Harlow Hawthorne, Suffern, N. Y. Members heard some interesting recordings played on Mr. Hawthorne's stereophonic equipment. Members met March 9 at St. Stephen's Episcopal Church, Pearl River. Plans for the junior choir festival April 19 were discussed. After the business meeting an exchange of new and interesting choral music began. The membership assumed the role of the choir as each director played his particular selection.

BEVERLY W. MILLER

New London

The New London, Conn. Chapter held a dinner meeting March 9 at Connecticut College for Women. James S. Denny was host and James F. Armstrong spoke on Bach's Cantatas — Music for the Average Choir. To illustrate his point that a majority of today's church choirs are at least equal in size and ability to those Bach had at his disposal in Leipzig, members sang through excerpts from the cantatas which the speaker considered appropriate for use by small and medium-sized choirs.

RICHARD W. HYDE

Waterbury

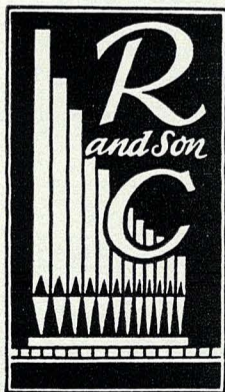
An organ recital and sacred music workshop with Berj Zamkochian was sponsored March 13 at St. John's Episcopal Church by the Waterbury, Conn. Chapter. The program is listed in the recital section. A reception followed the recital. About 200 attended the program. About 100 attended the sacred music workshop at the Waterbury Catholic high school. Ethel C. Ziglatski was program chairman assisted by George R. Sunderland, Edward L. Parke, Ellsworth Hinze, Lewis Mell, Edward J. Griffith, Robert L. Rudesill and Antone Godding.

AMELIA R. CAROSELLA

South Jersey

A meeting of the South Jersey Chapter was held March 2 at the First Baptist Church, Vineland, N. J. A business meeting took place followed by an anthem reading session. Lynn Ware was guest accompanist.

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News of the American Guild of Organists—Continued

Knoxville

The Knoxville, Tenn. Chapter met April 6 at the Church of the Ascension for its monthly dinner meeting. Ed May presided in the absence of Dean Harry Harter. Sacred Heart R. C. Church was host for a workshop on Music of the Roman Catholic Church conducted by Dr. Elise Cambon, Loyola U and St. Louis Cathedral, New Orleans. A demonstration choir participated in the workshop. The program was the fourth in the chapter's series, The Heritage of Our Church Music.

ALBERT RULE

Louisville

The Louisville Chapter met March 7 at Immanuel United Church of Christ for a dinner meeting. A short recital by Elizabeth Clower preceded the dinner and business meeting. A demonstration program and lecture on the subject of the Hymn Festival was given by Hugh McElrath, professor at the Southern Baptist Theological Seminary music school.

TIFFANY ADE

East Tennessee

The East Tennessee Chapter met March 9 at the Central Presbyterian Church, Bristol, Va. Dean Gary Forsleff conducted the business meeting which was followed by a recital by Joseph Ritchie, senior at Greensboro, N. C. College. His program appears in the recital section.

GARY E. FORSLEFF

Chattanooga

The Chattanooga, Tenn. Chapter met March 16 at the First Christian Church with Mrs. Robert Curtis, dean, as hostess. Following the dinner and business meeting the group reassembled in the church to hear a program of organ music by students of chapter members Jon Robere, Del Case and Carl Scheibe. Students participating were: Jimmie DeFriesz, Carol Burnham, Elaine English, Sylvia Sellers, Louise Collins, William Overend, Betty Waller, Kathy DeFriesse and Gigi Glover.

EVELYN GIBBS

Nashville

The April 7 meeting of the Nashville, Tenn. Chapter was held at Christ Church Episcopal with Peter Fyfe as host. Dinner in Cheek Hall was followed by a brief business session. Members then assembled in the church where a student recital was given.

ELEANOR FOSSICK

Lake Charles

The Lake Charles, La. Chapter held a Lenten musical vesper March 22 at the Church of the Immaculate Conception. The choir composed of area church choirs was directed in the singing of the Vivaldi Gloria by Lamar Robertson with Juanelva Rose at the organ. George Kremer played Willan's Prelude on Vexilla Regis as the prelude, Louis Brewer was joined by Paul Myers, trumpet, in Purcell's Sonata for trumpet and organ and Trumpet Tune and Bell Symphony.

LOUIS S. BREWER

Fort Smith

Guild Examinations was the theme for discussion at the March 9 meeting of the Fort Smith, Ark. Chapter in the choir room of the South Side Baptist Church. Dean Esther M. Graham introduced the panel. Alice Louise Davies, sub-dean, served as moderator. Edna Earle Massey presented the requirements for Choir Master; the Associateship and the Fellowship examinations were given by J. Herman Cook and Frank L. Dees, respectively; Mrs. Charles W. McDonald reviewed the test for Service Playing.

With Donald Hendricksen as co-ordinator, the chapter sponsored a children's choral festival April 5 at the First Lutheran Church. A capacity audience was present. Junior choirs and handbell choirs from seven churches of five denominations performed separately and joined in a final hymn.

The chapter sponsored a series of noonday meditations throughout Holy Week at the First Presbyterian Church. Organists participating included Mrs. J. Clib Barton, Alice Louise Davies, Frank L. Dees and Mrs. Charles W. McDonald.

OLLIE THOMPSON

Kansas City

The final artist on the Kansas City Chapter's subscription series was Edward Mondello who played March 16 at St. Paul's Episcopal Church, Kansas City, Kans. The recital was preceded by a dinner at the Central Christian Church, the dinner being arranged by organist Blanche Herron.

The chapter members were treated April 20 to a dinner and concert by members of the Guild Student Group. New members for the chapter were initiated by Dean Edward Crum, with the chaplain assisting. Announcements were made concerning the May meeting and the artists for next season's series which will include Ronald Arnatt, Nita Akin, Donald MacDonald and Heinz Arnold.

VIOLETTE HEMBLING WILLIAMS



The Abilene, Tex. Chapter and Hardin-Simmons University co-sponsored Mildred Andrews March 14 for an organ workshop at the First Baptist Church. In the foreground with Miss Andrews are students Karen Cooper and Robert Wynn.

Ozark

Edward N. Oathout, senior student at Kansas State College, Pittsburg, played a recital for the March 8 meeting of the Ozark Chapter in the First Presbyterian Church, Baxter Springs, Kans. His program appears in the recital pages. A reception by chapter members followed, honoring the soloist. Dean Johnny Kemm presided for a short business meeting; plans were made for a clergy-organist dinner and for a choir festival April 12 in the South Joplin, Mo. Christian Church.

RUTH THOMAS

Wichita

The March 17 meeting of the Wichita, Kans. Chapter was held at Plymouth Congregational Church. A recital was played by Tom V. Ritchie, University of Wichita. His program, one of the Faculty Artist Series, is printed in the recital section. Following the recital a reception honoring Dr. Ritchie was held in the church parlor.

GLEN C. THOMAS

West Texas

The West Texas Chapter sponsored a junior choir festival and workshop in Midland March 6, 7 and 8 conducted by William C. Teague, Shreveport, La. Junior choirs from five churches in the area, approximating 200 children, participated. The program presented at the festival service included Dear Christians, Praise God Evermore, Kindermann; Brother James, arr. Jacob; Te Deum Laudamus, Willan; Forever Blessed By Thy Holy Name, Handel; A Hymn for Thanksgiving, Williams; Christmas Morn is Dawning, Luvaas; Snowy Flakes are Falling, Willan; Long Ago, Rawls; Saw You Never in the Twilight, Lovelace; A Medley of Easter Hymns, Whittlesey; Christ the Lord is Risen Today, Rowley; The King Ascendeth into Heaven, Willan; How Lovely are Thy Dwellings, Thiman; All Praise to Thee, My God, Tallis' Canon.

C. Allison Salley played a recital at the March 13 meeting at the First Methodist Church, Odessa. His program appeared in the April issue. Following a short business meeting, a reception was held in the church parlor honoring Mr. Salley.

MRS. WILLIAM MINNERLY

Austin

The Austin, Tex. Chapter met March 16 in the chapel of Concordia College. A special service of Lutheran Vespers was held with Dr. Alfred Leja the officiant and Dr. Ivan Olson as organist and choirmaster. The chapel choir of college students sang and members were appreciative of this opportunity to join with the students in their regular vespers. Following the service a business meeting was held in the college dining hall and plans were made for the April junior choir festival. Dean H. Myron Braun selected a nominating committee to offer a slate of officers at the May meeting.

ROBERT P. RAFF

Corpus Christi

The Corpus Christi, Tex. Chapter met March 7 at the First Presbyterian Church for a business session. The following new officers were elected: dean, Alice Mayberry; sub-dean, Gary Zwicky; treasurer, Arelene Schlenk; secretary and publicity, Marcia Caravantes; historian, Betty Allen; parliamentarian, Clarissa Wiseman; auditors, Georgia Nicholas and Ann Pittman. After the meeting adjourned a workshop was conducted by Jerald Hamilton on organ and choral music.

The chapter sponsored Mr. Hamilton in recital March 8 at the First Presbyterian Church after which a reception was held in his honor. His program appears in the recital section.

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Bob S. Hines, AMERICAN MUSIC TEACHER

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ADORAMUS TE	da Palestrina	O MAGNUM MYSTERIUM (Christmas)	de Victoria
ALLEGRIA	Muczynski	PLANETS, STARS, AND AIRS OF SPACE (Christmas)	J. S. Bach
ALLON, GAY		SAM WAS A MAN	Persichetti
BERGERES (Christmas)	Costeley	SANCTUS (from the "Harmoniemesse")	J. Haydn
AVE VERUM CORPUS	W. A. Mozart	SHENANDOAH	arr. Bartholomew
BLESS THE LORD, O MY SOUL	Ippolitof-Ivanof	SING WE AND CHANT IT	Morley
THE CAROL OF THE ANGELS (Christmas)	Niles	SURE ON THIS SHINING NIGHT	Barber
CHESTER	Billings	THREE HUNGARIAN FOLK-SONGS	Seiber
COME, SOOTHING DEATH	J. S. Bach	TUNE THY MUSIC TO THY HEART	Rowley
ECHO SONG	di Lasso	THE TURTLE DOVE	arr. Vaughan Williams
HE, WATCHING OVER ISRAEL (from "Elijah")	Mendelssohn	TWO CHORALES FROM THE CHRISTMAS ORATORIO	arr. J. S. Bach
HERE IS THY FOOTSTOOL	Creston	WHAT IF I NEVER SPEED	Dowland
LET DOWN THE BARS, O DEATH	Barber	WHEN JESUS WEPT	Billings
LET US NOW PRAISE FAMOUS MEN	Vaughan Williams	WONDEROUS COOL, THOU WOODLAND QUIET	Brahms
THE LITTLE WHITE HEN	Scandello		
LULLAY MY LIKING (Christmas)	Holst		

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THE DIAPASON

News of the American Guild of Organists—Continued

El Paso

The El Paso Chapter met March 31 in the choir room of St. Clement's Episcopal Church. Dean David Hinshaw, AAGO, presided and plans for the recital by Dr. Grady Wilson April 13 at the First Presbyterian Church were finalized. A lecture demonstration of a piano method was given by Mrs. O. H. Charles, including highlights of a workshop at Claremont College. Hostesses Dorothy Andrews and June Foster served old-fashioned Hoosier pies and coffee.

DOROTHY NAYLOR ANDREWS

Houston

The Houston, Tex. Chapter met March 2 at the First Presbyterian Church for a recital by Marie-Claire Alain. The meeting closed with a reception in the church parlor. Miss Alain's program appears in the recital pages.

ROSAMOND GLOSUP

Wyoming

The Wyoming Chapter met March 17 at the home of Dean Harry Swink. Business for the evening was to plan for the recital and master class by Dr. Francis Jackson April 15 in the First Presbyterian Church, Casper. Brenda Layman gave a review of Dr. Jackson's program with biographical sketches of the composers. The group heard records of some of the selections on the program, played by other organists. They were able to follow the music, copies of which Mrs. Layman had provided, when listening to the records. It is the custom of this chapter to have a review, given by a member, of the artist's program prior to a recital to add to its understanding and appreciation.

MRS. JOHN C. LAMBERT

Seattle

The Seattle, Wash. Chapter met March 9 at the Plymouth Congregational Church, Seattle. The meeting opened with the singing of two hymns led by Dean Gwen Fisher and accompanied by sub-dean Richard C. Smith. Dean Fisher presided over the business meeting. For the program Edward A. Hansen conducted an open rehearsal of the choir with particular stress on choral techniques and the problems of the organist-choirmaster. After the illustrated discussion and rehearsal, the group proceeded to the church where Mr. Hansen and the choir performed five selections. The meeting adjourned for fellowship and refreshments served by Mrs. Robert W. Scott, social chairman, and Mrs. John F. Newland.

WILLIAM L. PULLIAM

Portland

The Portland, Ore. Chapter gathered March 13 at St. Luke's Episcopal Church, Vancouver, Wash. George Clarke, host organist-choirmaster, was in charge of a program of entertainment incorporating the organ, choir and selected instrumentalists from the congregation, including a brass quartet, cello and violins. Works performed were by Bach, Buxtehude, Messiaen, Gabrieli and Pasquet. The Rev. W. H. Peckover gave an impromptu dry-wit address. A reception was followed by a business meeting led by Dean Frida Beach.

MICHAEL S. HERRMANN

Tacoma

The Tacoma, Wash. Chapter met March 9 in the music building recital hall at the University of Puget Sound. Dr. Alma Oncley presented a program of music on the recently-installed Schlicker 8-rank Baroque organ. The program ranged from the music of Dunstable to Widor. Guild members were impressed with the versatile features of this instrument. The pipework was contained in an enclosure which directed sound with surprisingly little loss of volume. The university also has a Baroque Schoenstein organ in one of the practice studios.

RODNEY C. TROSTAD

Contra Costa County

The chapel loft at St. Mary's College, Moraga, Cal., was the setting for a master class March 7 conducted by Virgil Fox for 50 members of the Contra Costa and San Francisco Chapters. The college organist and host was Brother U. Benedict, F.S.C. The morning session concerned techniques of pedals and manuals, hymn playing and improvisation. Following luncheon the discussion centered on repertoire and interpretation. The Chapel of Our Lady was filled March 9 when Mr. Fox played his recital. The program is in the recital section. A reception was held in the refectory.

LAVONNE RODEAN

Chico

At the Feb. ? meeting of the Chico, Cal. Chapter Fred Owens demonstrated his Zuckermann harpsichord constructed from a kit. He also brought drawings to demonstrate the various stages of construction. Refreshments were served at the Schwermann home. Dean Bob Glover awarded Marjorie Williamson a past-deans pin.

The chapter sponsored Marilyn Mason in recital March 9. Her program may be found in the recital section.

EDNA M. SCHWERMANN



Lela Baughman, a member of the Northern Valley New Jersey AGO Chapter is shown with Mr. Baughman cutting the cake at a social hour following a surprise program of her favorite music performed by the senior choir of the First Congregational Church, Park Ridge, N. J. on the occasion of Mrs. Baughman's retirement after 35 years of service there as organist and choir director. Mrs. Baughman received several gifts on behalf of the congregation.

Central Arizona

The Central Arizona Chapter met March 7 for a dinner meeting at Mount of Olives Lutheran Church, Phoenix, to hear Martin Stelhorn, sub-dean of the chapter and assistant professor at Arizona State University, in a discussion on acoustics.

THOMAS A. DONOHUE

Riverside-San Bernardino Chapter a Sponsor of Redlands Festival

More than 1200 adults and children from Southern California and Arizona were to participate in the Festival of Church Music May 2 and 3 at the University of Redlands, Cal., one of the largest choral festivals ever held in California. Encompassing nearly 30 churches from Upland, Cal. to Parker Ariz. the festival was to coincide with National Music Week, with a service May 3, National Church Music Sunday.

The event is sponsored jointly by the University of Redlands, the Riverside-San Bernardino Chapter and the local California Choral Conductors' Guild.

A Saturday service by the children's festival choir of 450 young choristers was to open the festival. Harold S. Confer, San Bernardino Valley College conducting.

J. William Jones, University of Redlands was to lead the adult festival choir May 3. Among the music in this service were to be two anthems by Dale Wood, Riverside, Cal.

Local organists selected to accompany and play voluntaries included: Betty Henninger, Dorothy Nester, Malcolm Benson and organ students at the University who are members of the GSC.

San Francisco

The San Francisco Chapter met March 2 at Hertz Hall, University of California, Berkeley, for a program by graduate student David Rothe, winner of the 1963 student competition and regional convention competition in San Jose. His program is in the recital pages.

JO ANN OTT MCKAY

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News of the American Guild of Organists—Continued

Los Angeles

The Los Angeles Chapter members visited the Westwood Community Methodist April 6 for a dinner meeting and a concert honoring the late Richard Keys Biggs. Clarence Mader recalled his associations with Dr. Biggs, relating the sensitivity and happy devotions which directed the organist-composer's life and music. Appearing on the memorial program were organists Florence Hankins and Carol Wilcox and the Biggs Family Choir, featuring many of Dr. Biggs' compositions.

CAROL WILCOX

Pasadena and Valley

Dean Ladd Thomas presided at the March 9 meeting of the Pasadena Chapter. Dinner was served at the Campus Inn of Whittier College. Robert Prichard, organist of Whittier College, played a recital on the new Schlicker in the Memorial Chapel which has attracted enthusiastic interest throughout Southern California. Mr. Prichard's program appears in the recital section.

RUTH BUELL

Central Nebraska

The Central Nebraska Chapter met Feb. 17 at St. Paul's English Lutheran Church, Grand Island. Dr. and Mrs. Warren A. Scharf, Hastings College, demonstrated registrations on the 25-rank Reuter instrument. The group completed arrangements for the recital of Robert Glasgow April 20 at the First Presbyterian Church, Hastings. Final plans were made for the Crozier-Gleason workshop and recital next fall. A social hour and refreshments followed.

MRS. RONALD VEBURG

Omaha

Members of the Omaha, Neb. Chapter had no meeting in February, but three recitals were given by members. Roger Arnold gave a lecture-demonstration recital Feb. 2 at the First Central Congregational Church. Cecil Neubecker played the second recital Feb. 18 at Trinity Lutheran Church. Elaine Chard played March 15 at the Kountze Memorial Lutheran Church.

The March 10 meeting was held at Our Saviour's Lutheran Church. Dean Vesta Dobson presided. Sidney Case, host-organist, demonstrated the new Gress-Miles organ and played organ and violin solos accompanied by Roger Arnold. Roger Wischmeier played the Franck E major Chorale. A social hour followed.

RUTH GIGER



Virgil Fox is shown with Dean William Stone of the Contra Costa Chapter and Dean Eileen Coggin of the San Francisco Chapter at a master class March 7 at St. Mary's College, Moraga, Cal.

Lincoln

The Lincoln, Neb. Chapter met April 6 for a cafeteria dinner, then went to the First Methodist Church for a business meeting and program. Dean Rosanna Wheaton presided at the business meeting. Adelaide Spurgin, host director, introduced Dr. David Mickey, Nebraska Wesleyan University who gave a lecture on church symbolism with colored slides. Members and guests were invited to see the church and its facilities after which refreshments were served.

MRS. WALTER WITT

Dubuque

David Nelson played a recital for the Feb. 23 meeting of the Dubuque, Iowa Chapter at the Third Presbyterian Church. He was assisted by the junior choir of the church in two selections directed by Mrs. David Nelson. A reception sponsored by the church followed the program. His program is in the recital section.

WILLIAM N. COLLINGS

Arrowhead

The Arrowhead Chapter met March 16 at St. Paul's Episcopal Church, Duluth, Minn. The Rev. John W. Hildebrand, rector of St. Paul's, talked on The Growth of a Liturgy. At the business meeting the following officers were elected: dean, Dr. Addison Alspach; sub-dean, Christine Crockett; registrar-secretary, Isabelle B. Johnson; treasurer, Mildred Coffin; librarian, Marie Moyer. Mrs. Roger Kunkel reported that plans were nearing completion for the choral group and choral workshop by her father, Dr. Cecil Lepo, in Duluth April 10-12.

ISABELLE B. JOHNSON

Twin Cities

The Twin Cities Chapter had a dinner meeting March 1 at Grace Lutheran Church, Minneapolis. Dr. Heinrich Fleischer, University of Minnesota, gave an illustrated lecture on Ornamentation in Bach's Organ Music. He began the program with Come, Holy Ghost, Lord God. Illustrations for his lecture were derived from a wide variety of Bach's organ music, the St. Matthew Passion, the Trio Sonatas, etc. As a final number Dr. Fleischer played O Man, Bewail Thy Grievous Fall.

VERNA B. STERN

Rockford

The Rockford, Ill. Chapter met March 16 at the First Evangelical Lutheran Church for a program concerned with Music for Ascension, Pentecost and Trinity. Mrs. Leslie Lof-dahl was chairman. Mrs. Willard Anderson played Benedictus, Reger, and God, Thou Holy God, Bach. A group for strings and organ preceded a talk by Clarence Helsing on Architecture and Organ Building. Carl Alexis closed the program with three organ numbers by the Swedish composer Gutaf Hägg. A short business meeting and refreshments concluded the evening. Mrs. Lee Thomas was in charge of a display of music.

Mason City

The Mason City, Iowa Chapter held its March 17 meeting at the First Congregational Church. Main items of business concerned plans for the recital April 28 by Catharine Crozier. The following program preceded the business meeting: Esther Stinchart played Sonata 1, Mendelssohn. Marvyl Pearce played Partita, Bach, Siciliano, Reger, and Toccata on Deo Gratias, R. K. Biggs. Marie Von Haenel played, O Lamb of God Most Stainless, Bach and Wondrous Love Variations, Barber. Social committee included Prudence Clark, Velma Layton, Vera Yelland and Doris Moody.

Western Iowa

The Western Iowa Chapter met for dinner at the Green Gables April 4, afterwards going to the Claire Nysten home for the business meeting and program. The chapter is sponsoring Everett J. Hilty, University of Colorado, for a workshop and concert May 11 at the Trinity Lutheran Church in Sioux City. The program was given by Dr. Frank Jewett, Westmar College, LeMars, who gave an illustrated talk and played records of the great baroque organs of Holland and North Germany. Dr. Jewett was on tour last summer attending master classes on these great organs. Refreshments were served.

V. DUCOMMUN

Indianapolis

The Indianapolis, Ind. Chapter met March 10 at Ransburg Hall, Indiana Central College, for a dinner meeting. Dean Charlotte Moore presided over the business meeting. Dr. I. Lynd Esch, president of the college, and honorary chapter member, gave a short talk about the new buildings and facilities. Melody Jackson was announced as winner of the Young Artists Competition and was to play an April program. Announcement was made of coming recitals. Kenneth E. Williams played a program listed in the recital section in the auditorium. Indiana Central College Choir, directed by Farrell Scott, sang several selections.

MRS. ARTHUR G. WILSON, JR.

Fort Wayne

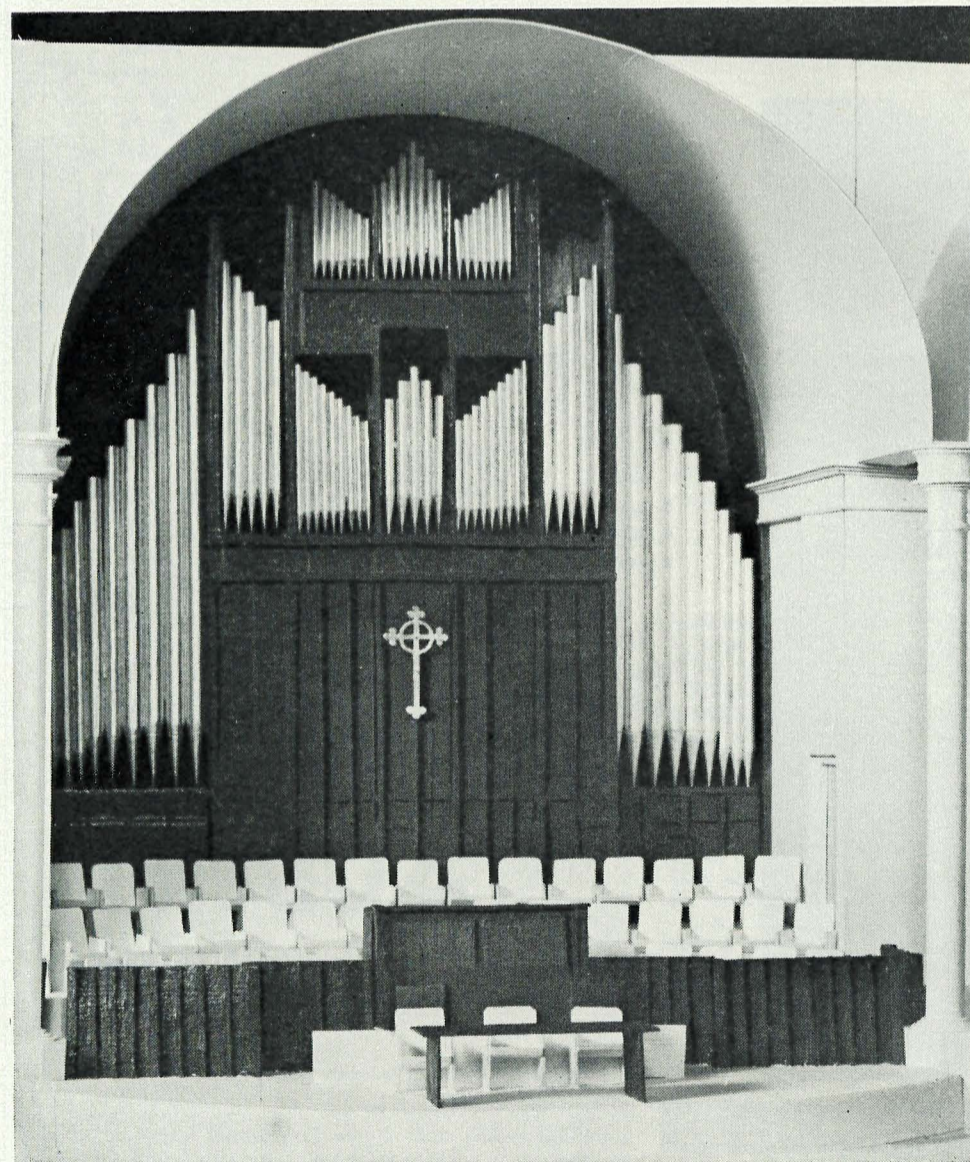
The Fort Wayne, Ind. Chapter met March 3 at the Forest Park Methodist Church with Lou Gerig, host organist, in charge of dinner arrangements. Dean Richard Carlson conducted the business meeting and members announced forthcoming recitals. Sub-dean Jack Ruhl read a paper on the historical background and musical characteristics of the Romantic Period. The demonstration program included works of Franck, Karg-Elert, Mendelssohn and Widor played by organists Robert Schuneman, Jerry Mitchell, Nancy Ferguson, Carolyn Christie and Jack Ruhl.

FLORENCE FRY

Muncie

The Muncie, Ind. Chapter sponsored Richard Einsel in recital March 16 at the First United Presbyterian Church. His program is in the recital section.

MRS. JAMES W. MAIDLOW



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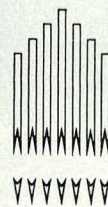
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News of the A G O

Danville

The Danville, Ill. Chapter met March 17 at St. John's United Church of Christ. George Harrigan spoke on Biblical Times and the Program of Music in the Church. Final plans were made for the recital April 5 by Jon Spong at the First Presbyterian Church. The Rev. Charles Crockett played Blessed Jesu, We Are Here, Bach. Refreshments were served in the community room by Evan Thomas and Hazel Duncan.

CLEO ICE

Toledo

The Toledo, Ohio Chapter met March 17 in Christ Presbyterian Church for its annual clergy-musician dinner. The members and their guests from the clergy heard an address by Dr. Richard Pacini, Fairmount Presbyterian Church, Cleveland Heights, on The Basic Theological and Personal Problems Confronting Leaders of Worship.

DAVID E. GARDINIER

Southwest Michigan

The campus of Albion College was the scene of the April 6 meeting of the Southwest Michigan Chapter. Members and guests met in Baldwin Hall for dinner, followed by a business meeting presided over by Dean George Tucker. A slate of officers was offered by the nominating committee. Members of the chapter were invited to be guests at a performance April 28 of Honegger's Joan of Arc at the Stake by the Kalamazoo Symphony with the Western Michigan University chorus, St. Luke's Choristers, soloists and narrators.

For the evening program a recital was played by students of members on the 71-rank Möller in the Albion College Chapel: Sonata 1, Hindemith, Adelle Edgerton; Cortège et Litanie, Dupré, David Cogswell (pupils of Alexander Boggs Ryan); Prelude and Fugue in D, Bach, Martin Kurkowski (pupil of Kathryn Loew); Sonata 3 in D minor, Bach, Carolyn Nickel; Toccata and Fugue in D minor, Bach, Rex Smith (pupils of John Obetz).

RUTH DUNSMORE

Detroit

The First Baptist Church, Southfield, Mich., was the meeting place March 16 of the Detroit Chapter. Hans Vigeland, Buffalo, presented a program entitled Leaves from a Choirmaster's Notebook. The second portion of the program was a performance of the Bach Concerto for Two Violins with John Rossfeld at the harpsichord. Several tables of choral and organ works were on display by Choral Music Consulting Service, Grand Rapids.

WILLIAM W. BUSHIE

Canton

The March 16 meeting of the Canton, Ohio Chapter was held at St. Paul's Episcopal Church. Business conducted included the adoption of the revised by-laws for the chapter and the introduction of the candidates for office. Guest speaker for the evening was D. Byron Arneson, tonal director and general manager of Hillgreen, Lane & Company, Alliance. Mr. Arneson's lecture on organ design included an armchair tour of European organs and cathedrals.

DAUNE SHARON GILLESPIE

Muskegon — Lakeshore

A student organ competition was sponsored by the Muskegon — Lakeshore Chapter March 14 at the Central Methodist Church. Fourteen students of chapter members from the Muskegon — Grand Rapids area were entered in three divisions: beginners, intermediate, advanced. Each was required to play a piece from the Baroque era, one modern composition, a prepared hymn and a hymn at sight. The judge was Dr. Joan Boucher, Grand Rapids. The winners division were announced in the afternoon and they and the runners-up played their concert pieces for the chapter meeting. The winners were as follows: advanced, Tom Wikman, winner; James Christopherson, runner-up. Intermediate, Mary Milkamp, winner; Paul Stapel, runner-up. Beginner, Paula Christopherson, winner; Sharon Portenga, runner-up.

DOROTHY SHEETS

Lorain County

The Lorain County, Ohio Chapter heard a small organ repertoire program at St. Paul United Church of Christ, Elyria, March 16 following the business meeting. The program was as follows: Sonata 16 for two violins, cello and organ, Mozart, Sidney Davis, Helaine Mundt, Mrs. Max Van Wormer, Clare Short; Chorale Prelude on St. Christopher, Elmore; Herzliebster Jesu, Karg-Elert; Christus Resurrexit, Young; Two Preludes with chimes, Van Hulse, Catharine Norman; Prelude on a Theme of Vittoria, Britten; O Lamm Gottes unschuldig, Reger; Mach's mit mir, Gott, Karg-Elert; Scherzetto, Langlais, Clare Short; Sonata 17 for two violins, cello and organ, Mozart.

GENEVIEVE M. CLARK

Akron

The Akron Chapter met April 6 at the Firestone Conservatory, Akron University. The program was provided by students of members. The following young people played an interesting and well-prepared program: Fern Henry, Beverly Dial, Nancy Derr, Bill Dobbins and Judy Piet. Ending the program an ensemble of organ, trumpet, trombones, and drums played Poem Héroïque, Dupré. Refreshments and a social hour brought the evening to an end.

LOUISE INSKEEP

Dayton

The Dayton, Ohio Chapter met March 4 at the Greek Orthodox Church. The church choir, directed by Mrs. Peter Karambelas, sang three hymns from the Byzantine rite. Father Payiatis discussed the liturgy as it is observed in America and also pointed out and explained many of the symbols and decorations in the church of Byzantine design. After answering many questions Father Payiatis invited members to join with the choir in the community center for coffee and Greek pastries.

PAULINE WILLIAMS

Cincinnati

The Cincinnati Chapter sponsored Gerre Hancock March 3 in an improvisation workshop in the choir room of Christ Episcopal Church. A Dutch-treat dinner at the Colony Restaurant preceded the program.

M. LOUISE MATCHETTE

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All correspondence should be directed to the general secretary

Edmonton

The March 23 meeting of the Edmonton Centre was held in the First Baptist Church. Marvelyn Scherman gave a paper on Music and the Psalms, pointing out the important place music held in the life of the Jewish people at the time the Book of Psalms was written. Carlene Hehnkamp outlined three ways of establishing a useful index system for the music library. The first was a source of varied accompaniments for hymn tunes, the second was for choral works by composer, title and use, and the third was for the library of recordings. The second half of the evening was devoted to recorded organ music including excerpts from The Art of Music with E. Power Biggs and the Fantasie and Fugue in G minor, Bach, in recorded form. At the request of those present Bert Frazier Reid played this on the three-manual Casavant.

NAOMI SKINNER

Sarnia

The January 28 meeting of the Sarnia Centre was an informal visit to the Devine Street United Church where a new three-manual 47-rank organ is being installed by the Legge Organ Company, Ltd. The host organist, Haydn Weston, described the specifications and conducted members through the organ chamber. The inaugural recital was set for Feb. 25.

DAVID YOUNG

Pembroke

The Pembroke Centre met at the Chadwick home March 17 for a thought-provoking musical quiz of general musical knowledge prepared by Chairman Albert Stephen. It proved to be most informative (did you know Palestrina was not a composer?) and hilarious in spots (what's a doodle?). Lunch was served by Mrs. Ross Thompson.

FRED C. CHADWICK

Windsor

The Windsor Centre held its monthly meeting March 2 as a choral workshop at St. Andrew's Presbyterian Church. William Rose, host organist, directed. An invitation was extended to choristers of churches in the district. Many interesting anthems were examined and sung as well as parts of Handel's Messiah. Refreshments were provided by choir members of the host church, completing an enjoyable evening.

