

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. 7—Whole No. 655

JUNE, 1964

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WYTON WINS ELECTION — MORE THAN 5,000 VOTE

MEAD AND WALKER RE-ELECTED

Only 2 of 6 Available Councillors
Elected from Outside Metropol-
itan Area — No Ground Swell

The American Guild of Organists' most historic election became a matter of record by 4:00 the afternoon of May 11. A total of 5,458 ballots was marked and sent in, representing about 30 per cent of the membership; a far cry from this magazine's call for 70 per cent, but more than four times that of previous years.

Alec Wyton, FRCO, ChM, FAGO, FRCCO, was elected president and John Holler, AAGO, and Austin Lovelace, MusDoc, SMD, AAGO, defeated the incumbents for treasurer and registrar, respectively. George Mead, MusDoc, AAGO, and Charles Dodsley Walker, FAGO, retained their posts as vice-president and secretary.

The ground swell for out-of-metropolitan-area councillors failed to develop. Only two of a possible six of these candidates were elected: Ruth Barrett Phelps, AAGO, and Grover Oberle, FAGO, ChM.

Dr. S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCCO, remains as librarian-historian; Seth Bingham, MusDoc, FAGO, and Searle Wright, FAGO, FTCL, were elected auditors and the Rev. John M. Krumm, PhD, STD, is the new chaplain.

Other councillors elected were: Robert Baker, SMD, DMus; Lee H. Bristol, Jr. LHD, MusDoc, LLD, LTCL; Claire Coci, MusD; George Markey, MusDoc, FAGO; George William Volkel, SMD, AAGO, and Samuel Walter, SMD, AAGO, ChM. Consult the April DIAPASON for further identification of the new slate of officers.

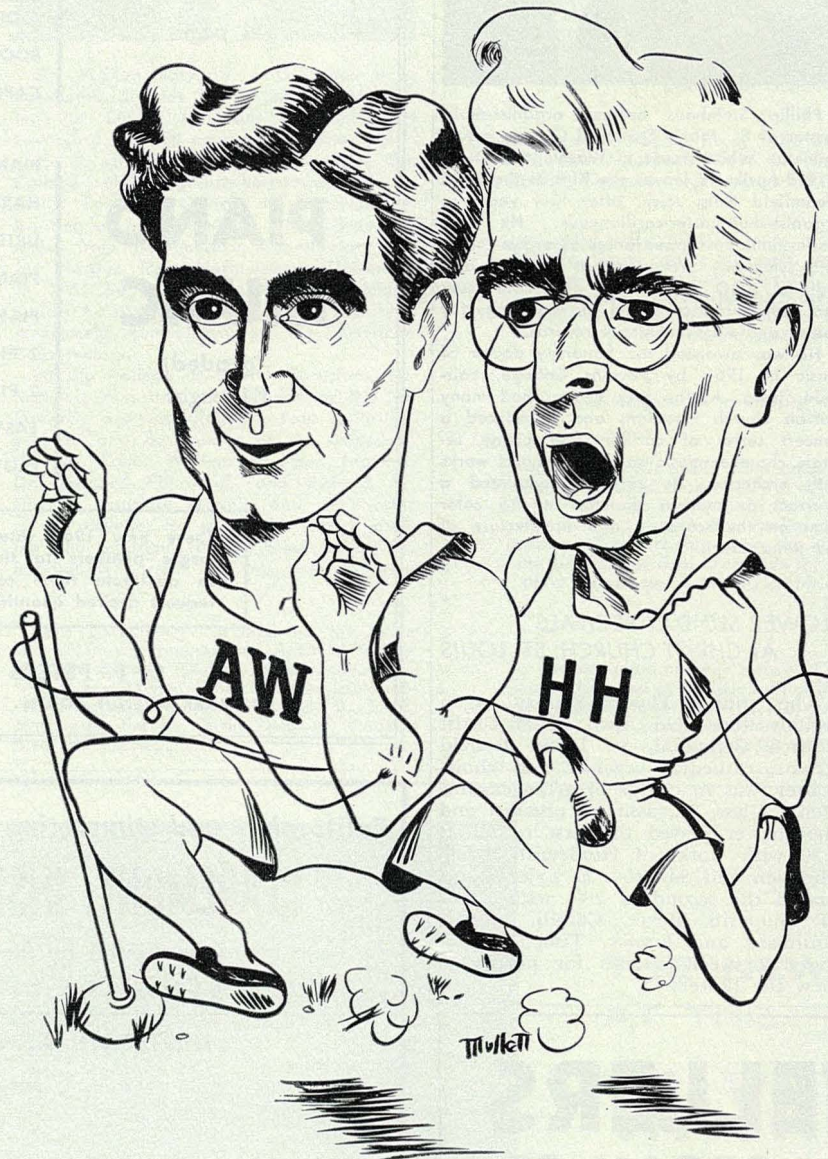
FAIR VISITORS' RECITALS IN NEW YORK CITY CHURCHES

Several New York City churches have scheduled special series of organ recitals in the summer months to enable visitors to the World's Fair to hear outstanding organists on famous organs. The Riverside Church has scheduled a distinguished series of recitals by guest organists Tuesdays at 7:00 and Sundays at 7:00 throughout July and August.

St. Thomas Church will offer Friday and Sunday recitals at 5:30 in June, July, August and September. Other churches have plans which we may be able to list later, perhaps in the monthly calendar.

St. Paul's Chapel, Trinity Parish, in the heart of the Wall Street area at Broadway and Fulton, has scheduled recitals at 12:30 Wednesday noons on the new two-manual tracker recently completed by the Schlicker Company. The organ may also be seen by appointment.

THE ROCKEFELLER Foundation has granted the University of Buffalo Foundation \$200,000 to establish a center of the performing and creative arts at the State University at Buffalo. The new center which will feature 20 yearly grants to "creative associates" will be directed by Lukas Foss and Allen Sapp in close co-operation with the Albright-Knox Art Gallery and the Buffalo Philharmonic Orchestra.



GERALD KNIGHT IS DIRECTOR OF 31ST WA-LI-RO EVENSONG

The 31st annual festival evensong of the Wa-Li-Ro Choirs was sung April 26 in Trinity Cathedral, Cleveland with a choir of 175 boys and men under the direction of Dr. Gerald Knight, director of the Royal School of Church Music, Croydon.

Anthems sung: Magnificat and Nunc Dimittis in E flat, Willan; Praise the Lord, Child; Judge Eternal, Marchant; Be Ye Followers of God, Sowerby. William Didelius played: Aria and Fugue, Willan; I Call to Thee, Lord Jesus Christ, He Who Will Suffer God to Guide Him and Grave, Fantasie in G minor, Bach. Warren C. Miller was at the organ for the service. Dr. Knight and Bishop Burroughs addressed the choristers.

At the service Dr. Knight awarded Paul Allen Beymer, director of Wa-Li-Ro, the academic hood and degree of Associate of the Royal School of Church Music, given to former RSCM students who have distinguished themselves in the field of church music.

Dr. Knight also gave the sermon at two morning services at Christ Church, Shaker Heights, Ohio.

TEN-YEAR ART FOUNDATION OUTGROWTH OF FESTIVAL

St. Luke's Methodist Church, Oklahoma City, Okla., climaxed its six-month 75th anniversary celebration with a church arts festival April 5-19 at which were included art displays, drama, lectures, a carillon recital by Daniel Robins, an organ recital by John Weaver and performance of Haydn's Creation and of Noye's Fludde.

Out of the festival grew a commissioning program for religious art of various kinds, which is guaranteed to run for a ten-year period.

The yearly competition for the commissions established by the Foundation are expected to elicit the preparation of at least one new work of art in such fields as music, drama, painting, sculpture, stained glass, architecture and literature.

Dr. Donald Jensen, minister of music, and Fred Haley, organist — both active in the AGO midwinter conclave of 1962 — have been instrumental in the organization of the festival and of the commissioning foundation.

FLOR PEETERS will play 12 recitals in Russia in the month of October.

CONVENTION PROMISES TO SET MANY RECORDS

VERY TIGHTLY PACKED SCHEDULE

Organists from France, Britain, USA
to Play Recitals — Lectures on
Variety of Subjects

What may well turn out to be the biggest, most carefully planned, most tightly packed national convention in the long history of the American Guild of Organists will be something just to reminisce about by the time the next issue of this magazine reaches readers. Between the organ playing competition, the first pre-convention event June 20, and the final banquet June 26, one major program will follow another with only time to eat and for a few hours of hasty sleep.

A complete chronological list of organists to play would include: Mary Fenwick, Carl Weinrich, Phillip Steinhilber, John Weaver, Marilyn Mason, Claire Coci, Jerald Hamilton, Robert Anderson, Calvin Hampton, Gerre Hancock, Ladd Thomas, Andrea Toth, Herman Berlinski, Leonard MacClain, Wilma Jensen, David Craighead, Allan Wicks, Robert Elmore and Maurice and Marie-Madeleine Duruflé. Consult your program booklet to discover those we have neglected.

Speakers include: Elaine Brown, Robert Baker, Lee H. Bristol, Mildred Andrews, Leo Beranek, Lilian Murtagh, Allan Wicks, Arthur Poister, Eleanor C. Thompson, John Hose, Adolph Zajic, George William Volkel and, at the banquet, Alec Wyton and Sir William McKie.

A summary of individual events would merely duplicate the attractive booklet which every North American reader of this magazine should have received about April 1. Study it carefully and bring it with you to Philadelphia. Duplicate copies will cost you a dollar.

AUSTIN FUND COMMISSION GIVEN NORMAN DELLO JOIO

The Austin Fund, which will provide the commissioning of a major organ work each year, has selected Norman Dello Joio to provide the first work on this noteworthy, longtime project. Marilyn Mason's program June 22 at the national convention in Philadelphia is expected to include the premiere of the new work.

The Fund was first announced in the Austin Organs, Inc. advertising in the May 1963 issue of this magazine. The commissions each year will have as their principal function the enlisting of leading composers of our time — and probably almost always of our country — to write for the organ. By providing these commissions to make the expenditure of time and talent worthwhile, the hope is that composers who otherwise might not have sufficient incentive to write for the organ at all may be persuaded to try the medium.

Organ music as such has a limited market and any composer venturing into this field at present does so through personal interest rather than any great hope of remuneration. Through the Austin Fund's venture, it is hoped that a few first-class composers may try the field, find it congenial and challenging and thus care to return to it for further works.

Until they become acquainted with

the modern organ as a medium, composers rarely grasp the tremendous changes in the organ as an instrument which have come about. The organ has again emerged as a genuine musical instrument in its own right. Instruments built by any group of first-class contemporary builders, regardless of the type of action, are more notable today for their similarities than for their differences. The present-day concept of the organ is again definite enough that a composer can write freely for it, knowing his work can be played on any really contemporary instrument. If the Fund can bring this knowledge to only a few of our leading composers, it will make an important contribution.

The way the committee functions should be of interest both to composers and to organists who will get to know and to play these commissioned works. A rotating committee of three, at least one a church organist and one a college or recital organist, will have one new member chosen each year by a committee made up of the outgoing member, the senior member and Austin Organs, Inc. The first committee consists of Dr. Robert Baker as first chairman and first outgoing member; Dr. Marilyn Mason who will be chairman the second year; and Searle Wright who will be third chairman.

The committee has an almost free hand in choosing the composer. The emphasis will be on Americans but the person chosen can be *controversial*. Non-organist composers, especially, will be urged to write for the unfamiliar medium, which few of the very greatest composers of the last century have explored. Not all the commissioned works will be of equal quality, of course, but over a period of several years the efforts of the Fund should see some significant new works introduced to the repertoire.

The Austin Fund plan is in no sense a competition. Composers will *not* be selected from a group of entries. The details of the selection mechanics will be public knowledge, shortly available from Austin Organs, Inc. in a pamphlet, but they are not intended to encourage personal involvement. All the works will be *commissioned* on the basis of persuading outstanding composing talents to write at least a few interesting new works for the organ.

Mere identification of the distinguished commissioning committee is a guarantee of its competence. Evidence of the member's individual commitments to the aims of the project lies in the fact that they are serving without pay.



Phillip Steinhaus became organist-choir-master of St. John's Episcopal Church, across from the White House in Washington, D. C. in mid-April. He leaves the Kirk in the Hills, Bloomfield Hills, Mich. after four years as organist-choir-master-carillonneur. He has made numerous appearances as organ soloist with symphony orchestras, at national and regional AGO conventions, on recital tours and radio broadcasts and on recordings for Boston and Aeolian-Skinner records.

He was awarded the honorary doctor of music in 1961 by Parsons College, Fairfield, Iowa. At the Kirk he coached many Detroit church musicians and introduced a concert series of carillon and organ recitals, chamber music and major choral works with orchestra. He recently completed a contract as musical director for 15 color films on the sculpture and architecture of the Renaissance.

**FLOWER SUNDAY RECITALS
AT CHRIST CHURCH, ST. LOUIS**

The annual Flower Sunday organ recitals were held April 12 at Christ Church Cathedral, St. Louis. Ronald Arnatt, cathedral organist and choir-master, was in charge of arrangements. Henry Glass, Jr., assistant organist and choir-master played the first recital at 1:30 with works of Hindemith, Bach, Messiaen and Sowerby. E. Lyle Hagert played the second at 2:45 with works of Couperin, Boyce, Corelli, Mozart, Guilmant and Franck. Time was allowed between recitals for people to view the flowers.



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**NOLTE SUCCEEDS McCORKLE
AT MORAVIAN FOUNDATION**

Dr. Ewald V. Nolte, Northwestern University, has been appointed director of the Moravian Music Foundation. He will assume his duties in Winston-Salem Sept. 1, succeeding Dr. Donald M. McCorkle whose new appointment was noted in the April issue.

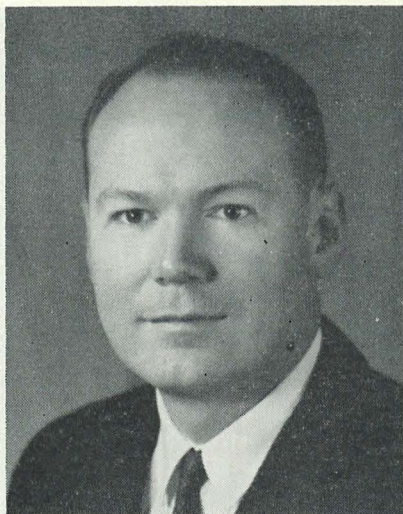
Dr. Nolte has been on the faculty of Northwestern since 1944 and has served as lecturer in hymnology at the Garrett Biblical Institute. He has studied at Concordia College and holds bachelor, master and doctorate degrees from Northwestern. His fields of major interest have been in music theory and musicology, with special emphasis in church music. He has done graduate work at Yale University.

Presently choir director of Grace Lutheran Church, Evanston, Ill. Dr. Nolte has published choral compositions and numerous arrangements of accompaniments for children's music books. He is co-author of Creative-Analytical Theory of Music and has directed the Northwestern University chapel choir in several recordings. He is a member of the American Musicological Society, the American Choral Foundation, the International Society for Musical Research and the Gesellschaft für Musikforschung.

Dr. Nolte is married and has two married children.

**AREA HANDBELL FESTIVALS
ARE ANNOUNCED FOR SUMMER**

The American Guild of English Handbell Ringers has announced dates and locations for its 1964 area festivals: Area 1, Ipswich, Mass. Aug. 21-23; area 2, Alfred, N.Y. University June 29-30; area 3, Luray, Va. June 16-17; area 4, Atlanta, Ga. Aug. 11-13; area 5, Baldwin-Wallace College, Berea, Ohio June 17-19; area 6, Ames, Iowa June 23-24; area 7, Houston, Tex. June 2-4. Plans for areas 8 and 9 are incomplete. Write Richard Litterst, Second Congregational Church, 318 North Church St., Rockford, Ill.



Dr. Preston Rockholt, FAGO, has been appointed director of studies at the College of Church Musicians at Washington Cathedral. He will assume his duties July 1.

He is serving as dean of Augusta, Ga. College and organist-choirmaster at St. Paul's Episcopal Church. He received his BA degree from Wheaton, Ill. College, his MMus from the American Conservatory and his MusDoc from Northwestern University. In 1951 he won the American Musicians' Young Artist Award in organ and the commencement competition of the American Conservatory.

At the College of Church Musicians, Dr. Rockholt joins a faculty headed by Dr. Leo Sowerby and including Dr. Paul Callaway, organist and choirmaster of the cathedral, the Rev. Canon William Workman, the Rev. Dr. Leonard Ellinwood, and Richard W. Dirksen, associate organist and choirmaster of the college. He will teach service playing and repertoire among other duties. Dr. Rockholt is married and has three children.

CONTEMPORARY MUSIC for solo voice and organ was programmed April 19 at the First Presbyterian Church, Wilmington, N.C. with Robert Melton, tenor and Charles Woodward, organist; composers were J. C. Jones, Hovhaness, Barber, David Diamond, Patricia Bird and Peeters.

THE DIAPASON

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JUNE, 1964

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Surely He Has Borne Our Grievs		98-1597	.20
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You Shall Love the Lord Your God		98-1677	.30
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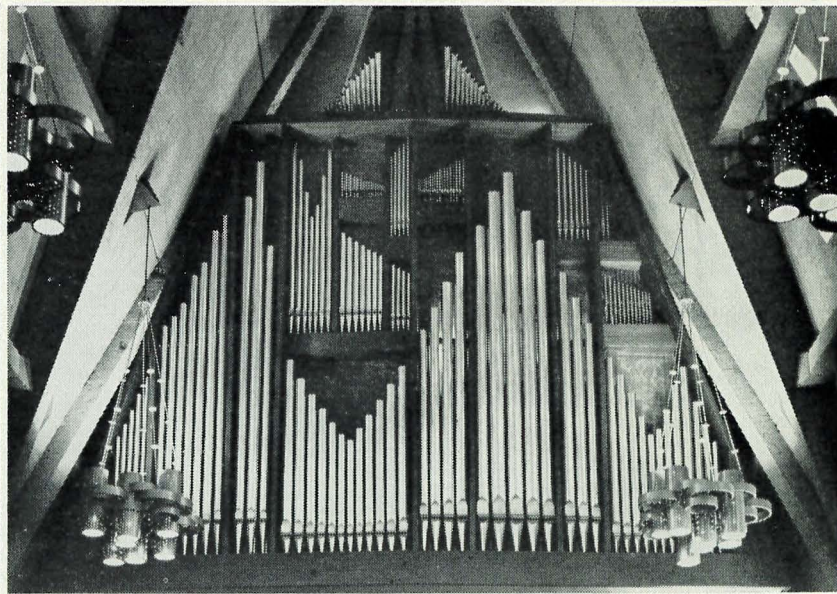
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The antiphonal instrument in its formal case is installed in the rear gallery. The main divisions are in the chancel. Two consoles are provided: a four-manual in front controlling all divisions and a two-manual in the gallery controlling the antiphonal ranks.

The console, chestwork and about two-thirds of the pipes of the former organ were retained for the antiphonal. The chancel organ was manufactured in West Germany. Robert Kates travelled to Germany to supervise its voicing.

Dr. William Barnes was responsible for the design and played the first recital before final voicing was completed. William Howie is the organist.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Scharf 4-6 ranks (prepared)
Cymbelstern

SWELL

Still Gedeckt 16 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohr Flute 8 ft. 68 pipes
Octave Geigen 4 ft. 68 pipes
Harmonic Flute 4 ft. 68 pipes
Nazard 2 2/3 ft. (prepared)
Flautino 2 ft. 61 pipes
Plein Jeu 3-4 ranks 269 pipes
Fagotto 16 ft. 68 pipes
Trumpet 8 ft. 68 pipes
Corno di Bassetto 8 ft. (prepared)
Clarion 4 ft. 68 pipes
Tremolo

CHOIR-POSITIV

Holz Gedeckt 8 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Italian Principal 1 ft. (prepared)
Sesquialtera 2 ranks 102 pipes

Scharf 3 ranks 183 pipes
Spitz Gedeckt 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Holz Regal 16 ft. (prepared)
English Horn 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Rohr Schalmel 4 ft. (prepared)
Tremolo

BOMBARDE

Montre 8 ft. (prepared)
Prestant 4 ft. (prepared)
Cornet de Recit 4-5 ranks (prepared)
Cymbale 4-7 ranks 355 pipes
Contra Bombarde 16 ft. 12 pipes
Bombarde 8 ft. 61 pipes
Clarion 4 ft. 12 pipes

PEDAL

Untersatz 32 ft. 7 pipes
Principal Bass 16 ft. 32 pipes
Geigen Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft.
Still Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Geigen Octave 8 ft. 32 notes
Gedeckt Flute 8 ft. 32 pipes
Flauto Dolce 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Spitz Flute 4 ft. 12 pipes
Klein Flute 2 ft. 12 pipes
Mixture 5 ranks 160 pipes
Contra Bombarde 32 ft. (prepared)
Bombarde 16 ft.
Fagotto 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

ANTIPHONAL GREAT

Principal 8 ft. 73 pipes
Concert Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Mixture 3-4 ranks 232 pipes
Trumpet 8 ft. 61 pipes

ANTIPHONAL SOLO

Bourdon 16 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Gamba Celeste 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Traversflute 4 ft. 73 pipes
Nazard 2 2/3 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Tierce 1 3/4 ft. 37 pipes
Mixture 3-5 ranks (prepared)
Harmonia Aetheria 5 ranks 305 pipes
Trompette en chamade 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Barpfeife 8 ft. (prepared)
Musette 4 ft. (prepared)
Tremolo
Chimes

ANTIPHONAL PEDAL

Montre 16 ft. 32 pipes
Gedeckt 16 ft.
Dulciana 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Fugara 4 ft. 12 pipes
Basson 16 ft. (prepared)
Basson 8 ft. (prepared)

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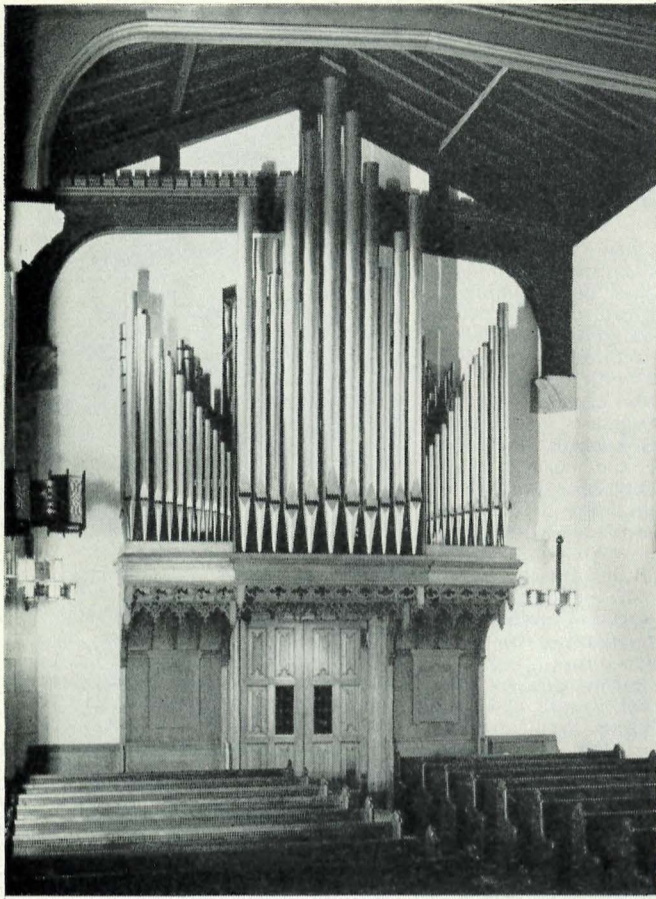
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The Lord is King	Leo Sowerby	.35
Prayer of King Manasses	Leo Sowerby	.35
The Garments of Thy Mourning	Leo Sowerby	.30
Open Thy Gates	Cyril Jenkins	.25
Blessed are all They	Arthur Wills	.22
Let This Mind be in You	Arthur Wills	.35
Let the Bright Seraphim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

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CANTATA

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A Short Cantata for S.A.T.B., Tenor Solo, Small Orchestra and Organ Performance time: 12 minutes		

ORGAN MUSIC

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Two Sketches	Leo Sowerby	1.50
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GERRE HANCOCK TO BE RECITALIST

Century-old St. Thomas, Whitmarsh, Undergoes Structural Changes to Provide Ideal Placement

Installation of a new Casavant organ at St. Thomas Episcopal Church, Whitmarsh, Pa. has been completed just in time to be featured in an AGO national convention recital by Gerre Hancock. (See convention brochure, p. 29). Mr. Hancock will represent the AGO in July at the centenary of the Royal College of Organists in London.