VERA BRANIGAN

Toronto

An evening of recorded music was enjoyed by the Toronto Centre March 16 at St. Leonard's Anglican Church. The program was organized by Dr. Victor Graham, who also served as commentator. Music by Frescobaldi, Cabezon, Grigny, Buxtehude, Bohm, Bach, Krebs, Brahms and Poulenc was heard in performances by E. Power Biggs, Andre Marchal, Marie-Claire Alain, Luther Noss, Lynnwood Farnam, Carl Weinrich, Glenn Gould, Helmut Walcha, Arnold Richardson and Maurice Durufle on various organs in North America and Europe. Music by Lalande and Blanchard featured Jean Giraudeau, tenor, accompanied by an instrumental ensemble. The Passion motet, O Domine Jesu Christe, Gabrieli, was heard in a performance by the choir and orchestra of the Gabrieli Festival. The meeting concluded with refreshments.

JOHN DEDRICK

Winnipeg

The Winnipeg Centre sponsored a public organ recital March 9 by students of members. The recital was held in Westminster United Church on the four-manual Casavant. Teachers represented were Barry Anderson, Conrad Grimes, Filmer Hubble and Frank Shinn. Recitalists were Grace Dziadyk, Betty Stevenson, Barton Hicks, Helen Lillie, May Quilliam, Harold Redekop, Myra Davidson, Arnold Quinton, Hugh Lloyd and Maxine Olfrey, ARCCO. This is the third year the centre has sponsored such a recital and certainly this was the most successful. Barry Anderson arranged the evening and Chairman Dorothy Matheson welcomed the students and thanked the audience for its support.

Hamilton

The Hamilton Centre sponsored a public recital March 8 by three of its members at MacNab Street Presbyterian Church. Sylvia Higson, Lyla Herdman and John Taylor played compositions by Haydn, Bach, Messiaen, Felton, Franck, Wesley, Buxtehude, Rheinberger and Hurford. Accompanied by her brother Lloyd Oakes, Jean Oakes Hostein, contralto, sang songs by Vaughan Williams, Elgar and Bach. The collection will be donated to the RCCO Building Fund in memory of Cyril Hampshire and Charles Snively. A short business meeting, conducted by Chairman Keith L. Hopkins, and refreshments concluded the evening.

HOWARD W. JEROME

London

The London Centre programmed a tour of small church organs March 1. At Christ Church, members heard John Overduin, Healey Willan scholarship winner, play Wo soll ich fliehen hin, Wer nur den lieben Gott lässt, and Concerto 2 after Vivaldi, Bach. The second organ visited was the two-manual Walcker in the Chapel of St. Peter's Basilica. Monsignor Feeney showed some of the treasures and vestments of the church and Wayne Belton played from the newly-installed nave console of the main organ. Kathleen Branigan served refreshments in her apartment.

GORDON ATKINSON

Montreal

The Montreal Centre met Feb. 29 in Mary Queen of the World Cathedral. Members gathered in the organ loft where Chairman Phillips Motley welcomed a number of French-speaking organists and friends who had been specially invited to be present. Neil Beauchamp, vice-chairman, addressed the meeting in French to tell the visitors something of the RCCO. The French version of the film "Les Moines De St. Benoit" (monastery at St. Benoit) showing the monks at work and worship was shown. After everyone had retired to the nave of the cathedral the junior and senior winners of the 1963 organ contest, Francine Rivard and Monique Gendron, played the following recital: Miss Rivard — Canzona, Gabrieli; Wenn wir in höchsten Nothen sein and Prelude and Fugue in A minor, Bach; Herzlich tut mich verlangen, Brahms; Prelude to the Kyrie and Fantaisie, Langlais. Miss Gendron — Prelude and Fugue in A minor, Bach; Sonata 6, Mendelssohn; Le Mystère de la Sainte Trinité and Force et Agilité des Corps Glorieux, Messiaen.

DAVID HUDDLESON

Vancouver

A program of ensemble music was heard by members of the Vancouver Centre March 7 at St. Giles' United Church. A program was presented by members of families of the centre and a string and recorder ensemble. A ladies choir consisting of members with the help of two basses sang several numbers. Following the program refreshments were served. A tour of the church and a demonstration of the four-manual Hope-Jones organ was given by Christina Tames, assistant organist.

DENNIS V. CONNORTON

Calgary

An evening with a scientific flavor was enjoyed by the Calgary Centre March 21 when Dr. Cyril Challice, University of Alberta, gave laboratory demonstrations of various aspects of sound. Analysis of sound into its elements of intensity, pitch and timbre, methods of synthesis, "white" noise, resonance and other sound phenomena were described. A recorded program of electronic computer music assembled in the Bell Telephone Laboratories, in which scientists, following rules of harmony, selected sounds, fed them into the computer and produced pieces such as Toccata, Beat Canon and Numerology. As a finale a piece of music was composed by the computer itself and played on conventional instruments. The computer spoke at the end: "Thanks for listening."

THREE ORGANS IN NEW HOME OF ROYAL CONSERVATORY RECITAL HALL GETS CASAVANT

Two Practice Instruments by Kney and Bright also Part of Toronto School's Facilities

Three new organs have been installed in the new quarters of the Royal Conservatory of Music, Toronto, a three-manual in the Recital Hall and two practice instruments.

The new organ in the Recital Hall is representative of the instruments built in recent years by Casavant Frères for teaching and recital purposes. F. C. Silvester, registrar of the conservatory, Lawrence I. Phelps, tonal director at Casavant, and Edwin D. Northrup, assistant vice-president of Casavant, agreed that this instrument should represent the present trend in organ building, based on traditional principals. This meant an unenclosed positive which with the great would serve for much of the early music for two manuals. The enclosed swell, with a pair of broad strings and with reeds at three pitches, will permit the playing of much "romantic" repertoire. A well-balanced pedal will accompany each manual division, and provide a substantial base for the instrument.

The organ has an excellent location across the end of the Recital Hall. The stage in front of the organ will accommodate singers or instrumentalists and the console is well situated for recital or accompaniment. Visible pipes are all speaking pipes of true length, concealing the great and positive in the center of the instrument. The swell is at the left and the pedal at the right.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Céleste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Oboe 4 ft. 61 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flute 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Geigen Principal 8 ft. 32 pipes
Rohrflöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.

The two Kney and Bright practice organs are each of a different tonal design, enabling students to practice music of all periods. The first is designed for music of old as well as modern masters. The great and positive, compact in design, are well suited for the teaching and playing of typical prelude and fugue forms. The second, with enclosed swell, is designed for music of the Romantic period, but is valuable for playing trios and a wide range of literature. Both organs have slider wind chests with electric action and are voiced on pressures from 1 1/4 to 2 1/4 inches.

Organ 1

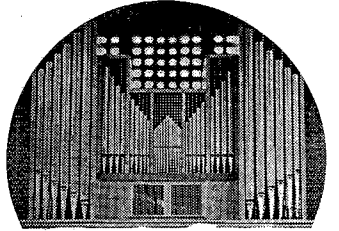
GREAT
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

POSITIV

Quintadena 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Gedeckt bass 8 ft. 12 pipes
Flöte 4 ft. 12 pipes



New for Organ

The crop of organ music this month is not extensive but it contains several items of interest.

For H. W. Gray, William R. Davis has made two useful and pleasant chorale preludes (bound together as Two Chorale Preludes) on the tunes generally listed as Innsbruck and Neumark. Both are quiet and meditative. Leo Sowerby's Two Sketches, Nostalgic and Fancy-Free, are well contrasted and highly playable; they are likely to appear frequently in our recital pages.

From McLaughlin and Reilly comes a Vernon Gotwals arrangement of Bach's Jesu, Joy of Man's Desiring with the chorale in the pedals in a very practical trio version.

George Heussenstamm's partita on Our Father, Thou in Heaven Above (Concordia) is traditional chorale variation, well-made and playable.

A volume of compositions of Thomas Roseingrave transcribed and edited by Denis Stevens for the Pennsylvania State University Press contains some interesting music, probably more effective at the harpsichord than at the organ — as the preface notes seem to indicate. Of course music for these two instruments has been interchangeable at several periods. This volume is a valuable contribution to historical scholarship.

Volume 10 of *The California Organist* is a Chorale Prelude on St. Anne by Kenneth Lowenberg in logical and tradition form; its ritornello idea is based on a familiar style of dissonant resonances; it might make a good addition to a program.

From Carl Fischer comes two pieces based on hymn tunes: Everett Titcomb's Improvisation on Oriol and Gordon Young's Prelude on Wondrous Love. Both are suitable for service use.

We have limited enthusiasm for most of the "simplified version" collections even when, as in the case of book 2 of Martha Powell Setchell's Church Organ Music (R.D. Row from Carl Fischer), the music is "arranged for practical playing." This volume contains all the devices we feel uncomfortable about — change of keys, retitling, confining of pedal range largely to the convenience of spinets or of one-footed organists, etc. etc. We question whether there aren't already plenty of such books, and containing most of the same music, too.

— FC

Organ 2

GREAT
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
SWELL
Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Cor de Nuit 4 ft. 61 pipes
Cornet 2 ranks 122 pipes
PEDAL
Bourdon 16 ft. 32 pipes
Bass Flute 8 ft. 12 pipes

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HIRAM COLLEGE ORDERS NEW ORGAN BY SCHANTZ

FALL INSTALLATION SCHEDULED

Auditorium Will Have Functional
Display — Lawrence DeWitt
Directs Music Program

Hiram College, Hiram, Ohio has contracted with the Schantz Organ Company, Orrville, Ohio for a new organ to be installed in the fall of this year. The three-manual instrument will be located in the front of the auditorium with great, positiv and pedal functionally displayed on either side of the stage. The swell will be enclosed in a chamber behind the great organ. The console will be of English drawknob type.

The music program of the school is under the direction of Lawrence DeWitt.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

POSITIV

Quintaton 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Quinte 1½ ft. 61 pipes
Octav 1 ft. 61 pipes
Tremolo

SWELL

Bourdon 16 ft. 12 pipes
Bourdon 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Flute 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Contra-Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Violone 16 ft. 12 pipes
Bourdon 16 ft.



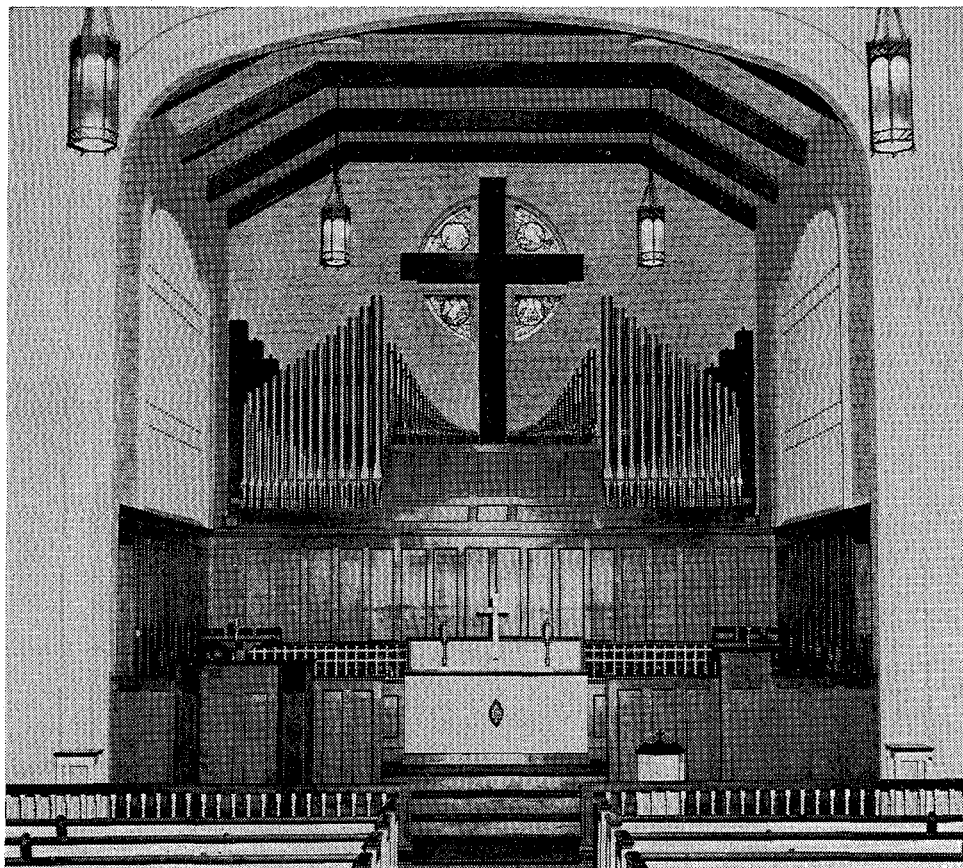
Frederick Jackisch, assistant professor at Wittenberg University, has been awarded a grant by the Lutheran World Federation for four months' study and research in Europe. He left Springfield, Ohio, March 15 and will return July 15. The award will provide tuition and travel expenses plus a living allowance. He will study methods used in the instruction of church musicians with special emphasis on the use of the organ. He will also observe organ building practices. He has been invited to play recitals in Stuttgart, Herford and Hanover.

Principal 8 ft. 32 pipes
Bourdon 8 ft.
Viole 8 ft.
Quinte 5¼ ft. 32 pipes
Choralbass 4 ft. 32 pipes
Quinte 2½ ft. 12 pipes
Octavin 2 ft. 12 pipes
Contra-Fagotto 16 ft.
Contre-Trompette 16 ft. 12 pipes
Trompette 8 ft.

DAVID RANDOLPH will head an all-day conductors' institute May 16 at the Woman's Club, Morristown, N. J. Write: Masterwork Foundation, 11 South Street, Morristown.

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Why Aunt Minnie Can't Sing!

by ROLAND KEEDY

The hymns, that is, Aunt Minnie used to sing, sang for years in the church choir and in the High C's Chorus, sang in Handel's *Messiah* numbers of times under Dr. T. Tiddleby Twiddlebury's direction. And when you hear her sing *Jesus Loves Me, This I Know* as she tinkles the accompaniment on her spinet, you know that she still has a sweet voice that shows little signs of age.

But the hymns of the church service! "Frustrating," she says. The processional hymn — last Sunday it was a new one. "The congregation can't tell what the tune is from the sloppy way the organist is giving it out. But maybe they can get it from the choir in the processional." That processional! The sopranos were weak for they didn't know the tune; and the men, instead of singing the melody as they should in all congregational hymns, sang the bass and tenor parts, and the melody was lost. The final stanza! "At least we can sing the *Amen*," thought Aunt Minnie. And she started it, a resounding first syllable, "A-m---", then realized she was singing alone, for there was no *Amen* in the book. One of those bob-tailed hymns.

Came the responses — the chants — Anglican, so-called, but instead of singing in the Anglican Chant style, they tried a souped-up mixture of Anglican and Gregorian, using the Anglican music, and the result was utterly without style. "No sense," said Aunt Minnie.

The Doxology — at least she can sing the old long-meter Doxology — the tune, *Old Hundred*. But alas, they sing it in the original rhythm, so called, some notes long, some short, and Aunt Minnie is lost again.

The second hymn, another new one, one of those volley-ball hymns where the women and boys sing two lines then toss it to the men who sing two lines, then all sing a refrain, repeating

the process at each stanza. Poor Aunt Minnie bows her head in prayer.

The end of the service, and she is all set to come in strong on the last hymn, for it is familiar. But what is the organist playing as he gives it out? Not the tune given with the words, but an alternate tune on another page which Aunt Minnie quickly finds, juggling her book deftly, a little finger on the page with the words and a thumb on the tune page. She starts to sing — or does she? The tune is written in B flat, and that organist plays it in A flat, and when Aunt Minnie, like most musicians, sees a B flat she wants to hear a B flat, not an A flat. That ruins the hymn for her. However she sings through the first stanza only to discover that the organist has slowed down towards the end, as he does on each stanza instead of ritarding only on the last. And his holds between stanzas are unpredictable — two beats between first and second, four between second and third, instead of a uniform break between stanzas.

And what is Aunt Minnie thinking? She and many others know what has happened to congregational singing, for they recall the days when Sunday Schools rang with *When the Roll is Called up Yonder*, and church services lifted one to higher ground with *O God Our Help in Ages Past*, sung in a straightforward manner, each stanza a bit louder than the one before, the last a triumphant declaration of belief in God. Pump-handle style, organists call it, but congregations love it and sing heartily if the choir and organist lead them in a straightforward manner. That, and that only, is the duty of the choir and organist in the church service.

Aunt Minnie can't sing? Of course she can, but only under proper leadership with capable musicianship — and with no fancy work.

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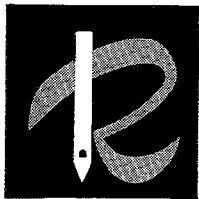
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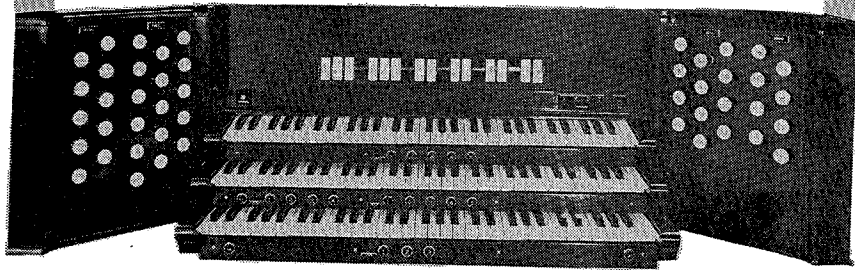
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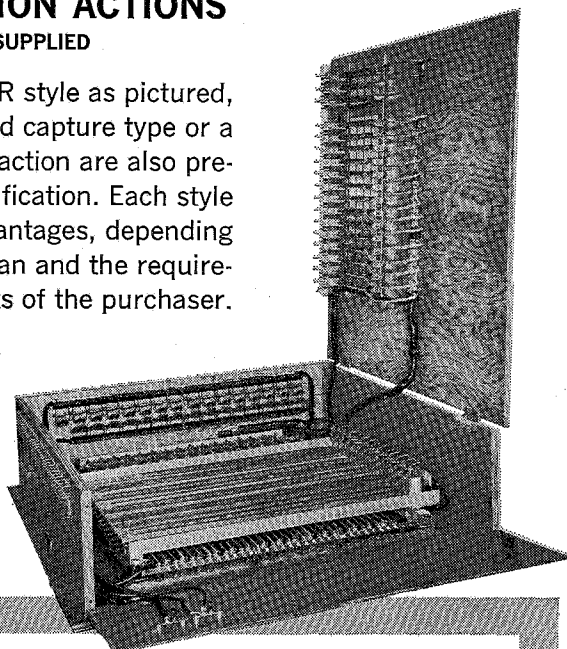
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NUNC DIMITTIS

ELMIRA ORGANIST PASSES AT 75; PLAYED LAST SUNDAY

Myrta Hildreth Roosa, 75, prominent Elmira, N.Y., musician died March 25. Since last December she had been organist at the First United Church of Christ; she played at a union service there the last Sunday of her life.

Mrs. Roosa was organist at the Lake Street Presbyterian Church for five years before going to Holy Trinity Lutheran where she served for 15 years before retiring in 1961. She was persuaded to come out of retirement to help out at First Presbyterian Church, Horseheads, for a year.

A graduate of Elmira College school of music, she was one of the early movie organists. In the early 1920s she was relief organist in many New York City theaters.

Until recently Mrs. Roosa taught piano and organ at her home.



Dr. Ray Francis Brown, AAGO, director of music at the General Theological Seminary, New York City, died of cancer March 23 after an illness of several months. He was a widely-known authority in the field of Episcopal church music and played an influential part in the formation of that church's modern musical tradition. In his 30 years as instructor in the seminary, more than 1,000 clergymen of the Episcopal church were trained by him in church music. He took a leading part in the preparation of the official Church Hymnal of 1940 and served for many years as a member of the Joint Commission on Church Music. His edition of the Oxford American Psalter is widely used. He was also co-editor with the Rev. Morton C. Stone of *Anthems of the Day* and was for some years lecturer in church music at the school of sacred music of Union Seminary.

Dr. Brown was born in Roxbury, Vt. June 23, 1897. He received AB and MusB degrees from Oberlin College and served for two years as instructor in organ there. For five years he was director of the music school of Fisk University, Nashville, Tenn.

Following a year's study in England at the College of St. Nicholas (now the Royal School of Church Music), he became instructor in church music and organist at General Seminary in 1934. He has served as organist and choirmaster in several churches in the New York area, most recently in Calvary Church. He has lectured in seminaries and at church conferences throughout the country on hymnody, chanting and the use of plainsong in English.

Dr. Brown was a member of the AGO national council and of the executive committee of the New York City Chapter. He was a member of the Hymn Society of America and of the St. Wilfred and Bohemians Clubs. In 1956 he was awarded the honorary doctor of music degree by the University of the South, Sewanee, Tenn.

He is survived by his widow, two sons and a sister. For the present Mrs. Brown plans to remain in New York City.



George La Marche, veteran Chicago organ builder, died March 28 following a heart attack.

Born in 1885 at Patten, Maine, son of a Methodist minister, he became interested in the organ as a young boy. After majoring in physics at college he became an employee of several organ builders — Hutchins-Votey, Austin, Steere and Wangerin-Weichardt — before starting his own business in Chicago in 1919. He became very widely known among organists in the Chicago area and in the west.

Mrs. La Marche, three sons and two daughters survive.

WILLIAM PUGH DEAD AT 46; JACKSONVILLE PAST-DEAN

William Edward Pugh, past-dean of the Jacksonville, Fla. AGO Chapter died March 30 at the age of 46. He had been organist-choirmaster of the Snyder Memorial Methodist Church for 10 years and organist and office manager of a funeral parlor for 22 years. He graduated from Newberry, S. C., College in 1938 and did graduate work at New York University where he was a private student of Dr. Philip James.

Members of the Jacksonville Chapter sang with the choir of Snyder Church for a memorial April 1. Mrs. Pugh and two sons survive.

PIANIST-ORGANIST BROTHER OF DUTCH COMPOSER DIES

Willem Andriessen, 76, famed Netherlands pianist, older brother and teacher of Hendrik Andriessen, leading Dutch composer for the organ, died March 30 at Amsterdam. He had served as organist of the Roman Catholic Cathedral of Utrecht until his appointment in 1949 as director of the Hague Conservatory. Not so famed as a composer as was Hendrik, his works include a Mass for solo voices. He was of the second generation of a three-generation family of Dutch composers.

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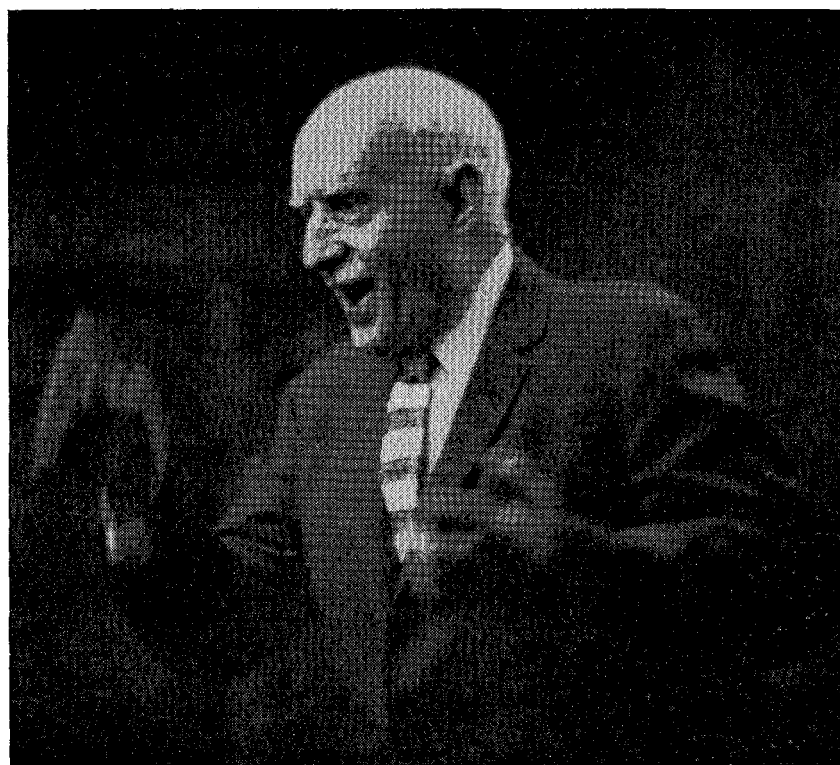
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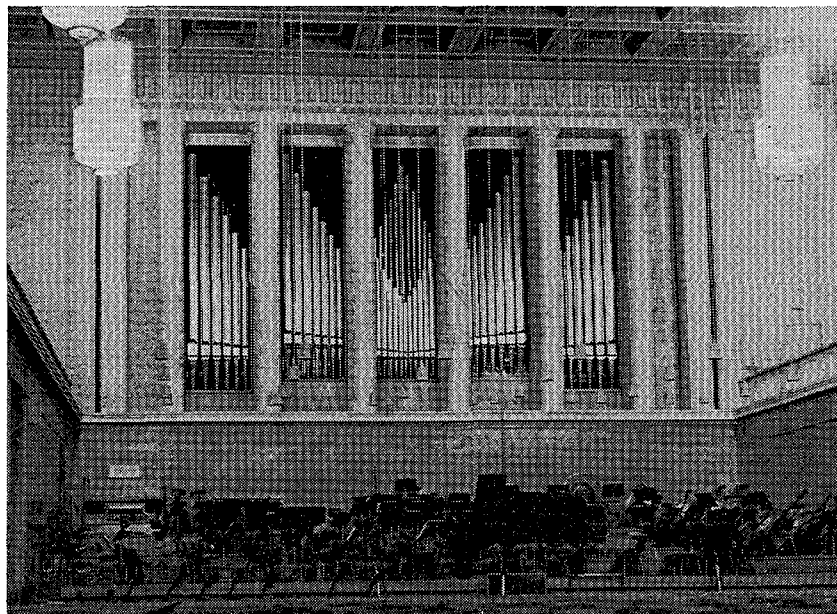
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Two New German



Top: Herkulessaal organ in Munich
Below: Mammoth Steinmeyer console

The reappearance of the great concert organ in the public auditorium — a development many would have felt highly improbable — seems to be going on all over the world. The organs in Philharmonic Hall at Lincoln Center, the "stowaway" organ at Philadelphia's Academy of Music, the Boston Symphony Hall instrument, new organs planned for other public auditoriums, are familiar to all our readers. The organ in London's Royal Festival Hall continues the most influential instrument in Great Britain.

The same movement appears in Bavaria, a part of Germany famous for its role in the development of music. Two recent concert organs for use in recital and with orchestra have been dedicated within fairly recent months. Though both were built at the large Bavarian factory of Steinmeyer at Ottlingen, they differ considerably.

When the Herkulessaal der Residenz at Munich was planned more than ten years ago, provision was made for an organ when the hall was built but its plan was indefinite and the organ builder was not part of the original planning. Considerable problems thus developed in the placement. Higher wind-pressure than was really desirable had to be used to counteract placement problems and insufficient reverberation. This sounds very familiar to us, doesn't it? The committee on design and layout was composed of Karl Höller, Friedrich Högnner, Karl Richter and Hans Röttger, head-voicer for Steinmeyer. The pictures indicate the placement and perhaps its problems. Mr. Richter played the opening recital more than a year ago.

HAUPTWERK

- Prinzipal 16 ft.
- Bordun 16 ft.
- Prinzipal 8 ft.
- Gemshorn 8 ft.
- Gedackt 8 ft.
- Praestant 4 ft.
- Querflöte 4 ft.
- Octav 2 ft.
- Waldflöte 2 ft.

- Nasard 2 1/2 ft.
- Cornett 5 ranks
- Rauschpfeife 5 ranks
- Mixtur 6-8 ranks
- Trompete 16 ft.
- Trompete 8 ft.
- Clarine 4 ft.

SEITENWERK

- Quintade 16 ft.
- Harfenprinzipal 8 ft.
- Viola 8 ft.
- Gedackt 8 ft.
- Singend Prinzipal 4 ft.
- Nachthorn 4 ft.
- Prinzipal 2 ft.
- Blockflöte 2 ft.
- Quinte 1 1/2 ft.
- Septime 1 1/7 ft.
- Scharf 5 ranks
- Terzzimbel 3 ranks
- Dulcian 16 ft.
- Krummhorn 8 ft.
- Rohrschalmei 4 ft.
- Tremulant

SCHWELLWERK

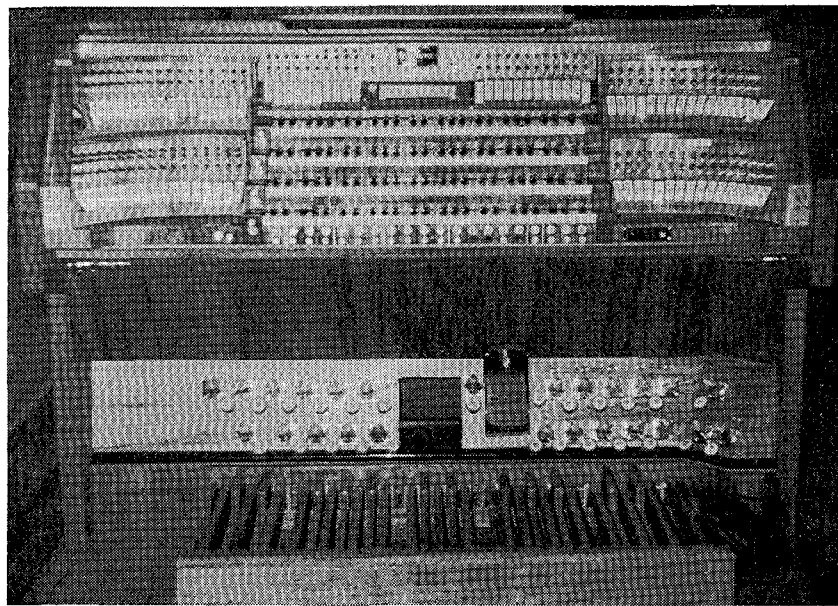
- Gedackt 16 ft.
- Holzprinzipal 8 ft.
- Salicional 8 ft.
- Dulziangedackt 8 ft.
- Geigenschwebung 8 ft.
- Italien Prinzipal 4 ft.
- Koppelflöte 4 ft.
- Quintade 4 ft.
- Nachthorn 2 ft.
- Siffelöte 1 ft.
- Quint 2 1/2 ft.
- Terz 1 1/2 ft.
- Plein Jeu 7-9 ranks
- Basson 16 ft.
- Oboe 8 ft.
- Helle Trompete 4 ft.
- Tremulant

KRONWERK

- Kupfergedackt 8 ft.
- Spitzflöte 8 ft.
- Praestant 4 ft.
- Rohrflöte 4 ft.
- Oktav 2 ft.
- Gemssquinte 2 1/2 ft.
- Quintan 2 ranks
- Scharff Mixtur 5 ranks
- Rankett 16 ft.
- Musette 8 ft.
- Regal 4 ft.
- Tremulant

PEDAL

- Prinzipalbass 16 ft.
- Subbass 16 ft.
- Streichbass 16 ft.
- Gedacktbass 16 ft.
- Oktavbass 8 ft.
- Bordun 8 ft.
- Choralbass 4 ft.
- Gedacktpommer 4 ft.
- Rohrpfeife 2 ft.
- Quint 10 1/2 ft.
- Basszink 4 ranks
- Pedalmixtur 6 ranks
- Posaune 16 ft.
- Sordun 16 ft.
- Trompete 8 ft.
- Trompete 4 ft.
- Singend Cornett 2 ft.



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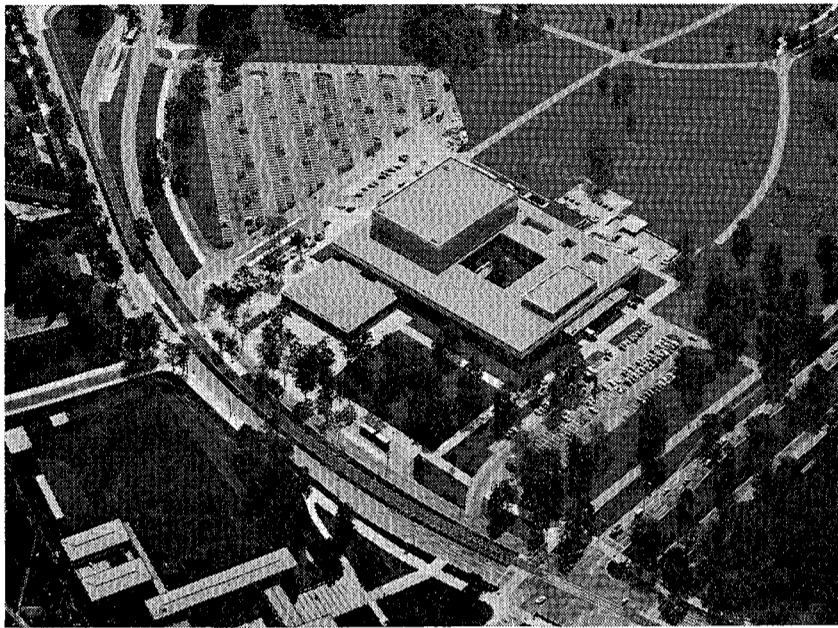
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Concert Organs



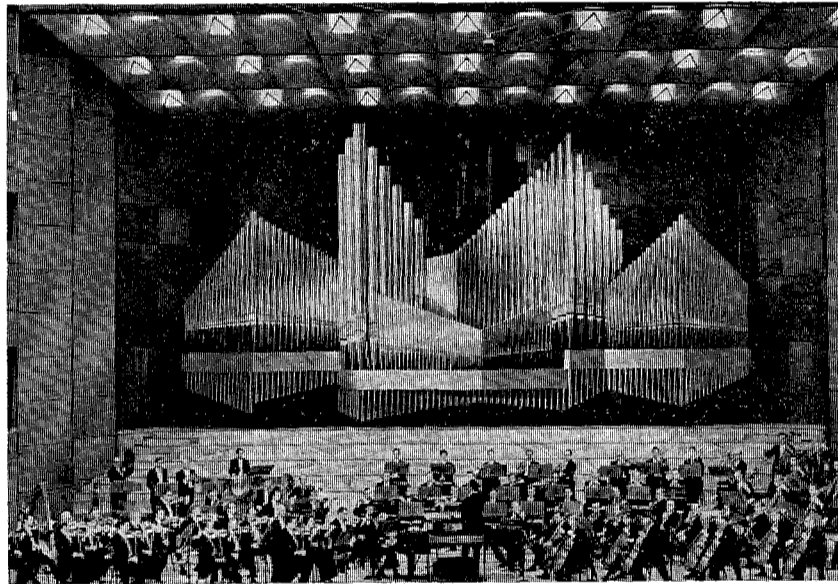
Corner: Builder Hans Steinmeyer, Baron Levin von Gumpenberg of the Bavarian department of castles, parks and lakes, and Professor Karl Höller of the Munich Hochschule für Musik



Left to right diagonally: Birdseye view of the Meistersingerhalle; the organ heard with orchestra; and the other huge Steinmeyer console

The new Meistersingerhalle at Nuremberg shows the considerable change in thinking which a decade of freedom and prosperity has brought about. Instead of mere space left for an organ to be installed whenever possible, its design was part of the thinking from the very beginning and the instrument not only is completely within the hall but has become a dominant decorative feature of it. Voicer Röttger was given much more authority in this scheme, with the collaboration of Walther Körner and Rudolf Zartner, both familiar to our readers through their activities in Nuremberg Organ Weeks. The final acoustical results of the hall are said to rival those of the Festspielhaus at nearby Bayreuth, home of the celebrated annual Wagner festivals.