Major structural changes, including re-arrangement of the chancel, have been made to century-old St. Thomas, the third church building to stand on the site of the parish founded in 1710. To allow ideal placement of the organ, the altar was moved forward about two-thirds the length of the chancel and backed by a choir screen of carved wood. Behind the screen, organist, choir and organ can function as a unit.

The instrument was designed by Lawrence I. Phelps, tonal director of Casavant Frères, and Eugene Roan, organist and choirmaster of the church. Mr. Roan is a member of the organ faculty of the Westminster Choir College, Princeton, N.J.

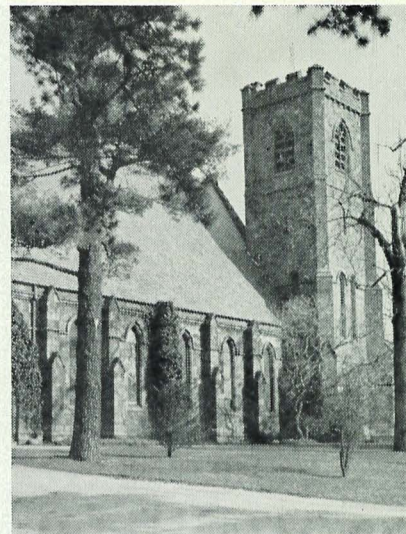
The organ has 46 stops and 55 ranks of pipes.

GREAT

Quintaden 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrgedackt 4 ft. 61 pipes
Quinte 2 2/3 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 1 1/2 ft. 244 pipes
Chimes (prepared)

SWELL

Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 54 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes



Oboe 4 ft. 61 pipes
Tremulant

CHOIR

Nachthorn 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

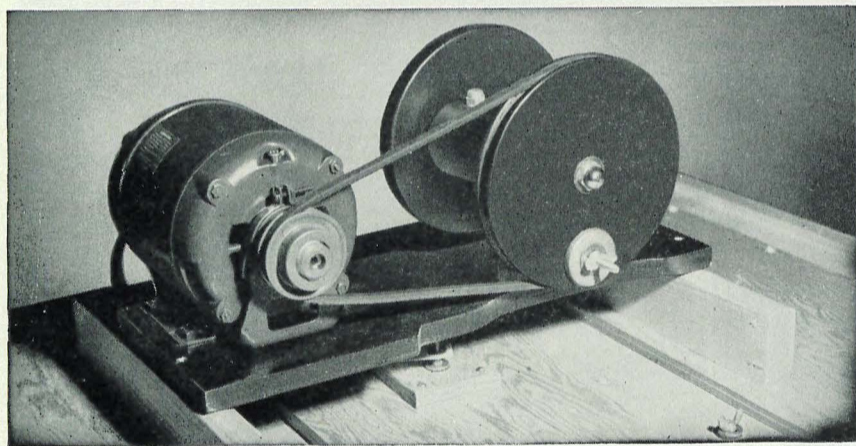
POSTIV

Gedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Regal 8 ft. 61 pipes
Tremulant

PEDAL

Contrebasse 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Spitzprincipal 8 ft. 32 pipes
Gedackt Pommer 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Schalmei 4 ft. 32 pipes

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June 27, 8:30 P.M.

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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
Robert Glasgow, Organ Recital
Faculty, University of Michigan

June 29, 4:15 P.M.

REGISTRATION: \$15.00

Address all inquiries:

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



Records

The records received this month are not regular commercial ones. One is a record from a publisher to provide opportunity for hearing and studying a new large work, the other a recording of Renaissance music by a university group.

The performance and engineering are good for Talmadge W. Dean's oratorio, *Behold the Glory of the Lamb*, published and recorded by Broadman Press with R. Paul Green conducting. Our only reservation on the performance is the thin, persistent electronic sound and the aggressive piano of the accompaniment, both of which are unfortunate. As for the work itself, Mr. Dean knows his craft and writes well vocally within the limits he has been set. Most of the choral writing can be matched as far back as Mendelssohn. The half-dozen or so brief spots which we presume are what the jacket notes refer to as "intensely dissonant contemporary harmonic idiom" are mild indeed. In fact, what seems to us by far the most imaginative and individual choral writing in the work — the chorus *Now Is Come Salvation*, which bears a slight infusion of a jazz or Negro spiritual idiom — seems to us to sound almost vulgar within its over-tame surroundings. As a useful work for average choirs, this oratorio qualifies as well above average; as a creative work of the imagination it does less well.

A record in the University of Illinois Custom Recording Series gives us choral works of Johannes Ockeghem — a *Mass for the Dead*, a motet on *Salve Regina* and a *Lament on the Death of Gilles*

Binchois. The performances by the Collegium Musicum directed by George Hunter and the recording are done with loving care and the result is beautiful sound in a record one might care to rehear often. In comparison to the recently completed Talmadge Dean work above, the 500-year-old Ockeghem seems to us to sound remarkably vital and contemporary. There is a truism that great art stays ever young while the less than great is often born senile. But (writing soon after a performance of the *Beethoven Ninth*) we must remember that the greatest music often defies definitive performance while the lesser can often be made to sound better than it is. — FC

Two Recitals

Unfortunately sandwiched into the same overfull week as the Northwestern U Conference discussed elsewhere, two organ recitals of far more than routine interest brightened the Chicago area's April weather.

The Chicago AGO Chapter sponsored William Whitehead April 14 at St. Luke's Lutheran Church. A medium-sized crowd was favorably impressed with the musical and technical equipment of this young virtuoso in his first Chicago recital. Finding the nearly new Schlicker and the fine acoustics much to his liking, Mr. Whitehead provided a stimulating and satisfying evening in the program listed in the recital pages.

Dr. Francis Jackson played April 17 at the First Methodist Church, Kankakee. A well-filled church greeted him and he played a warm and communicative program. It is hard to imagine a better representative of the English style of organ playing than Dr. Jackson. His personal involvement without personal idiosyncrasy provided a welcome change from the objective, impersonal approach so fashionable these days. His program is also listed in the recital columns. — FC

HEALEY WILLAN directed a recital of liturgical music April 21 at the Church of St. Mary Magdalene, Toronto.

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ROBERT NOEHRN

The American Record Guide — April 1964

Lyrichord proudly puts on its label "exceptional LP records for discerning listeners", and this album completely lives up to its claim. Robert Noehren is a superb organist, as indeed he would have to be to play the staggeringly difficult *Introduction, Variations and Fugue*, which is one of the few works since Bach that uphold the greatest traditions of German organ music. He plays with true love and understanding, and on instruments of the baroque character which Reger came to prefer in his later years Reger as a composer was at his best in his organ music, and Mr. Noehren (currently at the University of Michigan) is a master of registration and color as well as the possessor of the finest type of virtuosity — that in which the astounding technical feats are so much a part of the musical intention that one does not usually even notice them. If you do not shiver with delight at some of the music performed here, I would not give a nickel for your soul!—R.S.

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August 11—Ray Ferguson

Sundays at Five

August 2—Jerald Hamilton

August 9—Grady Wilson

August 16—John Weaver

August 23—Garnell Copeland

August 30—Robert Carwithen

Aeolian-Skinner Organs

Chancel, 1955

Gallery, 1964

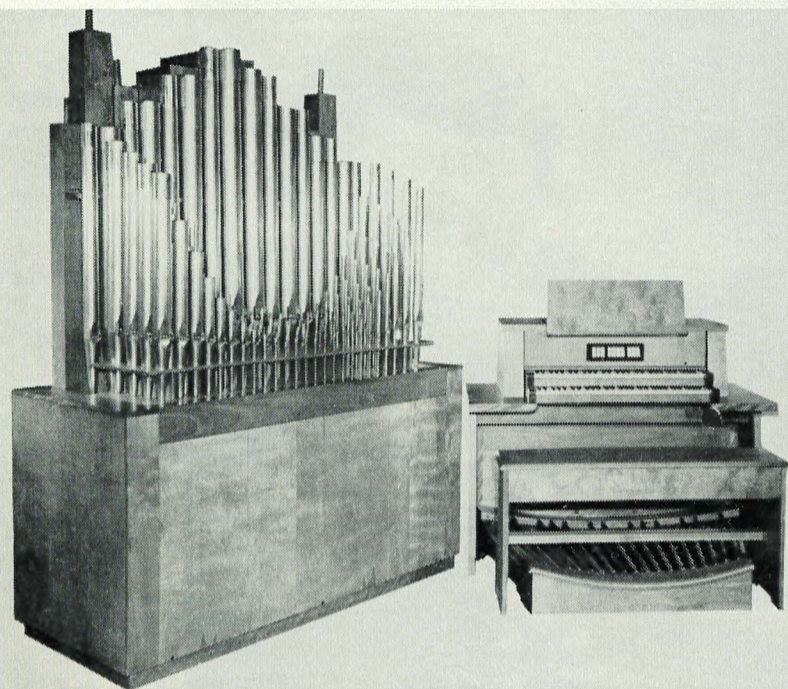
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NORTHWESTERN MEETING AUGURS WELL FOR FUTURE

MICHAEL SCHNEIDER IS GUEST

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Make Big Step in Right Direction
— 17 States Represented

The annual Northwestern University conference on church music, for some years a midwinter event of the Chicago area, became this year an event of early Spring. And since it was so successful, it is entirely possible that it may become an Annual Spring Conference in the future.

Seventeen states were represented this year in the registration, with states as distant as California, Oregon and North Carolina written as addresses after signatures on the roster. For the entire conference 130 registered, many others attended individual events. Of course the Greater Chicago area and such nearby states as Wisconsin, Michigan and Indiana were well represented. All the recitals attracted near-capacity houses in the new chapel, far beyond expectations or plans.

We felt that this was the first of these annual conferences we have attended where the focus was largely on the future, where the purpose was to stimulate thought, to ask questions, even to foster doubts. In short it was the first Northwestern Conference to face the query of "What is a university for?" For this reason, we felt this conference was also the *best* of its series, despite some imperfections; if this is what we can expect in the future, we will feel like urging all our colleagues to attend.

The conference centered about the new Alice Millar Chapel and its large new Aeolian-Skinner organ. And it is to the credit of the sponsors that dissenting opinions about the chapel itself and its architecture and the organ and its design were not just tolerated but invited.

The organ, pictured and described on page 1 of our February issue, was, we are sorry to report, in a barely playable state of progress toward completion and no single player had anything like adequate practice time to become acquainted with it. Some players suffered more than others from this, with Michael Schneider, the noted guest recitalist, finding it most disturbing of all. We heard two of Dr. Schneider's three recitals and found them disappointing as to tempos, registration and even style. Having heard him before, we feel that the practice conditions took a heavy toll. His programs appear in the recital section.

Officially billed as pre-conference events, Sunday's programs (April 12) seemed to use to set the essential attitude for the conference. The dedication service for the new organ was a setting for some continuously exciting and stimulating music written by James Hopkins especially for the service. This included two sizable pieces for chorus, trumpets, percussion and organ — an imaginative setting of Psalm 150 (the prelude) and a Jubilate Deo at the close

— and a theme and variations for organ in which each variation answered a verse of the dedication psalm. The disapproval of many Evanstonians of music as part of a service that they would have applauded at a symphony concert suggests that not many of them have very profound thoughts about "what is a university for?" Grigg Fountain was at the organ for the service and for the organ recital which the service enclosed. The pressures of the organ's delay and the many hitches in planning took a heavy toll on him also as he played less than his best performance of the Bach Passacaglia, the Franck Prelude, Fugue and Variation and the First Hindemith Sonata.

The evening program with Thor Johnson conducting the orchestra featured Theodore Lams playing the charming Charles Wesley Concerto 4 and Richard Enright in a rousing performance of the Poulenc Concerto. Mozart's Regina Coeli showed the chorus and instruments to advantage; Irene Jordan was not the ideal Mozart soprano soloist.

The first actual conference day was dominated by one of the most stimulating panels it has been our privilege to audit. John Ferris moderated, with Dr. Joseph Sittler, Walter Holtkamp, Jr. and Joseph Blanton as "side-men." The combination of knowledge, conviction, wit and articulateness was an extraordinary one. Dr. Sittler's contribution made us wish for some of his kind of abrasion at some large AGO convention. The panel continued in the choir loft of the chapel after lunch with the addition of John Tyrrell of Aeolian-Skinner and Chaplain Ralph Dunlop. An open rehearsal preceded a short and restful vesper service. Dr. Schneider's first recital concluded Monday's activities, our first chance for hearing the new organ alone in a full-length recital. When completed the instrument is likely to be one of the outstanding instruments in the area.

Tuesday morning's event, scheduled as a panel with organ illustrations, turned out to be a well-played recital by Robert Rayfield on a small but exciting Möller in the extraordinarily congenial acoustical surroundings of St. Paul's Lutheran Church in Lincolnwood. Dr. Rayfield's program appears in the recital section. The scheduled panelists, Henry Beard, Möller representative, and Charles Edward Stadel, architect, did little more than respond to introductions.

John Hose, tonal director of Möller, gave an interesting demonstration of the voicing of organ pipes before the lunch period.

Dr. Schneider's second recital was the final event we were able to attend. The rehearsal and performance of the Bach St. John Passion conflicted with previous commitments. Dr. Schneider was not comfortable in the French music he chose and paid little attention to the carefully specified registrations.

We were favorably impressed by the overall plan of the conference this year and feel that with its more progressive attitude and a suitable place to house such activities we can look forward to an increasingly rewarding and influential series of Northwestern church music conferences.

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GEORGE MARKEY

Organ Virtuoso

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ECHO AM ABEND

April 15, 1964 "HAPPY ORGAN"

The fact that organ music must sound pompous and meaningful is an assumption that is wide-spread, but does not have to be so. It can be done differently. This was proven by the American Organist George Markey, during his concert on both organs of the Jacobi Kirche (church). The opening piece, Bach-Vivaldi's Concerto in A Minor sounded refreshingly intoned and unconventional. The same effect was felt in the other pieces of the varied program which also contained works by two modern American composers besides those of Bach, Mozart, Franck and Widor. The melodies sounded full-bodied, the accords never swam, the registration was colorful. In short, it was music that sounded much happier than one is accustomed to. In spite of that, the "art" was not left wanting. On the contrary, one seldom heard Bach's "Hamburg" Prelude or Mozart's Fantasia in F Minor played with more concentration than by Markey. A great evening.

DIE WELT April 15, 1964

GEORGE MARKEY, New York City, gave a concert on the Arp-Schnitger Organ and the Kemper Organ of the Jacobi Church. The presentation was held under the auspices of the American Consul General.

The splendid manual and pedal dexterity of the organist cannot be denied. In the registration he goes his own ways; softly as a whisper, airy, fragile and clear, he intonates Vivaldi (Concert in A Minor), Clerambault (Basse et dessus de Trompette) and especially Bach's Prelude and Fugue in G Minor. In this piece the quiet (serene), sovereign gesture, the tamed, spiritual, yet at the same time impulsively-vital music of Markey expressed itself.



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Verdi Requiem at Robin Hood Dell a Major Convention Event

The remaining bit of news promised for the biennial national convention at Philadelphia concerns the performance of the Verdi Manzoni Requiem at Robin Hood Dell in Fairmount Park. Hans Schweiger, conductor of the Kansas City Philharmonic, will be guest conductor.

Elaine Brown's famed Singing City Choirs and the great Philadelphia Orchestra in themselves assure tremendous excitement. To augment this, four important soloists will sing what is generally considered some of the most beautiful and most difficult music in the whole oratorio literature: Heidi Krall, soprano; Jean Madeira, contralto; Nicolas di Virgilio, tenor; and McHenry Boatwright, bass. All these top people add up to a truly memorable performance.

With this, the last news release to THE DIAPASON, the convention committee looks forward to the greatest AGO gathering ever and has asked the entire Philadelphia Chapter to be cordial and helpful hosts. To all registrants: Look for the Hospitality Committee hostesses in the gray and maroon caps — and welcome to the Philly National!
ENOS E. SHUPP, JR.

Buffalo

Mildred Andrews conducted a master class at the First Presbyterian Church, Buffalo, April 24 and 25 sponsored by the Buffalo, N. Y. Chapter, with Squire Haskin as chairman. The class attracted many organists; several played for Miss Andrews who made constructive criticism of their performance. The chapter participated May 17 as the Twentieth Century Folk Mass, Beaumont, was sung at St. Mary's-on-the-Hill Episcopal Church, Buffalo. The choir was accompanied by the organ and small orchestra. On the same day an Inter-Faith Concert at Mount St. Mary's Academy Auditorium enlisted choirs and organists-choirmasters from Trinity Episcopal, John Hofmann; Parkside Lutheran, May Oddie; Central Presbyterian, William Thaanum; Lafayette Presbyterian, Carol Hofmann; St. Mary of Sorrows Roman Catholic, Robert Schultz. The program was The Deliverance of King David, Kirk, and Gloria, Vivaldi.

V. MABEL GUTHRIE



Claire Coci is shown with Mrs. Roy Harris after the performance of Dr. Harris' Chorale and Toccata for Organ and Brasses May 3 in the First Presbyterian Church, Stockton. Between them is Fred Tulan who conducted after Dr. Harris received a sudden call from the State Department to do a Voice of America broadcast.

Miss Coci will play the Chorale and Toccata at the breakfast July 23 which the Hammond Company is entertaining delegates to the national convention in Philadelphia. Her program will also include the premiere of Dr. Harris' Fantasie for organ, brass and timpani, commissioned by Hammond especially for the occasion and dedicated to the American Guild of Organists. Two suites will complete the program.

Lockport

The annual meeting of the Lockport Chapter was held April 12 at Wrights Corners Presbyterian Church. William Kirchner, festival chairman, gave the final report on plans for the festival May 3. Following the short business meeting the dean, Mrs. Charles Robertson, turned the program over to Cecil A. Walker who gave a talk, Making the Most of Your Small Organ, and pointed out registration to use. Following the program refreshments were served.

Lindsay Lafford, Hobart and William Smith Colleges, directed some 350 singers including children from 10 voluntary choirs May 3 at the First Presbyterian Church, Lockport, N. Y. This was the ninth annual choir festival of the Lockport Chapter. John T. Hofmann, Buffalo, appeared as accompanist for the second year. Participating choirs were from Grace Episcopal, St. Andrew's Episcopal, St. Paul's United, First English Lutheran, First Baptist, Second Presbyterian, Wrights Corners Presbyterian, First Presbyterian, Newfane Methodist and Emmanuel Methodist churches. Other organists taking part were Mrs. Harry Hugill, Mrs. William Wagner and Roy W. Clare. William Kirchner, festival chairman, was assisted by Cecil A. Walker and Eleanor Strickland.

BESSIE A. CLIFFORD

Pittsburgh

The Pittsburgh Chapter met April 28 at Fox Chapel Presbyterian Church. Dr. Marshall Bidwell was host organist-director. Dean Joseph O'Brien presided over the business meeting. Mary Louise Wright, choral committee chairman, reported on the youth choral festival entitled The Church Year in Song given April 19 at Carnegie Music Hall, Oakland. The festival was sponsored by the chapter, the Council of Churches of the Pittsburgh area and Carnegie Institute. Choirs were directed by Reuel Lahmer; John Raevens was festival organist. Participating in the singing were 218 high school students and 550 children from grades 4, 5 and 7. Soloists were Cantor, Rev. John E. Jorn; flutists, Arthur Bianculli and Leslie Schumann; violinist Roger Frisch; trumpeters, Jack Douglas, Alan Gillan, Robert Hrach and Mel Rush. Denominations represented were Baptist, Catholic, Episcopal, Lutheran, Methodist and Presbyterian. The festival was the culmination of the Fourth Church Music Seminar held last fall by the chapter with the cooperation of the Council. The program for the evening was played by Dr. Bidwell on the new Schantz organ. The program was open to the public. Dr. Bidwell's numbers are listed in the recital pages.

BERTHA MARSH FRANK

Council Highlights: Actions Taken at May 11 Meeting

33 new members were elected and 26 reinstated.