Mr. Zartner played at the opening events of the Meistersingerhalle last September which included also some excerpts from the Wagner music drama so intimately intertwined with Nuremberg history. There are 58 pipes per rank.



HAUPTWERK
Principal 16 ft.
Rohrgedeckt 16 ft.
Principal 8 ft.
Viola di Gamba 8 ft.
Gemshorn 8 ft.
Gedackt 8 ft.
Flöte 8 ft.
Praestant 4 ft.
Salicet 4 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Waldflöte 2 ft.
Quinte 2 1/2 ft.
Grossmixture 6 ranks
Kleinsmixture 3-4 ranks
Cornett 3-5 ranks
Trompete 16 ft.
Trompete 8 ft.
Trompete 4 ft.

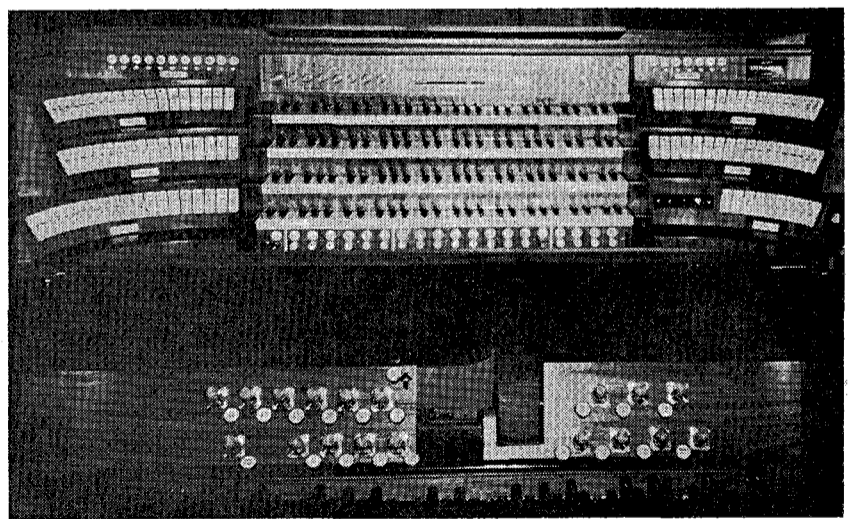
POSITIV
Quintade 16 ft.
Principal 8 ft.
Violflöte 8 ft.
Koppel 8 ft.
Octav 4 ft.
Kleingedeckt 4 ft.
Octav 2 ft.
Flachflöte 2 ft.
Terz 1 1/2 ft.
Quinte 1 1/2 ft.
Siffelöte 1 ft.
Mixture 4-6 ranks
Helle Cymbel 3 ranks
Dulcian 16 ft.
Krummhorn 8 ft.
Regal 4 ft.
Tremulant

SCHWELLWERK
Pommer 16 ft.
Holzprincipal 8 ft.
Salicional 8 ft.
Schwebung 8 ft.

Nachthorn 8 ft.
Octav 4 ft.
Koppelflöte 4 ft.
Quintade 4 ft.
Schwiegel 2 ft.
Quinte 2 1/2 ft.
Terz 1 1/2 ft.
Plein Jeu 5 ranks
Cymbel 4 ranks
Fagott 16 ft.
Helle Trompete 8 ft.
Oboe 8 ft.
Clairon 4 ft.
Tremulant

OBERWERK
Bordun 16 ft.
Principal 8 ft.
Viola 8 ft.
Tibia clausa 8 ft.
Octav 4 ft.
Flöte 4 ft.
Octav 2 ft.
Solocornett 5 ranks
Sesquialtera 2 ranks
Scharff 4-5 ranks
Terzcymbel 3 ranks
Bombarde 16 ft.
Tuba 8 ft.
Feldtrompete 4 ft.
Cymbelstern 1
Cymbelstern 2
Tremulant

PEDAL
Principal 32 ft. (extension)
Principal 16 ft.
Violon 16 ft.
Calicetbass 16 ft.
Subbass 16 ft.
Octavbass 8 ft.
Gambenbass 8 ft.
Bassflöte 8 ft.
Octav 4 ft.
Flötbass 4 ft.
Rohrpfeife 2 ft.
Quintbass 10 1/2 ft.
Pedalquinte 5 1/2 ft.
Hintersatz 4 ranks
Pedalmixture 6 ranks
Bombarde 32 ft. (extension)
Posaune 16 ft.
Basstrompete 8 ft.
Clarine 4 ft.
Singend Cornett 2 ft.



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New Choral Music

The demands on choir directors' time are growing more and more moderate this time of year. Many of those responsible for the important part music plays in the church service will begin to have time for personal and library inventories, the consideration of possible additions to various repertoires and preliminary planning for next season.

With a realization of this, publishers are stepping up their issues and we will soon again be swamped with a flood of new music. Already this month the flow has begun. As usual we will confine our remarks to religious choral mu-

sic; as always we receive considerable secular and folk material which we consider outside the immediate province of this column.

Probably the largest work to reach us this month is a Te Deum by Tony Hewitt-Jones commissioned for the 1962 Three Choirs Festival. Boosey and Hawkes publishes it. The festival that summer was held in the Gloucester Cathedral. Written for the ample resources of such a festival this work is naturally designed to make complete use of them. It requires able, professional alto, tenor and bass soloists, a large and competent mixed chorus, a separate three-part treble semi-chorus, organ, strings, brass and timpani. It never makes awkward or unusual demands on any of these forces and is entirely practicable for any situation with command of such resources. Conductors in such surroundings should not overlook this work.

Brass and percussion are also required by Ron Nelson's shorter Triumphant Te Deum (also Boosey) which divides into eight parts most of the time and asks for rather high ranges. This is essen-

tially festival material. An entirely different kind of work is a cantata, In Memory of . . ., by Jack Gottlieb, which has a fine tenor solo part. The style is individual but not extreme and the overall mood essentially meditative.

Of smaller dimensions, Boosey sends Marvin Levy's Our Father which sets a W. H. Auden poem; a small, block-harmony But the Lord is Faithful by Joseph Roth; and three editings: a Pergolesi Sing unto the Lord Most High arranged by Robert Chambers; a Holy, Holy, Holy (Sanctus) attributed to Bach and edited by Robert Field; a Moravian Fear Not, For Behold I Bring Good Tidings by Francis Hagen, arranged with soprano solo by Marilyn Gombosi. James R. Wilson's unaccompanied His Own Epitaph is on the border of the secular. A TTBB Harry R. Wilson arrangement of Let Us Break Bread Together completes the sacred packet from Boosey.

In B. F. Wood edition Jean Pasquet's A Psalm of Worship is easy and effective. For Easter are a big combined choir Alleluia, Christ Is Risen by Edward G. Mead and an SAB The Strife

is O'er by W. Glen Darst. In a new SAB voicing is Everett Titcomb's hymn-anthem, Jesus! Name of Wondrous Love, with both treble and bass solos. Earl Larson's naive A Gladsome Hymn is for SA.

Mills sends the only Christmas carol entry: an Edmund Rubbra Infant Holy, from the Polish.

But Concordia has a larger work for Christmas, a pre-Bach cantata, Be Not Afraid by Johann Rudolf Ahle, edited by Leland A. Lillehaug. The requirement of double choirs (high and low) and need for four trombones could discourage performance of what is essentially a simple, transparent work. Text is in English and German. More sophisticated and immediately appealing is a Pachelbel Magnificat, though its Latin text may limit it a bit.

Some smaller choral works by Kodaly have just been reissued by Presser. Sacred numbers include Jesus and the Traders, a very small Evening which is almost secular, and an SA Christmas Dance of the Shepherds.

Many will want to see the Charles Ives work, Three Harvest Home Chorales (Mercury) since the composer is such an interesting and controversial figure in American music history. But we don't predict widespread performances of these. Also from Mercury are a TBB unaccompanied I Waited Patiently by Leo Kraft, and a unison Whom are Ye Seeking? by Robert Milano, on an Easter text.

Marks has a new edition by Walter Ehret of the Mozart Missa Brevis, K 194. Solo quartet and chorus are indicated and string parts are available. The tutti choral parts are not difficult.

From McLaughlin and Reilly come several works and arrangements by C. Alexander Pelouquin. There is a Hymnus Angelorum for three equal voices and organ or piano duet (Latin text) and SSA Hymn of Triumph (English text), both probably for program rather than service use. And the Marcello piece known to every organist appears both SATB with tenor solo and SSA with soprano solo as The Heavens Declare in Mr. Pelouquin's arrangements. The volume 2 of Joseph McGrath's Offer-toriale contains a short a cappella offertory for each pre-Lenten and Lenten Sunday (Latin texts).

Short works from McL and R, all with English texts, include Four Antiphons of the Blessed Virgin harmonized by A. P. Bragers, an SA That All Be One by J. G. Phillips, SATB on an Italian Carol, When Christ Came Down to Earth, and a Pelouquin arrangement of The Lourdes Hymn, and an Albin McDermott Mother Seaton Hymn round out the list.

Leo Sowerby's new schedule apparently is giving him more time for composition and H. W. Gray issues several new works this month. All have the unmistakable Sowerby flavor, all have important organ parts. They provide considerable contrast dictated by their texts and their purposes. A new short cantata, Solomon's Garden, is of particular interest; an extensive tenor solo is provided and a string orchestra may be used. Two of the anthems, The Lord Is King and Prayer of King Manassas of Juda, are very demanding. The Pool of Bethesda much less so. Nine Orisons by David McK. Williams could be useful in many services.

Both of the numbers from Shawnee Press have texts on the border line between sacred and secular: Clifford McCormick's More Things Are Wrought by Prayer and Lou Hayward's Lights. Both suggest program rather than service use. — FC

DR. ELMER SPEAKS GUILD

SUNDAY AT BOSTON CHURCH

AGO Past President, Dr. S. Lewis Elmer, was guest speaker at the morning service at Emmanuel Church, Boston, on Guild Sunday, April 19. He spoke of the fine contributions of Emmanuel Church to music throughout its 100-year history, and of its many organists, several of them personal friends of Dr. Elmer, who have contributed to the Guild. Most famous of these was Lynnwood Farnam, whose name is still legendary among organists. Music for the service included organ and choral works by Boston composers who are members of the Guild: Everett Titcomb, Daniel Pinkham, Herbert Fromm and Homer Whitford. Jack Fisher directed.

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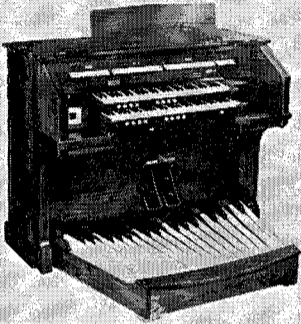
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Orchestral Capability

On Side I Hugh James is the narrator in a series of orchestral excerpts and organ solos. The opening of Mahler's Eighth Symphony, performed by the New York Philharmonic, with Leonard Bernstein conducting, and with a distinguished roster of vocal soloists, reveals the Allen's full ensemble potential.

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Mahler: Symphony No. 8 in E Flat
Strauss: Festival Prelude for Organ and Orchestra

Strauss: Thus Spake Zarathustra

Solos—Robert Reuter

Walther: 'Lord Jesus to Us Attend'
Walther: 'Lord God to Thee We Give Praise' (Doxology)

Bach: Prelude and Fugue in A Minor

SIDE 2 • Recital—Berj Zamkochian

Handel: Concerto in F Major for Organ
Bach: Chorale Prelude, 'Rejoice Ye Christian Men'

Wright: Prelude on 'Greensleeves'
Vierne: Impromptu
Arne: Gigue

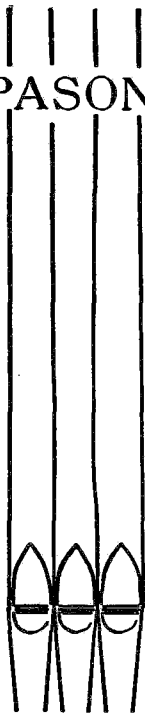
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THE DIAPASON

EDITORIALS



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A Face toward the Future

The church and organ music section of the *March Musical Times* is headed by this official communication from the Royal College of Organists:

An incumbent's () right to dismiss his organist without disclosing reasons and without reference to authority, lay or clerical, has rankled long in the profession. There are bitter memories of wrongful dismissals, several within recent years.*

At the Edinburgh Congress of the Incorporated Association of Organists last year, a decision was made to create an organization strong enough to press for exploratory talks with ecclesiastical authorities. A simple but just system that allows an organist the right of appeal to an independent tribunal would suffice. Birmingham's diocesan authorities have already led the way by appointing a committee of clergy and organists to consider grievances.

Since last summer, when the IAO decision was made, Dr. Greenhouse Allt has united the IAO and RCO in an attempt to bring security of tenure to the church organist. This is a decisive step but lengthy negotiations lie ahead, for, in the case of Anglican organists, Canon law is not easily changed.

In the meantime, representatives of the RCO, the IAO and the Incorporated Society of Musicians are exploring the situation and considering what action can suitably be taken.

On the principal that prevention is

better than cure, organists can do much to help themselves by asking for a written contract when taking up an appointment. A "Form of Agreement", issued under the authority of the RCO Council, and a useful leaflet, "Organists in Parish Churches", explaining the law as it stands today, are obtainable from the RCO.

(* = rector, vicar, ranking paid clergy)

For our conservative parent organization publicly to think about taking steps toward a more secure life for its members is, it seems to us, almost more stimulating than current developments in our own organization.

England has a state church, which means that negotiations have a more definite starting place than they would have in the United States. But the "form of agreement" as a first step toward tenure is just as valid a beginning here. Is it too much to hope that at some not too distant time, our AGO will have earned such prestige and such strength that no church can employ a qualified professional musician without a willingness to sign a specific, equitable, binding AGO contract? The RCO apparently envisions just such a future.

Hymns

Newspapers throughout our 50 states carried the story of a Los Angeles woman accused of deliberately singing off key in church to show her contempt for the pastor. Readers will remember that this strangely brave if misguidedly spiteful woman was enjoined from ever entering her home church again.

We are glad to have an explanation for at least one case of bad hymn-singing. Surely there are few instances of such a simple and clearcut correlation between cause and effect.

Elsewhere in this issue a little article explains another phenomenon of our generation: the increasing unwillingness or inability of congregations to join joyfully and meaningfully in the singing of the hymns. We wonder if Aunt Minnie's case is genuinely typical either, or is often so easily explained.

Our own observation and experience, while more positive and differing in details from Aunt Minnie's, is that a good hymn-player can transform a congregation from a group of whisperers to a group of joyful songsters and often within the course of a single season. Is any compliment to a church organist more sublime than "I just can't help singing when you play the hymns"?

Still another article discusses the hymn in the liberal church setting. There too it serves an important function and there too it is highly dependent on a competent player at the organ.

We know many people for whom the main attraction of a church service is the singing of hymns, the only part of the service in which they feel they are really participants rather than spectators. They go to church to sing along with their neighbors and fellow members. Some of them may sing a bit off key, though hardly ever to the conscious purpose of that strong-willed woman in Los Angeles.

THE LISTENERS

In the enshrouding dark
of that high room
Great pipes grew toward an unseen roof
Which became nothing in the shadows
So that those metal trees
leaned out beyond Earth
To the vast darkness of heaven.

You sat alone in a halo of light
Making music rise like clouds of silver,
Until the angels drew near to listen
As they listened to St. Cecelia,
For never, in Heaven, had they heard
Such weaving of divine wisdom
within Earth's imperfect sounds,

Patterning of mortal within the Eternal,
Reaching aspiration
Made rich with the accent of love.

Patricia F. Bever

Those Were the Days

Fifty years ago the May, 1914 issue contained these matters of interest to organists —

The organ music in the Wanamaker stores in Philadelphia and New York was written up in some detail by Dr. Irving J. Morgan, Wanamaker organist

Eric DeLamarter was appointed organist and choirmaster of Chicago's Fourth Presbyterian Church

The huge Casavant in St. Paul's Church Toronto was opened

Oberlin College received a gift of \$25,000 for an organ for Finney Chapel
Frederick G. Bourne, once a choir boy at Trinity Church, New York City, gave \$500,000 to the Cathedral of St. John the Divine for the endowment of a choir school

The Fort Street Presbyterian Church, Detroit, was destroyed by fire

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

Fritz Heitmann made a great impression with his recitals in American cities

The New York World's Fair listed 45 recitalists for the Temple of Religion — almost a Who's Who of American organists

Charles J. Schlicker, Baltimore organist, fell dead in the midst of his Easter service at Immanuel Reformed Church

Forty choirs joined for a festival of the diocese of Albany, N.Y.

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

Luther Noss was appointed dean of the Yale University School of Music

Camil van Hulse was the recipient of the award of the Knight of the Order of the Crown from King Baudoin of Belgium

Archibald T. Davison retired from the Harvard music faculty

George H. Fairclough, long University of Minnesota organist and teacher, died at the age of 85

Reading Matter

The Philadelphia convention booklets won a race with the April issue of this old journal of yours and reached most readers about a week ahead. By now, most of us have studied the booklet from cover to cover, have decided to go into rigorous training to prepare for the exciting and strenuous schedule, and, we hope, have mailed in our registration blanks in order to qualify for that door prize. (Your chance is just as good as anybody's!)

There isn't much more we can tell. Enos Shupp's monthly nugget of convention wisdom has kept us all apprised of developments since last summer. We have everything but minor last minute additions right there in black and white (and even red on that striking cover!) All of us have hearkened to that "Hear Ye!" and should have our plans all made to follow that arrow to Philadelphia.

German Lesson

Our little feature story this month on two German concert organs provides an excellent object lesson in the planning of organs. The question at issue comes up constantly in the planning of the organs in churches too.

Despite strong recommendations made by every knowledgeable advisor that the organ builder should be included in the planning of a church from the very first blueprints, church architects continue to allow and even to counsel churches to "leave space" for a theoretical organ of indefinite design.

Our lesson offers two large new German organs in important concert halls, similar in general tonal concepts. The one, fitted in with difficulty to conform to an architect's already executed design, is somewhat of a disappointment to see and to hear. The other, a part of plans from the beginning, becomes the very center of visual attention and a musical delight as well.

Ideas on a Sabbatical

A long, chatty, pleasant letter from Mrs. Malcolm Johns recounts many of the experiences and observations she and Mr. Johns have had while on the leave described on page 6 of the December issue. Encounters with dozens of familiar and unfamiliar Germans in our field fill more space than we had to spare this time of year but this segment of her letter demands immediate quotation:

"* * * First: more of the older, more experienced choral conductors should be encouraged to make use of their sabbaticals. THE DIAPASON is witness to the fact that many of our talented young organists come to Europe to study. This is all well and good, but how can we send over more of the mature musicians to give our American heritage and experience to the European colleague? The college professor on sabbatical leave gets only half salary for such an adventure which makes it necessary to acquire additional financial help. Life in Europe is not inexpensive any longer. Therefore some source should be found to make this exchange of cultures possible. Secondly: could our better publishing houses send sample copies of their best works to outstanding choral conductors and organists in Europe? Not one of the German musicians we have talked with has ever received any American publication. Even those who have played organ tours in the states return with no concept of what Americans are doing musically, as they have their hands full with their own performances. Thirdly: is there in existence any such conference as a "Common Market" where a representative from each country meets with tapes, recordings and sources to present as well as hear the new sounds emanating from his contemporaries?"

Here, it seems to us, are three ideas to ponder over and to work on. One or the other of them touches close to the nerves of many of our readers. And each seems to us within comparative possibility of realization.

Letters to the Editor

Honour to Whom Honour Is Due

Toronto, Canada, April 8, 1964 —

To the Editor:

I wish to correct a statement in the April DIAPASON to the effect that I "designed the organ" in St. Paul's Church, Bloor Street, Toronto. This is incorrect. The specification was drawn up by T. J. Palmer, organist at the time, in conjunction with H. A. Wheel-don, Metropolitan Church, Toronto and Col. Dixon, a recognized authority on the amalgam of metals, and a friend and consultant of Arthur Harrison of the firm which bears his name today.

I arrived in Canada in August 1913 and was appointed to St. Paul's (the old church) in the following September. The new St. Paul's was completed and used for services on Advent Sunday 1913, and from that time on until the installation of the organ in the following May, I had the delightful experience of using a full-size Steinway grand piano, plus a string quartet for occasional use. The building of the organ began early in 1914, and was officially opened in May with a service and a recital by Miles Farrow and myself. I regarded the organ as a triumph of organ building, and my opinion was most enthusiastically endorsed by Joseph Bonnet at his recital in (I think) 1917. I always remember this organ, before its renovation some years ago, as one of the great organs of the world, and I have no reason to alter my opinion, but I had nothing whatsoever to do with its original design and specification; that was the entire work of the three men mentioned above, and I merely enjoyed the fruits of their labours.

HEALEY WILLAN

Memorization!

Greenville, S. C., April 2, 1964

To the Editor:

The purpose of this letter is to put forth a few thoughts on one aspect of organ recitals — thoughts which admittedly are not original, but which it may be useful to have stated. The aspect with which I am concerned is that of playing recitals from memory, either as a requirement in the case of an university or conservatory recital or at one's own incentive — because it is the "proper" thing to do.

The basic criterion before deciding if memorized recitals are good, bad, or indifferent would seem to be: what is the purpose of the recital? To me, at least, the sole purpose of any recital should be to present music to the listener. The performer should have as his highest goal, the performance of whatever works he chooses — regardless of the date of their composition — in a manner stylistically correct and technically accurate.

This last point, that of technical accuracy seems to cast some doubt on the wisdom of playing recitals from memory. It has been my experience in recital going, over the last few years, that, with the exception of certain of our top, well-known recitalists who have seemingly infallible memories, seldom is a memorized recital played in which at least one work does not suffer from a memory lapse. The auditor loses the musical thought or development at this point and begins to wonder, "will he or won't he make it?" This would seem to cast the ballot against the memorized recital, if the accurate presentation of the music is the goal.

I do not question the mental discipline that memorization can afford the pupil in the private lesson. I do question its use in a public recital by one whose memory is less than perfect. How much wiser it would appear to have the score in front of the performer to insure that a sudden, even a brief "black out" will not ruin an otherwise good performance!

Sincerely,

STEPHEN FARROW

Information, Please!

St. Louis, Mo., March 30, 1964 —

To the Editor:

Can anyone supply information on the Henry Erben organs? I am particularly anxious to have the specification for the organ installed somewhere between 1839 and 1844 in Christ Church, St. Louis.

I am also interested in information on the Juckson or Juekson organ of 1888-1890.

E. L. RODGERS
Christ Church Cathedral
1210 Locust Street
St. Louis, Mo. 63103

Acoustics — a Summary

Morristown, N.J., March 22, 1964 —

To the Editor:

Let's review some recent statements about the acoustics of churches. On one hand there is the recommendation of Dr. Little that the value of reverberation time be the same for all auditoriums regardless of size e.g. two seconds at mid-frequencies. Dr. Beranek is of the same school of thought. On the other hand Dr. Noehren would tolerate times up to 12 seconds, the implication being that this is not excessive even for speech.

Regarding the first idea it used to be common to recommend values of reverberation time which were longer the larger the auditorium. Recent modifications are that for large auditoriums the value should tend to become more nearly constant. However for smaller auditoriums the reverberation time does depend on size. The writer knows of a rehearsal room of about 5000 cu. ft. volume and reverberation time of about three seconds. Speech in this room is quite difficult to understand. In another church a fellowship hall of about 12000 cu. ft. has a reverberation time of over three seconds and speech is very difficult to understand. While major changes such as shape and better distribution of echo density (the writer prefers the term "reflection density") would help, the main difficulty is too much reverberation for rooms of the size mentioned. To be reasonably free from flutter and other problems reflection densities of 1000 per second are required.

For rooms around 5000 to 10,000 cu. ft. the normal modes of vibration are so far apart that with three seconds or more reverberation time those pedal notes whose frequencies are close to normal modes of vibration frequencies will decay slowly whereas notes in between will decay fast. This large variation in decay time for the various notes is a bad situation acoustically. It will be easily noticed audibly. This and the psychological effect of long decay times in small rooms dictate the necessity for reducing the reverberation time in small rooms.

The time of 12 seconds advocated by Dr. Noehren does result in a glorious sound as it dies away after the last release from a full organ chord. The beating effect of the normal modes of vibration covering the whole audible spectrum and the bouncing of the sound around in a large cathedral produces an enhancement beyond comparison. Even Dr.

Little admits five seconds is thrilling. Then why does he recommend only two seconds? While playing in atmospheres of five to 12 seconds reverberation time, individual notes would be completely lost. Even in the Cathedral of St. John the Divine where the times are somewhat less than 10 seconds such is the case except in the choir and chancel area. Here organ music is clear and distinct because the long decay is produced by the nave and is reduced in intensity in the chancel so as to be a background effect. Therefore it does not mask the individual notes. The result is a non-logarithmic decay. The author has heard a similar effect produced by Dr. Schroeder by means of a computer at the Bell Telephone Laboratories. He and the author are of the opinion some form of non-logarithmic decay is more satisfactory for both speech and music than a straight logarithmic decay. The exact form has not yet been determined but indications are that it will be different for various types of music.

In conclusion, to continue to ask for reverberation times much in excess of three seconds is so far out of line with reason that no one will listen. Architects just ignore such demands. It would be more fruitful to try to stop their attempts at extremes in architectural shapes which are impossible acoustically, at least in so far as obtaining anything satisfying for music. Moreover we must not forget that reverberation time is only about 50% of the acoustical problem. Such features as warmth, liveness, brilliance, clarity, cohesion, etc. constitute the remaining 50%. These are especially important for choral music. A middle of the road approach while lacking the glamor of the extremes can be the only sane solution to the problem of good acoustics. In this range there is room to meet the individual requirements for the various churches of the various denominations and faiths and within each denomination.

ALBERT R. RIENSTRA

More on Composers

Washington D.C. March 10, 1964 —

To the Editor:

Thank you for the editorial, *Composer Problems*, in the March edition of *THE DIAPASON*.

Many folks lose sight of the fact that there are so many different types of music. Unlike the other arts, we have so many facets of expression. Jazz, folk music, rock-and-roll, opera, operetta, church music, symphonic and chamber music — to mention a few. Then add modal, classic and ultra modern types until one becomes fascinated with the multiple forms.

I believe most composers write because they love to, just as a singer loves to sing or an actor loves to act.

For whom does he write? Surely not for posterity; none of us is good enough. Then for the sheer joy of it he tries his hand at various types. In the field of literature the short story writer gets a thrill out of weaving little tales. Authors who write books are not Shakespeares; composers are not Beethovens. Why not let them fill their hearts with joy, hoping one of their humble creations will do the same for some listener. When a man writes good jazz he is a good composer in that field. If he writes good folk music or symphonies he is a good composer in those fields.

Few composers, especially church, write for money. It is just not there. I'll wager they receive greater joy from receipt of a program or church bulletin indicating the use of one of their "brain children" than they do from a royalty check.

Most respectfully,

R. DEANE SEURE

Organists as Fire Fighters!

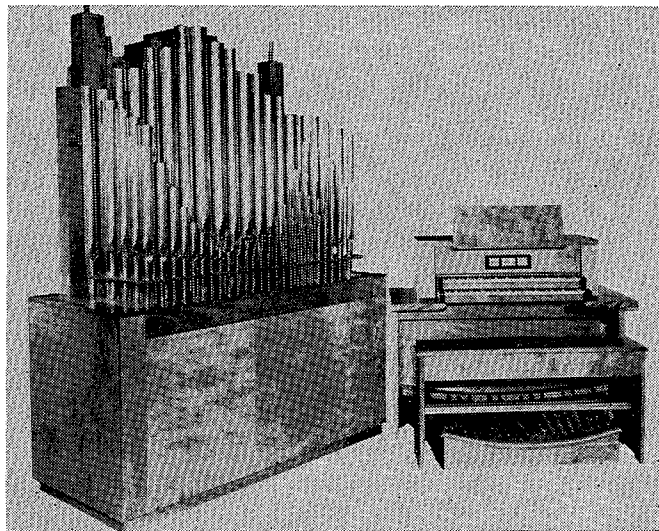
Huntington Beach, Cal. March 21, 1964 —

To the Editor:

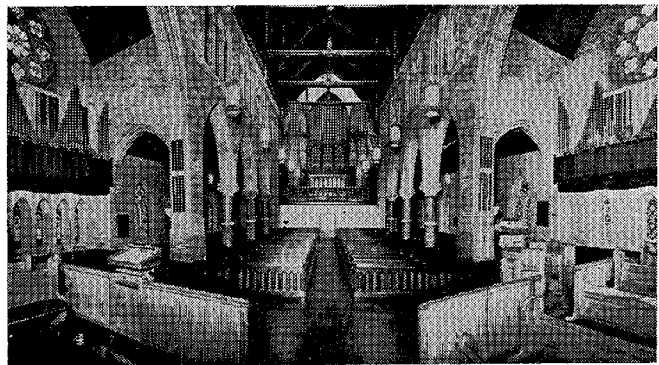
The hills of Glendale are still bright-embered, smoking and charred, following this week's devastating conflagration. Readers of *THE DIAPASON* will be gladdened to know that three eminent Southland organists heroically turned volunteer firemen — Clarence Mader, Bob Prichard and Ladd Thomas. Together they successfully saved the Mader home perched along the usually scenic canyon in the Verdugo Hills. Flames matching the description of Dante's Inferno roared menacingly close to the hillside garden. Flying sparks showered the narrow canyon and fiery winds spun mercilessly close to the Mader home and those of their neighbors. The volunteer firemen kept rooftops wet with the garden hose, doused threatening firebrands and defied the holocaust on the hill in front of them. * * *

JUNE ELLIOTT

DON'T MISS THE CONVENTION!

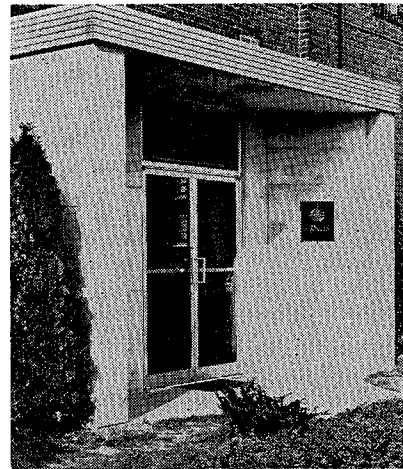


WIN THE SMALL MÖLLER ORGAN TO BE GIVEN AS A PRIZE!

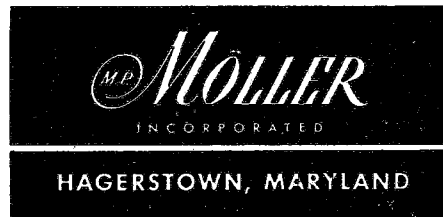


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Traditional Voicing



In modern Wicks organs, traditional voicing helps promote a clear, cohesive ensemble.

The photo illustrates the difference between traditional voicing, with emphasis on clarity and cohesion, and early 20th-Century voicing, with emphasis on loudness and individuality of stops.

The pipes with small toe-hole (left) and heavy nicking of flue (top) are of the early 20th-Century type. The nicking is to prevent articulation and make the tone smooth; this, coupled with the relatively large scale and lower tin-content of the metal (recognized by the appearance of the spots), produces a full mellow, tone. The small toe-hole is needed because of the high wind pressure which was employed to secure maximum loudness, and which will cause the pipes to over-blow harshly if not controlled at the toe.

The pipes with large toe-hole (right) and no nicking of flue (bottom) are of the traditional type. The absence of nicking allows articulation or "chiff", and thereby promotes clarity. The smaller scale and higher tin content of the metal produce a thin, bright tone which loses its identity in combinations of pitches and helps build a cohesive ensemble. The large toe hole ('open toe'), used only with moderate wind pressure (1¼ to 2½ inches), allows adjustments to be made at the mouth, which in turn keeps the articulation at a reasonable level and prevents harshness.

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AUSTIN TO BUILD NEW ORGAN FOR WILMINGTON

IN WESTMINSTER PRESBYTERIAN

Three-Manual Will Be Installed in Chancel Space — John Thoms Is Organist-Choirmaster

The Westminster Presbyterian Church, Wilmington, Del., has placed an order for a new three-manual instrument with Austin Organs, Inc. as part of an overall church improvement program. The stone Gothic church, long a landmark, was constructed about 1912.

Careful consideration has been given to the placement and present plans provide for use of existing organ spaces without major change. The great will be located with visible speaking pipes at the front of the present organ chamber on the left with the choir and swell to the rear. The major portion of the pedal will balance the appearance of the great in a shallow recess on the right of the chancel.

The instrument was designed by Richard J. Piper, Austin tonal director, and negotiations were handled for Austin by Charles L. Neill. John Thoms is organist and choir director.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharff 3 ranks (prepared)
Chimes (prepared)

SWELL
Rohrgedeckt 16 ft. (prepared)
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Rohrgedeckt 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Rohrnat 2½ ft. (prepared)
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Contra Fagotto 16 ft. 12 pipes
Trompette 8 ft. 68 pipes

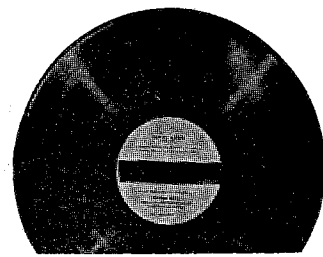
Oboe 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Prestant 4 ft. (prepared)
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks (prepared)
Krummhorn 8 ft. 68 pipes
Trumpet 8 ft. 24 pipes
Harp (prepared)
Tremulant

PEDAL

Contrabasse 16 ft. 32 pipes
Quintaten 16 ft.
Rohrgedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Spitzflöte 8 ft. (prepared)
Gedeckt 8 ft.
Superoctave 4 ft. 32 pipes
Nachthorn 4 ft. (prepared)
Mixture 3 ranks (prepared)
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Fagotto 16 ft.
Krummhorn 4 ft. (prepared)



New Records

The recent battle in our columns on the general subject of authenticity in registration finds itself dramatically reopened by the two extraordinary albums we have received this month: (1) Jean Langlais' eagerly awaited recording for Gregorian Institute of America of the organ works of Cesar Franck on the St. Clothilde organ using only the stops which Franck used and specified in his published works; and (2) E. Power Biggs' new Columbia album, *The Golden Age of the Organ*, recorded on the twelve surviving Schnitgers. From every standpoint these two albums are musts for any organ record library and are indispensable for use in organ teaching, for here are the *sounds* which two of the greatest composers for organ had in mind for their music.

The Franck album is a tour de force from any standpoint. Having this extensive repertory in playing shape all at once with all its musical and registration detail exactly memorized is in itself a major feat; a man without sight has so many extra demands on purely mental powers in such a case. The playing is some of the best we have had from Mr. Langlais and we can assume he exhausted every personal and scholarly approach to be as nearly authentic as possible in matters of tempo and phrasing as these things have been handed down from students of and listeners to Franck.

There are a few minor engineering flaws — tape splicings at spots where slight variations of pitch resulted from different temperatures at different recording sessions; these are unimportant. Our only real criticism is in the quality of the program notes on the jacket. These, by J. Robert Carroll, do give the stoplist and some information but they sound as if they might have been borrowed from an old high school appreciation text. This recording deserves genuinely adequate notes prepared by a major scholar. All the Franck works for organ except the two Andantinos and works marked "for organ or harmonium" are included. Each of the three records includes one of the chorales and the Six Pieces, op. 16-21 and the Three Pieces of 1879 are all here, with Franck sounds.

Mr. Biggs has devoted the first of his two records to the nine German Schnitgers, following the general plan (with some modification) of playing one of the Bach Little Eight and one Pepping chorale prelude on each organ. The second record includes the three famous Dutch Schnitgers at Uithuizen, Zwolle and Alkmaar, with major attention to Zwolle. Some Walther, Cimello and Schein is heard along with Bach.

The engineering is admirable. Mr. Biggs has deliberately used each organ a bit selectively to show the facet of Schnitger style each instrument shows to special advantage. The room sound in every case emphasizes the major role a fine environment plays in organ tone.

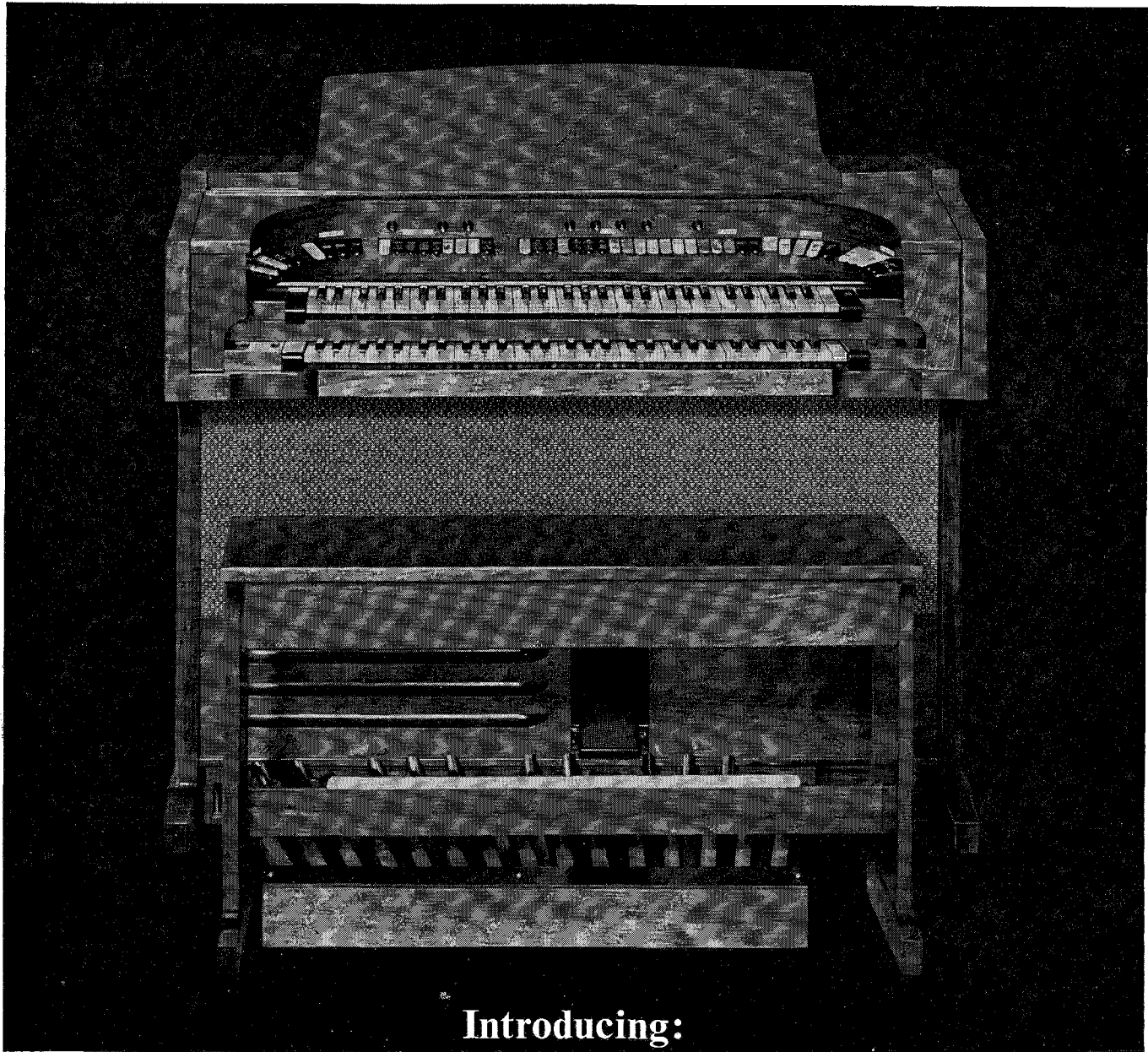
As usual Mr. Biggs has provided exhaustive and fascinating notes, this time in a handsome 20-page booklet full of beautiful photographs. Dr. Gustav Fock has added an article on Schnitger's life and work and Dr. M. A. Vente has discussed the Dutch organs — these in addition to Mr. Biggs own bright and informative comments. The result is an exemplary companion to a valuable album.

Again, these two albums deserve the immediate attention of a very large segment of our readers. Both come mono and stereo. — FC

EDGAR HILLIAR

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

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music



Introducing:
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Now: a dynamic theatrical console, the Thomas Symphony Grand. When you see and try this entirely new electronic organ, you will agree: this is a magnificent new instrument for the most discriminating musician.

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And you enjoy the exciting bigness and variety of a true theater organ.

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and will be for years to come. It has two independent tone cabinets — Main and Leslie — built right into the console, eliminating space-taking tone cabinets. You create stereo sound within or between keyboards at the touch of tabs.

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Programs of Organ Recitals of the Month

Donald McDonald, Montclair, N.J. — St. Lorenz Church, Nuremberg, Germany June 16: Fantasia Chromatica in D minor, Sweelinck; Voluntary in D, Boyce; Partita on Sei gegrüset and Prelude and Fugue in C, Bach; Three Chorale Preludes, Brahms; Symphony in G, Sowerby. St. Paul's Church, Fürth, Germany June 18: Toccata and Trumpet Tune, Purcell; Chaconne in F minor, Pachelbel; Prelude and Fugue in B minor, and Three Orgelbüchlein Preludes, Bach; Chorale in B minor, Franck; Evensong, La Montaine; Suite, opus 5, Duruffé.

Gordon Wilson, Greensboro, N.C. — Southern Baptist Theological Seminary, Alumni Chapel, Louisville, Ky. March 17: Prelude and Fugue in E minor, Brahms; Noël in D minor, Daquin; Introduction and Toccata, Walond; The Old Year now has passed away, Comest Thou, From Heaven to Earth and Fugue in E flat major, Bach; Pastorale, Roger-Ducasse; The Children of God and The Angels, Messiaen; Variations in a Noël, Dupré. Same program April 10 for Winston-Salem AGO Chapter, First Presbyterian Church.

David Clark, Duluth, Minn. — St. Paul's Episcopal Church March 1: Chaconne in E minor, and O Sacred Head, Buxtehude; Herzliebster Jesu, Slater; If Thou But Suffer God to Guide Thee and I Cry to Thee, Lord Jesus Christ, Walcha; Magnificat 5 and Cortège and Litany, Dupré. March 15: Fugue on the Kyrie and Benedictus, Couperin; O Lamm Gottes unschuldig, Pachelbel; Wenn wir in höchsten Noten sein, Bach; Durch Adam's Fall, Homilius; Improvisation: My soul longeth to depart in peace and Out of the depths have I cried unto Thee, Langlais. Nick Schweitzer, trumpeter, assisted.

Robert C. Bennett, Houston, Tex. — Dedicatorial recital, Moody Memorial First Methodist Church, Galveston March 15: Chaconne in G minor, Couperin; Flute Solo, Arne; Fanfare Fugue, Bach; Pastorale, Corelli; Prelude and Adagio, Sonata in C minor, Guillemant; Toccata in F major, Franck; Pavane, Elmore; Partita on Ein feste Burg, Cor Kee; Prelude on Aberystwyth, Young; Spiritual, Purvis; Toccata, Symphony 5, Widor.

Albert Wagner, San Diego, Cal. — Westminster Presbyterian Church April 26: Jig Fugue in C major and Passacaglia in D minor, Buxtehude; Variations on Under the Green Linden Tree, Sweelinck; O Man, Bewail Thy Greivous Sins and Fantasia and Fugue in G minor, Bach; Adagio, Symphony 6, Widor; Chorale in B minor, Franck; Thou Art the Rock, Mulet.

Keith S. Reas, Big Flats, N. Y. — For Elmira AGO Chapter, First Baptist Church March 19: Aria, Concerto Grosso 12, Handel; Chorale Prelude, Bach; Trumpet Voluntary, Purcell; Largo e Spiccato, Concerto, W. F. Bach; Prelude and Fugue in B flat major and Come Sweet Death, J. S. Bach; Were You There? Spiritual.

Paul R. Reed, Sibley, Iowa — First Congregational Church March 24: Three Courantes, Frescobaldi; Kleines harmonisches Labyrinth, Arioso in A and Ich ruf' zu dir, Bach; Pastorale in E, Franck; Air, Elmore; Morning Hymn, Peeters; Divinum Mysterium, Barnes; Memorial, McBride; Five Hymn-Preludes, Bingham.

Carroll Thompson, Clinton, Miss. — Northwest Mississippi Junior College, Senatobia April 7: Dorian Echo Fantasia, Sweelinck; Prelude and Fugue in B minor, Bach; Herzlich tut mich erfreuen, Brahms; Diademata, Charles Knox; God Among Us, Messiaen; Variations on Nun komm, Distler; Sonata 3, Hindemith; Variations on America, Ives.

Robert Wolfersteig, Winston-Salem, N. C. — First Presbyterian Church, Charlotte March 12: Prelude and Fugue in E major, Buxtehude; O Lord, Be Merciful and O Sacred Head, Once Wounded, Bach; Song of Peace and Chant Héroïque, Langlais; Crucifixion, Dupré.

Gordon Flesher, Petersburg, Va. — Dedicatorial recital, First Baptist Church, Trenton, Mo. March 1: Prelude on Old 100th, Flesher; Flute Solo, Arne; Prelude and Fugue in A minor, Bach; Pastorale, Rowley; Bell Benedictus, Weaver; Carillon de Westminster, Vierne.

Frank Bartlett, Providence, R.I. — St. Paul's Chapel, Columbia U, New York City, April 23: Passacaglia, Bijster; Fugato and Pastorale, De Klerk; Toccata and Fugue in D minor, Bach; Intermezzo in F, Andriessen; Finale Capriccioso, Bijster.

Clair A. Johannsen, New York City — St. Paul's Chapel April 9: Dearest Jesus, we are here, The Only Son from Heaven and Toccata in F major, Bach; Variations and Finale on an Old Flemish Song, Peeters.

Albert Russell, Hartford, Conn. — Opening recital, University of Hartford, Millard Auditorium April 3: Toccata, Muffat; When Adam Fell, Homilius; Prelude and Fugue in D major, Buxtehude; Fantasia and Fugue in C minor, O Morning Star and We All Believe in One True God, Bach; Fantasia in F minor K 608, Mozart.

Michael C. Korn, Harrisburg, Pa. — Fourth United Church of Christ March 15: Fugue on the Kyrie, Couperin; O God, Be Merciful To Me, O Sacred Head, Now Wounded and Prelude and Fugue in D minor, Bach; O World, I E'en Must Leave Thee, Brahms; Benedictus, Reger; Marche Religieuse, Guillemant; Celestial Banquet, Messiaen; Weinen, Klagen, Liszt. Sharon Stouffer Reed, soprano, assisted. For Williamsport AGO Chapter, Messiah Lutheran Church Feb. 28: Chaconne in G minor, Couperin; Concerto 5 in F major, Handel; Nun bitten wir, Vivace, Trio Sonata 6 and Toccata in F major, Bach; Es ist ein Ros' entsprungen and O Welt, ich muss dich lassen, Brahms; Chorale in B minor, Franck; Entrée and Elevation, Suite Médiévale, Langlais; Greensleeves, Wright; Les Petites Cloches, Purvis; Prayer from Christ Ascending and Dieu parmi nous, Messiaen.

Stanley E. Tagg, Pittsburgh, Pa. — Eastminster Presbyterian Feb. 16: Prelude and Fugue in B minor, Bach; Concerto 1 in G minor, Handel; Mass for Parishes, F. Couperin. March 1: Voluntary for Double Organ, Purcell; Noël 6, Daquin. Triple Kyrie and Prelude and Fugue in E flat, Bach. Paul A.C. Cook, tenor, shared program. March 15: Prelude and Fugue in G minor, Bach; God among Us, Messiaen; Chorale in E major, Franck. Elizabeth McNary, mezzo, shared program.

Clyde Holloway, New York City — St. Bartholomew's Church April 1: Voluntary on Old 100th, Purcell; Christ Lay in the Bonds of Death, Jesus Christ, Our Saviour and The Blessed Christ is Risen, Bach; Death and Resurrection, Langlais; Aria, Peeters; Toccata on O Sons and Daughters, Farnam. April 22: Prelude and Fugue in C and I Call to Thee, Lord Jesus Christ, Bach; Arioso and Pageant, Sowerby.

Alexander Post, San Francisco, Cal. — Interstake Center, Oakland Cal., April 5: Excerpts, Livre d'Orgue, DuMage; Prelude and Fugue in G minor, Buxtehude; Capriccio Cromatico, Frescobaldi; Toccata Variata, Kameke; Fantasy (Blocks and Lines), Post; O Lamm Gottes, Fugue in G (Gigue), Von Gott will ich nicht lassen and Fantasia and Fugue in G minor, Bach.

David Nelson, Dubuque, Iowa — For Dubuque AGO Chapter, Third Presbyterian Church Feb. 23: In Thee Is Gladness and Sinfonia on God's Time Is Best, Bach; Menuet Gothique, Boëllmann; Toccata on How Firm A Foundation, Murphree; Brother James, Wright; The Cathedral at Night, Marriott; Now Thank We All Our God, Karg-Elert.

Kenneth E. Williams, Indianapolis, Ind. — For Indianapolis AGO Chapter, Indiana Central College March 10: Offertoire sur les Grands Jeux, F. Couperin; O Mensch, Bach; Toccata and Fugue in F, Buxtehude; Wir glauben all,' Krebs; Grande Fugue in B flat major, Handel. The College Choir shared the program.

David Crawford Stills, Atlanta, Ga. — Dedicatorial recital, Springfield Baptist Church, Hogsenville March 22: Trumpet Voluntary in D major, Purcell; Noël in G, Daquin; Allegro, Concerto 10, Handel; Marche Religieuse, Guillemant; Litanies, Alain; I Am Black But Comely, Dupré; Hosanna in Excelsis, Wachs; Grand Choeur in A flat, Faulkes.

Preston Rockholt, Augusta, Ga. — Reformed Church, Frederick, Md. April 19: Voluntary in A, Selby; Flute Solo, Arne; Trumpet Tune, Purcell; Prelude and Fugue in E flat major, Bach; Chorale in A minor, Franck; La Nativité, Langlais; Litanies, Alain; Very slowly, Sonatina, and Comes Autumn Time, Sowerby.

Herbert Burtis, Red Bank, N. J. — For Metropolitan New Jersey AGO Chapter, Methodist Church, Chatham March 9: Toccata in D minor (Dorian), Von Gott will ich nicht lassen, Fantasia in G major and Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Litanies, Alain.

Frank K. Owen, Los Angeles, Cal. — St. Paul's Cathedral March 29: Trumpet Voluntary, Stanley; Variations on O Filii, Dandrieu; Christ Lay in Death's Dark Prison, Scheidt; Sketch 2 in C, Schumann; Pastorale, Sumsion; Carillon on O Filii, R. K. Biggs.

Anne Frances Byrne, New York City — St. Paul's Chapel, Columbia U, April 16: Fantasia in A, Franck; Prelude and Fugue in G minor, Bach; Allegro, Symphony 5, Widor.

Virgil Fox, New York City — For Contra Costa County, Cal. AGO Chapter, Saint Mary's College, Chapel of our Lady March 9: Fantasia and Fugue in G minor, Sleepers, Wake! Rejoice Beloved Christians, All Men Are Mortal and Prelude and Fugue in D major, Bach; O Heartbreak, O Sadness and O World, I Now Must Leave Thee, Brahms; Sonata on Psalm 94, Reubke; Litanies, Alain; Prayer of Christ, Messiaen; Finale, Symphony 6, Vierne. Lincoln Center April 11: Fantasia in F minor, K 608, Mozart; Prelude and Fugue in B minor, Bach; Sonata 1, Mendelssohn; Symphony 2, Vierne.

Richard F. Cook, Atlanta, Ga. — Dogwood Hills Baptist March 15: Fantasia, Sweelinck; Trumpet Tune, Purcell (with Ricky Cook, trumpet); Toccata and Fugue in D minor, Bach; My Heart Is Filled with Longing, Brahms; Evening Song, Van Hulse; Communion, Purvis; Variations on Morecombe, Van Hulse; Prelude on Tidings, Cook; Voluntary on Old 100th, Purcell (with Ricky Cook); Sortie Toccata, Dubois.

Tom Ritchie, Wichita, Kan. — Faculty recital, University of Wichita, Plymouth Congregational Church March 17: Toccata avanti il Ricercare, Frescobaldi; Psalm 19, Marcello; Gavotte, Martini; O Sacred Head Now Wounded and Fantasia and Fugue in G minor, Bach; Concerto in Two Movements, Soler; Pastorale, Franck; Romance sans paroles, Bonnet; Epilogue for pedals, Langlais.

Louise Borak, Minneapolis, Minn. — Conn Club March 17: Rondo in G, Bull; Andantino, Allegro, Pastorale, Bach; Toccata, Symphony 5, Widor; A Lesson, Selby; Thou art the Rock, Mulet, and a group of popular songs.

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

Clarence Ledbetter, St. Louis, Mo. — For Pasadena and Valley Districts AGO Chapter, All Saints Church, Pasadena May 11: Clavierübung, Part 3, Bach.

Joseph Ritchie, Greensboro, N. C. — Senior recital, Greensboro College Auditorium March 20 and East Tennessee AGO Chapter, Central Presbyterian Church, Bristol, Va. March 9: Prelude and Fugue in C minor, Lübeck; Das alte Jahr and Prelude and Fugue in F minor, Bach; Fantasia in F minor, K 608, Mozart; O Welt, ich muss dich lassen and Schmucke dich, Brahms; Stations of the Cross 3, 8, Dupré; Dieu parmi nous, Messiaen.

Richard Hosier, Duluth, Minn. — St. Paul's Episcopal Church Feb. 23: Six Preludes on When Jesus on the Cross was Bound, Scheidt; In Memoriam, Berlinski; Phrygien Chorale, Alain; Prelude for the Day of Atonement, Berlinski. March 22: All Bach. He who will suffer God to guide him; Oh, Christ, Thou Lamb of God; I call to Thee, Lord Jesus Christ; Hark, a voice saith, all men are mortal; O man, bewail thy grievous sin.

David Wehr, Boise, Idaho — St. Michael's Cathedral March 15: Toccata in E minor, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Sonata 6, Mendelssohn; Ah, Jesus Dear, Brahms; 'Twas On That Dark, That Doleful Night, Hokanson; Go To Dark Gethsemane, Bingham; Lamb of God, Pure and Holy, Peeters; When On the Cross the Saviour Hung, Bach; Christ the Lord is Risen Today, Nystedt; Adagio for Strings, Barber; Triple Fugue in E flat major, Bach.

Joseph Running, Sewance, Tenn. — University of the South Chapel March 1: O Guiltless Lamb of God, Bach; Sonata 6, Mendelssohn; Benedictus, Reger; Te Deum, Langlais.

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DETROIT

Programs of Organ Recitals of the Month

Jack Ossewaarde, New York City — St. Luke's Church, Atlanta, Ga. March 10: Triumphant Fanfare, Water Music, Handel; Come, Saviour of the Gentiles, Lord Jesus Christ, turn thou to us and Fugue in E flat (St. Anne), Bach; Cantabile, Franck; March, Elergy and Scherzetto, Walton; Air, Hancock; Dialogue for the Mixtures and Song of Peace, Langlais; Prelude and Fugue on B-A-C-H, Liszt. March 11: O God, Thou Faithful God, Bach; Improvisation, basso-ostinato e fughetta, Karg-Elert; Improvisation on Deus Tuorum Militum.

St. Bartholomew's Church April 15: Agincourt Hymn, Dunstable; Suite, Corelli; Chorale in B minor, Franck. April 29: Toccata, Adagio and Fugue in C, Bach; Benediction, Karg-Elert; Clair de Lune, Vierne; Improvisation on Hyfrydol.

Byron L. Blackmore, Decatur, Ill. — Dedicatory recital, Grace Methodist Church April 5: Trumpet Tune in D major, Johnson; Concerto in G major, after Ernst-Bach; Deck Thyself, My Soul, with Gladness and Rejoice, Beloved Christians, Bach; Chaconne in E minor, Buxtehude; Prelude on Evan, Young; A Mighty Fortress Is Our God, Copley; Miniature, Langlais; Chorale in E major, Franck.

Paul Lindsley Thomas, Dallas, Tex. — Lovers Lane Methodist Church March 23: When Jesus on the Cross was Hung, Scheidt; O Sacred Head, Buxtehude; Le Banquet Celeste, Messiaen; Thou Art the Rock, Mulet.

Robert Hobbs, Indianapolis, Ind. — Christ Church Cathedral April 10: Fantasie in A minor, Bach-Reger; Benedictus, Rowley; Benedictus, Reger; Three pieces for organ, Ratcliffe.

Mary Louise Davis, Boulder, Colo. — Macky Auditorium, University of Colorado April 26: 14 Stations of the Cross, Dupré.

Pierre Cochereau, Paris, France — St. Thomas Church, New York City April 1: Noël in G and Noël sur les Flutes, Daquin; Prelude and Fugue in B minor, Bach; Prière, Franck; Gravestone for a Dead Child and Impromptu, Vierne; Final, Symphony Evocation, Dupré; Suite on the Veni Creator, Duruflé; Improvised Symphony on Two Given Themes.

A. Laurence Kimbrough, Jefferson City, Mo. — Grace Episcopal Church April 5: Now Praise My Soul the Lord and All Rest on God's Blessing, Drischner; Behold a Rose Is Blooming, Brahms; Charterhouse, Sowerby; Toccata and Fugue in D Minor, Bach; Improvisations on Three Negro Melodies and A Mighty Fortress; Rhapsody on Hamburg, Robert L. Mitchell, Sr.; Suite Médiévale, Langlais; A Song, Dett; Finale, Symphony I, Vierne.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist March 23, 24, 25, 26 included: Biblical Sonata 4, Kuhnau; Lord, Hear My Suffering, Krebs; By the Waters of Babylon, Karg-Elert; O Man, Bewail Thy Grievous Sin, Prelude and Fugue in C minor and I Stand at the Threshold, Bach; Weinen, Klagen, Liszt; Elevation, Dupré; Thou Man of Grief, Read; The Last Supper, Weinberger; Litany, Roberts.

Alexander Boggs Ryan, Kalamazoo, Mich. — Allison Church, Dickinson College, Carlisle, Pa. March 22: Chaconne in G minor, Couperin; Basse de Trompette, Marchand; Passacaglia and Fugue in C minor, Bach; Variations on a Noël, Dupré; Sonata on Psalm 94, Reubke.

Henry Bridges, Charlotte, N. C. — First Presbyterian Church March 19: Concerto 4 in G major, Ernst-Bach; Nazard and Francaise, Langlais; Hark, a voice saith all are mortal and Christ, Lamb of God, Bach; Chorale in A minor, Franck.

Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church March 8: Prelude and Fugue in G major, Bach; Herzlich thut mich verlangen, Bach, Brahms; Tumult in the Praetorium, Maleingreau; Ballade, Sowerby; Chorale in A minor, Franck.

First Methodist Church, Wichita, Kan. March 24: Same Bach-Brahms, Franck and Maleingreau, plus Toccata and Fugue in D minor, Bach; Flute Solo, Arne; Cortège et Litanie, Dupré; Scherzo, Symphony 4, Widor; Carillon, Sowerby; Dorian Prelude on Dies Irae, Simonds.

Robert Sutherland Lord, Pittsburgh, Pa. — Carnegie Music Hall March 15: Rigaudon, Campra; O Man, Bewail Thy Grievous Fall and Toccata and Fugue in D minor, Bach; Concerto 5, Handel; Sonata in D major, C.P.E. Bach; Allegro and Adagio, Sonata 1, Mendelssohn; Te Deum Laudamus, Langlais; Jesus Consoles the Women of Israel, Dupré; Adagio and Toccata, Symphony 5, Widor.

Faculty recital, University of Pittsburgh April 5: All Bach: Prelude and Fugue in E flat major (St. Anne); Come, Saviour of the Heathen; Trio Sonata 1; Passacaglia and Fugue in C minor; My Soul Doth Magnify the Lord; Toccata and Fugue in D minor.

Charles E. Richard, AAGO, Miami, Fla. — St. Peter's Lutheran Church April 5: Trumpet Voluntary, Clarke; Christ Is Risen, 15th century; Christ Lay in Bonds of Death, Scheidt; Offertoire on O Filii, Dandrieu; Fanfare for Easter, Elmore; On Earth Has Dawned This Day of Days, Bach; Fantasie on Christ Is Risen, Peeters; Mors et Resurrectio, Elevation, Incantation pour un Jour Saint. Langlais; Cortège and Fanfare, Edmundson; With Tender Joy and Heavenwards He Ascended, Pepping; Toccata, Symphony 5, Widor. Brass and Timpani assisted on most of the program.

Jack R. Rodland, Rutherford, N. J. — St. Thomas Church, New York City March 1: All Bach. Prelude in G major (9/8); Concerto in D minor after Vivaldi; Lord Jesus Christ Be Present Now; If Thou But Suffer God To Guide Thee; When in the Hour of Deepest Need. Crescent Avenue Presbyterian Church March 10: Prelude and Fugue in C major (9/8) and Lord Jesus Christ, Be Present Now, Bach; Prière, Franck; Litanies, Alain.

Ronald A. Hough, Bolivar, Mo. — For Springfield AGO Chapter, Christ Church Episcopal Feb. 15: Now Thank We All Our God, Bach-Fox; Comest Thou Now, Jesus, from High Heaven and Sleepers, Wake! Bach; Under the Linden Green, Pachelbel; Fantasie in F minor, K 608, Mozart; Sketch in F minor, Schumann; Andante sostenuto, Gothic Symphony, Widor; Outburst of Joy, Messiaen.

Merrill N. Davis III, St. Paul, Minn. — St. John's Cathedral, Milwaukee, Wis. March 10: Chorale in A minor, Franck; Sonata 1, Bach; Schönster Herr Jesu, Schroeder; Adagio for Glass Harmonica, Mozart; Passacaglia and Fugue in C minor, Bach; Ronde Française, Boëllmann; Le Banquet Céleste, Messiaen; Flute Tune, Arne; Finale, Symphony 1, Vierne.

Lynda Connell, Greensboro, N. C. — Student of Harold Andrews, senior recital, Greensboro College Auditorium March 23: Christ, unser Herr, zum Jordan kam, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Elegie, Peeters; Toccata in D minor, Reger. Cheryl Kay Hopkins, soprano, shared the program.

David Tate, Albany, N. Y. — For Eastern New York AGO Chapter, St. Peter's Episcopal Church March 8: Partita on Ah, Holy Jesus, Rohlig; Chorale, Dresden; Allegro, Concerto in A minor, Vivaldi-Bach; Chorale Triptych, Burkhard; Berceuse, Suite Bretonne, Dupré; Chant Héroïque, Langlais.

Ames Anderson, New Ulm, Minn. — Faculty recital, Martin Luther College March 14: Savior of the Nations, Come, David; Prelude and Fugue in B minor, Reger; Sonata 3, Hindemith; Partita on O God, Thou Faithful God and Toccata, Trio and Fugue in F major, Bach.

Carl Waldschmidt, Chicago, Ill. — St. Luke's Church March 1: Chaconne, Couperin; Concerto 2, Handel; Schmucke dich und O Welt, ich muss dich lassen, Brahms; Prelude in G, Bach; Erhalt uns, Herr, Walther; Nun bitten wir, Buxtehude; Fugue in F minor, Handel.

Thomas Wood, Indianapolis, Ind. — Christ Church Cathedral April 3: Vita Sansporum and O Trinity of Blessed Light, Praetorius; Christ ist erstanden, (three verses), Bach; Sonata 3, Hindemith; Prelude and Fugue in E. major, Lübeck.

Kathleen Healy, Mt. Vernon, N.Y. — St. Paul's Chapel, Columbia U. April 7: Credo and Agnus Dei, Bach; Twilight at Fiesole and Primavera, Bingham; Chorale in B minor, Franck; Carillon-Sortie, Mulet.

Catharine Crozier, Winter Park, Fla. — Lincoln Center, New York City April 4: Dialogue sur les Grands Jeux, Recit de Tierce en Taille and Dialogue, Grigny; Noël Etranger, Noël en Trio et en Dialogue and Noël Grand Jeu et Duo, Daquin; Trois Danses, Alain; Chorale in B minor, Franck; Messe de la Pentecôte, Messiaen; Prelude and Fugue in G minor, Dupré.

Frank A. McConnell, Lancaster, Pa. — St. James Church Feb. 15: Introduction and Toccata in G major, Walond; If Thou but Suffer God to Guide Thee and Prelude and Fugue in C major (9/8), Bach; Beside Still Water and Unto the Hills, Bingham; Chorale in A minor, Franck. Feb. 22: Chaconne in D minor, Pachelbel; O Man, Bewail Thy Grievous Fall and Prelude and Fugue in C minor, Bach; Brother James, Darke; Jesus Lead the Way, Elmore; Finale, Sonata of Prayer and Praise, Bingham. March 14: Prelude and Fugue in A major, Selby; Out of the Depths I Cry to Thee, Scheidt; Rejoice, Dear Christian-folk and Fugue in G minor (Little), Bach; Allegro, Concerto in F major, Handel; Prelude, Fugue and Variation, Franck; Supplication, Purvis; O Sacred Head and He Who Would Valiant Be, Sowerby.

Herbert P. Goldsmith, Milledgeville, Ga. — Milledgeville State Hospital Chapel Feb. 23: Allegro, quasi presto, Concerto 10 in D minor, Handel; O Sacred Head, Surrounded and Jesu, Joy of Man's Desiring, Bach; Trumpet Voluntary in D major, Purcell; Adorn Thyself, My Soul, Brahms; Be Thou in Earnest, Karg-Elert; Rhapsody in D minor, Rowley; Christ the King, Benoit; Air, Tartini; Meditation on a Chorale, Ohley; The Fifers, Dandrieu; Festival Toccata, Fletcher.

Stanton A. Hyer, Miami Shores, Fla. — Dedicatory recital, Olympia Heights Methodist Church, South Miami March 1: Toccata and Fugue in D minor, The Old Year Now Hath Passed Away and O Hail This Brightest Day of Days, Bach; Chorale in B minor, Franck; Fantasie on Veni Emmanuel, Statham; Greensleeves, Purvis; Reflection on the Passion Chorale, Ratcliffe; An Easter Alleluia, Slater; Three Improvisations, Rowley.

Carol and Thomas Foster, Danvers, Mass. — First Religious Society of Newburyport March 1: Concerto in A minor, Vivaldi-Bach; Chorale Partita on Was Gott tut, Pachelbel; Prelude and Fugue in E minor (Wedge), Bach; Concerto in G for two keyboard instruments, Soler; Pastorale, Franck; Scherzo, Symphony 1, Vierne; Toccata in F major, Bach.

James Strand, Winfield, Kan. — Faculty recital, Southwestern College Feb. 23: Toccata, Adagio and Fugue and When in the Hour of Utmost Need, Bach; Pieces for a Musical Clock, Handel; Sonata in D minor, Mendelssohn; Chant de Paix and Chant Héroïque, Langlais; Deploracion por la Semana Santa, Roget; Variations on America, Ives.

Ethel Sleeper Brett, Sacramento, Cal. — Sacramento Memorial Auditorium March 29: Chant Héroïque, Young; Andante, Grand Symphonic Piece, Franck; Sinfonia: We Thank Thee God, Bach; The Lord's My Shepherd, Mueller; Toccata, Monnikendam; Faith, Van Hulse; Communion, Torres; Toccata on O Filii, Farnam.

Carol Roof, Charlotte, Mich. — Senior recital, Torrey-Gray Auditorium, Moody Bible Institute, Chicago April 23: Fanfare, Purcell; Trio Sonata 5 in C major, Largo 2 and Prelude in B minor, Bach; Impromptu, Vierne; Meditation on There is a Green Hill Far Away, Sowerby; Sonata 3 and So wunsch ich ihr, Hindemith; Tu es Petra, Mulet.