It was voted to table the matter of the engagement of an executive secretary until the first meeting of the Council after July 1, 1964.

The President reported visits to the Northern New Jersey Chapter May 3; to the Central New Jersey Chapter May 4; plans to attend the Annual Meeting of the National Music Council May 14; to be a guest of the Queens Chapter at the World's Fair May 16, and to visit the Metropolitan New Jersey Chapter May 25.

The Council authorized the President to ratify the election and appointments of Chapter and Branch officers during the summer months.

CHARLES DODDSLEY WALKER
National Secretary

Harrisburg

The Harrisburg, Pa. Chapter sponsored John Doney April 7 in recital at Messiah Lutheran Church. The program appears on the recital pages.

The chapter's annual hymn festival April 26 was held in Grace Methodist Church. Participating choirs were: Camp Hill Presbyterian, John R. Scholten; Grace Methodist, Robert S. Clippinger; Stevens Memorial Methodist, Verle E. Witmer; St. Paul's Lutheran, New Cumberland, Charles M. Yocum, Jr.; Trinity Evangelical United Brethren, New Cumberland, Kenneth L. Landis.

The final meeting was held May 5 in St. Peter's Lutheran Church, Middletown. The discussion led by sub-dean Verle E. Witmer, was on the subject of Hymns and Hymn Playing, beginning with the question What is a Hymn? Following the discussion a short organ recital was played on the new Austin organ by Charles W. Forlines who played Andante, Bach; Dreams, McAmis; Pièce Héroïque, Franck. James H. Klawitter played Prayer and Cantilena, Titcomb; Song of Triumph, Talmage. At a business meeting the following were elected: dean, Charles M. Yokum, III; sub-dean, Verle E. Witmer; secretary, Mildred E. Johnson; registrar, Irene Bressler; treasurer, Mrs. F. Wayne McCleary; auditors, Mrs. D. E. Klingensmith, Sarah E. Stauffer; executive board, Mrs. Robert K. Jones, Mrs. John R. Henry, Laura E. Garman.

IRENE BRESSLER



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News of the American Guild of Organists—Continued

Philadelphia

The Philadelphia Chapter held a dinner meeting April 11 at St. Monica's R. C. Church, South Philadelphia. Anselmo Infanzato was host choirmaster. The choir of 50 men and boys, who will also sing at the national convention in June, sang a program of Music of the Mass. The Rev. John Canon, assistant superintendent of schools of the Archdiocese of Philadelphia, served as priest moderator of the choir to explain the relationship of the music to the liturgy. Father Bartholomew Agar, O. Praem, chairman of the music department of the Bishop Newman high school was organist. In addition to Gregorian Chant, settings by Byrd, Langlais, Plante, Aichinger, Dooner and Saint Martin were included in the program.

JANET DUNDRE

Rochester

The Rochester, N. Y. Chapter met April 14 at the Episcopal Church of the Incarnation in Penfield. Mr. and Mrs. Raymond Vanderslice were host and hostess for the evening. After a business meeting led by Dean Steensma, a program of new anthems was sung by the choir of the church. Mr. Vanderslice directed and Hilda Vanderslice accompanied anthems by contemporary composers. Refreshments were served by the choir.

A large audience greeted Francis Jackson for his first Rochester recital April 27 in St. Paul's Episcopal Church sponsored by the chapter.

RUTH FAAS

Wilkes-Barre

The April 7 meeting of the Wilkes-Barre, Pa. Chapter was held in the Luzerne Methodist Church. Mrs. John Reid was chairman of the program entitled We Play For Each Other. Four members played the following program: Prelude on Slane, Young; Communion, Purvis; By the Waters of Babylon, Powell; Prelude on a Moravian Hymn, Elmore — Ruth Turn Reynolds. Fantasie and Fugue in G minor, Bach — Louise Blackman. Improvisation on Puer Natus Est, Titcomb; Partita on How Shall I Receive Thee, Post; Offertoire sur les Grands Jeux; Couperin-Peeters — Louie W. Ayre. Prelude, Fugue and Variation, Franck — Edith Anderson. Henry C. Johnson, consultant for the rebuilding of the organ, explained the work that was done and the possibilities of what can be done on similar organs.

LOUIE W. AYRE

Auburn

The Skaneateles Presbyterian was host church for the April 13 meeting of the Auburn, N. Y. Chapter. Following the business meeting the program was given by the Rev. and Mrs. Robert B. Lee, First Presbyterian, Syracuse. Alternately they spoke on the Graded Choir System. The resource material they brought was inspiring. This year we have enjoyed The Cypher, a news sheet of activities in churches represented by our members. Recitals at Eastman School, Syracuse U, Ithaca College and Cornell have been noted herein. Mrs. Leslie Bryant is the editor.

MRS. VERNON MARTIN

Johnstown

The annual clergy-organist banquet of the Johnstown, Pa. Chapter was held April 12 at the Franklin Street Methodist Church. Dean Jean Barnhart presided at the dinner followed by a brief explanation by Franklin T. Watkins of the numbers on the recital he played following dinner. This program appears in the recital section.

MRS. HAROLD M. LOHR

Lehigh Valley

A Junior Choir Workshop and Festival was held April 24-26 with Mabel Stewart Boyter. The workshops were held in the First Presbyterian Church, Bethlehem, Pa. and the festival in Johnston Hall, Moravian College, Bethlehem. 500 children sang and 1200 attended.

NORMAN CRESSMAN

Chautauqua

The April 13 meeting of the Chautauqua, N. Y. Chapter was a recital by Virgil Fox. The program appears in the recital section. A reception for Mr. Fox was held in the parsonage of First Lutheran Church. Mrs. Paul Westerberg was hostess. Anna A. Knowlton, dean, poured at a tea table decorated with spring flowers. Miss Knowlton, Marguerite Collins and several other members joined Mr. Fox for dinner in the Hotel Jamestown.

The May meeting was to be a joint recital with several musical organizations of Jamestown in St. Luke's Episcopal Church.

MRS. ROBERT CASE

Western Michigan

The Western Michigan Chapter and the Grand Rapids Area Council of Churches sponsored the sixth annual conference on church music at Trinity Lutheran Church April 13. After the dinner discussion groups met on Adult Choir Repertoire, presented by Dr. Cyril Barker; The Hymnal in the Service, led by William Burhenn; Organ Repertoire, by Benjamin Lehn; Junior Choir Methods and Repertoire, by Ruth Nicely, and Recruiting for all Choirs, Daniel Nicely. To close the evening a reading a selections from Handel's Messiah was directed by Dean Beverly Howerton with accompaniment played by Ruth Nicely. A music display was furnished by Malechi Music House and the Choral Consulting Service.

The annual student recital was sponsored by the Western Michigan Chapter May 4 at Second Congregational Church. The following took part: Robert Barrows, student of Roger Davis; Alice Baehler, student of William Burhenn; Meredith Lite, student of Cyril Barker; Norma Meerman and Marcia Meerman, students of Alyce Lantinga; Joyce Horn, student of Matthew Walkotken; Kent Vander Band, student of Beverly Howerton. A short business meeting followed the recital.

EVALYN RIKKERS

Detroit

The Detroit Chapter met April 20 at Christ Episcopal Church, Dearborn, Mich., to hear a recital by Robert Town, doctoral candidate at the University of Michigan. His program is listed in the recital section. It has been the policy of the Detroit Chapter to sponsor annually one of the outstanding students of the university, thus providing them the opportunity to be heard publicly in the Detroit area, as well as giving the chapter the opportunity to hear some outstanding programs.

WILLIAM W. BUSHIE

Southwest Michigan

The Southwest Michigan Chapter held a youth choir festival May 3 at the First Presbyterian Church, Kalamazoo. Choirs from 10 churches of seven denominations participated along with a brass ensemble from Kalamazoo Christian High School. Alexander Turco was director and Kathryn Loew was organist. Troy Carpenter was chairman of the festival committee which also included Betty Lewis, Gordon Whitcomb, George Tucker, Mrs. Newell Stoner and Elizabeth Slye.

Port Huron Branch

The Port Huron Branch sponsored its annual junior choir workshop April 18 and festival April 19 at the First Congregational Church. Virginia Cheeseman, Westminster Choir College, was guest conductor. Saturday was given over to rehearsals, lectures, demonstrations, a reception and dinner. Guild Sunday's festival program enlisted seven choirs from six churches. These organists and directors participated: D. Frederick Elder; James Brown, Talbot Lowe, Barton Meech; Shirley Bankson, Margaret Stone, David Glenn and Evelyn Lawson.

Muskegon — Lakeshore

The April 11 meeting of the Muskegon — Lakeshore Chapter was held at St. Paul's Episcopal Church, Muskegon. Dean John Wheeler presided. Arnold Bourziel, host organist, introduced his pupil, Tom Wikman, winner in the advanced division of last month's student organ competition. Mr. Bourziel talked about the organ, an Austin to which a number of new ranks have been added, and young Tom Wikman gave short improvisational illustrations of the different tone colors, followed by a recital of modern works. The program is listed in the recital pages.

DOROTHY SHRETS

Saginaw

The Saginaw Valley Chapter met April 28 at the First Presbyterian Church, Caro, Mich., for a dinner meeting hosted by Mr. and Mrs. Frank Campbell. Mr. Campbell was celebrating his 50th anniversary as organist there. The chapter awarded him a gold key chain with AGO inscribed, plus several funny gifts. After a short business meeting Frank Serresseque sang Et in Spiritum Sanctum, Mass in B minor, Bach. Mr. Campbell reminisced about his 50 years as organist and played some of his old favorites: Variations de Concert, Bonnet; Adagio, Symphony 6, Widor; In Springtime, Kinder; Will o' the Wisp, Nevin.

The Chapter sponsored Frank A. Novak in recital April 12 at St. John's Episcopal Church. The program appears in the recital pages. A reception afterwards was hosted by Arthur J. Kufel and the church choir.

MIRIAM ENSZER

Cincinnati

The Cincinnati Chapter sponsored John Weaver April 7 at the Hyde Park Community Methodist Church. A reception was held after the recital in his honor. The program appears in the recital columns.

The chapter held its annual banquet with clergymen as guests May 5 in the Mount Washington Presbyterian Church. The following officers were elected: dean, Robert J. Schaffer; sub-dean, Richard W. Wesp; secretary, Mrs. Carl Heimendinger; treasurer, Mrs. John W. Haele; registrar, Mrs. Richard G. Matchette; auditors, Betty Hoensch and Robert S. Alter; executive committee, Thomas W. Cunningham, Harold S. Frederick, Grace Stringfellow, Mrs. Harold Eckel and Elmer Dimmerman. Wayne Fisher, Cincinnati Conservatory, played the program listed in the recital pages.

M. LOUISE MATCHETTE

Toledo

The Toledo Chapter met April 21 at the home of Marguerite Long Thal, Sylvania, Ohio, for a program of music for organ, violin and voices. Mrs. Thal's new instrument is a two-manual Möller Hausorgan installed in 1963. The program included Trio Sonata 4, Pergolesi; My Soul's Delight Is God's Own Word and O Think on Us With Compassion, Bach; Prelude and Fugue in F major, Lübeck; When in the Hour of Deepest Need and Rejoice Now, Christian Souls, Bach; When Jesus Wept, Vaughan; Chorale on St. Anne, Lowenburg; From God Shall Naught Divide Me, Schutz.

DAVID E. GARDINER

Canton

The Canton Chapter held its monthly meeting April 27 at the Zion United Church of Christ, North Canton, Ohio. The program, led by Daune Gillespie, was devoted to the sacred song literature from Schutz to the present. Singers who participated included Roger Koerner, Daune Gillespie, Ruth Lindstrom, Paul Davis, Sandra Flickinger, Gene Moss, Pat Bartchy, Lois Larrabee, Jean McCuskey and Victor Balla. The regular business meeting was conducted by Dean Dene Barnard.

DAUNE S. GILLESPIE

Dayton

The Dayton, Ohio Chapter toured three churches April 6. At Shiloh Congregational the Rev. William Swartz discussed religious symbolism in the decorations and some of the appointments in the sanctuary. With the assistance of a technician he demonstrated the various special lighting effects possible, "ecclesiastical lighting" he called it. Oma Frees demonstrated the electronic instrument. James Porter, organist-choirmaster of Trinity Methodist, played on the tracker action organ. At Memorial Baptist, Madonna Goss demonstrated the organ and briefly discussed the church's order of worship. She introduced Bill Rapp, choirmaster, who explained the multiple choir setup. Dean Constance Klarer presided at the business meeting. Refreshments were served.

PAULINE WILLIAMS

Akron

The Akron Chapter met at Themley's Restaurant May 4 for the annual meeting and dinner. A past-dean's pin was awarded Joanne Hart in recognition of her fine service. Officers elected are: dean, Richard Warner; sub-dean, Gloria Massa; secretary, Joyce Fisher; treasurer, James Seiberling; registrar, Louise Inskip; executive committee, Thomas Schaettle, Dorothy Riley, George Sholtis, William Gad. Members and guests then went to Westminster Presbyterian Church where a program had been arranged by Farley Hutchins, Firestone Conservatory, Akron University. Two Buxtehude cantatas were sung and the Pie Jesu, from the Durufle Requiem. Mr. Hutchins' organ numbers appear in the recital section.

LOUISE INSKIP

Cleveland

The Fairmount Presbyterian Church choir and organist-director Robert Fort presented a program March 9 on How Bad Is Good? for the Cleveland Chapter. Nine anthems and a choral response, unidentified until after discussion, were sung. Mr. Fort as moderator and a panel consisting of a housewife, a minister and a professional musician evaluated each number. Dinner was served in the church fellowship hall.

EMMA D. AUSTIN

Youngstown

The April 27 meeting of the Youngstown, Ohio Chapter was held in the new Calvary Baptist Church. Mrs. David Hammons played a recital on the new Baldwin and accompanied Tony Cebriak, director of music at Calvary, in the Adagio movement from Mozart's Concerto for clarinet and orchestra. Dan Santelli directed the Poland Memorial Methodist handbell choir in several selections; Gary Richards accompanied. Plans for the annual meeting at Canfield Presbyterian Church May 25 were discussed.

PAUL B. BATSON, JR.

Lorain County

The Lorain County, Ohio Chapter met April 20 at the Avon Lake Congregational Church. Thomas J. Shellhammer, St. Christopher's Church, Gates Mills, conducted a choral workshop. He distributed anthems for reading and discussed the various approaches to good choral conducting. Mrs. Paul Neuenschwander, dean, asked members to remember the May meeting as the tenth anniversary of the chapter.

GENEVIEVE M. CLARK

Sandusky

The April 5 meeting of the Sandusky, Ohio Chapter was held at Trinity Lutheran Church, Venice, Ohio. The program was a talk on diction by Mrs. Wilbur Gill giving her experiences in studies by Madeleine Marshall after which a discussion followed.

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State Day Attracts Students from Many Indiana Colleges

The Indiana University Chapter sponsored a State Day April 18 attended by 35 college organ students throughout the state. At the morning session the following program was presented by students of Arthur Carkeek, De Pauw University: Suite on Tone 2, Clérambault — Susan Armbrust; Prelude and Fugue in A minor, Buxtehude; Heut triumphieret Gottes Sohn, Da Jesus an dem Kreuze stund and In dir ist Freude, Bach — Patricia Ann Marek; Prelude and Fugue in C major, Bach; Allegro, Symphony 6, Widor — Nancy Mann; Toccata and Fugue, Partita on Wachtel Auf, Distler — David Brattain.

After luncheon at the Indiana Union cafeteria the group reassembled for two afternoon programs. Donald Beikmann, Duquesne University, played a program of familiar and unfamiliar music: Wir glauben in einem Gott, Valet will ich Dir geben and Fugue on the Magnificat, Bach; Passacaille, Frank Martin; Toccata, Scheidemann; Toccata, Merulo; Voluntary, George Byrd; Sonata in D minor, J. G. Toepfer.

The second program was a combination lecture-recital on the music of Messiaen. Marilyn Andersen, student of Robert Rayfield, played the Ascension Suite; Harmon Lewis, student of Oswald Ragatz, played four movements from the Nativity Suite, and John Loetterle, student of Dr. Ragatz, played three movements from the Mass for Pentecost.

RICHARD J. TAPPA

Rockford

The Rockford, Ill. Chapter sponsored Alex Wyton in recital May 4 at the Second Congregational Church. His program contained numbers listed in the recital pages.

LINNEA E. CARLSON

Muncie

The April 27 meeting of the Muncie Chapter was held at the First Methodist Church, Portland, Ind. Mrs. Hugh Ronald was chairman. The Portland community has formed a community choir within the last several years. Several of the choir soloists appeared on the program. R. D. Harrod, choir accompanist, played the new Möller organ. Glen Priest sang a number from the Messiah. Mr. and Mrs. James Whittington sang a duet from the Messiah, the most recent work the choir has sung. Mrs. J. S. Fitzpatrick, director, told how the choir was organized. Mrs. Fred Smith played Sinfonia, Cantata 29, Bach, and Mrs. Weldon Hamma played four chorale preludes by Brahms. Refreshments were served in the church parlors. A business meeting was conducted by Dean Elizabeth Meloy.

Mrs. JAMES W. MAIDLOW

Milwaukee

The annual student organ contest of the Milwaukee Chapter was held April 5 at the Pentecost Lutheran Church. Nine students participated in this year's competition. The works of Bach were most common. In the optional number student choices ranged from Franck to Vierne and Peeters. Judges were Nancy Gajewski, Dr. O. M. J. Wehrley and Cyril Owen. The winners were Susan Saturn, first place; Michael Fisher, second, and Brian Gerl, third. They appeared in recital at the Pentecost Lutheran Church May 3, at which time \$100 in prizes was awarded to them.

WALTER DERTHICK

Chicago

The Chicago Chapter's annual dinner May 3 at the First Presbyterian Church, La Grange, turned out to be a rousing welcome for Alec Wyton, first nominee to oppose an incumbent AGO president. Mr. Wyton played a highly unroutine recital on the Aeolian-Skinner; his program is in the recital section. A good representation of chapter membership plus a number of members of the host church provided an attentive audience. The extraordinary rapport established at the recital was heightened at the dinner at which Mr. Wyton spoke seriously but always entertainingly of some of his deep convictions about music in the church.

This slate of chapter officers for next season is: Lillian Robinson, FAGO dean; Herbert White, Jr. MusD, sub-dean; Edna Bauerle, secretary; Dwight Davis, AAGO, ChM, treasurer; Frank Gunkle, AAGO, registrar; Gladys Christensen, AAGO, Harry R. FitzSimons and Mary Alice Power, new board members.

New Chapter Joins Old for First Public Program

The new Wisconsin River Chapter held its first public program Guild Sunday at the St. Paul Methodist Church, Stevens Point. The North-eastern Wisconsin Chapter came to Stevens Point to make the program a joint endeavor.

The program was furnished by the faculty and students of Wisconsin State College and featured John Thomas, dean of the new chapter with the College Baroque Ensemble directed by Paul Tarabek. The Handel Concerto 5 opened the program which also included My Spirit Be Joyful, Bach, for two trumpets and organ; Les Cloches, LeBegue; The Trophy, Couperin; The Fifers, Dandrieu, and Concerto in A Minor, Vivaldi-Bach.

Madison

The Madison, Wis. Chapter met April 27 for a smörgasbord supper provided by the women of Spring Prairie Lutheran Church. At the business meeting the following officers were elected: dean, John Harvey; sub-dean, John Stewig; recording secretary, Helen Paxton; corresponding secretary, Rudolph Inselmann; treasurer, Lois Nuernberg; historian, Ruth Andrews; executive board, Edward Higdahl. The Rev. Rudolph Inselmann played this program: Toccata, Adagio and Fugue, Bach; an arrangement by Nelson on Tryggare kan ingen vera, and Chorale in A minor, Franck. The choirs from Redeemer Lutheran Church, Rio, and from Spring Prairie Lutheran Church sang several anthems and Christine Gunlaugson some solos.

RUTH PILGER ANDREWS

Fort Wayne

The Fort Wayne, Ind. Chapter held a dinner meeting April 7 at the Trinity Episcopal Church. Dean Richard Carlson conducted the business meeting. The program of contemporary composers included works by Emma Lou Diemer and Leo Sowerby and featured six original compositions by Darwin Leitz. Participating in the program were Mr. Leitz, Kathleen Detrick and Lou Gerig; the host church choir; the Plymouth Congregational Church choir; Vincent Slater, conductor; and instrumentalists.

FLORENCE FRY

North Shore

The North Shore Chapter held its annual junior choir festival April 26 at the Deerfield, Ill. Presbyterian Church. Junior choirs from 11 suburban churches participated, each singing one anthem. The combined group sang portions of Randall Thompson's Nativity under the direction of Dr. William Ballard. Lynda Copeland was the organist for the service.

MARGARET McELWAIN

Southern Illinois

The Southern Illinois Chapter in co-operation with the department of music of Southern Illinois University sponsored its third annual hymn festival April 24 at the First Methodist Church, Carbondale. Morgan F. Simmons, DSM, Garret Seminary, Evanston, was guest director and Dean-elect Keith Pierce was organist. Choirs from 10 churches of five denominations from six communities participated, along with instrumentalists from the university. The festival committee consisted of retiring Dean Ora Burke, Wesley Morgan, Joe Proctor and Charles Taylor. Mrs. Taylor and Lanita Odell were in charge of the children's choirs.