Donald Oakes, Boise, Idaho — St. Michael's Cathedral March 8: Balletto del Granduca, and Fantasie in Echo Style, Sweelinck; Fantasie and Fugue in G minor, Bach; O God, Thou Faithful God, Blessed Jesu, We Are Here, What God Ordains Be Always Done and Sleepers, wake! Krebs; Sonatina, Sowerby.

Barry Anderson, Winnipeg, Manitoba — First Presbyterian Church March 15: Sonata 1, Lidon; We Pray Now to the Holy Spirit, Buxtehude; Prelude and Fugue in A major, Bach; Musical Clocks, Haydn; Scherzo, Symphony 6, Widor; Partita on Christ is Risen, Purvis.

Sally Slade Warner, Boston, Mass. — Church of St. John the Evangelist March 22: Passacaglia in D minor, Buxtehude; Elevation, Mass on Tone 8, Corrette; O Man, bewail thy grievous sin, Bach; Fantasie, Pachelbel. Sarah G. Libbey, soprano, shared the program.

Bob Whitley, Pittsburgh, Pa. — Eastminster Presbyterian Church 8: Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Ascension Suite, Messiaen; Incantation for a Holy Day, Langlais.

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Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

Programs of Organ Recitals of the Month

Richard Westenburg, New York City — Cadet Chapel, West Point April 5: Westminster Carillon, Clair de lune and Water Nymphs, Vierne; Children of God, Shepherds and Outbursts of Joy, Messiaen; Fantasia in A, Franck; Toccata and Fugue in D minor, Bach. First Presbyterian Church, Mineola, April 19: Concerto 5 in F major, Handel; Prelude and Fugue in E flat major, Allegro, Trio Sonata 5 in C major, Nun komm, der heiden Heiland, Kommst du nun, Jesu, vom Himmel herunter and Toccata and Fugue in D minor, Bach; Variations on a Noel, Dupré.

Pupils of Heinz Arnold, Columbia, Mo. — Stephens College Student Group March 12: Trumpet Tune, Purcell, Rene Swartz; O Sacred Head, Peeters, Penny McGee; Tantum Ergo and O Sacred Head, Peeters, Evelyn Miles; Warum sollt ich mich dem gramen? Walther; Ich ruf zu dir and Prelude in C major, Bach, Margaret Word; Prelude and Fugue in B flat major, Bach, Sue Mattingly; Pastorale, Bach and Prelude on the Spanish Chant, Edmundson, Ann Monroe; Adagio, Violin Sonata, Bach, Mary Ann Muchow; Lo, how a Rose, Brahms and Prelude and Fugue in F major, Bach, Mary Claiborne.

Fred Cronhimer, Providence, R. I. — Grace Church March 2: Prelude, Fugue et Chaconne and Herzlich tut mich verlangen, Buxtehude; Passion Chorale, Now Thank We All Our God and Fantasia and Fugue in G minor, Bach; Dialogue for the Mixtures and Song of Peace, Langlais; Prelude and Fugue in G minor, Dupré; Fanfare, Sowerby; Pastorale, Couper; Prelude on Austria, Couper-Haydn; Toccata, Pelloquin. The Grace Church Bell-ringers assisted.

W. Robert Huey, Watertown, N. Y. — For St. Lawrence River AGO Chapter, Asbury Methodist Church March 16: Prelude and Adoration, Van Hulse; Intermezzo, Schroeder; Sonata for flutes, Scarlatti; Prelude in G major, Adagio in A minor and God's Time is Best, Bach; Three Short Tone Poems, Young; Come Sweet Death, Bach; Sortie on O Sons and Daughters of the King, Balogh. Mrs. Robin Curtis, soprano, assisted.

Gene Pickens, Lubbock, Tex. — Junior recital, Texas Technological College, First Methodist Church March 15: When Jesus on the Cross Was Bound, Scheidt; Caballero Diferencias, Cabezón; Prelude in B minor, Bach; Adagio and Rondo K 617, with flute, oboe, viola and cello, Mozart; Te Deum, Langlais; Rhosymedre, Vaughan Williams; Sonata on Psalm 94, Reubke.

Genevieve Collins, Baton Rouge, La. — For Baton Rouge AGO Chapter, Trinity Episcopal Church Feb. 23: Rigandon, Campra; O Sacred Head, once wounded, Bach; Ye sons and daughters, Dandrieu; How brightly shines the morning star, Pachelbel; Prelude and Fugue in A minor, Bach; Chartres, Purvis; In dulci júbilo and In thee is joy, Dupré; Ave Verum, Titcomb; Litanies, Alain.

Walden Cox students, Millville, N.J. — First Methodist Church March 22: Allegro and Andante, Concerto 4, Handel; Toccata and Fugue in D minor, Bach — Fred Reinhart. Air, Water Music, Handel; Adagio, Concerto in D minor, Vivaldi-Bach; Allegro and Adagio, Sonata in C minor, Guilmaut — John Breslin, Jr. Suite Gothique, Böellman — Dane Ewen.

Mary Heitman, Modesto, Cal. — First Methodist Church March 3: O World, I Now Must Leave Thee, My Jesus leadeth me and my heart abounds with pleasure, Brahms; My young life hath an end, Sweelinck; Pastorale, Franck; Noël 10, Daquin; Chant de Paix, Langlais; Toccata and Fugue in D minor, Bach.

Robert Fort, Cleveland, Ohio — Cleveland Museum of Art April 5, 12, 19, 26: Introduction and Toccata in G major, Walond; Andante sostenuto, Symphonie Gothique, Widor; Prelude and Fugue in E major, Lübeck; Chant de Paix and Te Deum, Langlais.

David Laukkanen, Modesto, Cal. — First Methodist Church March 10: Prelude in E minor, Bach; Liebster Jesu, Purvis; Prelude, Fugue and Variation, Franck; Ach Gott, von Himmel sich darcin, Walcha; Tres Lent, Dupré; Allegro, Symphony 2, Vierne.

Elaine George Ehlers, Fort Worth, Tex. — First Presbyterian Church March 12: Suite on Tone 1, Clérambault; Prelude and Fugue in A minor, Bach; Serene Alleluias, Outburst of Joy and Prayer from Christ, Messiaen.

Gerhart Krappf, Iowa City, Iowa — St. Mary's Church, April 9: Prelude in C major, Bach; Christ ist erstanden, Schroeder; Magnificat on Tone 1, Cabezón; Fugue in C major, Bach.

John Weaver, New York City — For Monmouth AGO Chapter, First Presbyterian, Red Bank, N.J. April 5: Concerto 4 in F, Handel; Allegro, Trio Sonata 5, Jesu, Joy of Man's Desiring and Fantasia and Fugue in G minor, Bach; Toccata, Weaver; Serene Alleluias, Messiaen; Giga, Bossi; Ad Nos, Liszt.

Dr. Harry W. Gay, Cleveland, Ohio — Trinity Cathedral, April 1 through May 27: Chorale, Symphonie Romane, Widor; Passacaglia and Fugue in C minor, Bach; Introduction and Fugue on a Theme of Handel, Guilmaut; Prelude and Fugue in C minor, Bach; Chorale and Fugue, Willan; Toccata in F major, Bach; Chorale, Jongen; Sonata 2, Hindemith; Andante Cantabile, Symphony 4, Widor; Passacaglia on Aus tiefer Not, Schmeel; Pageant, Sowerby; Prelude and Fugue in B minor, Bach; Caprice, Barnes; Finale in B flat, Franck; Prelude, Sarabande and Voluntary, Bingham; Fantasia and The Mirrored Moon, Karg-Elert; Toccata in D flat major, Jongen; Fantasia in Three Parts, Caurroy; Marche des Rogations, Ropartz; Suite 1 for Organ, Jaeggi; Le Banquet Celeste, Messiaen; Variations on Veni Creator, Duriflé; Elevation, Willis; Prelude and Fugue on a Theme of Vittoria, Britten; Dorian Toccata, Bach; Prelude, Fugue and Variation, Franck; Fugue in E flat, Bach; Introduction and Passacaglia in D minor, Reger; Legend of the Mountain, Karg-Elert; Ricercare, Bijster; Holiday for the Pedals, Young.

Allan Willis, New York City — Union Theological Seminary March 8 and Second Congregational Church, Greenwich, Conn. March 1 included: Sonata 1, Hindemith; Prelude, Trio and Fugue in G major, Bach; Postlude for the Office of Compline, Alain; Variations on a Noël, Dupré; Trumpet Voluntary in D major, Stanley; O Traurigkeit, O Herzeleid, Brahms; Roulade, Bingham; Brother James, Wright.

Marilyn Hughes, Carbondale, Ill. — Shryock Auditorium, Southern Illinois University April 5: Da Jesus an dem Kreuze standt, Scheidt; Ach Herr, mich armen Sunder, Kuhnau; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in G major, Vater unser im Himmelreich, Christ lag in Todesbanden, In dulci júbilo and Fugue in G major, Bach; Prelude and Fugue 2 in C major, Mendelssohn; Toccata, Sowerby.

John R. King, Northampton, Mass. — Smith College Chapel March 9: Dialogue and Basse de Cromorne on Tone 4 and Basse de Trompette on Tone 1, Guilain; Prelude and Fugue in E flat (St. Anne), Bach; Noël 10, Daquin; Fantasia in F minor and major, K 594, Mozart; Partite sopra la Folia, Pasquini; Sonata on Tone 1 with Trompeta Real, Lidon; Passacaglia, Symphony in G, Sowerby.

Frederick Swann, New York City — St. Paul's Chapel, Columbia U., New York City April 30: Fanfare, Jackson; Fantasia and Fugue in G minor, Bach; Tierce en taille, F. Couperin; Deck Thyself, My Soul, Walther, Bach, Brahms; As Now the Sun's Declining Rays, Simonds; Variations on a Theme of Paganini, Thalben-Ball; Fanfare, Jackson.

Edward Johe, Columbus, Ohio — First Congregational Church March 6: Voluntary on Old 100th, Purcell; Rondelet on Les Commandements de Dieu, McKay; Rockingham Old, Raphael; Fairest Lord Jesus, Schroeder; Processional, Hurford; Plaint, Whitlock; Scherzo, Hurford; Prelude, Howells; Kyrie, Langlais; Improvisation, Oldroyd.

Donald Willing, Boston, Mass. — Kresge Auditorium, MIT, Cambridge April 15: Prelude and Fugue in C minor, Sonata 4 and Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Scherzo Fantasia, McKinley; Scherzo in D minor, Reger; Fast and Sinister, Sowerby.

Sara Lundgren, Modesto, Cal. — First Methodist Church Feb. 25: Before Thy Throne I Now Appear, Bach; O God Hear My Plea, Krebs; To God on High, Bach; O Dearest Jesus, What Law Hast Thou Broken? Walcha; Decalogue, Van Hulse. Meryl Wilson, soprano, assisted.

Charles Everhart, Indianapolis, Ind. — Christ Church Cathedral April 17: Prelude in C major (9/8), Bach; Dialogue, Dandrieu; Partita on Meinen Jesum lass ich nicht, Walther; Prelude Modal and Pour une Sainte de Legende, Langlais; O Filii et Filiae, Willan.

Nancy Mann, Greencastle, Ind. — Christ Church Cathedral, Indianapolis, April 24: Allegro, Trio Sonata 4, Prelude and Fugue in C major, Bach; Preludes 2 and 9, Milhaud; Allegro, Symphonie 6, Widor.

Nancy Call, Gainesville, Fla. — Student recital, University of Florida March 22: Prelude and Fugue in E flat major, Bach; Sonata, Krenek; Chorale in B minor, Franck.

Grady Wilson, Sherman, Tex. — Austin College Chapel March 15: Chorale in B minor, Franck; My Heart is Filled With Longing (both settings), Brahms; Fugue in E flat (St. Anne), Bach; Concerto for organ and brasses, Lockwood, with brass quartet; Requiescat in Pace, Sowerby; Fugue in G minor, Dupré. For Oklahoma City AGO Chapter, Westminster Presbyterian Church April 6: Suite du Premier Ton, DuMège; Voluntary in D minor, Stanley; Wenn wir in höchsten Nothen sein and Prelude and Fugue in A minor, Bach; Concerto for Organ and Brasses, Lockwood; Even Song, LaMontaine; Toccata, Mulet.

Tom Wilman, Muskegon, Mich. — St. Paul's Episcopal Church March 1: Chant de Joie and Prelude on an Anthem, Langlais; Massig Schnell, Sonata 1, Hindemith; Sarabande, Baroque Suite, Bingham; Variations sur Lucis Creator, Petite Piece and Litanies, Alain.

Helen Wyzga, South Hadley, Mass. — Student of Myrtle Regier, Mount Holyoke College Chapel Feb. 27: Ricercare sur le Kyrie, Plé; Prelude and Ricercare in G minor, Krieger; Vivace and Lento, Trio Sonata 6, Bach; Prelude and Fugue in A minor, Brahms.

Kent Hill, Lubbock, Tex. — Faculty recital, Texas Technological College, First Methodist Church March 9: Concerto in B minor, Walther-Meck; Passacaglia in C minor, Bach; Aria and Speculum Vitae, Peeters; Dieu parmi Nous, Messiaen.

Danford and Emly Byrens, Battle Creek, Mich. — First Congregational Church, Saginaw March 8: Miniature, Langlais; Brunstiges Verlangen, Ahle; Te Deum, Handel; Fantasia in F minor K 594, Mozart; Fantasia in A major, Franck; Evening Hymn, Purcell.

W. William Wagner, Pittsburgh, Pa. — Eastminster Presbyterian Feb. 23: Sonata 1, Mendelssohn; Partita on Jesu, meine Freude, Walther; Symphony of the Mystic Lamb, Maleingreau.

Luther T. Spayde, Fayette, Mo. — Dedicatory recital, First Methodist Church, Sikeston March 18: Sonatina, Ritter; O Stainless Lamb of God, Pachelbel; Basse et Dessus de Trompette, Clérambault; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Adagio, Fiocco; Flute Solo, Arne; Sonata 6, Mendelssohn; Acclamations, Suite Médievale, Langlais; Intercession, Bingham; The Primitive Organ, Yon; Prelude on St. Christopher, Elmore; Toccata, Symphony 5, Widor.

Harold G. Andrews, Jr., Greensboro, N. C. — Front Street Methodist Church, Burlington March 8: 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; Fantasia in F minor, K 608, Mozart; Prelude and Fugue in G minor, Dupré.

Lewis C. Bruum, Princeton, N. J. — For Atlantic City AGO Chapter, St. Nicholas RC Church, Atlantic City March 16: Suite Médievale, Langlais; Fantasia and Fugue in G minor, Bach; Carillon de Westminster, Vierne; Lyric Interlude, Schreiner; Intermezzo, Symphony 6, Widor; Partita on Christ ist erstanden, Purvis.

Robert M. Haase, Chicago, Ill. — St. Luke's Church April 5: Veni, Creator Spiritus, Peeters; Dialogue sur les Mixtures, Langlais; Auf, auf, mein Herz, Peeters; Concerto 4, Bach; Jesu, meine Freude, Walther; Prelude and Fugue in G minor, Bach; Lasst uns erfrenen, Reichel; Gelobt sei Gott, Willan; Toccata in G major, Pachelbel.

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Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

JOSEPH MIRANDA

St. Mark's Cathedral
Salt Lake City

Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — Lincoln Center, New York City March 28; All Bach. Prelude and Fugue in E flat (St. Anne); Schumcke Dich; Prelude and Fugue in A minor; Passacaglia and Fugue in C minor; Pastorale in F major; Toccata in F major.

Violet C. Severy, Morehead, Ky. — Faculty recital, Morehead State College, Baird Hall Jan. 9: Prelude and Fugue in F sharp minor, Buxtehude; From Heaven Above to Earth I Come, Bach, Pachelbel; Lord Jesus Christ, Thou Highest Good, Krebs; Prelude, Toccata and Fugue in F major, Bach; My Heart Is Filled with Longing (two settings), Brahms; Pastorale, Vienne; Chant de Paix and Nativité, Langlais; Three Antiphons, opus 18, Dupré; Sonata 2, Hindemith; Prelude in C, Badings; Chorale Prelude 1, Sessions; Toccata, Sowerby.

Lawrence S. Frank, Westerville, Ohio — Dedicatory recital, Covenant Presbyterian Church, Columbus Feb. 23: Prelude and Fugue in G minor, Bach; Scherzo, Symphony 2, Vienne; Break Thou The Bread of Life, Bingham; Greensleeves, Wright; Night, Jenkins; Donkey Dance, Elmore; Dialogue for the Mixtures, Langlais; Cortège et Litanie, Dupré.

James W. Wood, Lexington, Ky. — University of Kentucky April 2: Prelude in E flat major, Canonic Variations and Von Himmel hoch, Bach; Voluntary in D minor, Stanley; Jubilee, Sowerby; Prelude and Fugue in B major, Dupré; Pastorale, Roger-Ducasse; Fugue in E flat major (St. Anne), Bach.

G. Donald Kaye, Scranton, Pa. — St. Luke's Episcopal Church Feb. 26: If Thou But Suffer God to Guide Thee, Peeters; Prelude in C minor, Bach; O Sacred Head and O God, Thou Good God, Brahms; Out of the Depths and Toccata in D minor, Reger.

Marie-Claire Alain, St. Germain-en-Laye, France — For Houston, Tex. AGO Chapter, First Presbyterian Church March 2: Prelude and Fugue in E minor, Bruhns; Trio Sonata 2 and Prelude and Fugue in E flat major, Bach; Chorale in E major, Franck; Scherzo, Duruflé; Ut Queant Laxis, Bingham; Meditation and Chant Héroïque, Langlais.

Richard Van Sciver, Charlotte, N. C. — St. Giles Presbyterian Church March 15: Trumpet Voluntary, Clarke; Dialogue, Clér-ambault; Prelude, Fugue and Chaconne, Buxtehude; Flute Solo, Arne; O Sacred Head, Now Wounded, O Man, Bewail Thy Grievous Sins and Prelude and Fugue in C minor, Bach; The Musical Clocks, Haydn; Pièce Héroïque, Franck; Arioso in the Ancient Style, Rogers; The Squirrel, Weaver; Toccata, Suite Gothique, Böellmann.

Eugene H. Clark, San Francisco, Cal. — Trinity Presbyterian Church March 15: Prelude and Fugue in F sharp minor, Buxtehude; Suite for an organ clock, C.P.E. Bach; Pastorale, Milhaud; O Saviour, rend the heavens wide, In Bethlehem's low stable and A Mighty Fortress is Our God, Walcha; Rhosymedre, Vaughan Williams; Adagio and Toccata, Peeters; From God I never will turn and Prelude and Fugue in D, Bach.

Henry Von Hasseln, Greenville, S. C. — For Greenville AGO Chapter Buncombe Street Methodist Church March 17: Offertoire in B flat, Reed; Hymn of the Nuns, Lefebvre-Wely; Grand Offertoire in E flat, Batiste; Berceuse, Delbruck; Patriotic Prelude, Lerman.

Edythe Erwin, Modesto, Cal. — First Methodist Church March 24: Flemish Prayer, Maekelberghe; Elegiac Melody, Cassler; Hymn of the Moravian Brethren, Litzau; Sonata in C minor, Guilman; Air and Variations, Peeters.

Charles Peaker, Toronto, Ont. — Dedicatory recital, St. Paul Street United Church, St. Catharines March 15: Concerto in F major, Handel; Miniature, Rossi; Musette, Rameau; Fugue a la Gigue, Pachelbel; Sonata 6; Mendelssohn; Naiades, Vienne; Pastorale, Rabey; Prelude and Fugue in D, Bach. The choirs of St. Paul Street United and Knox Presbyterian Churches with soprano Jessie Horn, conducted by Lewis Jones, assisted.

Anthony Newman, Brighton, Mass. — St. Gabriel's Parish April 5: Cantata 118, O Jesu Christ, Mein Lebens Licht, Prelude, in E minor, Nun komm der Heiden Heiland, Prelude and Fugue in C major and Fugue in E minor, Bach; Concerto 1, with strings, Handel. April 12: Offertoire sur les Grands Jeux, Couperin; Trio Sonata 1 and Two Chorales on Gottes Sohn, Bach; Fantasie in A major, Franck; April 19: Fantasie in G major and Herr Christ, der ein'ge Gottes Sohn, Bach; Toccata in A (Modal) and Variations on Herr Christ, Sweetinck; Lob sei den allmächtigen Gott, Bach; Fantasie in F minor, Mozart. April 26: Canzona in D minor, Gelobet seist du Jesu Christ, and Puer Natus, Bach; Concerto in C major, Ernst-Bach; Chorale in A minor, Franck.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral March 15: Introduction and Allegro, Stanley; Muzete, Dandrieu; Allegro, Trio Sonata 5, O Sacred Head Surrounded, If Thou but Suffer God to Guide Thee and Fantasie and Fugue in G minor, Bach; O How Blessed, Faithful Spirits, are Ye, Brahms; Fantasy on Leoni, Noble; Deck Thyself, My Soul, With Gladness, Karg-Elert; Caprice, Ratcliffe; Prelude and Fugue on B-A-C-H, Liszt.

Robert Reuter, Chicago, Ill. — Concordia Teachers College, Seward, Neb. March 13: Lord God, To Thee We All Give Praise and Lord Jesus Christ, To Us Attend, Walthers; O God, Thou Holy God and Prelude and Fugue in A minor, Bach; Sonata da Chiesa, Andriessen; Partita on a Passion Chorale, Rippen; Introduction and Passacaglia, Reger; Prelude, Adagio and Chorale Variations, Duruflé.

Cecil C. Neubecker, Omaha, Neb. — For Omaha AGO Chapter, Trinity Lutheran Church Feb. 16: Fantasie and Fugue in C minor, Bach; Blessed Are Ye Who Live in Faith, Brahms; Psalm 19, Marcello; He Leadeth Me Beside Still Waters, Bingham; Homage to Perotin, Roberts; Cortège et Litanie, Dupré; Song of Peace, Langlais; Allegro, Symphony 1, Maquaire.

Robert A. Schilling, AAGO, Indianapolis, Ind. — North Methodist Church April 5: Ein feste Burg, Herr Jesu Christ, Wer nur den lieben Gott, Nun danket, Bach; Musical Clocks, Haydn; Abide with Us, Marriage in Cana of Galilee, The Last Supper, Weinberger; Donkey Dance, Elmore; Symphony 4, Widor.

Richard Fowler, New Haven, Conn. — First Methodist Church March 15: Toccata, Muffat; Prelude in A minor, Our Father Who Art In Heaven, Unto Thee I Cry, O Lord Jesus and We All Believe In One God, Bach; Blessed Are Ye Faithful Souls, Brahms; Cantabile, Franck; Prelude, Malcingreau; Prelude and Fugue in G major, Bach.

G. Leland Ralph, Sacramento, Cal. — First Baptist Church March 15: Prelude and Fugue in E minor, Bruhns; Sleepers, Wake!, Bach; Short Passacaglia in C minor, Louis O. Clayson; Missa Festiva, Gretchaninoff; Roulade, Bingham; Spiritual, Purvis; Cortège et Litanie, Dupré. The Pursell ensemble, Frank Pursell, director, assisted.

David Rothe, Berkeley, Cal. — For San Francisco AGO Chapter, Hertz Hall, University of California March 2: Prelude, Fugue and Chaconne in C, Buxtehude; Five Orgelbüchlein Preludes, Bach; Pièce Héroïque, Franck; Partita für Orgel, Doppelbauer; Prelude and Fugue in C, Bach.

Beatrice McKinzey, Modesto, Cal. — First Methodist Church March 17: Toccata, Adagio and Fugue in C major and My Heart is Filled with Longing, Bach; Chorale in A minor, Franck; The Last Supper, Weinberger; Entrée Pontificale, Retour De Procession and Terra Tremuit et Quievit, Benoit.

Ronald W. Davis, Petersburg, Va. — Trinity Methodist Church March 1: Offertorio, Zipoli; Voluntary in A minor, Stanley; Fugues in C and D, Handel; Meditation, Parsley; Toccata and Fugue in D minor, Bach. David Phipps, baritone, assisted.

Richard D. Howell, Dallas, Tex. — Lovers Lane Methodist Church March 24: Pavane, Byrd; O Sacred Head, Reger; Pange Lingua, Williams; When I Survey the Wondrous Cross, Goode; Improvisation on Cibavit Eos, Titcomb.

H. William Hawke, Gananoque, Ont. — Dedicatory recital, St. John's Episcopal Church, York, Pa. Jan. 30: Canzon Arioso, Gabrieli; Air with Variations, Martini; Adagio, Fiocco; Basse de Trompette, Dandrieu; Echo, Scheidt; Partita on Jesu, Priceless Treasure, Walthers; Prelude and Fugue in B minor, Bach; Suite for a Musical Clock, Handel; Berceuse, Bonnet; Divertissement, Vienne; Benedictus, Reger; Lord Jesus Christ, Unto Us Turn, Karg-Elert.

Chattanooga, Tenn. Student Recital — First Christian Church March 16: Student of John Robere; Allegro, Sonata 1, Mendelssohn-Koch; Chorale Prelude on Jewels, Bitgood, Jimmie DeFries. Students of Del Case: Allegro, Trio Sonata 1, Bach, Carol Burnham; Prelude and Intermezzo, Schroeder, Elaine English; Allegro, Sonata 2, Hindemith, Sylvia Sellers. Students of Carl D. Scheibe: Grand Jeu, DuMège, Louise Collins; Prelude in C and Fugue in C, Bach, William Overend; Benedictus, Reger, Betty Waller; Sonata 4 in B flat, Mendelssohn, Kathy DeFries; Toccata, Suite Gothique, Böellmann, Gigi Glover.

Edmund Sereno Ender, St. Petersburg, Fla. — St. Thomas Episcopal Church March 1: Suite Gothique, Böellmann; Nocturne, Avery; Sketch in D flat, Schumann; Adagio for Strings, Barber; Roulade, Bingham; Fugue in C (Fanfare), Bach; Andante Espressivo, Sonata, Elgar; Toccata in E, Bartlett. March 8: Phantasia-Sonata, Neuhoff; Adagio in E, Bridge; Serenade, Rachmaninoff; Lamentation, Guilman; Finlandia, Sibelius; Come Sweetest Death, Bach; Largo, New World Symphony, Dvorak; Caprice, Kinder; Clair de Lune, Karg-Elert; The Lost Chord, Sullivan.

Carolyn Howell, Wichita, Kan. — Senior recital, Friends University, First Methodist Church March 6: Grand Jeu, Du Mage; Herr Christ, der ein'ge Gottes Sohn, Buxtehude; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Come Love Come Lord, and Lord! Come Away! Vaughan Williams; Fanfare, Wyton; Benedictus, Reger; Apparation de L'Eglise Eternelle, Messiaen; Carillon, Dupré.

Edgar Billups, Pontiac, Mich. — First Congregational Church, Saginaw Feb. 16: Prelude and Fugue in E minor, Bruhns; All Glory be to God on High and Prelude and Fugue in C major (9/8), Bach; Lo, How a Rose E'er Blooming and O Sacred Head, Now Wounded, Brahms; Fantasie in F minor K 608, Mozart; Four Preludes, Milhaud; Prelude and Fugue in G minor, Dupré.

Andrea Minyard, Boston, Mass. — Senior recital, Boston University, St. Mark's Methodist Church, Brookline March 8: Prelude and Fugue in B minor and Trio Sonata 1, Bach; Prelude and Fugue in F Lydian, Peeters; Toccata in D minor, Reger; Bryn Calfarra, Rhosymedre and Hyfrydol, Vaughan Williams; Prelude and Fugue on B-A-C-H, Liszt.

Johnny Kemm, Joplin, Mo. — Mount Carmel Methodist Church, Springfield Feb. 23: Rigaudon, Campra; Pièce Héroïque, Franck; Andante Tranquillo, Sonata 3, Mendelssohn; Melody for Flute, Yon; Toccata, Gigout; Kamennoi-Ostrow, Rubinstein; Improvisations on hymn melodies; Bell Benedictus, Weaver; Toccata and Fugue in D minor, Bach.

Mrs. Glen Bates, Big Flats, N. Y. — For Elmira AGO Chapter, First Baptist Church March 26: I Call To Thee, Lord Jesus Christ and Fugue in G minor, Bach; Chorale, Franck; Praise to the Lord, Karg-Elert; My Heart Is Filled with Longing and O World, I Now Must Leave Thee, Brahms; O Sacred Head Now Wounded, Edmundson.

John D. Herr, Shaker Heights, Ohio — Cleveland Museum of Art March 1, 8, 15: Prelude, Fugue and Chaconne, Buxtehude; Fantasie in Echo Style (Dorian), Sweetinck; O stainless lamb of God, Bach; O Christ thou lamb of God, Lensel; Litanies, Alain; O sacred head now wounded, Bach.

Antone Godding, Waterbury, Conn. — St. John's Episcopal Church May 17: Suite Brève, Langlais; Fugue in A flat minor, Brahms; Suite for a Mechanical Organ, Beethoven; Prelude and Fugue in C (9/8), Bach; Arioso, Sowerby; Carillon de Westminster, Vienne.

Donald Dumlér, New York City — Student of Vernon deTar, Juilliard School of Music March 10: Trio Sonata 5 in C major and Passacaglia and Fugue in C minor, Bach; Fantasie 2 in F minor, K 608, Mozart; Toccata, Suite Opus 5, Duruflé.

Lois K. Young, South Hadley, Mass. — Student of Myrtle Regier, Mount Holyoke College Chapel March 19: Kyrie 1 and Couplet, Benedictus te, Couperin; Sonata 6, Mendelssohn.

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Programs of Organ Recitals of the Month

Gerre Hancock, Cincinnati, Ohio — Christ Church March 15: Prelude and Fugue in E minor, Brahms; Six Schübler Chorales, Bach; Tumult in the Praetorium, Maleingreau; Song of Peace, Langlais; Canon, Chacony and Fugue, Sowerby. Westminster Presbyterian Church, Dayton, Ohio March 8: Same Brahms and Bach, with Prelude and Fugue on B-A-C-H, Liszt; Three Pieces for Mechanical Clock, Haydn; Pageant, Sowerby.

Virginia Cox, San Diego, Cal. — First Presbyterian Church March 15: Chaconne, L. Couperin; O Thou that Takest Upon Thee the Sins of the World, F. Couperin; Allegro, Trio Sonata in C major, Bach; Our Father, Thou in Heaven Above and Ah, Lord, in Wrath Chastise Not, Buxtehude; Jesus Mine, I'll Not Leave, Krebs; Shabuoth, Berlinski; Prologue and Tumult in the Praetorium, Maleingreau; O Blessed Jesu, How Hast Thou Offended and By the Rivers of Babylon, Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

University of Wisconsin-Milwaukee GSG — Students of Esther Jepson, Milwaukee-Downer College March 23: Mit Fried' und Freud and O Mensch, Bach, Dennis Fountain; Allegro, Trio Sonata in E flat, Bach, Andrea Wray; Fantasia on Come Holy Ghost, Bender, Barbara Hannon with brass choir; Sonata in G minor, Becker, Mitchie Kobashy; Freu dich sehr and Valet will ich dir geben, Karg-Elert, Richard Herink; Voluntary and Sarabande, Bingham, Walter Horn; Andante Con Moto Deciso and Larghetto, Concerto for Brass and Organ, Lockwood, Karol Nelson, with brass ensemble.

Richard Einsel, Muncie, Ind. — For Muncie AGO Chapter, First United Presbyterian Church March 16: Homage to Perotin, Roberts; Rhythmic Trumpet, Bingham; Toccata per l'Elevazione, Frescobaldi; Fantasia in A major, Franck; Prelude, Fugue and Chaconne, Buxtehude; Ah, Holy Jesus, Cruger; Crucifixion and Ave Maris Stella, Amen, Dupré; Brother James, Wright; Acclamations, Langlais.

David Beaty, Rome, Ga. — First Presbyterian Church, Lake Charles, La. March 15: Toccata, Adagio and Fugue in C major, Bach; On earth has dawned its brightest day, A Lamb will bear our sins and Let Christendom sing, Pepping; Fantasia in F minor, K. 608, Mozart; Plein Jeu, Fugue for Trumpet and Solo for Oboe, Couperin; The Celestial Banquet and Serene Alleluias, Messiaen; Prelude and Fugue in B major, Dupré.

Roberta Bitgood, Bay City, Mich. — First Congregational Church, Saginaw March 15: Kyrie in C sharp minor, Vierne; At Eventide and Ah, Whither Shall I Fly, O Sacred Head, Now Wounded and Fantasia and Fugue in G minor, Bach; Pavane, Elmore; Four Offertories from Afar, Bitgood; Twilight at Fiesole, Bingham; Passacaglia, Scherzo and Toccata, Weaver.

Janice Nelson, Iowa City, Iowa — University of Iowa graduate recital First Methodist Church May 3: Prelude and Fugue in F sharp minor, Buxtehude; Dankpsalm, Reger; Plein jeu, Fugue, Trio, Récit de tierce en taille, Basse de Trompette Récit, Duo, Grand jeu, DuMage; Prelude and Fugue 4, Badings; Prelude and Fugue in E minor (Wedge), Bach.

Roger Arnold, Sidney Case, Roger Wischmeier, Omaha, Neb. — For Omaha AGO Chapter, Our Saviour's Lutheran Church March 10: Elevation, Couperin; Benedictus, Reger; Variations on an American Hymn Tune, Young; Sonata 4 in D major, Handel; Andantino, Kreisler; Le Deluge, Saint-Saëns; E major Chorale, Franck.

Victor Hill, Pittsburgh, Pa. — St. Norbert Abbey, DePere, Wis. April 11: Variations on Veni Creator, Duruflé; Werde munter, mein Gemute, Pachelbel; Psalm 50, van Noordt; Prelude and Fugue in B minor, Bach; L'Ascension, Messiaen; L'Ange a la Trompette, Charpentier.

John R. Lively, Pittsburgh, Pa. — Carnegie Music Hall April 5: Introduction and Passacaglia in D minor, Reger; Sonata 2, Hindemith; Prelude and Fugue in D major, Bach; Canonic Etude 2 in A minor, Schumann; Harlequin's Serenade, Carnival Suite, Crandall; Trois Danses, Alain.

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

Phil Baker, Dallas, Tex. — Lovers Lane Methodist Church March 26: Three Schübler Chorales, Bach; O Sacred (2nd setting), Brahms; My Faith Looks up to Thee, Bingham; Cortège and Litany, Dupré.