Danville

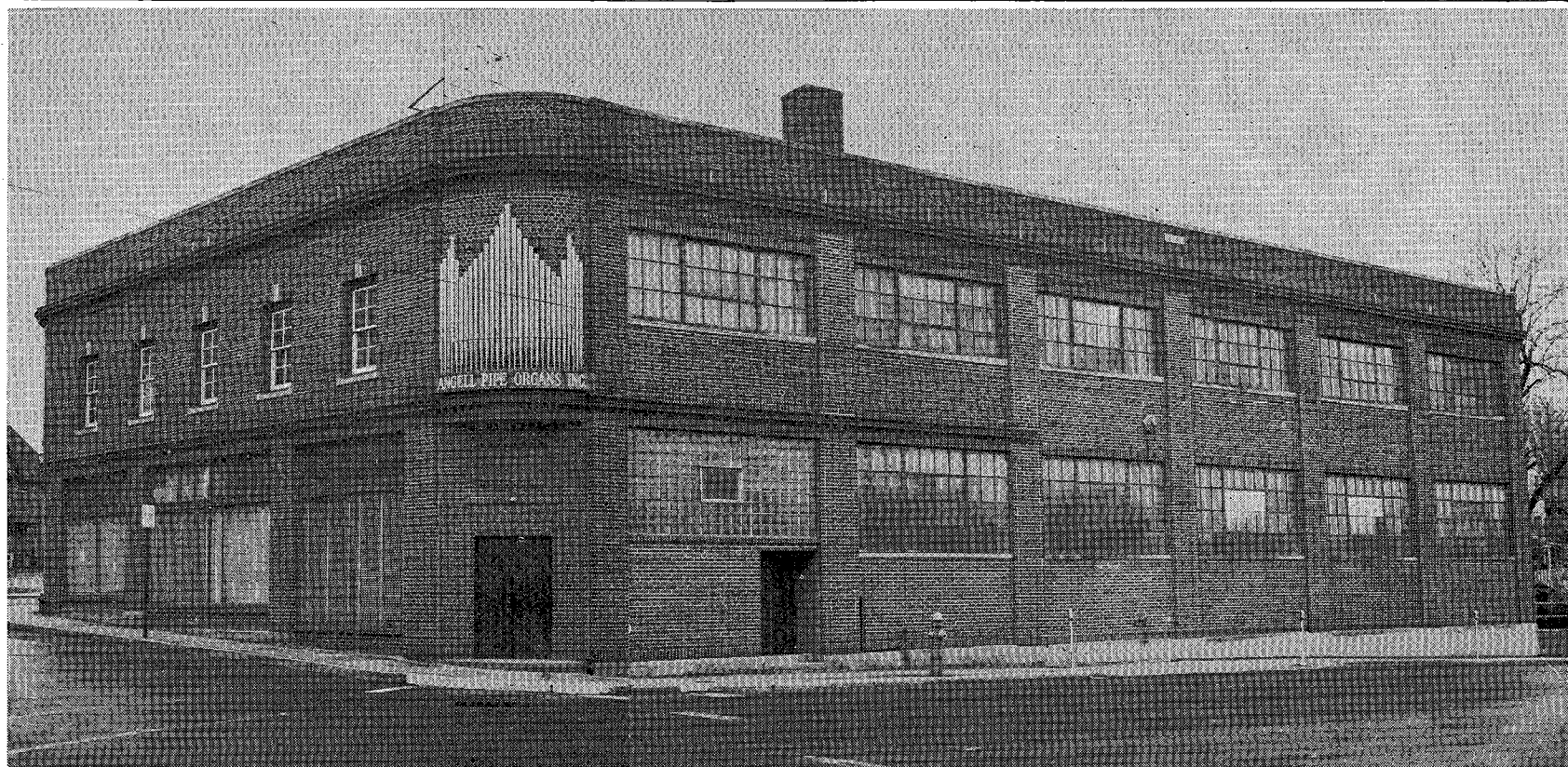
The Danville, Ill. Chapter met April 21 at Central Christian Church. Dean Marian Katauskas was in charge. Nominations were: dean, Marilyn Hardy; sub-dean, Wathena Benefield; secretary, Cleo Ice; treasurer, Margaret Bailey. Gerald Perkins was in charge of the program, Worship With Music. A social hour followed with Marian Katauskas and Berenice Shutt as hostesses.

CLEO ICE

St. Louis

The March 30 meeting of the St. Louis Chapter was held at the Webster Groves Presbyterian Church with Alfred Lee Booth as host. The social hour was followed by dinner and the business meeting with Dean William Davidson presiding. The program was the annual Guild service. A recital was played before the service by Mrs. Gene Symes, assistant director and organist of the church. She played Prelude, Adagio and Fugue, Stanley; Benedictus, Reger; Kleine Praeludien and Intermezzo, Schroeder. At the service the 50 voice choir, directed by Mr. Booth, sang excerpts from Mass 16, Haydn. Dr. George E. Sweazey gave the sermon, Music in Worship. Mr. Booth played the postlude, Sortie sur Ite Missa Alleluia, Benoit.

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News of the American Guild of Organists—Continued

St. Joseph

Guild Sunday was observed April 19 with the eighth annual junior choir festival sponsored by the St. Joseph, Mo. Chapter at Francis Street Methodist Church. Mrs. J. L. Vanderpool played prelude and postlude. Four anthems were sung by the combined youth choirs from eight churches under the direction of John Chronister. Mrs. John Lefler accompanied the massed choir. Individual anthems were sung by six of the participating choirs.

Vocal selections by Colin Campbell, accompanied by Mrs. Lefler, were the program for the May 4 meeting at First Presbyterian Church. The following officers were elected: dean, Colin Campbell; sub-dean, Dorothy Powell; secretary, Mrs. Lewis Duckworth; treasurer, Mrs. E. C. Jenkins; board members, Gilbert Whitney and Mrs. Ed Michel.

COLIN A. CAMPBELL

Buena Vista

The Buena Vista Chapter met April 12 at the Trinity Lutheran Church. Alta. Vernon White, Fort Dodge, played: Concerto Grosso 12, Handel; Allein Gott in der Hoh' sei Ehr, Bach; Picardy, Klein; Elevation 47, Benoit; Conditor Alme, Rowley; Ein feste Burg, Copley; Prelude Modal, Langlais; Festive Flutes, Titcomb; Elegie, Peeters; Paeon and Chanson, Young; Vesper Hymn for All Saints Day, Benoit. After the recital the group enjoyed refreshments and a social hour at the Lee McGinnis home.

FRANCES HEUSINKVELD

Southeastern Minnesota

Members of the Southeastern Minnesota Chapter attended a workshop on junior choirs conducted by Dr. Federal Lee Whittlesey, Dallas, Tex. April 10 at the First Presbyterian Church, Rochester. Dr. Whittlesey directed the 350-voice choir for the interdenominational junior festival April 12 at the First Methodist Church, Rochester. A capacity audience attended the event.

MARIAN TREDER

Mason City

Two members played at the April 21 meeting of the Mason City Chapter at St. James Lutheran Church. Pauline Hedgecock played Intermezzo, Rogers; Adeste Fidelis, Ives, and two movements from a suite by Bingham. Ralph Height played Come Holy Spirit, God and Lord, David; Wondrous Love variations, Barber, and Prelude and Fugue in G minor, Bach. A social hour followed the meeting at the Ralph Height home.

KAY TIDBALL



Dr. Clarence Dickinson, 91 in May, was guest conductor April 26 at a choir festival at the First Presbyterian Church, Orange, N.J. sponsored by the New Jersey Federation of Music Clubs. Nine adult choirs of 175 singers, ten children's choirs of 130, a handbell choir, a brass quintet and a quartet of vocal soloists combined in a festival service of Music for the Christian Year; 10 of the 12 works performed were by Dr. Dickinson.

Phyllis Van Nest conducted the children and Earl B. Collins the bell choir; The Rev. W. Elmer Lancaster accompanied the service and played the offertory in place of Lewis Bruun who was suddenly ill. Mr. Lancaster had served as chairman and co-ordinator of the festival. Almost 900 were in the congregation.

Houston

The Houston, Tex. Chapter held its April 14 meeting at the First Christian Church. The program was presented by seven outstanding organists and choir masters. Each number was written for organ with instruments. The instrumentalists were from the Houston Symphony and the Houston All City Youth Orchestra. William Barnard played Entrata Festiva, Peeters; Mrs. William D. Holford played Trio Sonata 3, Corelli; Mrs. Wallace G. Bond and Charles Miller, English horn, played Partita, Koetsier; Robert C. Bennett and Lynn Coffman, violin, played Suite, Schroeder; Mrs. Paul Ofield and Gerald Fippinger, French horn, played De Profundis, Read; H. C. Alford and Howard Engstrom, trumpet, played Now Thank We All Our God, Bach-Biggs and Sonata in G major, K 241, Mozart; Charles Mosley played Christ The Lord Has Risen, Peeters.

ROSAMOND GLOPUS

El Paso

The El Paso, Tex. Chapter sponsored Dr. Grady Wilson in recital April 13 at the First Presbyterian Church, listed in the recital section. A reception followed with Dorothy Learmonth and Nyle Hallman, AAGO, presiding at the refreshment table. Following Dr. Wilson's master class April 12 the chapter entertained him at a buffet enchilada dinner at Remada Pancake Cottage.

DOROTHY NAYLOR ANDREWS

Fort Worth

The Fort Worth, Tex. Chapter sponsored a program of English Cathedral Music May 11 at Robert Carr Chapel, Texas Christian University. The advanced boy choir of All Saints Episcopal Church, Jack Noble White, director, combined with the men of the TCU a cappella choir, B. R. Henson, director, in works by Tallis, Byrd, Purcell, Greene, Stanford, Wesley, Ireland, Howells and Vaughan Williams.

Galveston

The Galveston Chapter met April 13 at Sacred Heart Church with Dean A. M. Maechler presiding. Michael Collierain, host organist, played various compositions to demonstrate the Pilcher organ and the acoustics of the church. He explained and demonstrated some of the Gelineau Psalms.

The Christ Church Cathedral Choir of Houston sang evensong with a concert of Easter carols and anthems at Trinity Church April 26, followed by a party at the Boat Club.

The chapter met May 4 at Grace Episcopal Church with Paul Bentley, sub-dean, presiding. New officers elected are as follows: dean, Paul Bentley, sub-dean, Victor H. Neal, secretary, Mrs. A. R. Anderson; treasurer, Peggy Leadaman, historian-librarian, Mrs. William Benson; executive council, Thomas Smith. Ernest Stavenhagen, host, played compositions of all periods to show the many facets of the 70-year-old Hutchings pipe organ that has been in the church since its beginning. He included his own composition, a Prelude on Rockingham. A social hour was held in the parish hall.

The Pedal Pushers, Guild Student Group, met April 25 at the Moody Memorial Methodist Church to hear and play the Reuter organ. Mrs. Ward Benson, demonstrated the possibilities of the instrument and Paul Bentley played Jig Fugue, Bach. The students who performed were Barbara Barfield, Cynthia Kolb and Kathy Kolb.

KARLENE D. BUSH

PAUL BENTLEY

Lincoln

Members of the Lincoln Chapter went by chartered bus to Crete Neb. May 4. The Doane College GSG was host for dinner in the new campus center. The program was an organ recital by members of student groups of the Lincoln Chapter and was as follows: Angela Nielsen, Union College, Prelude, Fugue and Chaconne, Buxtehude; Jane Wilder, Doane College, Lobe den Herren, Walther; Carol Paulus, Nebraska Wesleyan, Prelude and Fugue in G major, Bach; Lynda Umberger, Doane College, Alle Menschen müssen sterben and Es ist das Heil, Bach; Jolene Schultz, Concordia College, Fantasie and Fugue in G minor, Bach; Twila Christensen, Union College, Scherzo, Gigout. After the program there was a tour of the new arts and sciences center.

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News of the American Guild of Organists—Continued

Ozark

The Ozark Chapter sponsored a choral concert April 12 in the South Joplin Christian Church, Joplin, Mo. Choirs, their directors and organists participating were First Christian, Columbus, Kans., Corabelle Spriggs, director, Wilma Robinson, pianist. First Christian, Joplin, Elizabeth Kemm director, Johnny Kemm organist. Baxter Springs, Kans. Oratorio Society, Jerry Byrd director, Ruth Thomas organist.

The program: Marche Religieuse, Handel-Guilman; Jesus Saves, arr. Eugene Clark; O, Divine Redeemer, Gounod; Praise, Thanksgiving, Glory, Honor, Bechler; Springs in the Desert, Jennings; Worthy Is the Lamb and Hallelujah Chorus, Handel; Send Out Thy Light, Gounod; Hear My Prayer, James; Psalm 150, Franck. Mrs. Kemm and Mr. Byrd directed the combined numbers and organists were Miss Thomas, Raymond Payne, organist at the host church, and Johnny Kemm. Choirs of the host church and of the First Presbyterian Church, Baxter Springs, sang in the combined choir numbers. Dean Johnny Kemm presided at a short business meeting following the program.

RUTH THOMAS

Twin Cities

The Twin Cities Chapter held its April 17 meeting with the Twin City Choirmasters Association at the Cathedral Church of St. Mark, Minneapolis. After a short business meeting was an anthem reading session, then a program by Gerald Bales and his choir featured music by local composers. The choir sang compositions by Dennis Lane, Stanley Avery, Arthur Jennings, Paul Manz and Paul Emch; Mr. Bales played organ compositions by some of these composers including his own Petite Suite. Several of the composers were present at the performance.

VERNA B. STERN

Fort Smith

New officers of the Fort Smith, Ark. Chapter elected at a dinner meeting May 4 at Wood Memorial Christian Church, Van Buren, are: dean, Frank L. Dees; sub-dean, David Huffstetler; secretary, Mrs. Milton Birkett; treasurer, J. Herman Cook; registrar, James Groves; chaplain, the Rev. Marvin Gennings. The program included vocal solos by Mrs. Hal Brewer and piano numbers by Linda Sue Brewer. Hostesses were Ollie Thompson and Mrs. Harry W. Bryan.

OLLIE THOMPSON

Texarkana

These officers were elected at the April 2 meeting of the Texarkana Chapter held at St. James Episcopal Church: dean, the Rev. Robert Hitt; sub-dean, Lillian McKenzie; treasurer, Mary Agnes Graves; registrar, Dorothy Elder. Wendell Blake gave a talk on The Liturgical Year, outlining ways in which special days and seasons influence the music of the church. Teresa Hopkins, Mr. Blake and Irene Pelley played a program of chorales by Bach, Armsdorf, Edmundson, Purvis and Dandrieu.

DOROTHY ELDER

Dallas

The Dallas Chapter held its April 27 meeting at the Highland Park Methodist Church. The dinner-business meeting was conducted by the dean, Dr. Chester N. Channon. A good representation was present from the Fort Worth Chapter as well; this was the evening of the exchange recital. Guest recitalist was Dale Peters, North Texas State University, Denton. His program appears in the recital pages.

A bus excursion was made April 4 to hear the Aeolian-Skinner organs at First Baptist, Longview, and First Presbyterian Church, Kilgore.

BRUCE W. NEHRING

East Tennessee

The Guild Student Group of East Tennessee State University was host for the East Tennessee Chapter for the April 7 meeting. The students sponsored Mrs. D. G. Stout in recital at the First Presbyterian Church, Johnson City. A reception was held to honor Mrs. Stout after the recital.

GARY FORSLEFF

Louisville

The Louisville, Ky. Chapter met April 13 at the Auburndale Baptist Church. James Wingate played a pre-dinner recital on a newly-installed Reuter. Archie Kliewer, Southern Baptist Seminary, gave an interesting lecture on The 20th Century Solo for Church Use.

TIFFANY ADE

Knoxville

The Knoxville, Tenn. Chapter held its annual banquet May 4 at the Holiday Inn, Gatlinburg. The following officers were elected: dean, Harry H. Harter; sub-dean, Jane Wauford; secretary, Mrs. R. C. Newman; treasurer, Albert Rule; registrar, Mrs. Marion Pickle, Jr.; auditors, Katherine Cluver, David Brandt; members-at-large, Allen Green, Mrs. Bruce Leslie; chaplain, Dr. Paul Worley. Dan Beals was master of ceremonies for the program featuring visiting speaker Tom Alexander, Chattanooga, and the mixed ensemble of Knoxville's Holston High School.

ALBERT C. RUIZ

Jackson

The Jackson, Miss. Chapter observed its March 10 meeting with a student recital held at the First Presbyterian Church. The program, by GSG members, was: Psalm 19, Marcello; Chant de Paix, Langlais — Margaret Duvall. Christ lag in Todesbanden, Bach — Charylyne Jones. Vom Himmel kam der Engle schaar, Orgelbuchlein, Bach — Carol Strange. Fugue in C major, Bach — James Gabbert. Freu dich sehr, O meine Seele, Karg-Elert — Becky Rodgers. Miniatüre, Langlais — Lana Hamberlin. Litanies, Alain — Levitia McLemore. Members and guests were invited to the home of Mrs. Jack Harding, Jr. following the program for a business meeting. Refreshments were served.

CLARA FRANCES HARDING

Nashville

The Nashville, Tenn. Chapter met May 12 at Vanderbilt University with Dean Cyrus Daniel host. Dinner was served in the Divinity School cafeteria. A business meeting followed the dinner, election of officers took place and members adjourned to Benton Chapel for a session on electronic instruments. A panel composed of Thomas H. Webber, Jr., David Childs and V. Earle Copes made valuable contributions to the program.

ELEANOR DUBUISSON FOSSICK

Central Louisiana

The Central Louisiana Chapter held its business meeting April 21 at St. Timothy's Episcopal Church, Alexandria. The following officers were elected: dean, Mason Campbell; sub-dean, the Rev. Franklin Poole; secretary, Mrs. N. M. Walters; treasurer, Franklin Whitehead; publicity, Mrs. Mark Howard. Mattie Lee Pate was elected to fill an unexpired term on the executive committee. Arlin Hiebert spoke on aims, purposes and ideals of the Guild. He also mentioned problems confronting serious musicians, especially in the church, which arose from the various aspects of contemporary music. Refreshments were served at a fellowship hour.

VIRGINIA M. HOWARD

North Mississippi

The North Mississippi Chapter held its annual spring day-long meeting April 25 at the Mississippi State College for Women, Columbus. Gilbert Pirovano spoke on Designing a Small Organ and a panel discussion on Current Music Practices at Weddings and Funerals included Lucille Haney, the Rev. Robert N. Lockard, Dorothy Wamble and Dr. S. R. Woodson. A recital by members of the GSG and another by Mr. Pirovano are listed in the recital section. Officers elected were: dean, Edward G. Ludlow; sub-dean, Gilbert Pirovano; secretary, Mrs. James E. Buchanan; treasurer, Mrs. W. L. Stroup.

Mrs. J. E. BUCHANAN

St. Petersburg

St. Petersburg Junior College was the scene of the April 27 meeting of the St. Petersburg, Fla. Chapter, with 47 members having luncheon at the student center cafeteria. Robert Setzer, chairman for the day, guided the group to the Fine Arts Building where a tour was made of the music department and its equipment. Jack Murphy, who installed the two-manual Reuter in Mr. Setzer's studio last year, spoke on pipe organ mechanism in general and the electromagnetic unit action in the Reuter in particular. Mr. Setzer's students played this program: Prelude and Fugue in D minor, Bach, Martha Bahmiller — O Sacred Head, Now Wounded, Bach, Jo Ann Danals — Pastorale in F major, movement 4, Bach, Kathlyn Simon — Toccata per l'Elevazione, Frescobaldi, Kristie Wilson. All will go on to further study. Mr. Setzer played Psalm 19, Marcello.

MAX MIRANDA

Macon

The Macon, Ga. Chapter heard a lively panel discussion on the Church Year, clergy-choir relations and choral repertoire at its March 2 meeting in Christ Episcopal Church. Much attention was given to proper preparation for Lent and Easter in the church's total musical program. A program of literature from several periods was played by students of Doris Jelks, John O'Steen and Herbert Harrington, faculty of Wesleyan College. Organ literature played included Purcell's Prelude and Air, a Daquin Noël, Lully's Air Tendre and two chorale preludes by Karg-Elert. Organists were Martha Jo Fountain, Joy Lewis and Linda Carter. Dean D. C. Rhoden, Georgia College for Women, presided.

Members were hosted April 6 by Mr. and Mrs. Herbert Archer, First Presbyterian Church, for their third meeting since re-activation. The program included Sonata 1, Hindemith, played by Nelda Chapman, and Chorale 3, Franck, played by James Carmichael, both students of Ronald Hill. Mr. Archer and his brass ensemble played Entrata Festiva, Pecters, and Bach's My Spirit, Be Joyful for two trumpets. A panel discussion on wedding music and procedure for liturgical and non-liturgical church was held with the leadership of Doris Jelks, Wesleyan College, Ronald Hill, Mercer University, Herbert Goldsmith, Musical Therapy Department, Georgia State Hospital, and James Tremaine. Milton Swenson was moderator. A comprehensive display of wedding music was available.

JOHN TREMAINE

South Mississippi

The South Mississippi Chapter held its annual dinner April 7 at the Wagon Wheel Restaurant honoring ministers and their wives. Mrs. Clyde Bryan, dean, gave the invocation. Following the dinner Dean Bryan welcomed the members and guests. Members introduced themselves, told where they were organist, and introduced their pastors and wives. Ministers were asked to say a few words and some responded with amusing incidents concerning organists and the music in their experiences with them.

Mrs. J. B. HOLLOWAY

Charlotte

Two successful main events highlighted the month of April for the Charlotte, N. C. Chapter. Pierre Cochereau was heard in recital April 12 at Myers Park Presbyterian Church. The program will be found in the recital section. The 16th annual children's choir festival was held April 26 at the Meyers Park Baptist Church with 300 children from 18 churches participating. James A. Berry, choir director of the host church served as director. Organist was Mary Lou Beaman of the host church. Organ numbers used in the service were Fairest Lord Jesus and Little Prelude and Intermezzo, Schroeder; Processional on Westminster Abbey, Wetzler; Prelude on Gibbons Song 13, Willan; Aberystwyth, Young. Eight anthems were sung by the massed choir.

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News of the American Guild of Organists—Continued

Central North Carolina

The March 2 meeting of the Central North Carolina Chapter was held in the Mae Grimmer alumnae house, Meredith College, Raleigh. Professional men and clergymen presented a panel discussion on Traditional or Contemporary — Which Serves Religion Best? Religious art was the focal point for the evening.

The April 13 meeting in Meredith College recital hall was a program of music for organ and strings. Organist was Stephen Young of the college music department. The ensemble of strings and timpani, directed by Max Smith, Southeastern Baptist Seminary, performed Sonata 2 for organ and strings, Pinkham; Rondena for organ pedals and timpani, Monnikendam; Concerto for organ, strings and timpani, Poulenc.

Improvisation was the theme for the May 11 program in the Meredith College Recital Hall. Guest was organist Robert King, Burlington. Several members demonstrated various aspects of improvising for the church service and received comments from Mr. King, who later performed improvisations on themes offered by members. Carol Lloyd, Meredith College GSG, played her junior organ recital. Officers elected for the coming year are: dean, Stephen Young; sub-dean, Lillian P. Wallace; secretary, Gloria Greene; treasurer, Kenneth Kerr; registrar, James Clyburn.

JAMES CLYBURN

Greenville

The Greenville, S. C. Chapter met April 21 in the church of Our Lady of the Rosary. The Rev. Edward Chmely directed his choir in portions of various masses, a unusual opportunity for Protestant members to hear this music. Father Chmely commented informally after the program. Officers were elected at the business meeting; dean, Freeman R. Orr; sub-dean, Mrs. Thomas J. Ligon, Jr.; secretary, Laura DeShields; treasurer, Stephen Farrow; registrar, Mrs. Donald E. Megley; executive committee, three years, Mrs. Green H. Giebner.

The second annual Greenville arts festival was held April 23-26. Members served as hosts and hostesses for various activities of the festival and the chapter contributed financially to it.

MARGUERITE D. LIGON

Wheeling

Members of the Wheeling Chapter were guests April 7 at a dinner at West Liberty College preceding a recital by Dr. Francis Jackson. His program was the same as one listed in the recital section.

SARAH EARLEY

Montgomery County

The Montgomery County Chapter met at Trinity Episcopal Church, Washington, D. C. April 14 with Dean Marjorie Jovanovic as hostess. The D. C. and Arlington, Va. Chapter were invited. A program of vocal and string ensemble was heard with works by Gibbons, Schutz and Buxtehude.

LORRAINE HAACK

Spartanburg

The Spartanburg, S. C. Chapter met April 28 at Oak Hall, Tryon, N. C. for its annual joint meeting with the Western North Carolina Chapter. After dinner at the hotel members assembled at the Episcopal Church of the Holy Cross for a talk by Dr. Preston Rockholt, Augusta College, who is soon to join the staff of the College of Church Musicians at Washington Cathedral. The subject of his remarks was Prejudices and Practices in Church Music. Despite heavy rain both chapters supported the meeting with the largest attendance on record. Coffee was served in the parish house.

JOHN M. BULLARD

Upper Pinellas

The Upper Pinellas Chapter met April 20 in the parish hall of the Episcopal Church of the Ascension, Clearwater, Fla., with Mrs. Olwen Young, dean, presiding. After a business meeting Stevens Irwin lectured on organ pipe construction and voicing, using charts to illustrate the effect of the harmonics. The audience gained a better understanding of tone.

The chapter observed Guild Sunday by sponsoring a festival of junior and adult choirs from several local churches in the Peace Memorial Presbyterian Church, Clearwater, with Mrs. Frank Hruby as chairman. Mrs. William McCullough directed the several choirs, Alton Weston was accompanist and the prelude of fertility and postlude were played by Dr. Edward Young.

EARLE C. NORSE

Tampa

Esther Evenhouse was hostess to the Tampa, Fla. Chapter March 9 in her home. A program of organ and piano music was played by members. At the business meeting a report was made on the success of the hymn festival held Feb. 3 at First Presbyterian Church and appreciation was expressed for the work of the director, Dr. Gordon Johnson, University of South Florida, to Walter Hewitt, Winter Park organist, and to the choir.

NORMA L. DOBSON

Delaware

The Delaware Chapter met April 14 at the Cathedral Church of St. John. Dr. Gerald Knight of the Royal School of Church Music, Croydon, England, was speaker.

CAROLYN CONLY CANN

Savannah

At the April 7 meeting of the Savannah, Ga. Chapter a program of bridal music was given at the Independent Presbyterian Church. Selections were played by Lalla E. Hanks, Addie May Jackson and Mary Louise Rose. Singing by Mrs. Ashley Kitchens and Susannah Rockwell rounded out the program. A recital by Dr. Robert Baker at the First Baptist Church April 27 is identical with one in the recital pages. The chapter was sad over the death of Kenneth Palmer, choir director at St. John's Episcopal Church, whose contribution to the music in Savannah made a great impression on the city.

MRS. WILLIAM M. EMMONS, JR.

District of Columbia

The April 6 meeting of the District of Columbia Chapter began with a dinner meeting at the First Methodist Church of Hyattsville, Md. No formal business meeting was held. Dr. Leo Sowerby, director of the College of Church Musicians, spoke on Worship of the Church. Following this William Partridge's chancel choir of First Methodist sang a short service of evensong, as set forth by John Wesley, using music of Samuel Sebastian Wesley.

The May 4 meeting was held at the Epiphany Episcopal Church, Washington, D. C. The dean reviewed activities of the season. Contributions to the National Symphony sustaining fund and National Cultural Center campaign were approved, plus a small contribution toward placing a bust of Edward McDowell in the Hall of Fame. Following are the results of the chapter elections: dean, Helen M. Bellman; sub-dean, William O. Tufts; secretary, Margaret Morgan; treasurer, Esther Barrett; registrar, W. Lash Gwynn; librarian-historian, Cleveland Fisher; auditors, Marietta Clayton, Richard Rancourt; executive committee, Eleanor A. Flottman, Everett Kinsman, Lawrence Schreiber. Following the business meeting the program consisted of original compositions, organ and vocal, by Ernest Bernstein, Mark Fax, John Wilson, Wilmer Bartholomew, Karlian Alde, Jean Edwon, Nancy Phillips, Lawrence Schreiber, Emma Lou Diemer, Temple Dunn and Herman Berlinski.

W. LASH GWYNN

Southern New Jersey

The Southern New Jersey Chapter sponsored Allan Birney in recital April 21 at the First Presbyterian Church, Vineland, N.J. His program appears in the recital pages.

In connection with the chapter program of music for mentally retarded people, members of the chapter and friends took 14 girls from the Vineland Training School and 40 girls from the Vineland State School for Mentally Deficient Girls on a tour May 16 of organs in the Atlantic City convention hall. William Rosse, head tuner conducted the tour.

The chapter played host May 25 to an organist-clergy dinner at the new site of the Lutheran Church of the Redeemer. A large group was in attendance. The highlight was a panel discussion on Music in the Worship Service with Lowell Ayars and the Rev. Bauman representing the liturgical service, Richard Dummins and Dr. Robert DeRemer represent the non-liturgical and Dean Richard P. Matchner as moderator.

STEVENSON C. CHASE

Chesapeake

The Chesapeake Chapter, Baltimore, Md., sponsored Alec Wyton in recital April 17 at St. Michaels and All Angels' Church. A reception followed. Mr. Wyton's program appears in the recital columns. On the following day, after a short business meeting, Mr. Wyton conducted two workshop sessions. The morning workshop pertained to choral singing and the afternoon workshop to organ playing.

JENNY LIND SMITH

Patapsco

The Patapsco Chapter met April 4 at the Shiloh Christian Community Church. Hosts were Gladys W. Davis and Aaron Powell. Kenneth Dean was master of ceremonies. Frances Chambers Watkins and James M. Mitchell played organ solos. Dean Celia McLeod presided at the business meeting after which refreshments were served.

The chapter met May 2 at the home of Frances Chambers Watkins, Baltimore, Md. Dean McLeod presided over the business meeting. The following officers were elected: dean, James Hammond; sub-dean, James Mitchell; registrar, Frances Chambers Watkins; secretary, Celia McLeod; treasurer, Iva Branch; chaplain, Geraldine Powell; librarian, James Williams. The program included vocal solos by Margaret Beckom and Geraldine Powell, accompanied by Mrs. Watkins.

FRANCES CHAMBERS WATKINS

Augusta

The Augusta, Ga. Chapter met April 20 at St. John's Methodist Church. After a short business meeting conducted by Dean Emily Remington the annual members recital was held. Sue Guerry was in charge of the program and those participating were: Mrs. Max Turner — Toccata, Boellmann; Albert Booth — Rejoice Now, Dear Christians, Bach; Emily Remington — selections by Reger and from the Einfache Orgelvorspiele, Gebhard; Mike Toole — Pièce Héroïque, Franck; Bob Ellerbee — Prelude and Fugue in E minor, Bach; Fugue on the Kyrie, Couperin; Ah, Dear Jesus, Brahms; Sue Guerry — Litanies, Alain.

Huntington

The Huntington, W. Va. Chapter met April 20 at the Johnson Memorial Methodist Church for a program given in recognition of AGO Sunday. The Parable of the Ten Virgins was sung by men from the chapel and sanctuary choirs of the host church with Don Cottrill, tenor, as narrator and a trio composed of Brenda Muncey, Carolyn McDowell and Cyndee Glenn. Dupre's Trio was played by Harriet Tucker, organist, Patricia Green, violinist, and David Becker, Violist. Mrs. Harold Rose, dean, presided at the business meeting following the program.

ALMA N. NOBLE

Alexandria

The Alexandria, Va. Chapter held its meeting April 13 at the First Christian Church, Falls Church, Va. Nancy Poore Tufts conducted a program on the Art of Handbell Ringing. Following a short lecture-demonstration several members learned how to read a three-part piece and performed it using the various sizes of bells. Refreshments followed.

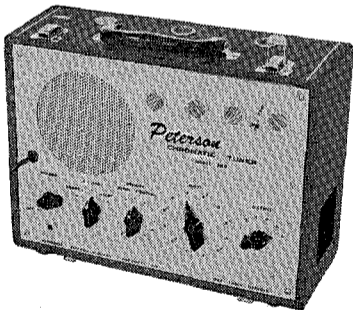
SALLY ANNIS

Roanoke

The Roanoke Chapter attended a lecture April 14 by Dr. Leo Sowerby at St. John's Episcopal Church on Music in the Church. At a short business meeting preceding the lecture, plans were discussed for the chapter trip to the national convention in June.

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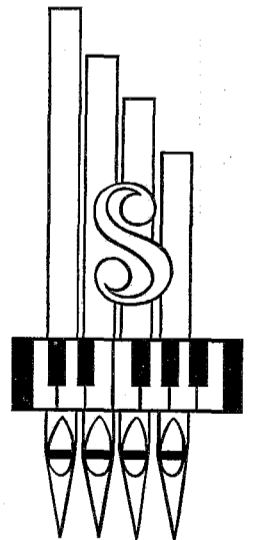
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News of the American Guild of Organists—Continued

Northern New Jersey

The Northern New Jersey Chapter held its annual student competition April 14 at the First Presbyterian Church, Ridgewood. Maria Hartog, first place winner, played Sleepers, Wakes, Bach; My Heart is Filled with Longing, Brahms; Sonata 1, langsam sehr, Hindemith. James Mulder, winner of second prize, played Come, Saviour of the Heathen, Bach; Trumpet in Dialogue, Clérambault; Fantasia on Ton-Y-Botel, Purvis. Betty Hiemstra, third place, played Sleepers, Wakes, Bach; Arabesque, Vierne; Toccata, Monnikendam. Judging the competition were Russell Hayton, J. Clifford Welsh and Joseph Coutret. Cash prizes will be awarded the winners at the chapter dinner in June. Mrs. Robert Wright was program chairman. Officers elected to serve for 1964-1965 are: dean, Wilma Schipper; sub-dean, H. Wells Near; secretary, Mildred Petersen; treasurer, William Mitchell; registrar, Marilyn Mattheis; librarians, Gertrude Borst and Anne Vonk; auditors, Alan Newman and Donald Bond; directors, Harvey Huiner and Johanna Meyer.

The chapter sponsored a festival of children's choirs May 2 at the Bethel Reformed Church, Passaic. Ethel Coomber Holderith conducted the festival choir of 300 voices representing 14 children's choirs from churches in northern New Jersey. Janice Van Dyk was organist, Wilma Schipper chairman. Installation of officers was conducted by National President Harold Heeremans and Dean H. Wells Near.

CLARA HOOGENHUIS

Staten Island

Music of the Jewish service was sung by the choir of Temple Israel, West Brighton, S.I. led by Cantor Jan Meyel at a program sponsored April 9 by the Staten Island Chapter. Music of the high holy days and the morning and evening services was sung with Katherine Keitzman as organist.

GEORGE SHEARRETT

Monmouth

The Monmouth, N. J. Chapter sponsored a youth choir festival May 3 at St. Luke's Methodist Church, Long Branch, N. J. Choirs participated from six towns. Lawrence Salvatore was director of the festival, Eleanor Benoist was accompanist and played the preludes and Earl Miller played the offertory. Participating organists and directors were Carol Smith, Lillian Connelly, Barbara Fielder Mount, Herbert Burtis, Elizabeth Van Mater, Lawrence Salvatore and Eleanor Benoist.

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met April 13 at the Presbyterian Church, Westfield. The Organ Historical Society presented a lecture on early organs and old churches mainly in New England and Pennsylvania. Color transparencies were combined with a tape-recorded commentary to describe the instruments. Recordings included on the tape and reproduced on sound equipment demonstrated the tonal quality of these organs. Dean George W. Volkel, host organist and director, conducted a brief business meeting. Refreshments and a social hour followed.

ELSIE B. BROOKS

Rockland County

Members of the Rockland County Chapter met April 13 at DeWaard's Studio, Monsey, N. Y., for a demonstration of the new Rodgers by Paul Berlin. His subject was Chorales and he chose works of Brahms, Peeters, Bach, Durufle and Jongen. The program closed in the grand finale style of Radio City Music Hall as Mr. Berlin played a Rodgers theatre instrument on display in the showroom.

BEVERLY MILLER

Nassau

The April 12 supper meeting of the Nassau Chapter was held at the Reformed Church of Locust Valley. Margaret Hayward was host organist. The business meeting was conducted by Dean Hilda Brown and the following officers were elected: Dean, Sally Dietrich; sub-dean, John Kober; recording secretary, Marcella Poppin; corresponding secretary, Lucile Kennedy; treasurer, Charles Burgess. Mrs. Hugh Porter, guest speaker, gave a talk on Hymnology.

GLADYS E. ANDERSON

New York City

The New York City Chapter sponsored a program of recent organ and choral music May 18 at the Chapel of the Interchurch Center. Daniel Pinkham conducted his Concertante with Samuel Walter at the organ, David Lowry at the celesta and with two percussion players. David Hewlett conducted the Church of the Resurrection choir and Florence Wightman, harpist, in John La Montaine's Wonder Tidings. Following the program Vernon de Tar led a discussion on contemporary organ and choral music with questions from the audience. Mr. Pinkham and Mr. LaMontaine participated.

West Jersey

The West Jersey Chapter met April 6 in the First Presbyterian Church, Haddonfield, to hear Mrs. R. Michael Carrell review the book Organ Registration in Theory and Practice by E. Harold Geer. Assisted by her husband, Mrs. Carrell gave detailed information on the production and characteristics of pipe organ sound. She was asked to do a series of lectures based on the book for future meetings. Refreshments were served after a brief business meeting. David Hunsberger, Jr., won a state-wide student organ playing competition for his age group. This competition, sponsored by the Northern Valley Chapter, carries cash prizes for the winners in each of two age groups.

ARDYTH LOHUIS

Hudson-Catskill

The Hudson-Catskill Chapter held its annual banquet May 11 at the St. Charles Hotel, Hudson. The program was Sinclair's World's Fair Exhibit, presented by Richard Van Duesen.

Donald E. Kerr played a recital May 17 at Christ Church with the Eastern New York Chapter members as guests. A social hour followed in the parish house.

The chapter will hold its annual workshop June 6 at the First Reformed Church, Hudson, with Mrs. August Ihlenberg, Sr., chairman. The instructor at the workshop will be Dr. Lester Berenbroick, Drew University, Madison, N. J. Write Mrs. Henry Claverack, N. Y. or phone TL 1-9078.

CLAYTON J. WALTERMIRE

Central New Jersey

The April 6 meeting of the Central New Jersey Chapter was held at the Advent Lutheran Church, Trenton. The subject of the meeting was Everett Titcomb, contemporary composer. Marion Flintzer spoke on his life, some of his anthems were sung by the group, and several of his organ compositions were played. Gertrude Bergen and Betty Cole were the participating organists. Refreshments were served after the meeting. Despite a very rainy evening, the attendance was good.

BEATRICE KENDALL

Bridgeport

The Bridgeport, Conn. Chapter met at Sts. Cyril and Methodius Church April 21 for the members' recital and an evening of organ music which is listed in the recital section. Members, parishioners and friends were invited to a reception given by Our Lady's Guild of the church after the program.

CAROLE FANSLAW

Waterbury

The Waterbury, Conn. Chapter held its annual pastor-organist dinner meeting April 20 at the Roger-Smith Hotel, Waterbury, for some 65 members and guests, welcomed by Dean Amelia Carosella. Ethel Ziglatzki introduced Mrs. Charles McCleary and her high school handbell choir of the Naugatuck Congregational Church. Francis Dillon, Hartford, gave a talk on the principles of better church music.

The chapter held its annual dinner meeting May 4 at the Watertown Methodist Church. After dinner a business meeting was conducted with election and installation of new officers. Coming events were discussed. A program by the host church choir directed by Mildred Wright and organ numbers by Edward Parke completed the evening. Mr. Park played Fantasic, Pachelbel; Flute Solo and Gavotte, Arne.

ELIZABETH L. WHITESIDE

Hartford

The Hartford Chapter held a junior choir festival April 12 at the Center Congregational Church, Meriden, Conn. Four hymns and eight anthems were sung. Prelude, offertory, postlude and service were played by Grace Berry. Raymond Lindstrom directed the choirs and the host and chairman was Robert Wharton. Sixteen choirs participated from Hartford, West Hartford, Bristol, Manchester, Windsor, Windsor Locks, Suffield, Stafford Springs, Killingworth, North Canton and Rocky Hill.

FLORENCE B. CASE

New London County

The New London County Chapter sponsored a youth choir festival April 26 at the United Congregational Church, Norwich, Conn. Alma B. Linderson was in charge of arrangements. James F. Armstrong directed the chorus of 200 from 11 choirs and Richard W. Hyde was organist. The following organ students of chapter members also participated: Mary Ellen Sherman, Barbara Olsen, Mabel-Anne McPadden and Drew Drinkard.

RICHARD W. HYDE

New Haven

The New Haven, Conn. Chapter held a recital of organ music by New Haven composers April 5 at the Church of the Redeemer. Performers were H. Frank Bozyan, Charles Krigbaum, R. Barry Sidell and Allen Wolbrink. A reception followed. The program appears in the recital section.

LAWRENCE J. LANDINO



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Toccata and Fugue (D minor)

Andre Campra
G. F. Handel
J. S. Bach

II
Allegretto for Glass Harmonica
Andante Pastorale
Chorale (A minor)

Johann Naumann
Thomas Adams
Cesar Franck

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III
Scenes from the Life of Christ

George Miles

HIS BIRTH:
On Christmas Night All Christians Sing

Jan Bender

HIS ENTRY INTO JERUSALEM:
All Glory, Laud, and Honor

Garth Edmundson

HIS DEATH:
O Sacred Head, Now Wounded

Healey Willan

HIS RESURRECTION:
Ye Sons and Daughters of the King
Great Hymns of the Church

Robert M. Speed

Meditation on "Olivet"
(My Faith Looks Up To Thee)
Fughetta on "Duke Street"
(Jesus Shall Reign)

Richard Wienhorst

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News of the American Guild of Organists

Monongehela

The Monongehela Chapter held a hymn and anthem festival April 19 at Wesley Methodist Church, Morgantown, W. Va. to observe National Guild Sunday. Four choirs participated. The anthems, based on texts from the scriptures, were all by living American composers, several of whom are active nationally in the Guild. Also included was the prize anthem of 1957 by Jane M. Marshall. Each of the five hymns chosen was interesting in a different way: the processional with all the singers and clergy; Tallis' Canon sung as a canon; the third hymn with a descant by youth choirs; the fourth a new hymn whose composer was in the congregation; the final hymn was introduced by a chorale- Prelude.

MARTHA MANNING

Brockton

The April 27 meeting of the Brockton, Mass. Chapter was held in the First Congregational Church, East Middleboro. The evening was devoted to a discussion of the requirements for the various Guild examinations. Requirement lists were distributed by Dean Arnold M. Johnstad and each one considered in detail. Sample copies of required musical numbers as well as books for study were on display.

HELENA J. MOONEY

Worcester

The Worcester Chapter met April 27 at the Chestnut Street Congregational Church. H. Morley Jewell, FRCO, was host-organist. The business meeting was presided over by Dean Norman J. Roy followed by a lecture-recital by Mr. Jewell. The program is listed in the recital section.

A junior choir festival, sponsored by the chapter, was held May 3 in Old South Congregational Church. A chorus of 300 children from the choirs of 18 members was directed by Corinne Monroe. Calvin Lindblad was organist. Composers represented were Bach, Bortinansky, Copps, Eichhorn, Willan and Wolff. A special group was sung by the choir of A.M.E. Zion Church.

ELIZABETH WARDEN

Monadnock

The Monadnock Chapter held an organist-clergy dinner meeting April 13 at the Unitarian Universalist Church, Keene, N. H. A discussion of organist-clergy relationships was led by Dean Jet E. Turner and James Ingerson. The Business and Professional Women's Handbell Choir of the First Baptist Church, directed by the Rev. Mr. Turner, played religious numbers.

MRS. H. CLAUDE MOWRY

Rhode Island

Anna G. Fiore played a program for the Rhode Island Chapter at Grace Church, Providence, April 6. It appears in the recital section. May 4 was the annual dinner meeting at First Baptist Church, Providence, John Fraleigh host. Following the election of officers and a brief discussion concerning the regional convention to be held in Providence next year, Mr. Fraleigh played a program which included Drop, Drop, Slow Tears by Milton Gill, AGO composition winner in 1962.

ANNA G. FIORE

Seattle

The Seattle, Wash. Chapter met April 13 at the Sand Point Community Methodist Church. After the business session sub-dean Richard C. Smith introduced the program — a discussion of the new Balcom and Vaughan three-manual organ designed by Eugene M. Nye, and a discussion of Bach's Eight Little Preludes and Fugues by Robert Rank. The preludes and fugues were performed as follows: E minor and G minor, James P. Impey; G major and A minor, Mr. Smith; F major and B flat major, William L. Pulliam, Jr.; C major and D minor, Mr. Nye. Mr. Nye concluded the program by playing Langlais' Nativity and Reger's Benedictus.

WILLIAM L. PULLIAM, JR.

Portland

The Portland, Maine Chapter met April 19 at the Peoples Methodist Church, South Portland. Dean Fred Thorpe and Dr. Malcolm Cass presented a program on Chorale Preludes.