George Markey, New York City — For Lehigh Valley AGO Chapter, First Presbyterian Church, Allentown, Pa. March 1: Concerto in A minor, Vivaldi-Bach; Basse et Dessus de Trompette, Clérambault; O Mensch, bewein dein' Sünde gross, Bach; Fantasia in F minor K 608, Mozart; Carnival Suite, Crandall; Dorian Prelude on Dies Irae, Simonds; Scherzo and Cantabile, Symphony 2, Vierne; Pageant, Sowerby.

Arnold E. Bourziel, Muskegon, Mich. — St. Paul's Episcopal Church Feb. 16: Procession, Arnatt; Triptych, Maekelberghe; Brother James, Wright; Toccata in D, Kinder; Requiescat in Pace, Sowerby; Prologue Elegiaque, Diggle; Chapel in the Smokies, Delamarter; Toccata on O Filii, Farnam. Feb. 23: Pièce Héroïque, Franck; Songe d'Infant, Caprice Héroïque and Romance sans Paroles, Bonnet; Allegro, Symphony 1, Maquiare; Scherzo, Gigout; Carillon de Westminster, Vierne. March 8: All Bach. Now thank we all our God; Pastorale; O Man, bemoan thy fearful sin; Loure, third suite for cello; Passacaglia and Fugue; Sheep may safely graze; Prelude and Fugue in D major.

Willis Bodine Students, Gainesville, Fla. — University of Florida April 2: Acclamations, Langlais, Lee Otto; Prelude, Fugue and Variation, Franck, Carol Hayes; Prelude and Fugue in C major, Bach, Cathy Umstot; Ach, Gott and Herr, Walther, Richard Miles; Pièce Héroïque, Franck, Patricia Mitchell. April 9: Prelude and Fugue in C major, Bach, Jack Carter; Herzlich tut mich verlangen, Buxtehude, Patricia Cuppett; Herzlich tut mich verlangen, Bach, Carolyn Bethea; In Dir ist Freude, Bach, Thomas Rivers; Das alte Jahr and Vater unser, Bach, Frances Turney; Prelude and Fugue in E minor, Bach, Carol Hayes.

Michigan State University Students, East Lansing, Mich. — Peoples Church March 12: Grand Jeu, DuMage, Elizabeth Clark; Now Pray We and Fugue in C major (Gigue), Buxtehude, Phyllis Barten; Fantasia in G major, Bach, Marcia Goud; Andante in A minor, Handel-Krenek, Robert Rice with Roland Mack, oboe; Rhosymedre and Hyfrydol, Williams, Nancy Cowden; Litanies, Alain, Penna Rose.

August Mackelberghe, Detroit, Mich. — Peace Lutheran Church March 8: March, Scipio, and Concerto 10 in D minor, Handel; Nun komm der heiden Heiland, Buxtehude; A Toye, Farnaby; Toccata and Fugue in D minor, Arioso in A major and Prelude and Fugue in C minor, Bach; Marche Pastorale, Yon; Sonata 6, Mendelssohn; Flandria Variations, Mackelberghe.

Herman Berlinski, DSM, Washington D.C. — Washington Hebrew Congregation, May 26: Conte Hebraïque, Saminsky; Hebrew Melody, Achron; Hassidic Dance, Engel; Cantillation, Song of the Sea, Rosowsky; Yemenite Wedding Dance, Lavry; Pastorale, Haim; Prelude, Starer; Chorale Variations on Mo'Oz Tzur, Kohs; Pastorale, Adler; Sinfonia 2, Berlinski.

Christine Crockett, Duluth, Minn. — St. Paul's Episcopal Church Feb. 16: Passion Chorale, Bach, Brahms, Peeters; Herzliebster Jesu, Brahms, Walcha; O World, I must leave thee, Brahms; Jesus, lead Thou on, Manz; Chorale in B minor, Franck. March 22: Lament for Absalom, McKay; Andante, Debussy; Cortège and Litany, Dupré.

Rev. and Mrs. Thomas H. Barker, Phoenix, Ariz. — First Presbyterian Church March 1: Toccata and Fugue in F major, Buxtehude; Passacaglia and Fugue, Bach; The Musical Clocks, Haydn-Biggs; Chorale in B minor, Franck; Come, Sweetest Death, Bach-Fox; Suite Brève, Langlais.

Boies Whitcomb, Cleveland, Ohio — Cleveland Museum of Art April 22: Toccata in C minor, Muffat; Allein Gott in der Höh' (two versions), Bach; In dulci jubilo, Langlais; Toccata, Villancico and Fugue, Ginastera; Wondrous Love Variations, Barber; Chorale in E major, Franck.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral March 8: When Jesus Wept, Billings-Vaughan; Come, Sweet Death and If Thou But Suffer God to Guide Thee, Bach; Cortège et Litanie, Dupré; Near the Cross, Heather.

Robert Kendall, Saginaw, Mich. — First Congregational Church Feb. 23: Prelude and Fugue in G minor, Buxtehude; Toccata in F major, Bach; Chorale in E major, Franck; Sonata on Psalm 94, Reubke. A brass choir assisted.

C. Griffith Bratt, Boise, Idaho — St. Michael's Cathedral March 22: All Bach. Sei gegrüßet Partita; Vom Himmel hoch Variations; Trio Sonata 5; Prelude and Fugue in D major; Passacaglia and Fugue in C minor.

Jerald Hamilton, Champaign, Ill. — For Corpus Christi, Tex. AGO Chapter, First Presbyterian Church March 8: Toccata and Fugue in F major, Buxtehude; My young life hath an end, Sweelinck; From God I ne'er will turn me, Have mercy on me, O Lord God, Rejoice, beloved Christians, and Passacaglia and Fugue in C minor, Bach; Fantasia in F minor, K 594, Mozart; Cantilena, Binkerd; Toccata Piccola, Wuensch; Theme with Variations, Kennan; Prelude and Fugue in G minor, Dupré.

Berj Zamkochian, Dorchester, Mass. — For Waterbury, Conn. AGO Chapter, St. John's Episcopal Church, Waterbury March 13: Concerto in A minor, Vivaldi; Fantasia and Fugue in C minor, Bach; O Sorrow, O Sadness of My Heart and Blessed are Ye Faithful Souls, Brahms; Introduction and Fugue, Sonata on Psalm 94, Reubke; Impromptu, Vierne; Voluntary on Easter Plainchant, Titcomb; Three Versets of Pange Lingua, Diemente; Toccata, Peloquin.

Klaus Speer, Hattiesburg, Miss. — University of Southern Mississippi, Temple Baptist Church April 28: Fantasia on Come, Holy Spirit, Lord God, Bach; Paratum cor meum, Symphonicae sacrae, with trumpets, Schutz; Prelude and Fugue in G major, Brahms; Organ Chorales on Christ Is Arisen, J. C. F. Fischer, Butstedt; Fantasia on Christ Is Arisen, Lenel; Passacaglia and Fugue in C minor, Bach. Clifton Ware, tenor, and viola, trumpets and piano assisted.

Wallace Dunn, Los Angeles, Cal. — Imperial Heights Community Church March 8: Prelude in E flat major, O Man, Bemoan Thy Grievous Sins and Fugue in E flat (St. Anne), Bach; Psalm Prelude 3, Set 1, Howells; Arioso, Sowerby; Blessed Ye, Who Live in Faith Unswerving and O God, Thou Faithful God, Brahms.

Margaret Dickinson, Frankfort, Ky. — Central Christian Church, Lexington March 25: Partita on Ach, was soll ich Sünder machen, Bach; Fantasia in F minor, Mozart; Litanies, Alain.

Lauren B. Sykes, Portland, Ore. — First Methodist Church April 27: Sinfonia, Solomon, Handel; Concerto in G minor, Poulenc, assisted by oboe, bass, piano and timpani.

William Self, New York City — St. Bartholomew's Church April 8: Symphonie Romane, Widor.

Charles Krutz, Seward, Neb. — Faculty recital, Concordia Teachers College March 8: Choral Toccata on Ein feste Burg, Müller-Zürich; Lord Christ, the Only Son of God, Kauffmann, with Dennis Schneider, trumpet; Dearest Jesus, We Are Here, Krebs, with Jack Snider, French horn; Fantasia and Fugue in G minor, Bach; Chorale Fantasia on Christ Is Arisen, Peeters; Fantasia on Come, Holy Ghost, God and Lord, Bender; Entrata Festiva, Peeters. The University of Nebraska faculty brass ensemble assisted.

Richard M. Gayhart, Lawrence, Kans. — Kansas State U, Manhattan Feb. 11, St. Benedict's College, Atchison March 8, First Baptist Church, Great Bend March 15, University of Kansas March 22, First Presbyterian, Topeka April 19: Prelude and Fugue in D minor, Pachelbel; Carillon, L. Couperin; Balletto del Granduca, Sweelinck; Fantasia on Come Holy Ghost, Bender; Prelude and Fugue in C minor, Vaughan Williams; Movement 2, Sonata, Sowerby; Scherzo, Duruflé; Finale, Symphony 6, Vierne.

Richard Ellsasser, Hollywood, Cal. — First Presbyterian Church, Fort Wayne, Ind. Feb. 18: Allegro Vivace, Concerto in A minor, Vivaldi; Come now, Saviour of the Gentiles, Bach; Rondo in G, Bull; Three Movements, Symphony 5 in F minor, Widor; Rhumba, Elmore; Soul of the Lake, Karg-Elert; Marche Fantastique and Scherzo on Mendelssohnian Themes, Ellsasser.

James Hansen, San Diego, Cal. — Dedication recital, Christian Reformed Church March 18: We all believe in One True God, In Thee is Gladness and Prelude and Fugue in D major, Bach; Sonata 2 in C minor, Mendelssohn-Bartholdi; Symphony 4, Widor; Marche Religieuse, Guilmant; Fanfare, Thompson; Toccata, Symphony 5, Widor.

Lillian Wadlow, Modesto, Cal. — First Methodist Church Feb. 18: Te Deum and Chorale Prelude, Buxtehude; Entree and Offertoire, Dubois; Sleepers Awake, Krebs; I Call to Thee, Lord Jesus Christ and He Who Will Suffer God to Guide Him, Bach. J. C. Hornberger assisted on the trumpet.

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St. John United Lutheran Church
Winter Park, Florida

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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich. — For Chico, Cal. AGO Chapter, Bidwell Memorial Presbyterian Church March 9: Concerto in F major, Handel; Miniature and Epilogue for Pedal Solo, Langlais; Prelude and Fugue in D major, Bach; Trois Danses, Alain; Greensleeves and Brother James, Wright; Grand Choeur Dialogue, Gigout.

Charles Farley, Galesburg, Ill. — Monmouth, Ill. College Auditorium Feb. 18: All Bach. Concerto 2 in A minor after Vivaldi; Sonata 6; Six Schubler Chorales; Fantasie and Fugue in G minor. Illinois Wesleyan University, Bloomington March 15: Variations on Ei, du feiner Reiter and Bergamasca, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 6, Bach; Sonata, Opus 92, Krenek; Variations on a Theme of Jannequin, The Hanging Garden and Litanies, Alain; Prelude and Fugue in G minor, Dupré.

George Kershner, Reading, Pa. — Albright College Chapel March 10: Fantasie con Imitatione in B minor, Bach; Fugue in D major, Reger; Song of Peace and Big Texas, American Suite, Langlais. March 17: When Jesus on the Cross was Bound, Van Hulse; Have Mercy Upon Me, O Lord, Bach; Passacaglia in the Dorian Mode, Buxtehude; Dies Irae, Purvis; Festival Toccata, Fletcher. March 19: The Death and Resurrection of Christ, Mallinger; Sonata 6, Mendelssohn; Chorale Fantasie on Christ is Arisen, Lenel.

Edward N. Oathout, Baxter Springs, Kans. — For Ozark AGO Chapter, First Presbyterian Church March 8: Offerte on Vive Le Roy, Raison; Toccata and Fugue, Buxtehude; O Mensch bewein' dein' sunde gross, Sonata 6 and Fantasie and Fugue in G minor, Bach; Sonata 2 in G minor, Mendelssohn; Carillon, Vierne; Toccata Primi Toni, Sark; Chant Héroïque, Langlais.

John Fenstermaker, Middletown, Conn. — Trinity Parish March 1: Voluntary 1, Wesley; Diapason Movement, Walond; Voluntary in A minor, Boyce; Voluntaries 2 and 9, Stanley; Melody, Harris.

Richard L. Shaw, Elmira, N. Y. — For Elmira AGO Chapter, First Baptist Church March 5: Four Biblical Sketches Opus 107, Van Hulse; Lyric Interlude, Schreiner; Spiritual for Organ, Young.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral April 3: With tender joy, We will all be merry, Bohemian Brethren, Now God be praised, Pepping; Chorale in E, Franck.

Stanley E. Walker, South Lancaster, Mass. — Sligo Seventh-day Adventist Church, Takoma Park, Md. Feb. 29: and Tatnuck Congregational Church, Worcester, Mass. March 8: Chaconne in G minor, Couperin; Air, Water Music Suite, Handel; Trumpet Tune and Air, Clarke; Toccata, Adagio and Fugue, Bach; Prelude, Air and Gavotte, Wesley; Three Chorale Preludes, Vaughan Williams; Solemn Melody, Davies; You Raise the Flute to Your Lips, Delamarter; Pastorale Dance, Milford; Finale, Symphony 1, Vierne.

Arthur A. Phillips, New York City — Grace Methodist Church March 15: Concerto in A minor and Arioso in A, Bach; Will O' the Wisp, Nevin; Pièce Héroïque, Franck; Greensleeves, Purvis; Londonderry Air, arr. Coke-Jephcott; Concert Study, Yon; Over the Rainbow, arr. Coleman; Variations on the Carnival of Venice, Feibel; Nobody knows the trouble I see, (Spiritual); The Wind and the Grass, Gaul; I am Black but Comely, Dupré; Toccata, Symphony 5, Widor.

Sister M. Theophane, Milwaukee, Wis. — Dedicatory recital, Church of Saint Rita, West Allis, Wis. March 29: Intrada and Sortie, Monnikendam; Concerto 3, Walthers; My Spirit By Joyful (with trumpets), Bach-Biggs; Three Easter Chorales, Bratt; Naiades, Vierne; Le Jardin Suspendu and Litanies, Alain; Toccata, Peloquin. Brass and choirs assisted.

John L. Bryant, Dallas, Tex. — Lovers Lane Methodist Church March 27: Three Preludes from the Orgelbüchlein, Bach; O Sacred Head (1st setting), Brahms; O Blessed Jesus, Schroeder; Litanies, Alain.

Barbara Sims, Dallas, Tex. — Lovers Lane Methodist Church March 25: Movement 1, Sonata 3, Hindemith; O Blessed Jesus, Brahms; Pange Lingua, Kodaly; Fantasie in C minor, Bach.

Elaine Tomlinson, AAGO, Sharon, Pa. — St. Paul's Chapel, New York City April 14: Suite Brève, Langlais; Toccata, Adagio and Fugue, Bach; Adagio, Allegro, Allegro Assai, Sonata on Psalm 94, Reubke.

Robert Prichard, Whittier, Cal. — For Pasadena and Valley Districts AGO Chapter, Whittier College Memorial Chapel March 9: Prelude and Fugue in G major, Abide With Us, Lord Jesus Christ, Whither Shall I Flee, My Soul Doth Magnify the Lord, Vom himmel hoch and Toccata in E major, Bach; Chorale in B minor, Franck; Lament for Absalom, McKay; Toccata Piccolo, Wuensch; Chaconne, Ochs; Prelude and Fugue in G minor, Dupré.

Melvin D. Dickinson, Frankfort, Ky. — Central Christian Church, Lexington March 11; Church of the Ascension, Frankfort March 22; Faculty recital, University of Louisville April 5 included: Toccata in A major, Speth; The Glory of These Forty Days, Wiemer; Jesus, Thy Passion, Walcha; Contrapuncti 3, 4 and 6, Art of Fugue, Bach; Dialogue for Trumpet and Cromorne, Parish Mass, Couperin; Fugue, Sonata on Psalm 94, Reubke; Chromatic Fantasie, Sweetlinck; Récit de Tierce en Taille, Grigny; Ricercar, Bach; Dieu parmi nous, Messiaen; Jesus, deine Passion and Christ ist erstanden, Walcha.

John Williams, Laurinburg, N. C. — First Methodist Church, Bennettsville, S. C. March 4, St. Andrews Presbyterian College and First Baptist Church, Laurinburg, N. C. March 8 and First Presbyterian Church, Mooresville, N. C. March 15 included: Chaconne, L. Couperin; Elevation (Tierce en Taille), F. Couperin; Variations on Wehe, Windgen, Wehe, Scheidt; Flute Solo, Arne; Kyrie, God The Father and Toccata in F major, Bach; Berceuse, Suite Bretonne, Dupré; Sonata 1 in F minor, Mendelssohn; Toccata, Suite 5, Durufé; Fugue in G minor, Bach.

Lillian Robinson, Chicago, Ill. — First Presbyterian Church, Hammond, Ind. May 10: Allegro Pomposo, Reisinger; Aria con Variazione, Martini; Flute Solo, Arne; Toccata, Adagio and Fugue in C major, Bach; Prière, Jongen; Rondo, Smart; Moderato and Andante sostenuto, Symphonie Gothique, Widor; Once to Every Man and Nation and Holy Ghost with Light Divine, Purvis; Fanfare on America, Goode.

Myrtle Regier, South Hadley, Mass. — Wesleyan University, Middletown, Conn. April 5: Concerto Grosso in D minor, Vivaldi; Bach; An Wasserflüssen Babylon, Prelude and Fugue in C major and Trio Sonata 4, Bach; Chorale in E major, Franck; Sonata 2. Hindemith; Passacaglia on a Theme of Hindemith, Tagliavini; Les Enfants de Dieu and Transports de joie, Messiaen.

Ruth McGregor Hawley, Middlebury, Vt. — Dedicatory recital, Congregational Church March 22: Psalm 19, Marcello; Canzona on Tone 4, Frescobaldi; Toccata and Fugue in D minor, Bach; Allegro Maestoso, Water Music, Handel; March of the Magi Kings, Dubois; Pièce Héroïque, Franck; Andante Cantabile, Symphony 4, Widor; Greensleeves, Vaughan Williams; Benedictus, Reger.

Gerald Hansen, Decorah, Iowa — Luther College Faculty recital, Decorah Lutheran Church March 15: Veni Creator Spiritus, Grigny; Passacaglia, Buxtehude; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Majesté du Christ, Transports de joie est la sienne and Prière du Christ, Messiaen; Wir glauben all' an einen Gott, Bach.

Wayne Fisher, Cincinnati, Ohio — Broad Street Presbyterian, April 5: Fantasie and Fugue in A minor, Bach; Concerto 5 in F, Handel; Prelude and Fugue in A minor and Three Chorale Preludes, Brahms; Prelude and Fugue in F minor, Dupré; Prelude for Sukoth, Berlinski; Giga, Bossi; Very Slowly, Sonata, and Pageant, Sowerby.

Dorothy Grimes Coolbaugh, Scranton, Pa. — St. Luke's Episcopal Church March 4: When in the hour of utmost need and Christ Lay in the Bonds of Death, Bach; By the Waters of Babylon, Karg-Elert; Chorale, Jongen; Les Petites Cloches, Purvis; Scherzo, Duro.

Henry J. Eickhoff, Ellensburg, Wash. — For Spokane AGO Chapter, Don Gorman residence March 22: Chaconne, L. Couperin; Benedictus, F. Couperin; Wir glauben, Schmucke dich and Prelude and Fugue in E minor, Bach; Sonata 2, Hindemith; Wondrous Love Variations, Barber; Chant de Paix and Te Deum, Langlais.

David W. Hinshaw, El Paso, Tex. — Church of St. Clement March 15: Cortège et Litanie, Dupré; Kol Nidre, Berlinski; O Man, thy heavy sin lament and Passacaglia and Fugue in C minor, Bach. Jane Story, contralto, assisted.

Robert Town, Ann Arbor, Mich. — First Congregational Church, Saginaw March 1: O Gott, du frommer Gott and Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Triptyque, Opus 51, Dupré.

Allan Birney, Hartford, Conn. — Cathedral of St. Joseph March 19: Ricercare and Toccata per L'Elevation, Frescobaldi; Allegro, Carvalho; Abide with us, Lord Jesus Christ, Rejoice beloved Christians, O Man bemoan thy grievous sin and Prelude and Fugue in G major, Bach; Serene Alleluias, Messiaen; Grande Pièce Symphonique, Franck.

Frieda Ann Murphy, Campbell, Cal. — St. Andrew's Episcopal Church, Arlington, Va. March 3; Washington, D.C. Cathedral March 1: St. Paul's Episcopal Church, Duluth, Minn. March 8 and 9; Cathedral Church of St. Mark, Minneapolis, Minn. Feb. 25 included: Prelude, Canzona and Chaconne, Peeters, Le jour s'endort, Dufay; Toccata per l'Elevation, Frescobaldi; Fantasie on Tone 8, Cornet; O Man Bemoan Thy Grievous Sins and Fugue in G minor, Bach; Hodie mecum eris in Paradise, Tournemire; Suite Française, Langlais; La Nativité, Les Bergers and Dieu Parmi Nous, Messiaen; Prelude and Fugue in D minor, Van den Kerckhoven; Canzona, Froberger; Chorale 2 in B minor, Franck; Variations on O Wondrous Love, Barber; Scherzo, Elegie and Final, Peeters; Chorale 1 in E major, Franck; I am Black but Comely, Dupré; Canzona, deMonte; Nazard and Voix Celeste, Langlais.

Pupils of Herbert T. White, Chicago, Ill. — Sherwood Music School April 1: Prelude in D minor, Bach; Toccata in E minor, Pachelbel, Patricia Fricke; Canzona, Gabrieli, Merry Lou Schoenfelder; Prelude in C major (9/8), Bach, Mary Lou Phillips; Lebhaft, Sonata 2, Hindemith, Marilyn Schweizer; Ruhig bewegt, Sonata 2, Hindemith, William Babcock; Fantasie in A minor, Franck, Patricia Carter; Fast and Perky, Sonata, Sowerby, Donald Rolander.

Donald L. Armitage, Fayette, Mo. — Student of Luther T. Spayde, senior recital, Linn Memorial Church March 8: Prelude, Fugue and Chaconne in C major, Buxtehude; Sleepers Awake and Passacaglia and Fugue in C minor, Bach; Adagio and Fugue, Sonata on Psalm 94, Reubke; Brother James and Greensleeves, Wright; The Hanging Gardens, Alain; Prelude and Fugue in G minor, Dupré.

George H. Sparks and Carol Eshelman, Lancaster, Pa. — St. James' Church March 7: We All Believe in One True God, Largo, Sonata 2 and Our Father Who Art in Heaven, Bach; Ah! Dearest Jesus, Pepping; Prelude and Fugue in D major, Buxtehude — Mr. Sparks. Fugue in G major (Gigue), Bach; Aria, Peeters; Finale, Symphony 1, Vierne — Miss Eshelman.

Lawrence Humpe, Steubenville, Ohio — For Wheeling AGO Chapter, Holy Name Cathedral March 5: Trumpet Voluntary, Purcell; Prelude and Fugue in C major, Bach; Prelude and Fugue for Organ, Huybrechts; Carillon-Sortie, Mulet; Elevation, Hommage a Frescobaldi, Langlais; Grand Choeur Dialogue, Gigout.

Elaine Chard, Omaha, Neb. — For Omaha AGO Chapter, Kountze Memorial Lutheran Church March 15: Grand Jeu, DuMage; From God I Ne'er Will Turn, Buxtehude; Prelude and Fugue in G major, Bach; O Sacred Head Now Wounded, Brahms; Chorale in B minor, Franck; Pastorale, Vollenweider; God Among Us, Messiaen.

G. Daniel Marshall, Pittsfield, Mass. — First Baptist Church March 15: Suite 2, Clérambault; Jesus Christ, Our Saviour and O Lamb of God, Bach; My Heart is Ever Yearning, Brahms; O Man, Bewail Thy Grievous Sin, Pepping; To Dark Gethsemane, Purvis; Sonata 1, Hindemith.

Evelyn McCann Butler, Dunmore, Pa. — St. Luke's Episcopal Church, Scranton March 18: Allegro, Concerto 8, Handel; Chorale Prelude Komm, Susser Tod, Bach-Fox; Partita on Dundee, Thompson; What Offering Shall I Bring Thee, Elmore; Prelude 3, Mendelssohn; Fantasie on Easter Tunes, Andrews.

Richard Harper, Plainfield, N.J. — St. Paul's Chapel, Columbia U, New York City April 28: Prelude and Fugue in G minor, Buxtehude; Von Gott will ich nicht lassen, Wo soll ich fliehen hin, Vater unser, Herr Jesu Christ and Fugue in G major, Bach; Sonata 2, Mendelssohn.

Sebron Hood, Charlotte, N. C. — First Presbyterian Church March 5: Canzona, Gabrieli; Flute Solo, Arne; Toccata and Fugue in D minor, Bach; Herzlich tut mich verlangen, Kirnberger; Herzliebster Jesu, Walcha; Mors et Resurrectio, Langlais.

Miriam Trethewey, Scranton, Pa. — St. Luke's Episcopal Church March 11: Jesu, Meine Freude, Walthers; Toccata, Adagio and Fugue, Bach; Now Thank We All Our God, Peeters; Litanies, Alain.

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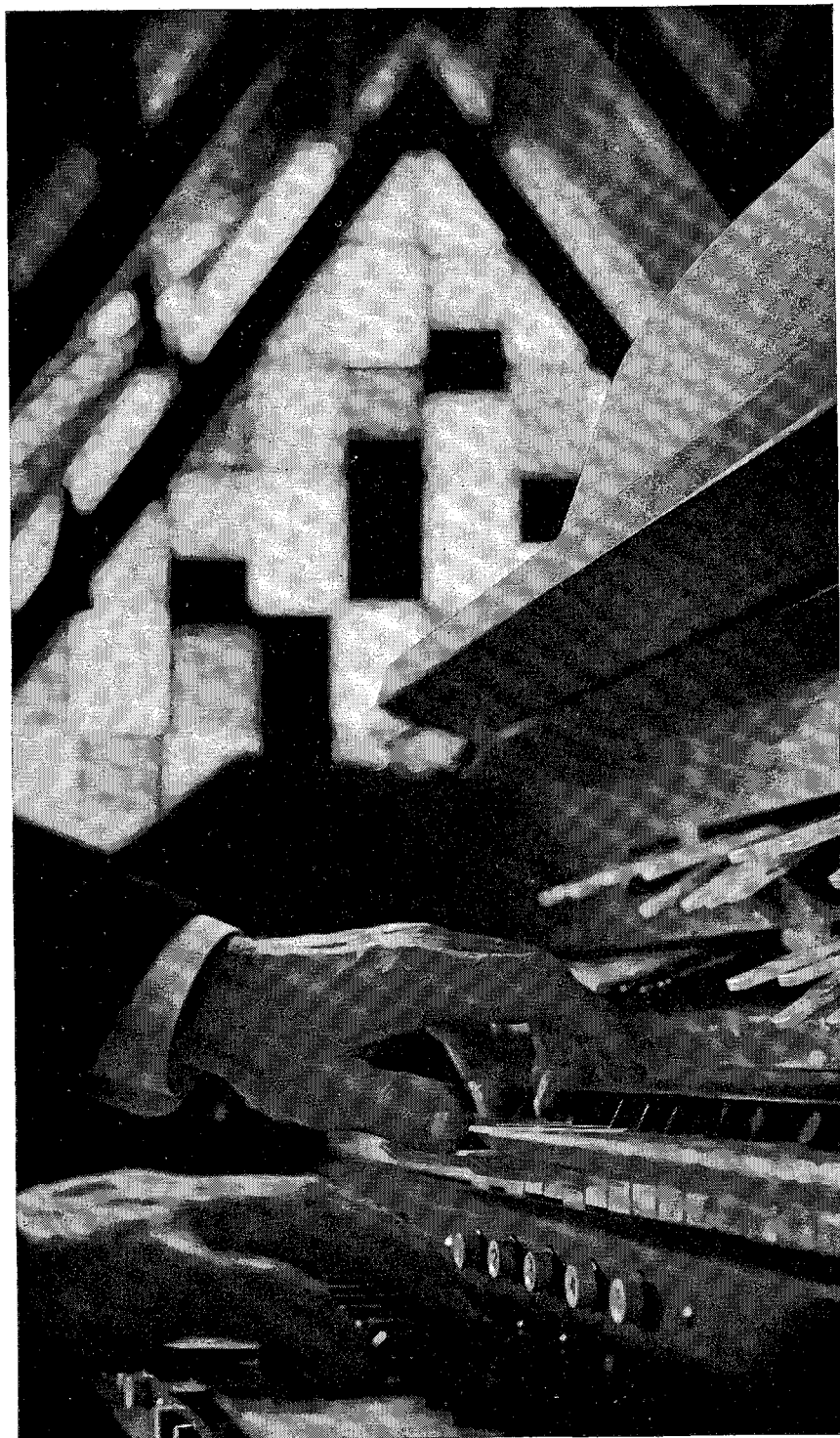
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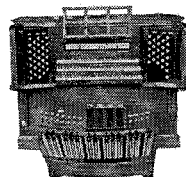
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Lenten & Easter Survey

With Lent and Easter so early this year we decided to try to reach the May issue with our summary of seasonal music rather than wait for our customary issue in June. This allowed us only exactly two weeks after Easter for these bulletins to accumulate but the large number received gave us an ample supply on which to base this kind of survey.

One certain result will be disappointment for a number of regular and faithful contributors to the summary. We felt that this was an unusual enough time in an unusual enough year to make this speedup not only justifiable but necessary:

Just at the deadline for the June issue will come the most noteworthy election results in the history of the American Guild of Organists, the first time every member's vote can really mean something tangible. Within the same week comes the deadline for having one's convention registration count in the drawing for the door prize of a real, live Möller organ. In all, it is too busy and explosive a deadline week to risk adding the chore of the summary to it.

A number of readers expressed their opinions about the value of this summary after our "what's the use?" weariness expressed in the Christmas summary. We are flattered that the overwhelming number who wrote in, favor its continuance, a few with suggestions for a change or two. No one had a solution to the demands the project makes on staff time and energy but the letters indicate to us that the summary should and must continue in some form.

Our greatest feelings of inadequacy in undertaking this project are our inability to do a proper digest of anthems and small choral works (especially new and original ones) and our failure to cope satisfactorily with liturgical services. Both of these serious faults

bear heavily on us.

Last year we noted an upsurge in Easter carol services. This trend has not continued. On the other hand the Tenebrae Service or Service of Darkness on Good Friday evening appeared more frequently this year. We noticed it in several liturgical churches — Episcopal and Lutheran — and even in such a non-liturgical situation as The First Methodist Church, Rochester, Minn. (Robert Scoggin).

We don't pretend that the Messiah performances reported to us are a very representative cross-section, for no other work receives so many school, singing society and other "public" performances. Our mail suggests fewer performances this year of even sizeable excerpts in churches. This is not to say that the Hallelujah Chorus, I Know that My Redeemer and a few other favorites have deserted the Easter service; they haven't. A few of the reported performances of parts of Handel's Messiah include: St. Bartholomew's, New York City (Jack Ossewaarde, Clyde Holloway); First Baptist, Wilmington, N.C. (Walter D. Ross, Charles Woodward); Beecher Hills Baptist, Atlanta, Ga. (Lamar Willis); Grace Chapel, Jacksonville, Fla. (Amelia Smith); First Presbyterian, Cumberland, Md. (Wayne E. Lenke); First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); St. Paul's Evangelical, Louisville, Ky. (Gladys Eve Sinclair); Oak Cliff Methodist, Dallas, Tex. (Robert S. Turnipseed, James M. Guinn). The youthful Handel's St. John Passion was less in evidence this year but we noted a few performances, as for example Brown Memorial, Baltimore, Md. (Eugene Belt, Grace Chandler).

The Bach Passions led that master's works on the seasonal programs. The St. John is rapidly gaining on the St. Matthew. Both have their special excellences but we still cast our vote for the St. Matthew. St. John appeared

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in the usual Rockefeller Chapel performance at the University of Chicago with Richard Vikstrom's exemplary choir, soloists, Chicago Symphony players and Edward Mondello at the organ. A few of the many others: Chapel of the Intercession, New York City (Clinton Reed, Gerald Weale); Trinity Church, Buffalo, N.Y. (John Hofmann); St. John's Episcopal, Youngstown, Ohio with the Dana School of Music (Ronald Gould). We note the St. Matthew at four great New York City Episcopal Churches — St. George's (Charles Henderson); St. Bartholomew's (Jack Ossewaarde and Clyde Holloway); Church of the Resurrection (David Hewlett, Samuel Walter); Church of the Ascension (Vernon de Tar). Evan Whallon directed the Columbus, Ohio Symphony and chorus at the First Congregation Church, and we noted the great work, or parts of it in many other places, for example St. Peter's Lutheran, Miami, Fla. (Charles E. Richard).

Among the cantatas it is hardly surprising that number 4, the fine Christ lag in Todesbanden, should appear frequently. Let us cite: Westminster Presbyterian, Greenville, S. C. (Stephen Farrow); Eastminster United Presbyterian, Pittsburgh (Stanley E. Tagg); Peachtree Christian, Atlanta, Ga. (Theodore Ripper). Some other samplings: Cantatas 150 and 131, Church of the Ascension, Frankfort, Ky. (Melvin Dickinson); 46, 105, 161 Bond Chapel, U of Chicago (Richard Vikstrom, Edward Mondello); 12 Erskine and American, Montreal, Que. (George Little, Mireille Legacé); 82 St. Bartholomew's, New York City (Ossewaarde and Holloway). We noted the Magnificat at St. Michael's Cathedral, Boise, Idaho (C. Griffith Bratt).

Other works from earlier centuries included: Buxtehude, Jesu Joy and Treasure, First Congregational, Waterbury, Conn. (Antone Godding) and First Congregational, Riverside, Cal. (Robert Derick). Schütz is represented with three works: Was betrübst du dich, Church of the Ascension, Frankfort, Ky. (Melvin Dickinson); Seven Words, Christ Congregational, Chicago (George Estevez, David Mayer); St. Matthew Passion,



Marjorie Psalmonds became organist March 1 of the First Southern Baptist Church, Phoenix, Ariz. She is a member of the faculty of Grand Canyon College where she teaches organ and directs the Chorales.

Mrs. Psalmonds holds the BA degree from William Jewell College, the MA from Arizona State University and BSM and MRE degrees from the Southwestern Baptist Theological Seminary. Her organ teachers have included: William Barclay, Jeanne Gentry Waits, Robert Baker and Anton Heiller.

Capitol Drive Lutheran, Milwaukee (Carl Bertram Swanson). Some other works with a representative performance of each: Byrd St. John Passion and Leo Miserere Mei, Concordia Senior College, Fort Wayne, Ind.; Pergolesi Stabat Mater, St. James, West Hartford, Conn. (John Doney); Couperin Lamentations of Jeremiah, Grace Episcopal, Colorado Springs, Colo. (Ben Gahart); Victoria Is It Nothing?, St. Christopher's, Oak Park, Ill. (William B. Knaus).

The Fauré Requiem came back strong this year to list more performances in our stack of programs than any other large work. Let us list a few: Our Lady of Angels, Cleveland, Ohio (Ivan R.

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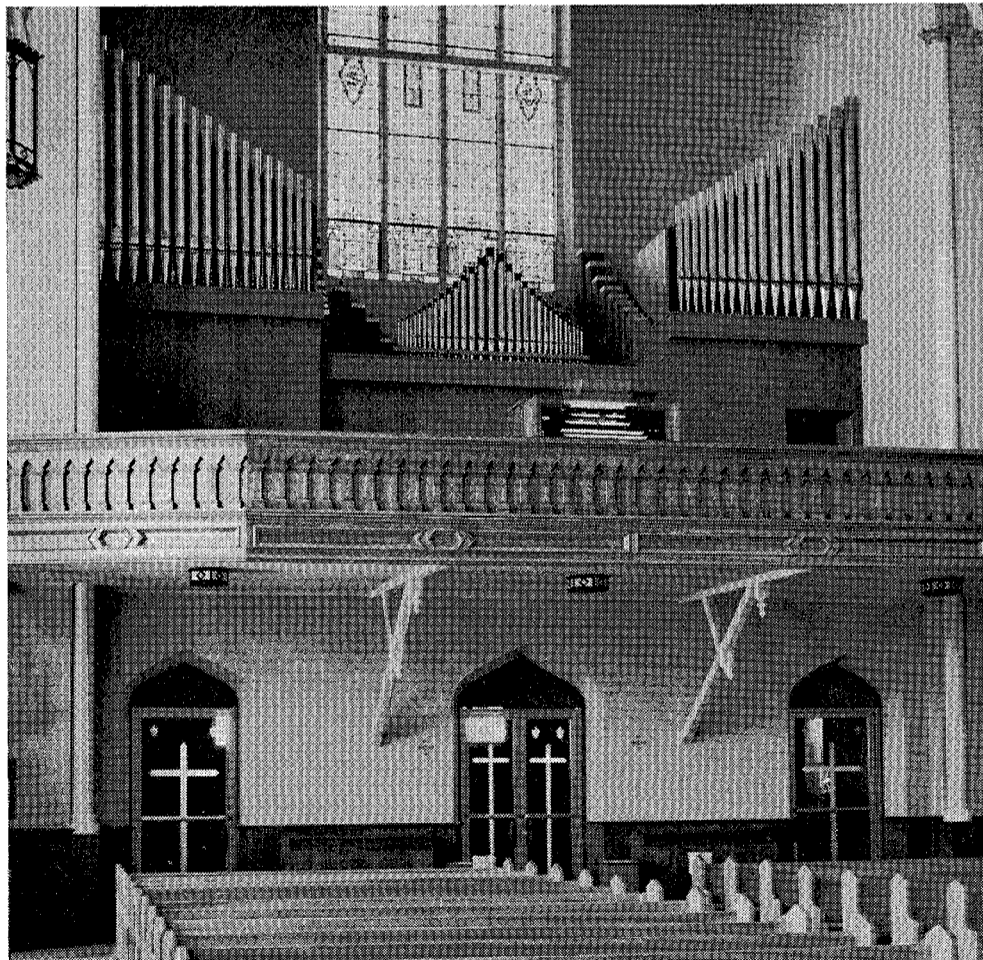
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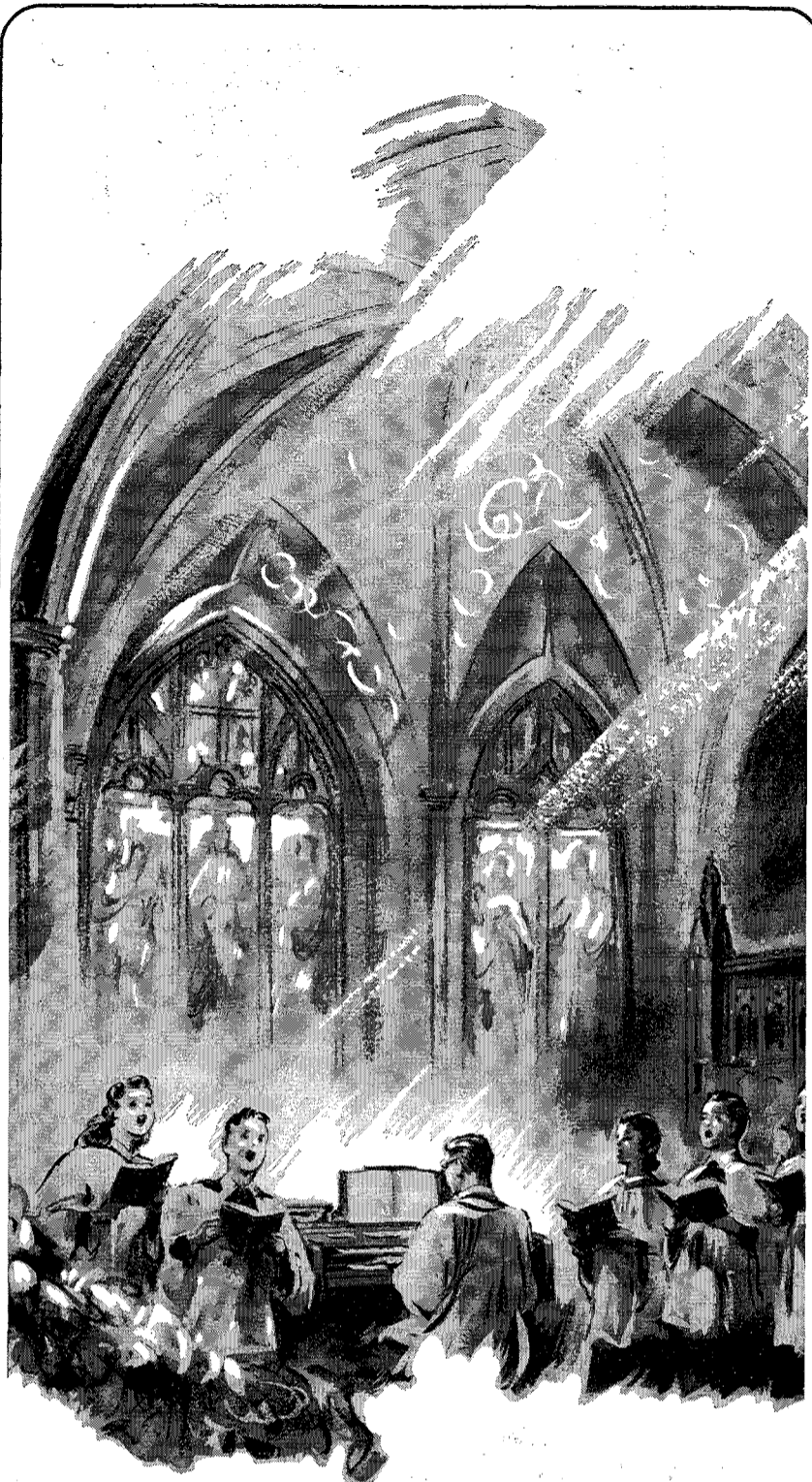
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Licht); St. John's, Salisbury, Conn. (George Vincent); St. Luke's Chapel, New York City (Clifford Clark, James Parry); University of the South, Seawane, Tenn. (Joseph Running, Sallie Kerner Fleming); St. Mark's Cathedral, Minneapolis (Gerald Bales); First Methodist, Boise, Idaho (David A. and Nancy Wehr); Trinitarian Congregational, Concord, Mass. (Whittredge Clark); St. Paul's Episcopal, Muskegon, Mich. (Arnold Bourziel); All Saints, Pasadena, Cal. (William MacGowan); Redeemer Lutheran, Atlanta, Ga. (Raymond J. Martin); St. Stephen's, Sewickley, Pa. (Julian Williams); St. Michael's College Glee Club (William Tortolano).

Other requiems were seen often. The Duruflé made the most spectacular gain, perhaps reflecting the Duruflé visits to the convention in Philadelphia, to Union Seminary and to the University of Michigan. Here are a few Duruflé Requiems: First Presbyterian, Lancaster, Pa. (Reginald Lunt); First Presbyterian, Kalamazoo, Mich. (Troy Carpenter); Central Presbyterian, Montclair, N.J. (Nixon S. Bicknell); Eastminster United Presbyterian, Pittsburgh (Stanley E. Tagg). A number of Brahms Requiem performances are listed for later than this summary but let us mention a couple of past ones: North Broadway Methodist, Columbus, Ohio (Francis Johnson); Trinity Parish, Southport, Conn. (James H. Litton). The convention performance of the Verdi Requiem by the Singing City Choirs and four top soloists will be a big feature. This taxing work receives largely festival performance. We noted it in these programs at First Methodist, Red Bank, N.J. (Herbert Burtis).

The Mozart Requiem we heard at First Methodist, Evanston (Morgan Simmons) and noted listed at St. Bartholomew's, New York City (Jack Ossewaarde, Clyde Holloway). Other works in that period include Haydn with: The Creation, Church of the Covenant, Cleveland (Henry Fusner) and Christ Church, Cincinnati (Gerre Hancock); his Seven Last Words, First Presbyterian, Burlington, N.C. (Robert B. King); and Missa Brevis, St. Peter's United Church

of Christ, Champaign, Ill. (Elisabeth Hamp). We noted the Beethoven Mount of Olives at Second Baptist, Lubbock, Tex. (Judson Maynard).

A frequent 19th century work listed was the Schubert Mass in G: St. Luke's Methodist, Corpus Christi, Tex. (John C. Schmidt); Watts Street Baptist, Durham, N.C. (Richard E. Joiner) and in a Schubert program at King's Chapel, Boston (Daniel Pinkham). The Schubert Stabat Mater was listed at Christ Church, Manhasset, L.I. (Robert Mahaffey, Philip Gray). Among other 19th century works are the Bruckner Mass in E minor, St. Paul's Richmond, Va. (Edouard Nies-Berger); Dvorak Te Deum, St. Bartholomew's, New York City; Verdi Pater Noster, Colorado College Choir, Grace Church, New Bedford, Mass. (Donald Jenkins); Rossini Messe Solennelle, St. Paul's, Toronto (Sir Ernest MacMillan, Charles Peaker).

Among the "chestnuts," we encountered very few Stainer Crucifixion performances this year and not quite the usual spate of Dubois Seven Last Words but enough to justify listing a few: First Presbyterian, Royal Oak, Mich. (Robert Shepher); Christ Episcopal, West Englewood, N.J. (David Lowry); St. Mary's Episcopal, Kinston, N.C. (William F. Brame); Augsburg Lutheran, Toledo, Ohio (William Bleim). We will hazard a guess that these two rang out in thousands of churches not represented in our survey. So too the Rossini Stabat Mater (they did it at St. Bartholomew's!) and the Maunder Olivet to Calvary — example: First Methodist, Salem, Ohio (William W. Keck, Homer Taylor).

This century of our own was well represented in larger choral works. These 64 years are a wide span, reaching from Stravinsky Symphony of Psalms, First Presbyterian, Gainesville, Fla. (Willis Bodine, Margaret Merchant) to Britten Rejoice in the Lamb, Washington Street Methodist, Alexandria, Va. (M. Arnold Briggs, Jr.) and Missa Brevis in D, St. Luke's Chapel, New York City (Clifford Clark, James Parry). Let's try a random list: Vaughan Williams Festival Te Deum and Old 100th, Christ

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Episcopal, West Englewood, N.J. (David Lowry); Sowerby Forsaken of Man, Church of the Covenant, Cleveland (Henry Fusner); Bitgood Job, First Methodist, Elizabeth City, N.C. (E. Rodney Trueblood); Menotti Death of the Bishop of Brindisi, St. Paul's, Richmond, Va. (Edouard Nies-Berger); Schönberg Friede auf Erden, Colorado College Choir, Grace Church, New Bedford, Mass. (Donald Jenkins); David Williams Passion of Christ, First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy) and St. Peter's Lutheran, Miami, Fla. (Charles E. Richard) and the same composer's Gethsemane, St. Paul's Delray Beach, Fla. (Helen T. Garretson) and Watts Street Baptist, Durham, N.C. (Richard E. Joiner); Dale Wood's Seven Choral Mediations, Peachtree Christian, Atlanta, Ga. (Theodore Ripper); Hovhanness Magnificat (excerpts), St. George's New York City (Charles Henderson); Nystedt Seven Words from the Cross, Grace Episcopal, Colorado Springs, Colo. (Ben Gahart); Titcomb To Calvary, Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); Ronald Nelson St. Mark Passion, First Christian, Houston, Tex. (Merrills Lewis, Mrs. Ben Hadfield); Matthews Gethsemane to Golgotha, Church of the Good Shepherd, Nashua, N.H. (James A. Wood); Forsyth Last Supper, Peachtree Christian, Atlanta, Ga. (Theodore Ripper); Wienhorst Seven Last Words, Concordia Senior College, Fort Wayne, Ind.; Kodaly Missa Brevis and Weinberger Way to Emmaus, Lakewood, Ohio Presbyterian (Warren Berryman).

We try to list a few programs from liturgical services especially when they list services by specific composers. St. Clement's, St. Paul, Minn. Wyton music (Merrill N. Davis III); Emmanuel Church, Baltimore (Merrill German); St. Paul's Cathedral, Buffalo, N.Y. (Donald Ingram); Grace Chapel, Jacksonville, Fla. (Amelia Smith); St. Philip's Durham, N.C. Willan music (David Pizarro); Trinity Parish, Southport, Conn., Merbecke and Darke (James H. Litton); Trinity Episcopal, Galveston, Tex. (Paul Bentley); St. Christopher's, Oak Park, Ill., Oldroyd (William B. Knaus);

St. Luke's, Kalamazoo, Mich., Willan (George Norman Tucker); All Saints, Pasadena, Cal., Purcell (William MacGowan); Trinity, Potsdam, N.Y., Willan (George L. Jones, Jr.); St. John's Cathedral, Spokane, Wash., Merbecke (C. Harold Einecke); Church of the Ascension and Prince of Peace, Baltimore, Merbecke and Thiman (Charles L. O'Day); St. Stephen's, Sewickly, Pa., Willan and Eyre (Julian Williams); St. Paul's Cathedral, Los Angeles (Frank Owen); Cathedral of the Good Shepherd, Nashua, N.H. (James A. Wood); Church of St. Raymond, Bronx, N.Y. Gregorian, Viadana, Lasso and Casali, motets Aichinger and Michael Haydn (Steve Empson); St. John's Episcopal, Youngstown, Ohio, Friedell and Callaway (Ronald Gould).

Many programs simply did not have details which link into the format of this summary. We considered just listing these but the list became too long.

We felt that the artistic worth of the published covers was a considerable step up from the covers on this last season's Christmas and Advent bulletins, which, we fear, offered more than a share of unattractive designs. The symbolic and purely decorative seem to be supplanting the pictorial and realistic, and more emphasis on bold colors suggests perhaps the possibility of young people playing a larger part in program design, selection and use.

As usual there were many programs which omitted the name of the organist and the name of the town; perhaps notes with this information accompanied some of them. At any rate we found these names and towns as often as we could. When programs numbering literally in the hundreds arrive within a few days' time, it is not possible to avoid either errors or omissions. Nor is it feasible to take individual note of the helpful and considerate footnotes added for our special information. To all these people we say: "Thanks! We will continue to do the best we can!"

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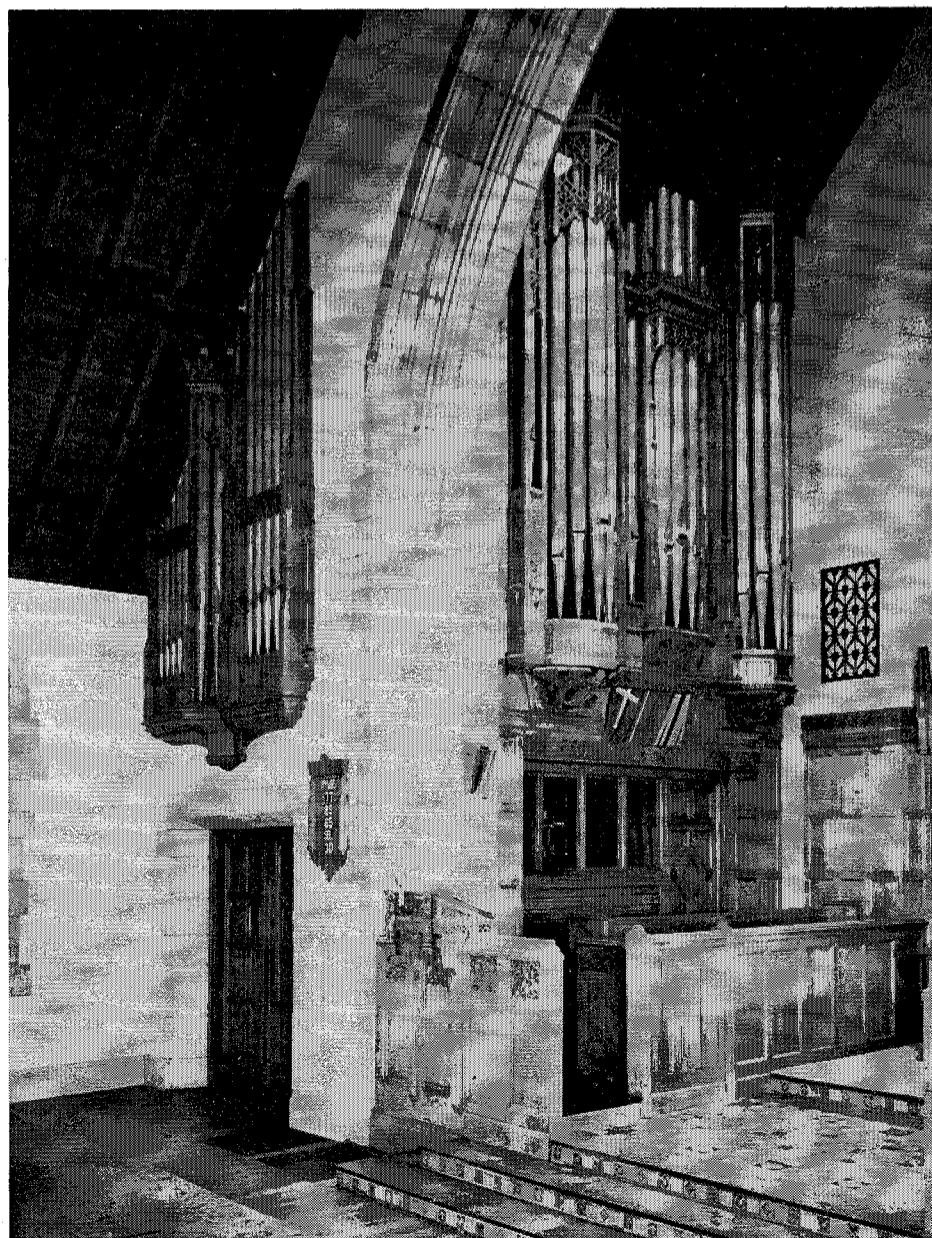
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Pipework not Exposed

The Reuter Organ Company has been awarded a contract to build a new three-manual instrument to be installed in the Andrew Potter Auditorium of the John Wesley Raley Chapel at Oklahoma Baptist University, Shawnee, Okla. When completed, this organ will contain 60 ranks of pipes; however, some sets are prepared for in the initial installation.

The organ and choir will be situated in the front or chancel area of the auditorium with the pipework placed immediately in front of the semi-circular wall which forms the backdrop for this area on either side of a large centrally located window at the rear center. Pipe-work will not be exposed but will be placed behind a large grille of open design. The unenclosed great and major portion of the pedal section will be situated on the left, and the expressive swell and unenclosed positiv divisions on the right. The console will be placed on a movable platform.

Chairman of the organ department is Virginia Denyer Reese, presently absent from the school for graduate study. The present professor of organ is Dr. James Boeringer.

Negotiations for the sale of the instrument were handled by Frank R. Green, home office sales representative and designer for Reuter. Installation is scheduled for May.

GREAT

Sub Principal 16 ft. (prepared)
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzgedeckt 8 ft. (prepared)
Oktav 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks (prepared)
Trompette 8 ft. 61 pipes

SWELL

Quintadena 16 ft. (prepared)
Principal 8 ft. 61 pipes
Flute à Cheminée 8 ft. 61 pipes
Flute Conique 8 ft. (prepared)
Céleste 8 ft. (prepared)
Viole de Gambe 8 ft. (prepared)
Octave 4 ft. (prepared)
Fugara 4 ft. (prepared)
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeux 3 ranks (prepared)
Basson 16 ft. (prepared)
Hautbois 8 ft. 61 pipes
Clairon 4 ft. (prepared)

POSITIV

Copula 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. (prepared)
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Rankett 16 ft. (prepared)
Cromorne 8 ft. (prepared)
Rohr Schalmel 4 ft. 61 pipes
Zymbelstern (prepared)

PEDAL

Contra Bourdon 32 ft. (prepared)
Prinzipal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Nachthorn 2 ft. (prepared)
Kornett 3 ranks (prepared)
Mixture 3 ranks 96 pipes
Bombarde 32 ft. (prepared)
Bombarde 16 ft. 32 pipes
Oboe Schalmel 4 ft. 32 pipes
Carillon (prepared)

FREDERICK JACOB'S Sacred Service 2 received its first Washington performance April 3 at the Temple of the Washington Hebrew Congregation under the direction of Dr. Herman Berlinski.

METHUEN Memorial Music Hall opened its 1964 season April 1 with the first of 17 recitals, featuring again the original Boston Music Hall 81-stop Walcher organ.

J. FISCHER AND BRO., Glen Rock, N. J. has been appointed New York area dealer for the Saville Organ Corporation, Northbrook, Ill.

CARL STAPLIN was organist with the Evansville College brass and wind ensembles March 23 in music of Gabrieli, Handel, Vienne and Bender.

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Chairman, Organ & Church Music Dept.



Our stay at Ghent last summer gave us an opportunity to make the acquaintance of the cathedral organist, Gabriel Verschraegen, and to see him in his familiar surroundings. We visited in his home one evening and had the pleasure of getting to know Mrs. Verschraegen as well. The positiv which dominates his living room is so much a part of the organist's life that we are happy we have a picture of him at work on it.

Cathedral organist, professor in the Royal Conservatory, leader of the Orgel Centrum which sponsors summer festival events and the Bach competition, Mr. Verschraegen has also the responsibility of providing for a bright and active family of sons and daughters.

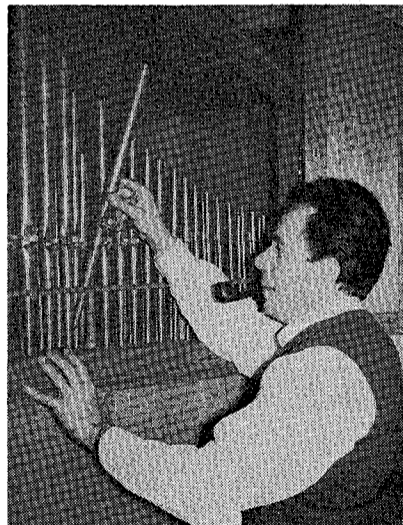
In addition to all these Ghent duties and responsibilities, Gabriel Verschraegen each year plays many recitals all over Europe. He has be-

come extremely well known in Scandinavia, Czechoslovakia and Spain as well as in the nearer Western European countries. He has appeared on radio in France, Italy, all the German networks, Switzerland and other countries. He has served as recitalist in festivals and on juries of competitions at Prague, Munich, Geneva, Haarlem and elsewhere.

He has recorded Brahms, Reger and Hindemith for Christophus Verlag (Freiburg) and ancient Flemish composers for Supraphon (Prague).

As a composer Mr. Verschraegen has written in many forms. We had the opportunity to hear him play several of his organ works as he recorded them for radio broadcast. They seemed to us to deserve to be much more widely known and performed than they are. He is a careful craftsman with a highly lyric talent. In his 45th year, he is probably at the height of his powers both as a player and as a composer.

The Ghent organist will play an extensive series of recitals in the summer months including a number of Swiss dates in July.



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Summer Installation Set For Christ
Church — Ronald Arnatt Is
Organist & Choirmaster

A new Aeolian-Skinner will be installed this summer in Christ Church Cathedral, St. Louis. The specification for the instrument was drawn up by Joseph S. Whiteford in connection with Ronald Arnatt, cathedral organist and choirmaster. The organ replaces an E.M. Skinner built in 1927.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4-6 ranks 305 pipes
Scharf 3-4 ranks 207 pipes
Trompette-de-Reredos 8 ft. 61 pipes
(speaks through cresting of reredos)
Clarion-de-Reredos 4 ft. 12 pipes

SWELL

Geigen Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Geigen Octave 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Cymbale 3 ranks 183 pipes
Fagott 16 ft. 61 pipes
Fagott 8 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

CHOIR

Lieblich Bourdon 16 ft. 12 pipes
Spitzflöte 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Rohr Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Acuta 3 ranks 183 pipes
Clarinet 8 ft. 61 pipes
Tremulant
Trompette-de-Reredos 8 ft.
Clarion-de-Reredos 4 ft.

RUCK-POSITIV

Nason Gedeckt 8 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Spitzprinzipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Bourdon 32 ft. p & f electronic 12 tones
Kontra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Lieblich Bourdon 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Kontra Fagott 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagott 16 ft.
Trompette 8 ft. 12 pipes
Trompette-de-Reredos 8 ft.
Clarion 4 ft. 12 pipes
Krummhorn 8 ft.

Irene Robertson

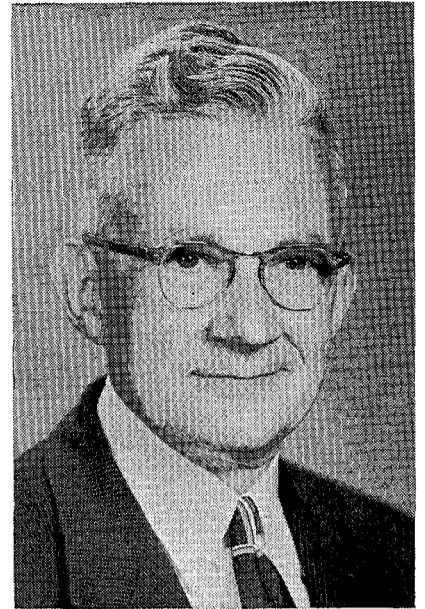
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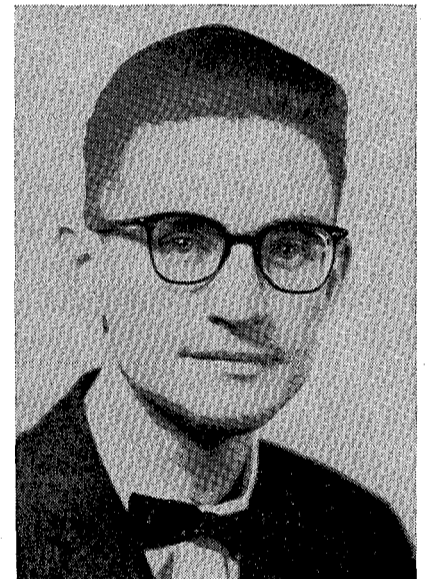
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Irving D. Bartley of the music department of the University of New Hampshire has become minister of music at the Rochester, N. H. Congregational Church. He resigned last June from a similar position at the First Baptist Church of Exeter where he had served three years.

Mr. and Mrs. Bartley took a European trip last summer and Mr. Bartley remained in Paris to study with Jean Langlais on his sabbatical leave from the university. He resumed his college teaching the second semester.

HARRY GAY played a program of works of Dr. Louis L. Balogh April 8 on his noon-day recital at Trinity Cathedral, Cleveland.



Arthur G. La Mirande has been appointed organist and musical director of the Immaculate Conception R. C. Church, Astoria, Queens, N.Y., one of the largest parishes in New York City with a membership of more than 30,000. He has served several Episcopal churches, most recently Old St. John's, Brooklyn. He is a student of William Self.

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**NEW KEATES IS OPENED
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PEAKER PLAYS DEDICATORY

Lewis Jones Organist — Choirmaster
of St. Paul Street United in
St. Catharines, Ont.

A new three-manual Keates organ has been installed in St. Paul Street United Church, St. Catharines, Ont., replacing one completely destroyed when fire gutted the building in 1962. Only the walls of the church were left standing, and these have been utilized to form what is otherwise virtually a new edifice. The original organ was a three-manual Casavant installed in 1909, rebuilt and enlarged by Keates in 1949.

The new instrument was dedicated at the morning service March 15, with Lewis Jones, ARCT, ACCO, organist and director of music at the church for 21 years, presiding at the console.

The opening recital was played in the evening by Dr. Charles Peaker, Toronto, who was organist of the church from 1926 to 1928. Every seat in the church was filled for the event and many people had to be turned away. The program appears in the recital section.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 tubes

SWELL

Geigen Principal 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Aeoline 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flautino 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 24 pipes
Tremulant

CHOIR

Nason Flute 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft. 32 notes
Bass Flute 8 ft. 12 pipes
Principal 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Quintadena 4 ft. 32 notes
Spitz Principal 2 ft. 32 pipes
Quint Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Contra Fagotto 16 ft. 32 notes
Tromba 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Chimes

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The Möller Organ Company has contracted with Olivet Lutheran Church, Fargo, N. D. for a three-manual, five-division organ.

The congregation of approximately 700 families plans moving to the new church and educational building by Easter 1965. The new edifice designed by Sovik, Mathre and Madsen, Northfield, Minn., is of contemporary design with the parish-education building forming an L from the church. All main facilities of the church and parish building will be on ground level. The Greek Cross is used in the church as well as on the free-standing bell tower.

The new organ will be mounted on the back wall of the church, above and to the side of the choir gallery. Alternate choir space is provided at the front of the church for concerts and festival occasions. A choir rehearsal room with permanent risers, music and robe storage, recording equipment and music office will be on the lower level.

The total project including organ, building land and furnishing will total \$1,000,000. The tonal design was by Eugene Douth, Möller representative, and Lloyd Collins, organist of the church. All divisions are exposed except the divided swell.

GREAT

Diapason 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Fourniture 3-5 ranks 269 pipes
Fagot 16 ft. 61 pipes
Fagot 8 ft. 12 pipes

POSITIV

Quintfloete 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Zimbel 2 ranks 122 pipes

SWELL 1

Bourdon 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Spitzprinzipal 4 ft. 61 pipes
Plein Jeu 3-4 ranks 201 pipes
Rohrschalmei 4 ft. 61 pipes

SWELL 2

Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Harmonic Flute 4 ft. 61 pipes
Harmonic Piccolo 2 ft. 12 pipes
Sesquialtera 2 ranks 98 pipes
Trompette 8 ft. 61 pipes

PEDAL

Bourdon Resultant 32 ft.
Contrebasse 16 ft. 32 pipes
Quintaten 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 12 pipes
Rohrfloete 8 ft.
Gedeckt 8 ft.
Octave 4 ft. 12 pipes
Gedeckt 4 ft.
Grave Mixture 2 ranks 64 pipes
Rauschquinte 2 ranks 24 pipes
Fagot 16 ft.
Fagot 8 ft.
Fagot 4 ft.

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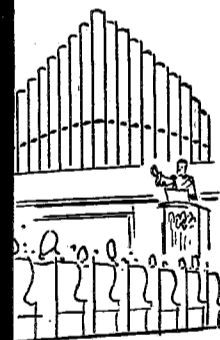
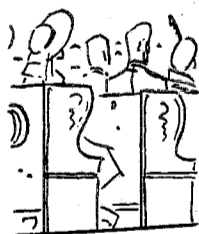


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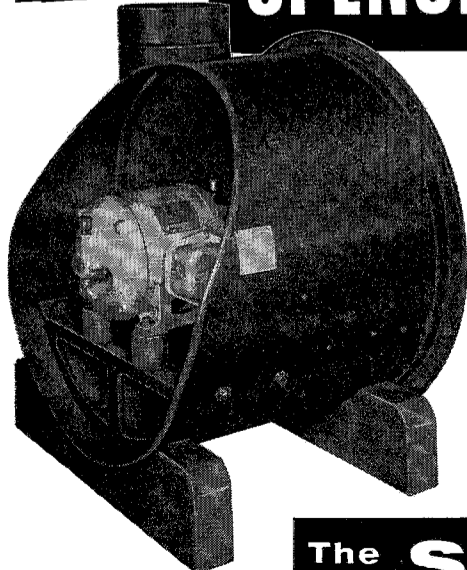
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MUSIC IN THE

I cannot talk about the music of the liberal church without thinking about the whole worship service: its purpose, its readings, its singings, its music, its preachings. We've heard it said that a worship service is a unique thing; it is an art form. The musical works, the readings, the poems, the sermons, the hymns all intergrate into a higher experience that speaks to us in many tongues.

No doubt almost to a man and a woman, we of the liberal persuasion are all out of some other religious tradition. How many of us brought with us the good, the beautiful, the worthy? How many of us on the other hand cast off every vestige of the past regardless of its worth? I venture to say that some of us are still trying to divest ourselves of everything, even things of value, endeavoring to start a religious life totally anew. I like to think of such iconoclasts as "nouveau liberale" — people who are still shopping, people who are not certain of the worth of some things. A minister once suggested to me that I be patient for it takes time for people to change, to develop a new religious maturity, takes time to reevaluate things in terms of a new theology, a new ceremony in the celebration of life. We came to this new religion in search of the essence of life; in search of a more meaningful life between cradle and grave. A search doesn't mean a scorching, a book burning of our previous life; it does mean a purposeful investigation, or inquiry, or a looking for something. One cannot, for example, begin to weigh the true worth and meaning of moderns like Bartok and Stravinsky without first having examined the greatness of ancients like Bach and Scarlatti. Once having accepted the moderns, do we cast off the contributions of the ancients?