RUTH K. HOPSDON

Contra Costa County

The Contra Costa County Chapter visited the pipe organ factory of Thomas Walters in Oakland, Cal. April 25. Mr. Walters explained details of the mechanism and operation of the organ he is currently building for Hillcrest Church, Pleasant Hill. Those who inspected the nearly-completed organ were able to learn about the behind-the-scenes construction of such an instrument.

PHYLLIS SCHOLL

San Jose

The San Jose Chapter met April 26 at the First Immanuel Lutheran Church, San Jose. Ralph Fiedler, host organist, played the program listed in the recital section. A business meeting followed the program. The proposed revision of the bylaws was read by Alvin Lamb. A few changes were made; they will be voted on at the next meeting. Refreshments were served after the meeting.

ANNE HARRISON

Los Angeles

Los Angeles Chapter members and guests visited St. Paul's Cathedral May 4 for a dinner meeting and recital. Dean William Connell conducted a short business meeting. The following were elected to office: dean, James Vail; sub-dean, Mrs. Russell Baum; secretary, Florence Hankins; treasurer, Earle Schmitz; registrar, Carol Wilcox; librarian, Leland Burns; auditors, Eugene Clay and Halstead McCormac; executive board, William Connell, Jr., Barbara Hesse, Robert Bruce. Several members plan to attend the national convention in June. Dean William Connell will be official chapter delegate. Roger Nyquist provided two musical events; he conducted a master class May 2 at St. Paul's Cathedral and, following the chapter meeting, played the program which appears in the recital section.

CAROL WILCOX

San Diego

The San Diego Chapter sponsored Albert Campbell April 6 at the La Jolla Presbyterian Church. Mr. Campbell played a program of Bach, Widor, Howells and Raynor Brown. The organ has been newly enlarged.

The chapter sponsored the chamber singers of California Western University May 4 in a program directed by Robert Emile. Composers represented included Hindemith, Brahms, Palestrina, Scarlatti and di Lasso.

MADELINE TERRY

Hawaii

The April 13 meeting of the Hawaii Chapter was held at St. Peter's Episcopal Church. The program was of compositions by members who played their own compositions. These included: Paul Franks, Cecily Brown, Samuel Cutwright, Frank Herand and John McCreary. Organists gathered in the choir loft at St. Andrew's Cathedral and sang several liturgical settings by Mr. McCreary. Refreshments were served at the close of the meeting.

ELAINE HILL

Southern Arizona

The Southern Arizona Chapter met April 7 at St. Philip's in the Hills Church, Tucson, for a program consisting of an explanation of the musical aspects of the Episcopal Service. Father George Ferguson, host rector, gave the explanation while John Bloom, University of Arizona and choirmaster of the church, led members of his male choir in various musical examples. Host-organist Andrew Buchhauser, university school of music, accompanied the choir at the organ.

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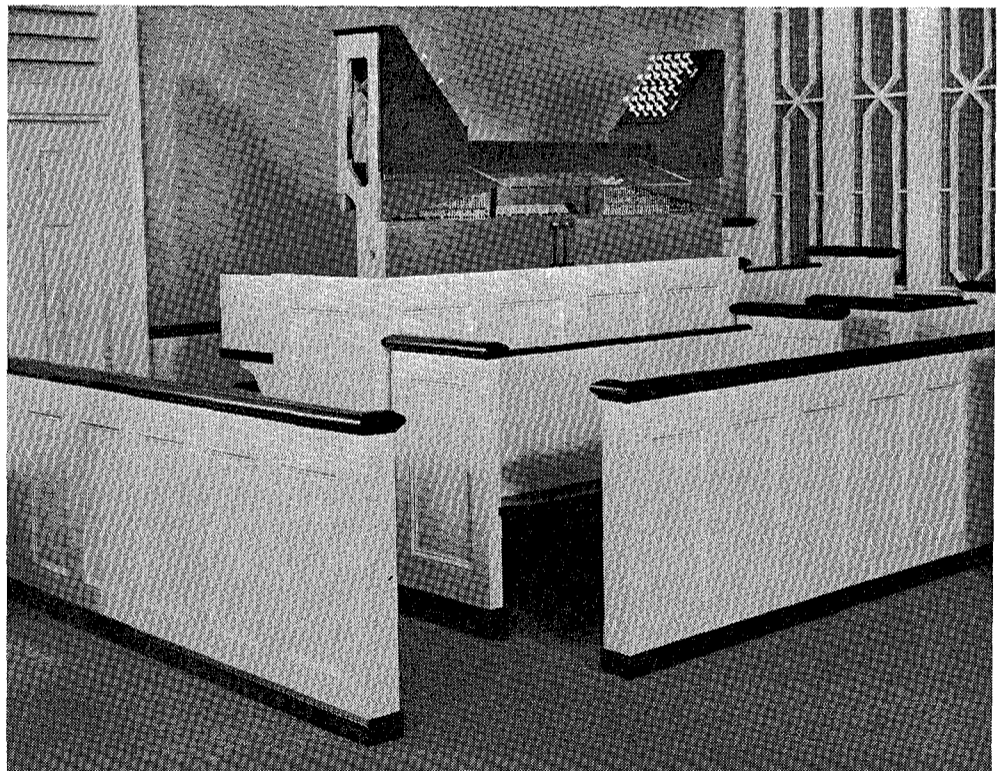
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All correspondence should be directed to the acting general secretary

Exam Test Pieces — 1965

ASSOCIATESHIP

A Canzona in D minor, Bach (Novello, Vol. 2, Augener Vol. 3, Peters)
 B Chorale Prelude: Herzlich thut mich verlangen, 2nd setting, Brahms (Novello)

Sonatine, 1st or last movement, Eugene Hill (B.M.I.)

Ave Maris Stella 1 and 2 from 15 Pieces, Book 2, Dupré (H.W.Gray)

FELLOWSHIP

A Schübler Preludes: Ach blieb bei uns and Kommst du nun, Bach (Novello, Vol. 16)

B Symphony 7, Movement 1, Widor (Marks, Hamelle)

Whimsical Variations, Sowerby (H.W. Gray)

Prelude and Fugue in C minor, Mendelssohn

C Tripartita in F, Harold Genzmer (Schott)

Outburst of Joy from Le Corps Glorieux, Messiaen (Leduc)

Stratford

Members of the Stratford Centre were guests of Ernest Harley April 7 at the Main Street United Church, Mitchell. This impromptu recital was played: Festival Toccata, Fletcher; Lord Jesus Walking on the Sea, Weinberger — Mr. Harley. Chorale Prelude 6 and Pastoral, Vierne — Albert Furtney. All Glory Be to God on High, Manz; My Heart Ever Faithful, Bach-Brown — Dorothy Easun. Interlude, Hendricksen; Postlude, Peeters — Lorne Willits. Blessed Jesus at Thy Word, Bach-Gruenther; Allegro Commode, Leupold — Mrs. Herbert Gastmeier. Berceuse and Scherzetto, Vierne — Gordon Scott; Meditation, Sowerby; Rigaudon, Campa — Eric McKay. The remainder of the evening was spent in the Harley home.

CHRISTINA TOUGH

BIG WORKSHOP AT EDMONTON

The Edmonton Centre and the Lutheran Choral Society of Edmonton are co-operating with the extension department of the University of Alberta in sponsoring a workshop in church music and organ playing June 8-12 at All Saints' Cathedral. Instructors will be Mildred Andrews, University of Oklahoma, and Richard S. Eaton, University of Alberta, who will be featured lecturer at the RCCO convention at Winnipeg in August. Morning sessions will be devoted to lectures and choral demonstration by Mr. Eaton, and afternoon sessions will include lectures on organ practice and teaching methods, repertoire, hymn playing, anthem and solo accompanying and registration by Miss Andrews. At the conclusion of the workshop Miss Andrews will play a public recital at the cathedral.

Edmonton

A meeting of the Edmonton Centre was held April 26 following an organ recital by Hugh Bancroft, organist of All Saints Cathedral. His program appears in the recital pages. At this annual meeting the following were elected: chairman, George Lange; vice-chairman, Marvilyn Schwerman; secretary, John Lewis; treasurer, Jim Whittle; reporter, Dianne Ferguson; member at large, Dr. Sollbach.

NAOMI SKINNER

Montreal

The Montreal Centre met April 4 in St. Joseph's Oratory. Raymond Daveluy conducted an organ workshop for about 40 members and friends. He gave a short exposition of the five-manual tracker action Beckerath and examined 18th century French composers with regard to technique, interpretation and registration. Gordon Phillips thanked Mr. Daveluy on behalf of the members.

DAVID HUDDLESON

Oshawa

The speaker for the April 15 meeting of the Oshawa and District Centre at the home of Mrs. G. K. Drynan was the Rev. Kenneth Scott, Scarborough, Ont. In developing his subject Why is Music Used in the Service of Worship, Mr. Scott traced the origin of music in the service and traced the history of music in the church through the centuries. He ended by stating that however music is used, its purpose has never changed: to infuse words with meaning will elevate worship, and only good music will do this. A stimulating discussion proved of interest and benefit to clergy and members.

MARGARET DRYNAN

Toronto

The second annual Choral Festival of the Toronto Centre was held April 15 at Eglinton United Church. Sir Ernest MacMillan honored members as adjudicator and at the conclusion of the evening conducted the massed choirs in a short rehearsal of two choruses from the Messiah. Clifford McAree, organist at the host church and Ontario vice-president, arranged the evening. William Findlay, chairman of the centre, served as accompanist. Choirs taking part were St. Agnes, Long Branch; St. Paul's United, Milton; Birchcrest United, Leaside United, Royal York Road United, Fairlawn United and Eglinton United.

Hugh McLean was sponsored in recital April 11 at St. Paul's. The ladies auxiliary to the centre served refreshments at a reception in the parish hall at the conclusion of the recital.

DWIGHT MUNGER

Ottawa

A jazz service was performed for the Ottawa Centre at Westboro United Church March 14. Music for the service was written by Bruce Cockburn, 18-year-old student, and the hymns were sung to tunes included in Geoffrey Beaumont's 20th Century Folk Mass. Accompaniment was provided by a combo of four players with Peter Hall, chairman of the centre, at the organ. The Youth Choristers of the church formed the choir. At the conclusion of the service the Rev. C. D. Matheson, minister of the church, gave a talk on developments in liturgy.

Some 50 persons attended a junior choir workshop in McKay United Church April 18, conducted by Earle Terry, London, Ont., who directed young singers from MacKay Church, Knox Presbyterian Church and Westboro United Church. Supper and a discussion period followed the session.

Music rehearsed at the workshop was sung at a vesper service in the same church April 26. Peter Hall, chairman, directed the massed choir in My Faith it is an Oaken Staff, Vigeland, and For Hard Things, Marshall. The junior choir of Bromley Road Baptist Church sang I waited for the Lord, Mendelssohn. Lillian Forsyth was organist. The event was organized by Eileen MacDonald and Mr. Hall.

JEAN SOUTHWORTH

Winnipeg

Members of the Winnipeg Centre participated April 27 in what has become an annual event — a visit to a number of interesting and different small organs — an "organ crawl." This year members saw a good two-manual Casavant at Robertson Memorial United Church in Winnipeg's North End demonstrated by the chairman of the program committee, Conrad Grimes. Next, to St. Paul the Apostle Roman Catholic Church where members played a combination electronic and pipe organ built by W. J. Loewen, a member. Mr. Loewen described the features of the organ and gave a paper entitled Electronic Instruments Compared with Pipe Organs. This aroused considerable discussion. A business meeting followed, highlighted by a report by the vice-chairman of the convention committee, Margaret Rogers. Mrs. Rogers reported that details of the national convention August 24-27 were well in hand and an interesting program had been arranged. The evening ended socially at The Paddock.

Vancouver

Members and guests of the Vancouver Centre were treated to an evening of organ music April 11 as the program took the form of an "organ crawl," including two informal recitals. The first church visited was Second Church of Christ, Scientist, where Chairman G. Herald Keefer presided as organist on the organ he rebuilt in 1956. Winona Denyes sang several solos. The second church visited was the Canadian Memorial Chapel where Darryl Downton demonstrated the rebuilt organ by Hill, Norman and Beard. An offering was received for the Building Fund after which members adjourned to the new Ladies Lounge and participated in a surprise birthday party for the chairman.

DENNIS V. CONNORTON

Halifax

The Halifax Centre was invited to Wolfville April 11 to hear a recital by Eugene Gmeiner on the organ in the Manning Memorial Chapel, Acadia University, described in the September, 1963 issue. Mr. Gmeiner's recital pieces illustrated registrations possible on such an instrument. Following the recital members held a short business meeting.

JOANNE E. DOWELL

Kitchener

The March 21 meeting of the Kitchener Centre was held in Trinity United Church and was called Composers' Night. Organ and vocal compositions by four members of the centre were performed. Composers who performed their own works were Gwilym Bevan, Charles McClain, Glenn Kruspe and Janis Norvilis. Lois McCabe played some of Mr. Bevan's arrangements and the vocalist was Greta Hossie. The organ music appears on the recital page. Following the program members were served refreshments by Pauline Hymmen and Lois McCabe.

The centre met April 18 at the Church of St. James the Apostle, Guelph, Ont., as guests of John Sawford, organist of the church. Refreshments were served by ladies of the church.

HELEN CRITCHISON
ROBERT ST. MARIE

Bay of Quinte

Members of the Bay of Quinte Centre met Feb. 15 at the Church of St. Michael the Archangel. Various members played the new Allen but there was no set program.

The members met March 21 at Christ Church. John Withers, host organist, played Franck's Chorale in A minor and accompanied Richard McLean who sang I Know that My Redeemer Liveth. The Rev. R. Fleming spoke on Things You Do As Organists and Choir Leaders.

Members journeyed to Kingston April 11 for an Organ Crawl. In the afternoon they went to St. Luke's Anglican Church to see a small Hill, Norman and Beard organ. After dinner they went to Chalmers United Church to see the Casavant and William Wickett played Vivaldi-Bach Concerto in G; Chorale Prelude on O Lamb of God, Peeters; Passacaglia in D, Buxtehude; My Heart Is Filled With Longing, Brahms. Then to St. George's Anglican Cathedral where John Withers played the new Hill, Norman and Beard organ. His program: Courante and Minuet, Battishill; Fugue in D,(Giant), Bach; Harmonies du Soir, Karg-Elert; Tuba Tune, Goecker. Members also had an opportunity to play the organs.

CONSTANCE MOORE

London

At Colborne Street United Church April 5 the London Centre heard Clifford McAree, RCCO vice-president for Ontario College, speak on choral technique for the average small choir. Following this talk members had the opportunity of singing some of the music discussed and examining a comprehensive display of church and organ music arranged by Bert Van der Koek and Ed Hysen. Refreshments served by Kathleen Branigan and Patricia Ironside concluded the evening.

GORDON ATKINSON

Calgary

The April 18 meeting of the Calgary Centre, precluded by business, postluded by refreshments, was a recital by students of some of the members in Knox United Church. The supply of good organists is all too scanty and it was encouraging to hear some developing accomplishments along this line. The program appears in the recital pages.

PHYLLIS K. FORD

Windsor

The Windsor Centre held its April 29 meeting at Leamington United Church. The program included a paper on The Drama in Religious Education by Ethelard E. Brown and Gertrude Maycock with Melvin Johnson and Allanson Brown assisting. Shiela Bedenham played a piano group and joined Mr. Brown for an organ and piano duo. The John Neufeld string ensemble ended the program with music by Mozart, Grieg and Mr. Brown.

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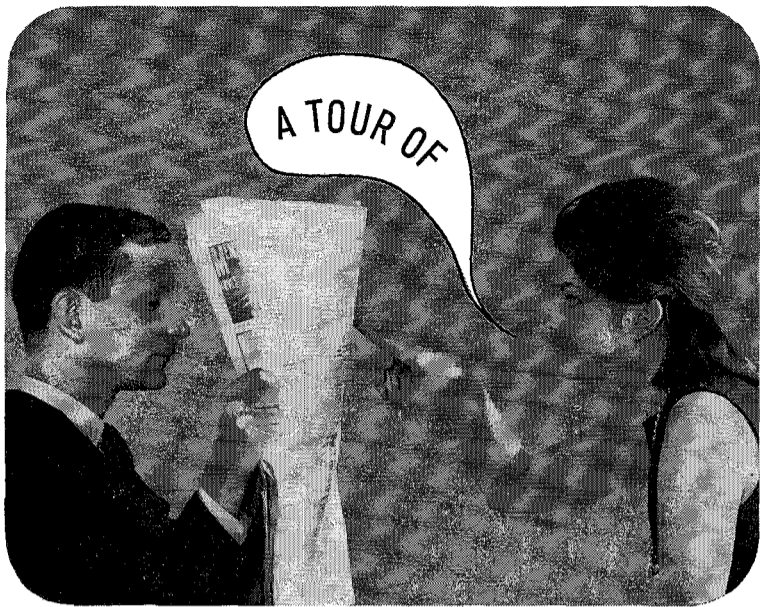
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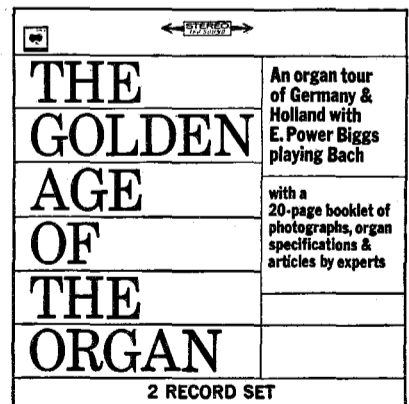


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28	29	30				

- June 10
John Weaver, Memorial Hall, Methuen, Mass.
- 12
Catharine Crozier, Ars Organi series, Antwerp, Belgium
- 14
Combined Choirs, South Presbyterian, Dobbs Ferry, N.Y.
300th anniversary vespers, St. Matthew Lutheran, New York City
Frank Speller, Macky Auditorium, U of Colorado, Boulder
Haesi Butler, St. Martin's R.C. Church, Chicago
Virgil Fox, First Congregational, Olivet, Mich. Olivet College Conference
- 16
Donald McDonald, St. Lorenz Church, Nuremberg, Germany
Virgil Fox, Park Street United Church, Chatham, Ont.
- 18
Donald McDonald, St. Paul's Church, Fürth, Germany
- 21
John Weaver, St. Mark's Church, Frankford, Philadelphia
- 22
Marilyn Mason, Bellevue-Stratford Ballroom, Philadelphia
- 23
Virgil Fox, Festival Concert Tent, Westminster Choir College, Princeton, N.J.
Claire Coci, Bellevue-Stratford Ballroom, Philadelphia
Jerald Hamilton, St. Paul's Church, Philadelphia
Robert Anderson, Presbyterian Church of Chestnut Hill, Philadelphia
- 24
Don Craig Choral Reading Clinic, Roosevelt Hotel, Pittsburgh
Wilma Jensen, Philadelphia Museum of Art
David Craighead, Valley Forge, Pa. Military Academy
Allan Wicks, Girard College, Philadelphia
- 25
Don Craig Choral Reading Clinic, Roosevelt Hotel, Pittsburgh
Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier, Academy of Music, Philadelphia
- 26
Theodore Ripper, Peachtree Christian, Atlanta, Ga.
- 28
Elaine Chard, Macky Auditorium, U of Colorado, Boulder
Maurice Duruflé, University of Michigan, Ann Arbor
Allan Wicks, Trinity Parish, Southport, Conn. a.m. and Trinity Church, New Haven p.m.
- 29
Maurice Duruflé master class, University of Michigan
- 30
Maurice Duruflé, St. Paul's Cathedral, Pittsburgh
- July 1
Allan Wicks lecture, Westminster Choir College, Princeton, N.J.
- 2
Allan Wicks, Kingston, Ont.
Catharine Crozier, St. Albans Festival, England
Duruflé Requiem, Union Seminary, New York City
- 3
Allan Wicks, Kingston, Ont.
- 4
Klaus-Christhard Kratzenstein, Kirche am Heilsbrunnen, Berlin, Germany
Allan Wicks, Kingston, Ont.
- 5
Duruflé Requiem, Westminster Presbyterian, Akron, Ohio
- 6
Workshop for Church Organists, Will O. Headlee, Philip Gehring, Valparaiso, Ind. U
- 7
Maurice Duruflé, Marie-Madeleine Duruflé-Chevalier, Riverside Church, New York City
Workshop for Church Organists, Will O. Headlee, Philip Gehring, Valparaiso, Ind. U
- 8
Albert Russell, Music Hall, Methuen, Mass.
- 9
Catharine Crozier, Copenhagen, Denmark, Vor Felser's Kirke

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Choral Music

A number of publishers are represented in the considerable stack of choral music received since last column. It ranges fairly widely in size and purpose though the bulk of it is general purpose music of moderate length and average difficulty.

Possibly the most extended work is a so-called cantata-mime, with libretto by John Catterick and music by Betty Roe. Novello issues this work for mixed chorus, speaking chorus, contralto and baritone soloist (with acting parts), narrators, dancers and instruments. Suggestions for staging leave plenty of opportunity for creative and resourceful planning. The voice parts are not especially easy but make no unreasonable demands. Directors with enough time and resources should see this work. Bernard Naylor's *Stabat Mater* for double choir of women's voices and orchestra appears to have been written for this year's Three Choirs Festival and is dedicated to this year's host conductor, Dr. Melville Cook. Designed for a situation affording competent performers and enough rehearsal, the interesting work might find its American performances in college situations. The text is Latin.

Anthems from Novello include three by Arthur Wills: *Let This Mind Be in You*, which assumes skill and musicianship in both the choir and the organist; a shorter brilliant *O Praise God in His Holiness*, for which optional brass parts may be rented; and a small, less demanding wedding anthem, *Blessed Are All They that Fear the Lord*. Arthur Milner's not very difficult *O Be Joyful in God* has some divided parts. A curious ostinato bass in the accompaniment at the beginning and end adds an interesting touch to John Joubert's not easy *O Lord Our Lord*; altos and basses divide. At the bottom of the Novello stack was *The Bermuda Anthem* (a "national" song), something we had not known existed.

Skidmore Music sends two by Robert Washburn: *Praise the Lord* (with optional brass) and *Hymn of Youth*; both divide parts a bit but are not demanding. Three by Jack Litton are a *Hosanna to the Living Lord*, with optional Palm Sunday text; *unaccompanied The Lord Reigneth*, with a fugato section; and as *SAB O Lord, Purify Our Hearts*, which develops a climax and ends softly. Don Smith's *Return, O Man* is largely block harmony with division of voices only on the final three chords; voice ranges are limited. A two-part (men vs. women) *I Will Arise and Go to Jesus*, arranged by Willie Higgs, is a kind of spiritual.

Shawnee Press sends a curious little *SAB Let There Be Peace on Earth* (Miller-Jackson-Ades) for youth groups, and Walter Watson's *Ye Nations Praise the Lord*, with organ interludes punctuating active a cappella chorus parts; there is division of voices.

Carl Fischer sends some excerpts from major choral works: *Sing unto God* from Handel's *Judas Maccabaeus* and *Blessed Jesus, Fount of Mercy* from Dvorak's *Stabat Mater*, both edited by Richard P. Condie, and the *Gloria* from Dvorak's *Mass in D* transcribed by Warner Imig.

A segment of Carl Fischer's list is for next Easter season. With a *Palm Sunday Glory, Laud and Honor* by Gay Hylander Rockwood for combined choirs to start, we have W. Glen Darst's practical setting of *Christ the Lord Is Risen Again*; Dorothy Radde Emery's *Bells of Easter* for SA and handbells; *Glad Robinson Youse's At the Rising of the Sun*, with soprano and baritone solos; and Alec Wyton's effective *An Endless Alleluia*. Carl Mueller's *Walk in the Light and Praise, My Soul, the King of Heaven* are useful hymn anthems. Roderick Evans' simple *Unto the Lord, O Sing Ye*, has a tendency toward monotony in

The New York Times.

MONDAY, APRIL 6, 1964.

Catharine Crozier, Organist, In Program of French Music

Catharine Crozier is the kind of musician who probably would have become an outstanding performer on any instrument she chose. As it happened, she selected one that many musicians deride as "unmusical"—the pipe organ. In her hands it becomes as expressive and musicianly as possible, and for this reason her recital in Philharmonic Hall Saturday afternoon was an important event. Something of a specialist in French music, Miss Crozier limited her program to this area. The 17th century was represented by three pieces of Nicolas de Grigny, the 18th by three *Noëls* of Louis-Claude Daquin, the 19th by César Franck's *B minor Chorale* and the 20th by works by Jehan Alain, Olivier Messiaen and Marcel Dupré.

It was a fine, representative program, in which the imaginative simplicities of the 17th- and 18th-century music gave more pleasure than did the more ambitious later works. Miss Crozier's playing was a source of complete satisfaction in all instances, however.

She apparently listens to what she is doing—not as common a practice with musicians as might be assumed—so that the music was never forced beyond its capacity to be heard naturally. The instrument served the composer, and not vice versa. The music had its way and the phrases breathed freely without the constrictions that

virtuosos place on them in the search for flashy effect.

Miss Crozier's handling of the early pieces was a model of style and recreative freshness. The interplay of color in the de Grigny "Dialogues" and the Daquin *Noëls* was projected with a sensitive choice of registration. The Franck chorale had an expansive warmth.

The murky, rather self-indulgent mysticism of Alain's *Three Dances* and Messiaen's *Communion and Sortie* from "Mass for Pentecost" was clarified as much as possible in the organist's meditative and discriminating playing. In Dupré's *Prelude and Fugue in G minor* Miss Crozier showed that she could play as brilliantly as anyone without sacrificing form.

A good deal is intimated about Miss Crozier's sensitivity to tone by noting that the sound of the organ never became tiresome in her hands and that its most powerful stops were used sparingly.

This was the second organ recital in the sequence of three being presented as part of the Lincoln Center World's Fair Festival. The final one will be given by Virgil Fox next Saturday afternoon.

RAYMOND ERICSON.

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both text and music. A *Festival Introit* by Austin Lovelace has texts for Advent, Christmas, Palm Sunday and Easter and is also arranged for brass choir.

In R. D. Row series obtainable from Carl Fischer come some revivals from a less than distinguished period of American church music. They include: *O Pray for the Peace of Jerusalem* by James Knox; *He Shall Come Down and Wake the Song of Jubilee*, both by William Bradbury, and *Dutton's O Be Joyful*. All have been edited or arranged by J. Stanley Sheppard.

Flammer sends a festival *Praise Ye the Lord* by Camil Van Hulse, with a big accompaniment; Henry Pfohl's recitative *Know That the Lord Is God*, for Thanksgiving or national occasions; Raymond Op't Hof's singable *The Spirit of the Lord Filleth the World*, for Pentecost; a spirited *Benedictus Es, Domine* by Beverly A. Ward; a quiet, lyric *Prayer* by Theron Kirk; and a Charles Black arrangement for solo soprano and choir of the Dvorak *Biblical song By the Waters of Babylon*.

Elkan-Vogel this month has several pieces for Christmas. Two are arrangements of carols, *Walter Ehret's* from the French, *Listen, Lordlings, unto Me*, and *David Kozinski's* from the Polish, *The Wise Men*. Most, however are originals: *Christ the New-Born King* by W. Glen Darst; a *cappella* in *A Manger* by Jack Behrens; *Emma Lou Diemer's* setting of the Rosetti poem, *Before the Paling of the Stars*, which starts with a soprano solo over hums; and Jean Pasquet's *The Vision of the Shepherds*,

with several interesting effects.

Mr. Pasquet also has a tiny SA, non-Christmas *Shepherd of Sheep* for Elkan-Vogel. For SSA are *Jerome Neff's Love Will Find a Way*, Matthew Lundquist's editing of a Palestrina *O Lord Most High*, and James Case's *My Fair One*, on a familiar *Song of Solomon* text. Mr. Case also has an unaccompanied SATB All Commanding *Might*, practical for most choirs. So-called "specimen pages" from two big works for chorus and orchestra by Vincent Persichetti—*Stabat Mater* and *Te Deum*—give us little idea of the works; but the composer has sufficient stature that directors in suitable surroundings will be eager to see them.

From Broadman Press come three works in the hymn anthem category but different in method and styles: James D. Cram's on the naive *Majestic Sweetness Sits Enthroned*, Walter Ehret's on *O Perfect Life of Love*, with some canonic treatment, and William Hooper's *God's Mercy*, on an original tune in a kind of folk-hymn idiom.

Broadman includes a number of treble works, all very simple: unisons on *Deepen My Music, O Lord and Saviour, I Hear Thy Tender Call* by Claude Bass; *Psalm 145* by Buryl A. Red; *I Will Sing unto the Lord* by William J. Reynolds, with descant; *The Hands of God* by Jeanne E. Shaffer, for unison and two part; and W. Glen Darst's *Easter The Lord Is King*, for two part with optional trumpet.

A new enlarged edition of Healey Willan's *Intros for the Church Year* comes from Concordia. Five more in

the series of *Gospel Motets* Richard Hillert is doing for Sundays and festivals of the Church year are sent—for Trinity 8 and 21, *Laetare*, Advent 3 and *Circumcision* and the Name of Jesus. Mr. Hillert also has a charming setting of the words of *As Lately We Watched* and is a contributor, along with Lenel, Moe and Gehrke to *Four Hymns for Choir*—short and interesting. Carl Schalk is represented by a unison *Procellan Carol*, for Christmas; a simple setting of the Basque carol, *Gabriel's Message*, and *Let All that Are to Mirth Inclined*. S. Drummond Wolff sets a 17th century melody in a hymn anthem, *Praise the Lord of Heaven*. Kenneth W. Jewell has set a Huron Indian carol, *To Jesus from the Ends of Earth* for SATB or SSA. Alec Wyton's *Set 2 of Benedictus Es, Domine* and *Jubilare Deo* is designed for either SSA or TTB.

For SAB Concordia issues its attractive editing of the *Quempas Carol* and *Nunc Angelorum*; Richard Peek's plain-song-based *From Where the Rising Sun Ascends*; Ludwig Lenel's setting of *Awake, Thou Spirit of the Watchman* and *Mason Martens' arrangement* of a Robert King work, *I Will Always Give Thanks*.

For treble from Concordia there are the Kenneth Jewell SA and SSA arrangements of *A Star Carol* by F. Couperin; an SSA Markworth arrangement of *All Glory, Laud and Honor*; S. Drummond Wolff's SA of a *Vulpius Abide, O Dearest Jesus*; and a Gerhard Krapf unison setting of the *Apostle's Creed*. — FC

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Westminster Presbyterian Church
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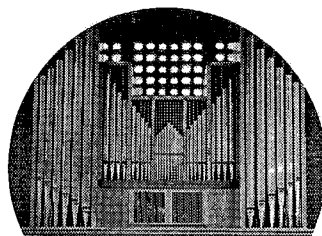
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New Organ Music

The supply of organ music is meager this month, after we relieve our stack of the numerous duplications by publishers of material already noted in earlier columns and weed out essentially entertainment music which is not the function of this column to list.

The California Organist, having completed eleven issues and proving that it can continue to publish a new, original and useful work every month, will be renewable for its original subscribers after the next issue. This might thus be a first-rate time for ending that procrastination about becoming a subscriber. Number 11 is a Hymn Prelude on Dennis, by Robert P. Manookin, well within the aptitudes of any organist. Built largely on a ground bass, it uses a kind of transparent, but not always consonant, harmonic style which many will find interesting.

Novello's International series comes up with two rather large works — a Sonata by Joe de Brabanter, blind Belgian composer, with three well-contrasted movements, and a five-movement *Divertimento* by Robert Cundick, young Utah composer. Both of these works are recital material for a competent player. A crisp and pleasant *Festal Epilogue* by Arthur Milner also comes from Novello.

Gerhard Krapf's *Organ Vespers* (Augsburg) outlines an entire service for Lent. Some people in charge of church music programs may find use for this kind of material and a taste for Mr. Krapf's idiom; to others it may seem a bit involved.

Praise and Meditation by Hall M. Macklin (Flammer) is an album of 13 easy, harmless organ pieces in a too-familiar idiom. It will probably be used much more often than it seems to us to deserve to be. Equally easy but with more musical strength is a set of seven Hymn Preludes for the Church Service by Gordon Young, based on familiar tunes.

From McLaughlin and Reilly come two rather showy toccatas: *Toccata Giovane* by Bruce Prince-Joseph and *Toccata* by C. Alexander Peloquin. Both are in what we have come to think of as French toccata style and both end big. Both could be useful recital material. Flor Peeters' *Partita on Almighty God of Majesty* is a set of five movements skillfully made in this composer's conservative style; movements would be useful together and separately. — FC

AREA BULLETIN COLLECTORS LOST OUT — BOW TO VERMONT

Among the casualties of our hurry-up job on the Easter survey this year were the several readers who each year undertake to collect bulletins from their whole areas to send in. Perhaps the most extensive and interesting group of these came from Vermont with churches at Burlington, West Lebanon, Norwich, Bellows Falls, Barre, Bradford, Rutland, Montpelier, Springfield, Stowe, Pittsford, Morrisville, St. Johnsbury, Northfield and Brattleboro, Vt. and Greenfield, Mass. represented.

Included in the packet was a union Palm Sunday service at the Congregational Church, Bradford, in which singers from 12 churches of four denominations in 10 towns took part.

EIGHT TEXAS CHRISTIAN UNIVERSITY organ students and graduates, accompanied by Emmet G. Smith, will study in Paris with Jean Langlais for six weeks this summer.

CHRISTINE MAXWELL, 12, and Marian Fruhstuch, 16, pupils of Louise Borak, tied in the finals of the organ contest of the Minnesota Music Teachers Association.

RICHARD ELLSASSER will play four daily recitals at the annual Music Trade Show in Chicago beginning June 28.

NUNC DIMITTIS



Herbert Stavelly Sammond, organist, conductor, composer, teacher and choral group founder died April 29 in a hospital in Freeport, L.I. He was 92. He founded the Morning Choral of Brooklyn, a group of woman singers 46 years ago. He had been organist for services of the three major faiths; he was for 35 years at the Middle Collegiate Church, Manhattan, which honored him with the title of minister of music emeritus when he retired five years ago.

Born in Milwaukee, he was orphaned at 4 and was adopted by an aunt in Brooklyn where he graduated from Public School 2, the end of his formal education. He worked as a clerk to pay for music lessons. He was a song leader in World War 1 at Fort Hamilton, Fort Wadsworth and Fort Tilden.

In 1953 he was organist for two synagogues and six churches, including a Roman Catholic one. That year his Middle Collegiate choir sang the Easter Dawn service at Radio City Music Hall. He was then conducting three choral societies and teaching organ and piano.

Mr. Sammond was the oldest surviving member of New York's Apollo Club, a life member of the National Federation of Music Clubs, a Mason, and a member of the American Guild of Organists and the St. Wilfred Club. His widow, two sons, a daughter, six grandchildren and eight great-grandchildren survive.

DR. ARTHUR NICKSON, organ teacher at Melbourne, Australia for 55 years died Feb. 16 at the age of 87. Among his students were Sir William McKie, Clive Douglas and Robert Hughes.

MARSHALL TOOLEY, organist-choir director of St. Nicholas Catholic Church, Milwaukee, Wis. died April 17 following surgery.



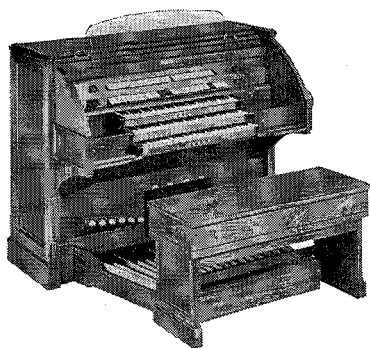
Dr. Harold W. Thompson, English professor emeritus of Cornell University, died Feb. 21 after a long illness. He was well-known to readers of this magazine for which he wrote choral reviews and articles for many years. A graduate of Hamilton College, he had MA and PhD degrees from Harvard and the LittD from the University of Edinburgh.

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THE DIAPASON

EDITORIALS

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

Guild Sunday

Programs sent to us indicate a much wider Guild Sunday observance in 1964 (April 19) than ever before. This seems to bear out hopes that Guild Sunday might provide a real incentive for organists, directors and choirs to combat that too frequent post-Easter let-down, and that as such it would be a great calendar improvement over the previous date so early in the season, when so many choirs are not yet ready to tackle the kind of a program the occasion seems to us to beg for and to deserve.

We were especially encouraged since many organists had observed Guild Sunday last October and might have been expected to shy away from a second observance within the same season.

The choral vesper or evensong seems to have been a favorite way to salute Guild Sunday but programs — from individual churches, of inter-church festivals and of chapter meetings — also noted many morning services and evening concerts with special Guild slants. There was a marked preference for the use of American works, especially by present and past members of the American Guild of Organists.

Several chapter programs (and not always from larger chapters!) featured the compositions of their own members. What more appropriate time than a Guild Sunday concert to point with pride to one's own chapter's efforts to make America the musically creative nation she must be, and in our own special field!

We are always a little amused at the "dragging in by the tail" in American programs of composers from other lands on the basis of sojourns of various lengths here west of the Atlantic. But that is as it should be: that constant enrichment has always contributed greatly to our national greatness!

Post-mortem

For several years THE DIAPASON has bemoaned the lack of grassroots participation in the national affairs of the American Guild of Organists. It has lamented that policy for an organization of some 17,000 professional musicians in 50 states should be made, without any real consultation, by a handful of men all living and working within an area entirely visible from any single jet plane reaching its altitude over Kennedy airport. Nothing, we feel, is quite so provincial as met-

ropolitan provincialism; its narrowness and blindness far outstrip that of even backwoods provincialism.

This year AGO members were, for the first time in the organization's history, given an opportunity to express an opinion on this kind of representation. Where in past years a five per cent representation at the polls was considered good, this year more than 5,400 members marked and mailed in their national ballots, about 30 per cent of the national membership.

Did they vote for change or for the status quo? Well, the election results will require careful analysis before any answer can be ventured. Only two council candidates from outside New York metropolitan area were elected out of six available. This was hardly the ground swell such an opportunity suggested might happen. Some new national officers were elected, which we fervently hope may mean a better liaison between national headquarters and local, state and regional divisions.

We have had a rare opportunity but we have barely begun to grasp it. We still have a long way to go before we become a genuinely American Guild of Organists. This is surely no time to rear back on our haunches, rest on our laurels or whatever other cliché one happens to like. If we can make only this bare beginning in this historic election, our Rome will not be built in a day. We can still dream, we haven't much to crow about.

The very next steps, as an important letter to the editor clearly points out, must be taken at the council meeting at the convention *this month*. Get with it, deans and chairmen! Members: make your wishes clear to your deans.

Priming the Pump

The commissioning of new works of art, the awarding of prizes for accomplishment or excellence in the arts, the underwriting of the costs of creativeness and even of the education of creative artists have been major concerns of the great foundations — Ford, Rockefeller, Pulitzer and others — for more than a generation. Certainly much of the oft-discussed American cultural explosion has been triggered (to continue the metaphor) by the far-flung cultural encouragement the great foundations have provided.

Organists, of course, have been some sort of artistic orphans in much of this paternalism. Other musicians, both composers and performers, think of the organ and the organist as irregular and inferior species. There have been some works commissioned for the organ — Miss Mason's considerable list, the new Hindemith concerto for Lincoln Center, the St. Louis Chapter's underwriting of the Persichetti Sonata, the Pittsburgh's stimulation of Pennsylvania composers come to mind — and all these are commendable. Much more of this is needed and we are happy to take note of some recent major activity: The Austin Foundation's continuing plan for annual commissions is a particularly interesting example. That such a composer as Norman Dello Joio has received its first commission is indicative of what can be anticipated here. The Hammond company has gone all out with a commission from Roy Harris of a work for organ and brasses which Miss Coci will introduce at the national convention. J. Fischer's Centennial Competition has apparently produced some encouraging new works as have the alternating biennial AGO anthem and organ music contest under the aegis of H. W. Gray.

A good example of what individual churches may be able to undertake is provided in the ten-year foundation at St. Luke's Methodist Church, Oklahoma City, which will commission works in all the facets of the religious arts.

Let's hope all this admirable pump priming will stimulate a steady flow of new, genuinely American music for the organ.

Choral Performances

A number of post-Easter performances of large choral works has been called to our attention. The extraordinary Honegger King David, a shocking novelty when we first heard it, and now a part of our standard choral literature, was especially popular this spring. Performance examples: Combined First Presbyterian and Westminster Presbyterian Choir with Oklahoma City Symphony, Guy Fraser Harrison conducting, May 22 before the 176th annual general assembly of the United Presbyterian Church; Thomas Dunn with choir and festival orchestra May 14 at the Church of the Incarnation, New York City; The Apollo Club and Chicago Symphony at Orchestra Hall April 28, led by William Peterman.

The requiems continued: Verdi at MIT May 2 with Klaus Liepmann conducting, for example, and the Fauré plus parts of the Brahms and the Verdi April 19 at Spring Hill Presbyterian, Mobile, Ala. with W. C. Ellis conducting and Valrey Early at the organ.

The Milhaud Sacred Service was sung April 10 at Temple Israel, Westport, Conn. with Nelson A. Close at the organ.

A group of Vaughan Williams works and Dello Joio's A Psalm of David were sung May 3 at Central Methodist, Muskegon, Mich. with George Shirley conducting and Troy Carpenter at the organ.

Bach cantatas 53 and 18 were heard April 12 at Erskine and United Church, Montreal with George Little conducting and number 11 May 3 at Grace Methodist, St. Louis, with Douglas Breitmayer conducting.

Holst's Hymn of Jesus was sung May 7 at St. Bartholomew's, New York City, with Jack Osseward conducting and Clyde Holloway at the organ.

Richard Vikstrom conducted the Purcell and Handel Odes for St. Cecilia's Day and the Byrd Mass for Four Voices April 26 at Rockefeller Chapel, Chicago, with members of the Chicago Symphony and with Edward Mondello at the harpsichord; and Theodore Klinka conducted the Lutheran a cappella choir of Chicago May 10 at Luther High North in a program featuring Thompson's The Peaceable Kingdom.

J. FISCHER LISTS AWARDS FOR PRIZE COMPOSITIONS

Two noted composers were included in a group of 12 winners in the Centennial Prize Competition sponsored by J. Fischer & Bro., music publishers. Awards totalling \$2,200 were won in the several categories. Camil Van Hulse won a prize for Night of Wonder, a Christmas cantata for mixed voices, children's choir, soloists and orchestra, and Gardner Read for a short secular choral work in contemporary style called A Mountain Song. A. J. Huybrechts won the prize for his Mass in Honor of St. Francis of Assisi, a blend of traditional and post-impressionist writing. The organ solo prize was awarded to Norberto Guinaldo, Norwalk, Cal. for a bold, strongly dissonant Toccata and Fugue in traditional form.

A large number of manuscripts was received, a wide geographic distribution of composers was represented and a high quality of entrants noted. Some were in traditional styles; others used more dissonant and free-metered style, some using the twelve-tone system or the tone row.

ANNUAL MORAVIAN FESTIVAL AT BETHLEHEM JUNE 14-21

The seventh festival and seminar of Early American Moravian Music will convene June 14-21 with Moravian College, Bethlehem, Pa. as its center. Thor Johnson will be director.

One festival concert will be held in Lititz, another in Nazareth and final events at Central Moravian Church, Bethlehem. There will be a special youth chorus singing music written especially for children by 18th and 19th century Moravian musicians.

A MAAS-ROWE Symphonic Carillon of 196 bells will sound from the 225-foot bell tower on the new campus of the State University of New York being built in Albany. Edward Durell Stone is the architect.

Those Were The Days

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

Edwin H. Lemare was appointed official organist of the Panama-Pacific Exhibition at San Francisco. THE DIAPASON asked editorially "Why not an American?"

Harry Rowe Shelley sued the secretary of the music committee of New York's Calvary Baptist Church when its merger with Fifth Avenue Baptist cost him his post as organist

Sir Frederick Bridge, 69, organist at Westminster Abbey, married Marjorie Wood

Organist Herbert Loveday was killed, the church sexton was severely injured and two others were hurt on their way home from services at St. Mary's Episcopal Church, Tuxedo Park, N.Y. when they were run down by a large touring car driven by the president of the U.S. Lawn Tennis Association

A fire in the M. P. Möller factory was brought under control before serious damage was done

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

Arthur Hudson Marks, retired president of the Aeolian-Skinner Company died suddenly at his winter residence in Palm Beach, Fla.