Let's go back — for some a few years, for others just yesterday — to the first time you attended a liberal worship service. Were you disturbed by the sounds of an organ? Were you hoping for sounds of, perhaps, a grand piano as the instrument of this new church? Were you upset when you saw a choir — a robed choir? Perhaps you were expecting a choir of instrumentalists in this new church. What was your inner reaction to standing to sing of all things in this new church — a hymn? Were you expecting to sing a popular tune? Were you hoping that the minister would handle all the music, perhaps by singing an aria from Gounod's Faust — and looking for something different you hoped, no doubt, that he might sing the part of Mephistopheles? How did you respond to unison readings or responses or even — prayers? Well, if you think I'm ridiculing you I am really making fun of myself. I was a "nouveau liberale" and how did I find what I was looking for? The answer is simple: I have not yet found it, completely. The interchange of ideas helped me set up new values, not substitute meanings.

There's great diversity among us and this is good. For a delicate sauce left unstirred forms a crusty skin on top that soon hardens when the flame is extinguished. This diversity extends even to the worship service. There are those who would prefer no music, no prayers, no readings nor any kind of ceremony. Many people feel that the pulpit address is all that is really important or worthwhile. In fact, some

would pass up the first portion of the service and come in just before the sermon.

While I have been directing my remarks mainly about the iconoclasts, I cannot help but mention that there are those among us, those who would have no truck with new ideas; they want no changes, no new music, no new poetry, nothing experimental. Only the past is proved worthy and therefore is eligible for a visa into our sanctuary. Can you imagine what a time a Bach and a Handel would have if they were musicians today in a church which allowed no new music? Remember their music, played in the church then, was as contemporary as the weekly sermon.

You can see in such a plethora of diversity a few of the problems that face a minister. Shall we have music? Shall we have readings? Shall we have prayers, responses, hymn singing? There's no doubt that some of these problems make their way into the music director's life, too. Robert Shaw, when he was installed as minister of music at the First Unitarian Church of Cleveland said, "The tradition of this church, shared by most American Protestantism, is centered around its preaching. We have not sought to alter that but to enrich and implement and fulfill it." Herein then is the touchstone for the direction in which I would move.

Let's begin with hymn singing (Of course, this is a pulpit address all of its own and deserves its own Sunday.) You may not realize it but hymn singing is a privilege. Until the Reformation, all singing in the church was done only by priests and special choirs. The singing of hymns is centered around the idea of individuality in the worship service as initiated by Martin Luther. He took from the priests the music of the mass and gave it to the masses, laying heavy stress on congregational hymn singing.

The history of American music holds a notable place for hymnody. In fact, the first book published in the American Colonies was a hymnal, the Bay Psalm Book, published in the 17th century in Massachusetts. In the 18th century came new hymn tunes greater in warmth and feeling, different in melodies and harmonies lead by Charles Wesley. In the early years of the 19th century, hymns were influential in a secular way on the development of music and musical tastes in America. The recent advent of our own denomination's new hymnal, *Hymns for the Celebration of Life* will certainly have its broad influence on hymnody in all denominations, orthodox and otherwise. The melodies, the harmonies, and poetry bespeak a new and more vital kind of religious music. Why then are Unitarian-Universalist congregations such poor hymn singers — poor, not in quality, just poor in participation. This church seems no better or worse in this respect.

So I again ask the question: why hymn singing? In our church? Ours, too is a further development of individuality in worship. Individuality, however, does not mean independence. We commit ourselves to ideas and aspirations with a common purpose. These aspirations are exemplified in the totality of the worship service. Each of us, individually and collectively, has a role. If we are truly committed to our ideals, then singing together in praising these worths strengthens our

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LIBERAL CHURCH

by RICHARD P. BARRY

own convictions and gives purpose to our being together. Hymn singing gives us the obvious opportunity to lock arms in the brotherhood of man. True, we tend to let the words, if they are not completely our own personal theology, hold us back; but remember first, that we are liberals and should test this liberality constantly, and second, hymns are not creeds unless we individually wish them to be so. They are really songs — songs of praise — and when we gather together at home, school, or at a party, we find joy in singing together whether it be an old Protestant hymn, sea chanty or a carol at Christmas or just an old favorite song.

While I'm on the subject of hymns, what about those "Amen's" that seem to bother so many religious liberals. To many, singing it or saying it is a problem. Some do not know what it means, and others have the wrong idea of its meaning. It comes from a Hebrew word that means "certainty" and that word comes from another that means "to strengthen." In English, it means, "So be it." A preliminary review of our new hymnal indicates there will be no amens to the new hymns . . . Joyful news to some; to others who will be sad over the loss, perhaps, we can only say, "so be it."

What about other music of the service? A choir. Is it really necessary? First and foremost, it is needed to help lead the congregation in worship. Worship starts with the first appearance of the choir. It includes the singing of hymns, responses, anthems, unison readings and affirmations. But what is a choir?

Perhaps, we might (as we traditionally seem bound to do) first consider what it is not:

A choir is not an opportunity to display the exceptional vocal attributes of one or more of its members as one might do in a concert hall.

A choir is not just a fun group, a social organization to which anyone who is anyone must belong. True, there is a great joy and happiness to being in a choir, but it's more than just that.

A choir is not a group of people who meet when the urge moves them or only when the piece of music to be sung is well-liked.

A choir is not an organization offering the opportunity for some display of temperament, jealousy or for personal aggrandizement.

Now, let's see what a choir is:

A choir is a group of dedicated people who offer their talents for the advancing of the principles of the religion.

A choir is a part of the worshiping congregation endeavoring to make the worship service more beautiful and meaningful.

A choir is a leadership group working in unity, — working together for the common good of the whole.

A choir is a hard-working group gathering faithfully each week to work over and examine the works of other men and women.

A choir is a group of men and women involving themselves in a human adventure.

The choir can be an effective arm of the church, effective in the community in the spreading of liberalism and brotherhood. Earlier this year, I took the choir of the South Nassau Unitarian Church to a local high school to participate along with five choirs from other denominations in a Brotherhood Week program sponsored by the Parent Teachers Association. This was the first time a Unitarian-Universalist choir had been invited. The effects of such a contribution cannot be measured in terms of increased church membership and it should not be measured in this way.

Another important purpose of the choir is that it provides to each member of the choir and each member of

the church the opportunity to enrich their lives by singing and hearing good music. Working together in unity, putting aside individual differences, likes and dislikes for a higher ideal and for the growth of a group personality, all this contributes to the development of finer world citizens.

A word about the choir member. He or she is the backbone of every church and this includes ours as well as other denominations. Look through the ranks of any choir and you will find community and church leaders: committee chairmen, trustees, board officers, teachers, doctors, social workers, and other professionals.

I once heard someone refer to them as the "unsung race of heroes and heroines." And that they are truly. On the gravestones of many are emblazoned words of praise for their contributions to the family of man or something quite pious, but who has praised the chorister who week in and week out labored in the vocal vineyard. That, it would seem, represented no virtue.

And while I am on the subject of the choir, a word about a *robed* choir. I know there exists here some disagreement about whether the choir should or should not wear robes. At the moment half of your choir does and the other half does not. This perhaps, is indicative of the transitional state our denomination is in. What direction shall we blow with regard to the robes? It has been traditional for church choirs to wear robes but so, too, is it traditional for a secular chorus to be uniform in dress, traditional for a symphony member to be tuxed and tailed. But forget about the tradition for a moment; consider the usefulness. I once read that "robes have one basic value — they help subdue the personal element and by doing so give the group the appearance of unity." In part, true, but I think there's more to it. The choir will not only look better but, believe it or not, it will also sing better because it will think as well as act as a unit.

In the not too distant future, this congregation will be, once it secures a parcel of land and builds a new church, concerned with the decor of its new sanctuary. Color of its appointments will be under great consideration and argument. A drab, colorless sanctuary can be brightened by the use of color in draperies, furniture, carpetings, walls, woods, cloths and . . . choir robes.

More than looks, robes or some uniform dress have a psychological effect on each member in his attitude, in his attention towards his singing role. He begins to think himself no less nor more important than his colleague alongside of him. One ultimate desire of every choir or choral director is artistic singing; to develop in his singers blend and balance, to organize the individual talents into sounding as one voice, one instrument with varying colors and tones. The robe merely assists him towards that end. The robe is not a dressing up; it is more a dressing down.

What are some other questions of concern to the liberal music director? Shall he be concerned for the humanists who would prefer no reference to the word God in the music he selects? That could mean no Bach, no Handel, no Mendelssohn. And what of the theist who feels *only* the reference to God or a passage from the Bible is worthy for

inclusion in the worship service. That could mean no music in the publishers' catalogues marked "secular", no Schubert lieder, no folk songs. I call again on Robert Shaw: At his installation service he said, ". . . nothing which has stirred the heart and mind of man to the consideration and creation of worth — in whatever time or place — can be foreign to worship in the liberal church. This means that we are privileged to include in the matrix of the sacred, materials which in certain traditions have heretofore been considered secular. Not all the prophets are dead, not all the Word is in one volume, not all the testaments of beauty are sealed. Wherever the word has been made flesh — in Beethoven or Shakespeare, Scarlatti or Blake or Lincoln — it should be made welcome. This also judges in some detail the truth and breadth of our liberalism; for it demands that we perceive in a Palestrina mass, a Bach cantata on the resurrection, a Gregorian or Buddhist chant, a Negro spiritual or a Mormon hymn, man's hunger for God and his will for good."

As was started before, the tradition of this church is centered about its preaching — preaching, however, not only through the art of the spoken word, but also preaching through the art of dance, preaching through the art of singing, the art of the musician. Again these things we seek not to alter, but to enrich.

Let's now consider the question: What is religious music? Some of us may answer, "Music that has religious words." If the texts are from a Bible or hymn book, this makes the music religious. If this is your definition, then I have to ask what about music played on the organ? There are no words, just a title. So in your order of service you read under Prelude: "My Lord Has Come Down to Save Me" or some other title referring to the deity. Does that make the music religious? Take one of Bach's great organ works, say the Toccata and Fugue in D minor, subtitled Dorian. It doesn't have a religious title, but is certainly one of the great organ works and is usually performed in churches, where most great organs are installed. There is more to religious music than the mere title; mentioning the word God or other such references does not bless the work.

Again, in the tradition of the liberal religionists, let's consider what religious music is not. It is not entertainment! It is not a personally concertized performance! It is not filler or background for meditation! Let's have meditation, by all means, but leave room in the service for great music to be heard, if we are to have a choir, an organist or musicians. Music if it is vital cannot be ignored. There are those who would have the choir, the organist out of sight; who would prefer that the music of the service appear to be more ethereal like coming out of the walls. Would these people prefer to have the minister preach from a gallery or out of sight behind some screen? Of course not! Sight as well as sound brings about a greater involvement on the part of each parishioner. When the minister wishes to make his points stronger his bodily and facial expression can help drive his message home. So, too, with the musician playing or singing is the individual-to-individual relationship stronger and more meaningful.

Church music should be inspiring. It should cause one to weigh things and thoughts in another light. It can only do this when it is the product of an artist. We will attract the musical artist to our churches when we give him the opportunity to express himself, free of the imposition of the musically unformed, but subject to the disciplines taught him by his own art. The ever-present intrusions of theological differences, the well-intentioned music committees and the often good



Richard P. Barry is choir director of the Unitarian Universalist Church of Central Nassau, Garden City, N.Y. This article is excerpted from a pulpit address given August 11, 1963.

Mr. Barry is an editor and copy writer in the publicity and advertising department of the Brooklyn Union Gas Company.

hearted but musically illiterate members of the congregation drive the artist into the secular field. The liberal church is challenged to open the way, to attract musical artists back into the church. Give them the freedom that you give to the pulpit, give them the opportunity to speak the truth as they see it. Offer them the facilities for first-rate conditions under which music can be heard — the best acoustics, fine organs and other instruments. Give them a chance to lead, to minister their art.

Music, the most abstract of all the arts, is an expression of truth. If we are truly seekers of truth, we can do nothing but include it in the repertory of the means to speaking to mankind. For the spoken word *and* music can minister! The challenge to the minister and the music director are one in the same — that of leadership — a gentle guidance and insistence toward a higher understanding and knowledge of worthy things. As with the minister, the church musician must have a total view that ranges over time and space with authority. He works in an area in which some of the highest attainments of the human spirit have been achieved.

WILLIAM NAGLE RETIRES FROM POST IN WILMINGTON

William S. Nagle will retire June 1 from Trinity Episcopal Church, Wilmington, Del. after 32 years as its organist and choirmaster. He commuted from Philadelphia for the first 20 years while he taught at Beaver College, Jenkintown.

Though Mr. and Mrs. Nagle and their two sons will continue to live in Wilmington, they will spend more and more time at their summer home at Woodstock, Vt.

Mr. Nagle won the AGO anthem prize in 1939 and has about 100 religious works in catalogs of eight publishers. He founded the Wilmington Festival of Sacred Arts and has since been its director.

A CHORAL PROGRAM, Musical Interpretation of the Apostle's Creed was sung March 15 at the University Methodist Church, Salina, Kans. with Harry H. Huber conducting.

WILLIAM TEAGUE played the Handel Concerto 4 and the Poulenc March 11 with the Sewanee Chamber Orchestra at All Saints' Chapel, University of the South; Joseph Running conducted.

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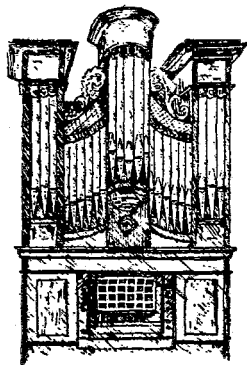
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May 10

Dale Krider, St. Thomas, New York City

Bach Cantatas, Church of the Ascension, Frankfort, Ky.

Sacred Music Concert, Woodfords Congregational, Portland, Maine

Hymn Festival, La Jolla, Cal. Presbyterian

Gordon Waterman, Washington U, St. Louis

Ascensionide Festival, Christ Church Cathedral, Springfield, Mass.

Lillian Robinson, First Presbyterian, Hammond, Ind.

Virgil Fox, First Presbyterian, Germantown, Philadelphia

Handel Saul, Trinity Episcopal, Swathmore, Pa.

Spring Festival Concert, St. Paul's Chapel, Columbia U, New York

Noye's Fludde, St. George's, New York City

Bach Cantatas, All Saints, Pasadena, Cal.

Robert Baker, St. Xavier's R. C. Church, Parkersburg, W. Va.

Catharine Crozier, Westminster Presbyterian, Buffalo, N. Y.

Marilyn Mason, Muskingum College, New Concord, Ohio

Frederick Swann, First Methodist, Baton Rouge, La.

12

Virgil Fox, Church Farm School, Paoli, Pa.

Richard Ellsasser, St. Louis

Richard Cummins, Trinity United Presbyterian, Uniontown, Pa.

Eugene Hancock, St. Paul's Chapel, Columbia U

Catharine Crozier, First Presbyterian, Lancaster, Pa.

Francis Jackson, St. James, New London, Conn.

Frederick Swann, Church of the Brethren, Fresno, Cal.

13

E. Power Biggs for AGO, Pittsfield, Mass.

14

Mendelssohn Hymn of Praise, Kodaly Missa Brevis, Congregational Church, Bradford, Vt.

Robert Baker, St. Paul's Chapel, Columbia U, New York City

16

Vivaldi Gloria, St. Michael's College, Winooski, Vt.

Hamilton College Choir and University Glee Club, New York City

Richard Ellsasser, Poughkeepsie, N.Y.

17

Contemporary Music Festival, First Presbyterian, Midland, Tex.

Purcell, Brahms, Thompson, First Methodist, Evanston, Ill.

Handel Israel in Egypt, Rockefeller Chapel, U of Chicago

Gruenstein Memorial Contest, Hyde Park Baptist, Chicago

Steve Empson, St. Thomas, New York City

11

Bach, Copland, White, Stravinski, Church of Ascension, New York City

Clarence Ledbetter, Clavierübung, All Saints, Pasadena, Cal.

Herber B. Nanney, Washington U, St. Louis.

Richard Ellsasser, St. Louis

Francis Jackson, Union Seminary, New York City

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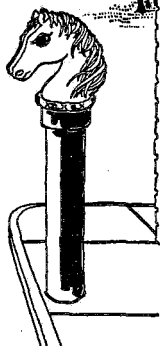
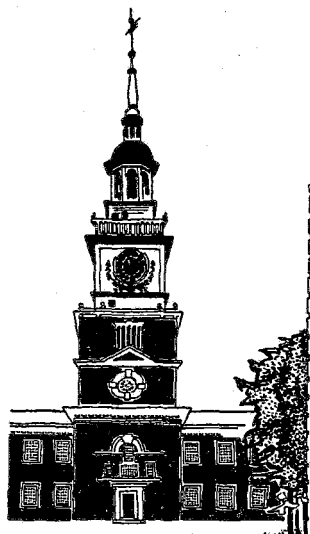
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 Preston Rockholt, St. John Methodist, Aiken, S. C.
 Antone Godding, St. John's Episcopal, Waterbury, Conn.
 Verdi Requiem, South Presbyterian, Dobbs Ferry, N. Y.
 Anthem Festival, First Congregational, Danbury, Conn.
 Allan Birney, St. James Episcopal, West Hartford, Conn.
 Claire Coci, First Presbyterian, Indianapolis.

19 Peggy Kelley Reinburg, Richmond, Va. AGO
 Virgil Fox, First Presbyterian, Flint, Mich.
 Herbert Burtis, St. Paul's Chapel, Columbia U
 Alexander Schreiner, Christ Church, Victoria, B. C.

21 Virgil Fox, Grace Methodist, Kokomo, Ind.
 Graham Steed, St. Paul's Chapel, Columbia U
 Mendelssohn Elijah, Park Avenue Christian, New York City

22 Britten, Tallis, Haydn, St. Paul's Church, Westfield, N. J.
 Helfman Shabbat Kodesh, Washington D. C. Hebrew Congregation
 Baldwin Wallace Bach Festival, Berea, Ohio.

23 David Randolph conductor's institute, Woman's Club, Morristown, N. J.
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 Frederick Swann master class, Honolulu, Hawaii

27 Frederick Swann master class, Honolulu, Hawaii

28 Searle Wright, St. Paul's Chapel, Columbia U

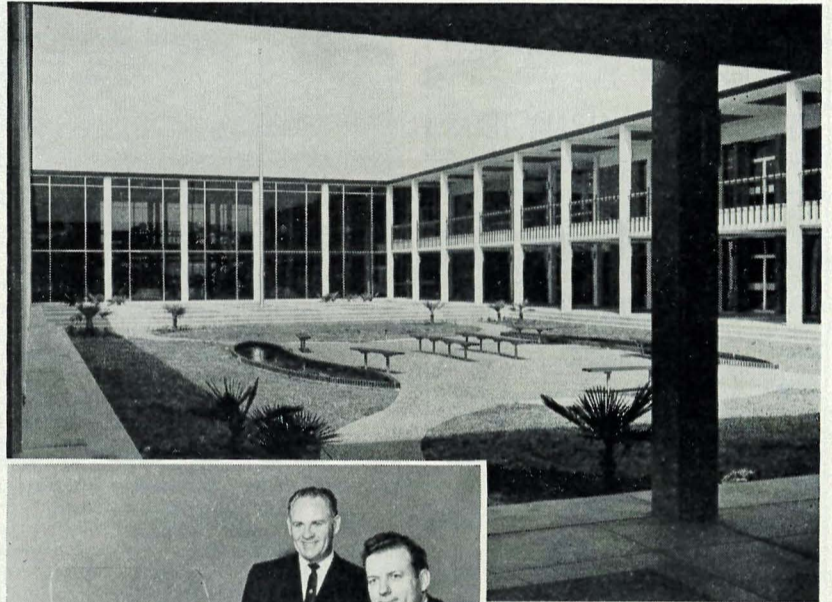
31 Handel Judas Macabaeus, Church of Resurrection, New York City
 Mildred Hendrix, Duke U, Durham, N. C.
 Kenneth Zink, St. Thomas, New York City
 Claire Coci, Kansas Wesleyan U, Salina
 Frederick Swann, Central Union Church, Honolulu, Hawaii

June 1 Howard Small, La Jolla, Cal. Presbyterian

7 Bethel Knoche, RLDS Auditorium, Independence, Mo.
 Eileen Coggin, Interstake Center, Oakland, Cal.

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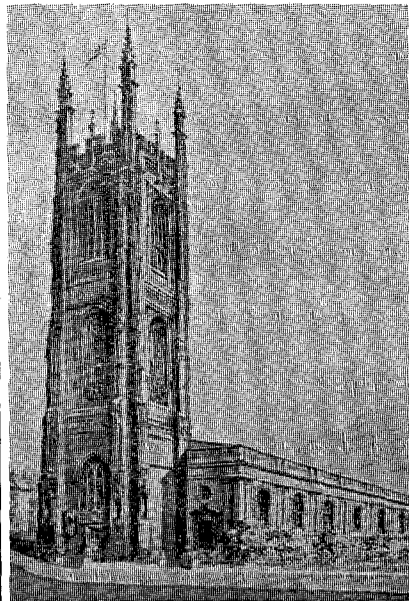
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Nestling at the southern end of the Pennine hills, almost in the center of England, and county seat of Derbyshire is the busy town of Derby — "Darby" as the English people pronounce it.

While industry is diversified, it is famous for its porcelain and silk factories. It is also the home of Rolls-Royce, Britain's well-known luxury car, and an important railway center.

Although the Cathedral Church of All Saints dates, as a cathedral, only to 1927 when the new diocese was founded, the present church was built in 1723 and finished in 1725. There had been other church buildings on this site since the time of William the Conqueror in the 11th century. The first record appeared in the Domesday Book, a survey that was made in 1085. For nearly 500 years the regular round of worship and community service was carried on by the clergy of All Saints. It is not possible that the old Saxon building lasted all this time. The Normans were great builders, as we have already been informed, and additions and changes must have been made in the then popular Early English and Perpendicular styles.

Of the old mediaeval building all that remains is the tall handsome Perpendicular west tower. Built in the years 1500 and 1527 the tower is 178 feet high. On the top of this there are pinnacles 36 feet high. By climbing nearly 200 steps the top can be reached. There is a ring of ten bells, one of which is older than the tower itself, the rest were hung in the seventeenth century. While there have been clocks in the tower since it was built the present clock and chimes were installed in 1927.

It is said that because of an acrimonious dispute with the town corporation the rest of the mediaeval church was destroyed in a single night in 1723.

The great height of the tower makes the nave look rather squat from the outside. The balustrade circling the

ENGLISH CATHEDRALS

DERBY

Eighteenth in a series by Frank K. Owen

roof gives a Baroque feeling typical of this type of architecture.

Entrance to the cathedral is by the west porch. The building was designed by James Gibbs, a pupil of Sir Christopher Wren, who chose the Renaissance style as would be expected. Small by comparison to some of the "great" cathedrals, only 130 feet long and 83 feet wide, yet a congregation of more than 1,000 can easily be accommodated.

The view of the nave, looking toward the east, is one of beauty and simplicity. The beautiful Baroque wrought iron screen, which separates the choir from the nave, is so designed to enable the congregation to have an uninterrupted view of the altar. The graceful arches of the nave and aisles add great dignity to this well lighted building.

Architect Gibbs did not like galleries; however, against his wishes, the west gallery was built in 1732, and on it in 1743 the first organ was installed. Other organs were built in 1807 and 1879. Very little is known about these instruments, all of which were placed in the west gallery. There is really no place in the east end of the building for an organ. In 1939 the present organ was built by the John Compton Company. The console, four manuals, is placed with the choir in the east yet the pipes are in the gallery. Personally, I would think this an impossible situation. The organ pipes are placed in two huge boxes that stand in all their nakedness in the gallery. It is hoped that before too long sufficient funds will be available to build some kind of case work around these boxes. I notice that the service lists include much plainsong and unaccompanied music. This is possibly brought



WALLACE ROSS

about by the placement of the organ.

There is no choir school at Derby, consequently the choir sings only for the usual Sunday services and for an Evensong service each Thursday evening. There is however, much musical activity to keep Wallace Ross, organist and choirmaster, busy. He has organized the Derby Bach Choir, which performs oratorios of all composers, and the Derby Brass Ensemble which, on special occasions, plays fanfares, descants, preludes, etc.

Chief among the memorials in the cathedral is a rather unusual beautiful wooden tomb with a recumbent figure of a Canon. This is in the south aisle. Its date is about 1500. What makes this so interesting is the fact the most ancient tombs are of stone, this one being of wood is indeed rare.

Simplicity is a notable feature of the Derby nave



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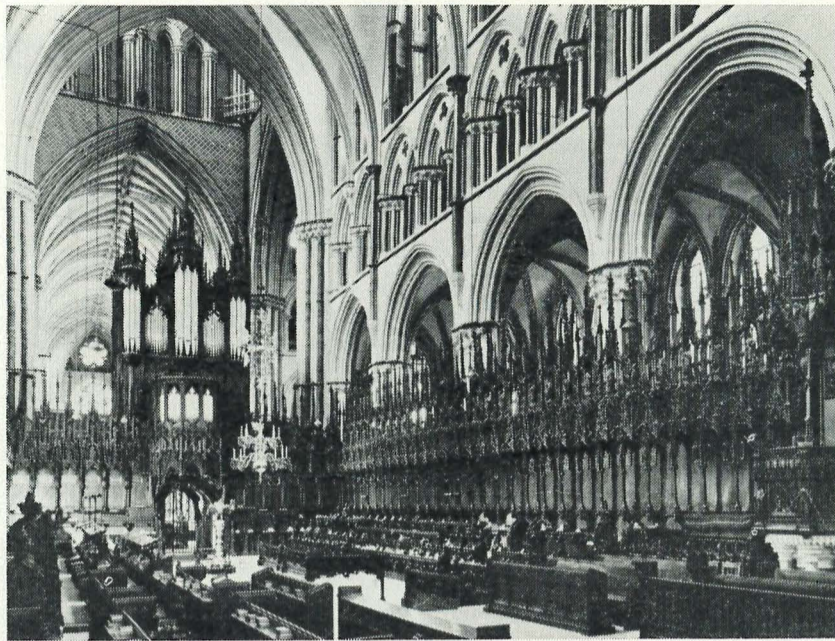
LINCOLN

There are those who have said that the cathedral at Durham, with its castle and woods, above the river, is infinitely picturesque; the Cathedral Church of St. Mary at Lincoln on its loftier hill is nobler. Durham is grand, imposing, tremendous; but Lincoln is all this and very beautiful as well.

The hill on which Lincoln Cathedral stands has been the site of a settlement since prehistoric times. The Romans built here a city within massive quadrangular walls, fragments of which still survive. As a Saxon town it is said to have been converted to Christianity by Paulinus, Bishop of York, about 628. The original seat of the diocese was the village of Stow, about 11 miles northwest of Lincoln. About 870 the church at Stow was burned by the Norsemen. After being transferred to Dorchester-on-Thames, a remote corner of the diocese, in the 10th century, William the Conqueror's newly appointed Bishop Remigius was directed to move to Lincoln and erect his cathedral there.

The first cathedral was of a simple Romanesque or Norman style. Begun in 1073 and finished 19 years later, it was consecrated a day or two after Remigius died. A serious fire in 1141 brought about the destruction of the wooden roof. Bishop Alexander, third bishop, an ambitious and energetic builder, virtually reconstructed the entire building. He not only ordered the carvings and decorations of the west front, but also caused to be built a roof of vaulted stone too heavy for the walls to support. In 1185, an earthquake, which was felt throughout England, was partly responsible for the collapse of the

DR. GORDON SLATER



Very long and very high, Lincoln Cathedral has not undergone a major restoration; all repairs have been carried out unobtrusively.

whole structure with the exception of the two western towers and the outer arch between them.

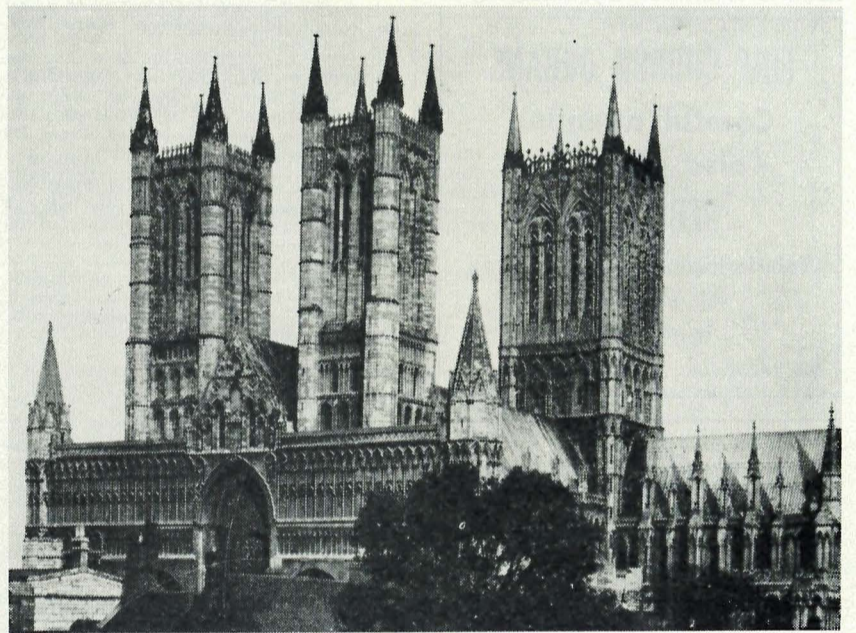
The following year a new bishop was appointed, the famous St. Hugh of Lincoln. He began collecting men, money and material for a new cathedral which got under way in 1192. A new experimental style of pointed Gothic architecture was used. The first portion to be erected was the choir where the clergy met for daily worship. Hugh died in 1200 but the work continued, being completed about 1235. Soon after the central tower was completed it collapsed, but was immediately rebuilt, an exact copy of the first design. It was between 1260 and 1280 that the Angel Choir was constructed which brought to completion this great cathedral as we know it today.

Of its many facades the most breathtaking is the screen wall of the west front. This is all that remains of Remigius's original church. The center of the west front with its three great arches is Norman as are the lower stages of the two towers and doorways; the screen work extended beyond the towers is Early English, and the windows inserted over the three doorways and the upper stages of the towers are in the Perpendicular style. Specially to be noticed are the panels of carving on either side. Those to the north portray the tortures awaiting the wicked in Hell, while those on the south side show scenes from the Bible stories which tell of the mercy and goodness of God.

Entrance to the nave is usually obtained by going through one of these western doors. The length of this cathedral is 482 feet, and the width of the nave and aisles is 80 feet. The vaulting is 82 feet above the floor. The height of the central tower is 271 feet and the vaulting at the crossing under the tower is 125 feet high.

Perhaps the first impression is of spaciousness and restrained dignity, yet it is one that will not be soon forgotten. There is an abundance of chapels throughout the cathedral. The organ screen cannot be ignored. I will have something to say about the organ a little later. Going through the center gateway the most glorious sight of the Angel Choir comes into view. It is so called because in addition to its great beauty there are, at the triforium stage, 30 angels carved in the stone, each holding a musical instrument or a small figure representing a Bible story. It is here where is found the shrine of St. Hugh. Consisting of five bays,

The two western towers and the connecting arch survived an earthquake in the 12th century which destroyed the cathedral itself.



and ending in a large Geometrical east window, this was the last part of the cathedral to be built, replacing the first choir. In the richly carved capitals of the pillars are some rather grotesque figures below the foliage, among them is the well-known "Lincoln Imp."

The organ, placed in the usual place on the screen, was built by "Father" Willis in 1898 — another example of a most handsome case. It was completely rebuilt by Harrison and Harrison in 1960. There are four manuals and 68 speaking stops. Dr. Gordon Slater, the present organist, made us most welcome after the services. He was very proud of his instrument, as well he should be. Among other things, he told me that William Byrd was organist there in 1563. He also told me that since 1794 there have been only four organists at Lincoln, an amazing record. He was appointed to the post in 1930. He was apologetic, as was Bishop Dunlop, whom I had met on the previous day, in that half the boys in the choir had been struck with some sickness. The choir of ten boys and eight men gave a marvelous performance of the Sunday music at both the Matins and Communion services. There must be much fortitude at Lincoln.

Unlike many of the English Cathedrals, Lincoln has never undergone a restoration which would involve the disuse of various portions for a considerable number of years. What repairs and remodeling were done were carried out in a quiet, unobtrusive manner.

Our tour will continue with a visit next month to the cathedrals at Sheffield and Norwich.

Robert Griswold's *A Guide to Current Practices in English Cathedral Music* will follow the conclusion of Mr. Owen's series.

PLACEMENT

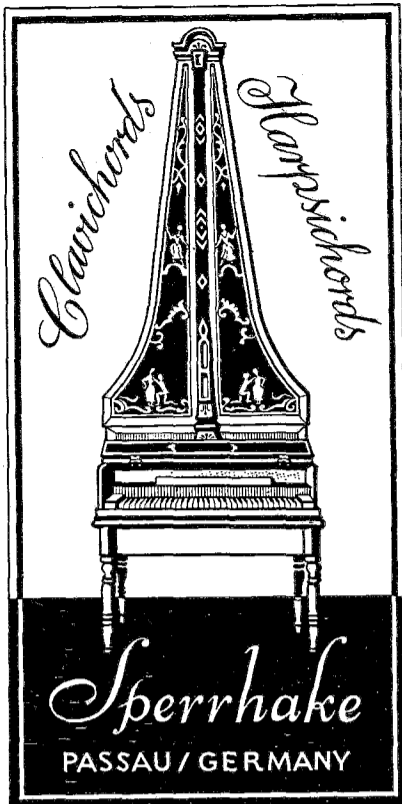
It is essential that the organ, choir and organist be placed closely together so that the organist can hear properly and control the performance. He should also be able to hear his instrument and choir in the same proportion as the sounds will reach the congregation so that he can balance the ensemble. The choir must hear the organ for its support and rhythmic guidance.

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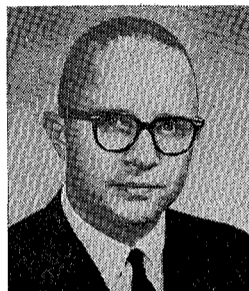
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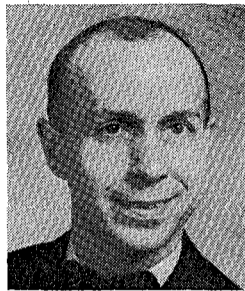
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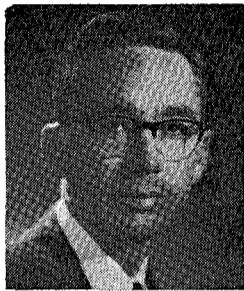
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