Philadelphia convention plans were outlined in some detail

Richard T. Gore was appointed university organist of Cornell University

Richard Ellsasser, 12-year-old boy organist, made his New York debut May 6 at the Wanamaker store

Florida organists convened at Orlando, Arkansas organists at Hot Springs

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

Alec Wyton was appointed organist and master of the choristers of New York's Cathedral of St. John the Divine

William Self was appointed organist and choirmaster of New York's St. Thomas Church

Marcel Dupré became director of the Paris Conservatoire

Dr. H. Alexander Matthews retired after 54 years as an organist in Philadelphia

Letters to the Editor

Grass Roots Responsibility

Los Angeles, Cal., May 6, 1964 —

To the Editor:
I feel I must respond to the editorial in the April issue of THE DIAPASON calling attention to "Elections and Democracy". This was no over-statement of the importance of the steps being taken to put the future of the AGO squarely into the hands of the electorate, where it belongs. Much credit is due the National Officers and Council in facing up to the fact of the emergence of an AGO consciousness on a national scale; and in recognizing the need for a review of the constitutional framework under which the organization will either prosper or sink in stultification.

It is no secret that many Guild members think their organization carries little prestige, and is quite ineffectual in the shaping and control of the conditions under which they practice their profession. What better way to build their faith and confidence than to give them a grip on the reins! It is my fervent hope that the goal of 70 percent of the membership exercising their franchise with the ballot may be reached.

But my real concern at this writing is the unprecedented meeting of the Council, including all Deans and Regional Chairmen, to be held in the Convention City, Wednesday, June 24. The importance of attending this meeting should not be overshadowed by any other consideration, for that is the time and place to register the national pulse on matters concerned with realistic planning for the Guild's future. Every Dean and Regional Chairman should be there and vote.

Among the matters to be brought before the Council will be the "three points", now under study by a special committee appointed by the President. It is to be hoped that the committee's report will be accompanied by a motion for action. The "three points" as outlined under "Council Highlights" published in the March issue of THE DIAPASON are: (1) The formulation of a plan to facilitate the election of a Council that is representative of all Regions. (2) The termination of any restrictions on the location of Council Meetings. (3) The establishment of a central location for National Headquarters.

These are the fibers of a national organization. They may be decisive in structuring a Guild which will bring every member a sense of belonging; a Guild which will not be bypassed by church and other authorities; a

Guild which will induce general acceptance among its membership of standards of excellence far beyond those of the present.

Can any Dean afford to miss this meeting and deprive his colleagues of his vote?

CLARENCE MADER

Reviving a Masterpiece

Wooster, Ohio, April 20, 1964 —
To the Editor:

When I was a boy, Rossini's Stabat Mater was still a much-performed work. As we got into the 20s and 30s, the upsurge of interest in Baroque music shoved it aside in favor of less operatic cantatas. Another reason for its recession was also probably its awkward length, lasting 45 minutes; it is too short for a complete concert program. The Verdi Requiem, which owes an immense debt stylistically to the Rossini masterpiece, is just the right length. Still another reason for the waning popularity of the Rossini work may be its tremendous vocal requirements: only singers capable of singing Italian opera can cope with its problems.

When we decided to undertake the work here (to complete the concert, we followed it with the Haydn "Nelson" Mass) I set out to restudy it and to plan a performance truly worthy of it. At the risk of boasting, I may add that our performance was indeed worthy of the music, largely owing to the participation of fine soloists and to enthusiastic performance by chorus and orchestra. But I think our performances achieved something else of still greater value; it taught us that the important differences among pieces of music are not stylistic, but in musical value. I use "value" for want of a better word. Rossini's Stabat Mater, like Verdi's Requiem, is unashamedly operatic. People who dislike operatic music — "de gustibus" — will never cease to squirm when they hear it. But Gounod's Redemption and Dubois' Seven Last Words are also operatic. The same people not only squirm when they hear these last named pieces, but rush from the hall. The difference is not in style, but in values: Verdi and Rossini were simply better craftsmen, better composers than Gounod and Dubois.

Against the Rossini work the charge of the inappropriateness of the music to the poem has always been levelled — at least in my lifetime. I think this charge is invalid; or, if it is valid, then it must be levelled at the music of Handel's Messiah, of Mozart's Requiem, probably at every choral-orchestral work written since 1600. The better one knows the Stabat Mater, the finer it becomes. The great melodic surge of the tenor aria on the words "Quae moerebat et tremebat . . ." exactly fits the tremendous anguish of the poem at that point. (Of course the music makes no sense when one sings, instead of the Latin text, the ridiculous English non-translation by the Victorian bowdlerizer.) The middle part of the mezzo-soprano aria, "fac ut plagi vulnerari," (wound me with the lashes) contains, in the orchestral part, lashing rhythms more telling than those used by Bach and Handel. And what more magnificent setting of "world without end" is there than the final chorus of this work. It is fully as valid and exciting as the peroration of Messiah — but only, be it noted, when sung at the proper speed, 144 quarters to the minute, and performed by chorus plus full orchestra. The sforzando in the orchestral brass are an integral part of the excitement.

In this connection, let me tell you what happened at our dress rehearsal. We used a chorus of 100 and an orchestra of 42. As usual, the chorus, placed behind the orchestra, had trouble singing on the beat. I stopped them halfway through the final chorus; they were lagging and I had never dared to take the piece up to time. One of the sopranos said, "If we sing it faster, it will be easier and we'll be able to stay with the beat." How right she was! I took it as 144 and not only did the chorus sing on the beat, but the music took on, for the first time, the thrilling impact that it has when one carries out the composer's wishes. It was as though we had been looking at the Grand Canyon for weeks through frosted glass and then suddenly saw it in reality.

Perform the Rossini Stabat Mater? Yes, but only as Rossini wrote it.

RICHARD T. GORE

Processional Hymns

Laguna Beach, Cal. April 21, 1964 —
To the Editor:

When S. B. Whitney was organist of the Church of the Advent in Boston, he went to the opera. He was much impressed with the Pilgrim's Chorus, and thought it would be a cute trick to have his famous choir of men and boys sing the opening and closing hymns of the service while processing to their places in the chancel. It made such a hit that soon churches all over the country who heard of

it, began to do likewise. Churches that had quartet choirs decided to have a chorus with a director so that they, too could "have a procession."

I know of two large churches in Los Angeles and two in Pasadena, where the choirs and organs are in front galleries and they have processions with the choir members climbing up and down steps and over each other to their places, or out of them as the case may be. And the directors train professional choirs to sing with great precision, volume and with the director putting on a great show, even if there are only eight in the choir.

In recent years many Americans traveling in England have marveled that there is no sung procession; the choir coming in during an organ voluntary and singing the opening and closing hymns from the chancel. Also, it is not infrequent to find that the choirmaster at the organ is on top of a choir screen, or some other place where the choir cannot see him, but singing the service with great perfection is standard procedure.

Now we seem to have run full circle, for many modern churches, especially in new communities in California, are being built with rear gallery for the choir and organ, thus doing away not only with the procession, but with expensive vestments and gaining an incentive to lead the congregation in a service of worship instead of putting on a performance to impress those who decide to attend instead of watching TV.

After 40 years of training chancel choirs and trying to get choirs in and out singing at more or less the same tempo I was playing, I wish I could take a whack at one in a gallery! Most modern hymnals have thrown out the fancy "choir tunes", and in many cases transposed hymns lower for the congregation, to encourage congregational singing. Good.

DUDLEY WARNER FITCH

Thinking BIG Pays Off!

Pasadena, Cal., May 7, 1964 —
To the Editor:

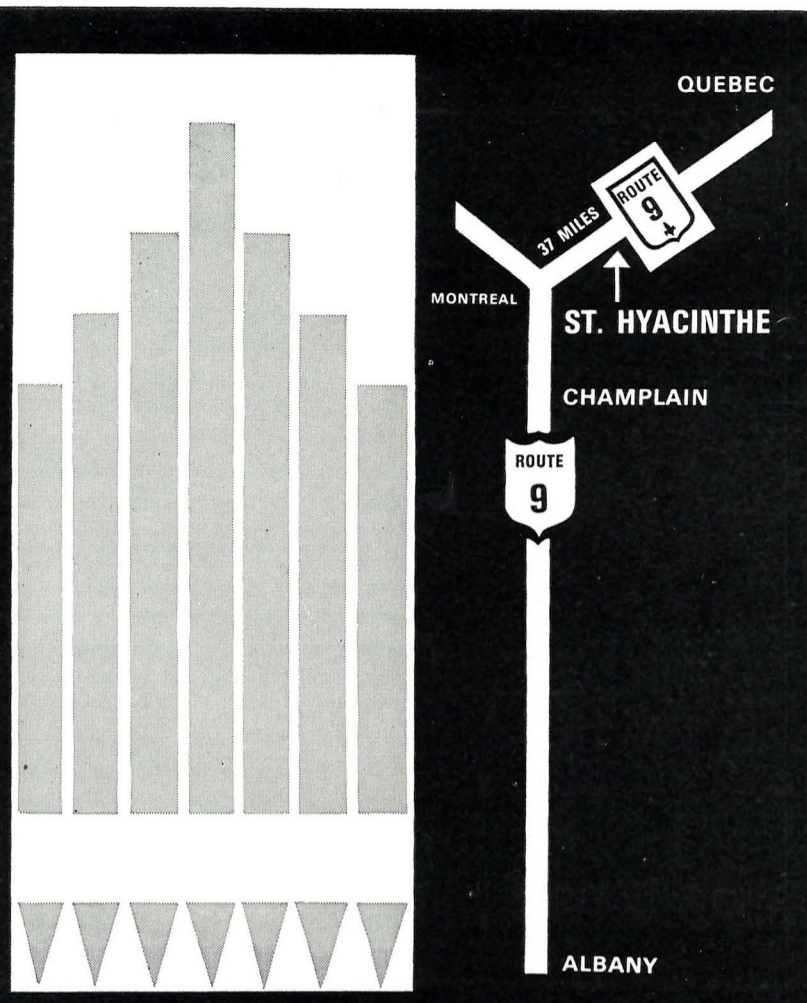
After handling a convention on a national scale, it's hard to go back to meetings in the church basement. At least this is the way it was with the Pasadena Chapter of the AGO, one of the hosts of the National Convention of 1962. A year ago last Spring, it was learned that the Pasadena Chamber of Commerce was planning a Festival of Arts from April 10 to 20, 1964. All cultural organizations in the city were invited to participate. Many members of the Chapter felt this was an excellent opportunity to prove that the AGO had something worthwhile to contribute to the community. The Dean, Ladd Thomas, and members of the Executive Board, along with adjacent committees, planned a program of music for organ and orchestra featuring David Craighead together with 55 members of the Pasadena Symphony Orchestra.

The program consisted of Bach's Concerto 1 in D minor, Sowerby's Classic Concerto and Jongen's Symphonie Concertante.

This concert took place in the Pasadena Presbyterian Church where the 108-rank Aeolian-Skinner organ installed in 1961 was eminently suited to this type of music, particularly the Jongen. Although the ten-day Festival was crammed with events, this unusual musical program not only had wide newspaper and radio coverage, but was pointed up in editorials and received a glowing review in the newspaper afterwards. The latter was indeed a real acknowledgement as music critics, at least in this area, are quite chary of reviewing "church concerts". Words such as "the remarkable Mr. Craighead", ". . . just one example of how very grand the entire concert was", and ". . . No drive could have been too long for this concert. It was heaven" were indeed words of praise not only for David Craighead and the performers but for all who had worked so tirelessly to put over an undertaking of this magnitude. But most important of all, the AGO is now ranked among the major contributors to the artistic aura of this city along with the Pasadena Symphony Orchestra, the Coleman Chamber Concerts, the Pasadena Playhouse, and other fine organizations.

However, this is not the only program put on by the Pasadena Chapter during the season. Since last October, they have sponsored recitals by Thomas Murray, winner of the young artists competition at the 1961 Far-Western Regional Convention; Robert Prichard, past-dean of the chapter who opened a new Schlicker organ at Whittier College; Fernando Germani; the first West Coast appearance of George Faxon, and Clarence Ledbetter who played part of the Clavierübung in May. All these recitals have been open to the public. Besides financial aid to student organists, the Pasadena Chapter has also guaranteed attendance for 16 underprivileged children to the city's Youth Concerts.

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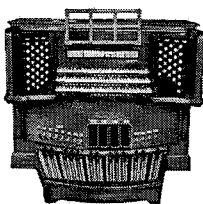
Dr. Barnes states: "I purchased a Saville simply because it is, in my opinion, the finest electronic organ developed to date. The pipe-like tonal quality, the authentically scaled attack and decay characteristics and the independence and flexibility of the Saville are, to my ears, superior to any electronic organ in existence."

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**ST. ANDREW'S IN HARLEM
 TO HAVE NEW SCHANTZ**

FALL INSTALLATION PLANNED

Historic Church Will Have 3 Manuals;
 Stanley A. Campbell, Minister
 of Music, Works on Scheme

St. Andrew's Episcopal Church, New York City, has contracted with the Schantz Organ Company, Orrville, Ohio, for a new instrument to be installed in the fall of this year. The three-manual instrument, controlled from an English type draw-knob console, will be located in the space occupied by the former instrument. The present case-work will be retained. All of the old pipes of the case will be replaced with new pipes and all will be speaking pipes.

St. Andrew's Church was organized in 1829. The first edifice, located at 4th Avenue between 127th and 128th Streets, was consecrated June 7, 1830. This was the beginning of St. Andrew's Church, Harlem. Through most difficult years of the early history, the congregation grew; the present church was built in 1889.

The church strives for the best in musical services. Stanley A. Campbell, minister of music, conducts several choirs and prepares special musical events throughout the year. He worked with the principals of the Schantz company in preparation of the organ scheme. An antiphonal division is prepared for.

GREAT

Principal 8 ft. 61 pipes
 Holzgedackt 8 ft. 73 pipes
 Octave 4 ft. 61 pipes
 Flute 4 ft.
 Fifteenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Chimes 21 tones

SWELL

Rohrflöte 16 ft. 73 pipes
 Rohrflöte 8 ft.
 Viola 8 ft. 73 pipes
 Voix Celeste 8 ft. 49 pipes
 Prinzipal 4 ft. 61 pipes
 Harmonic Flute 4 ft. 61 pipes
 Viola 4 ft.
 Octavin 2 ft.
 Plein Jeu 3 ranks 183 pipes
 Trompette 16 ft. 73 pipes
 Trompette 8 ft.
 Clairon 4 ft. 61 pipes
 Tremolo

CHOIR

Bourdon 8 ft. 61 pipes
 Spitzflöte 8 ft. 61 pipes
 Flute Celeste 8 ft. 49 pipes
 Fugara 4 ft. 61 pipes
 Waldflöte 4 ft. 73 pipes
 Nazard 2 1/2 ft. 61 pipes
 Flute Ouverte 2 ft.
 Tierce 1 1/2 ft. 61 pipes
 Rohrschalmei 8 ft. 61 pipes
 Tremolo

PEDAL

Principal 16 ft. 44 pipes
 Subbass 16 ft. 32 pipes
 Flötenbass 16 ft.
 Octave 8 ft.
 Rohrflöte 8 ft.
 Choralbass 4 ft. 44 pipes
 Rohrflöte 4 ft.
 Octavin 2 ft.
 Contre-Trompette 16 ft.
 Trompette 8 ft.
 Rohrschalmei 4 ft.

**CANADIAN CHORAL SOCIETY
 HAS 11TH ANNUAL CONCERT**

A large audience crowded the Concordia College auditorium in Edmonton, Alta. April 19 to hear a varied program of sacred music by two choirs and a band, the 11th presentation by the Lutheran Choral Society of Edmonton and District. The two choirs represented nine Lutheran parishes in the area. The Choral Group sang six anthems and in its premier performance the Cantata Group sang a Buxtehude cantata, the Crucifixus from the Bach Mass in B minor and a chorale concertato by Paul Bunjes. The choirs were conducted by Marvelyn Schwerman and accompanied by Carlene Helm-kamp.

Guest performers were members of the Princess Patricia Canadian Infantry band under Capt. H. A. Jeffrey. In his remarks to the audience, the president of the choral society, the Rev. Norman J. Threinen, traced its history from its beginnings 11 years ago and spoke of its aims.



John Klein has been appointed musical director-consultant for the programs on the 610-bell carillon at the World's Fair in New York. He will give several daily recitals on the instrument constructed by the Schulmerich company which will serenade fairgoers from a tower rising 120 feet above the fairgrounds.

Mr. Klein was the official carillonneur at the Seattle World's Fair and gave recitals in the International Carillon Festival in Cobh, Ireland, in 1958 and at the World's Fair in Brussels the same year. In 1959 he played at the Salzburg music festival. He has made records of carillon music and music for carillon, orchestra and chorus.



Gordon Young, First Presbyterian Church, Detroit, is shown with Dr. Cora Conn Redic, with whom he studied at Southwestern College, Winfield, Kans. The occasion was the award by his alma mater of the honorary doctor of sacred music degree at a program of many of his choral and organ works, with the college a cappella choir under the direction of Dr. Warren Wooldridge.



Lois Wiley Gesier has retired from her position as organist at St. Vincent de Paul's Roman Catholic Church, Rosiere, N.Y., having served the church for 56 years. Since she first played Easter Sunday 1907, Mrs. Gesier has served with eight pastors and has helped organize several choirs, instructing them in the singing of Gregorian chant.

She taught piano for many years and was active in musical activities in the area. Although ill health forced her retirement she continues to look to music for recreation.

In 1912 an E.G.G. Hook pipe organ was brought to the Rosiere church from a Boston cathedral and has been in constant use since its installation there. Reconditioned through the years, it still gives satisfactory service.

TELLERS BUILDS ORGAN FOR NEW ERIE CHURCH

IN REAR GALLERY INSTALLATION

Christmas Completion Is Promised —
Florence Rubner Is Organist at
Bethany Lutheran

The Tellers Organ Company is building a new organ for the 70-year-old Bethany Lutheran Church, Erie, Pa. whose congregation is building a new church. The organ and choirs will be located in the rear gallery where there are seats for 75 choir members. The music program includes three choral groups and two bell choirs. The new church seating 500 will be completed in the summer and the organ will be ready for Christmas. Florence A. Rubner is the organist and director of the choirs.

GREAT

Principal 8 ft. 61 pipes
Rohlfloete 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 21 tubes
Tremolo

SWELL

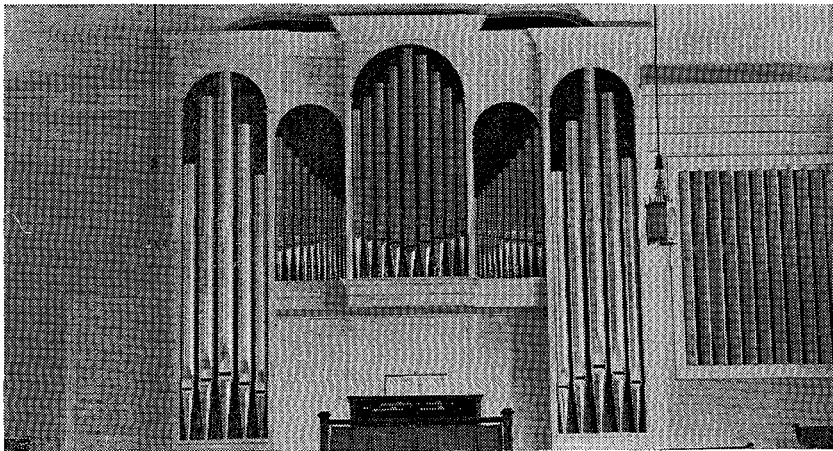
Bourdon 16 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Bourdon 8 ft. 12 pipes
Octave Geigen 4 ft. 61 pipes
Bourdon 4 ft. 12 pipes
Flute Harmonic 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Oboe Clarion 4 ft. 61 pipes
Tremolo

POSITIV

Quintadena 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes

PEDAL

Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Bourdon 16 ft.
Principal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Bourdon 4 ft.
Choral Bass 4 ft. 12 pipes
Octavin 2 ft. 12 pipes
Trumpet 16 ft. 12 pipes
Trumpet 8 ft.



ANDOVER REDESIGNS AN OLD INSTRUMENT

IN SOUTH CHURCH AT ANDOVER

Methuen Firm Completes First Stage
of Long Project — Original Hall
Organ Was in Seminary

The Andover Organ Company, Inc., Methuen, Mass., has completed the first stage in the rebuilding of the organ at South Church, Congregational, Andover, Mass. This stage included the case (pictured) with new great and pedal divisions.

The organ originally was a two-manual, built about 1912 by the Hall Organ Company, New Haven, Conn. for the chapel of the Andover Theological Seminary. It was later enlarged to three manuals by the Frazee Company. About 30 years ago, when the seminary relocated in Cambridge, the organ was moved to South Church and further enlarged by William W. Laws. The case, never handsome, was horribly modified to make it fit into the new location.

The new case employs all speaking pipes; its configuration corresponds closely to that of the chests behind, in the European tradition.

Previously the organ occupied a chamber 18 ft. deep. Much of the sound from the great was lost and the swell and choir spoke into the great rather than into the auditorium. Now the great and pedal speak from shallow cabinets directly into the church. The choir chamber has had its shades moved so that it too speaks directly into the church. The choir will be replaced by a ruckpositive and the swell relocated in the present choir chamber.

GREAT

Bourdon 16 ft. 61 pipes
Open Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohflute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Twelfth 5 1/2 ft. 32 notes
Fifteenth 4 ft. 12 pipes
Gedeckt Flute 4 ft. 12 pipes
Gedeckt Quint 2 1/2 ft. 32 notes
Klein Gedeckt 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Tromba 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

PRESENT CHOIR

Melodia 8 ft.
Dulciana 8 ft.
Principal 4 ft.
Harmonic Flute 4 ft.
Nazard 2 1/2 ft.
Piccolo 2 ft.
Clarinet 8 ft.

PRESENT SWELL

Open Diapason 8 ft.
Salicional 8 ft.
Celeste 8 ft.
Aeoline 8 ft.
Unda Maris 8 ft.
Oboe 8 ft.
Harmonic Flute 4 ft.
Violina 4 ft.
Violetina 2 ft.
Dulzian 16 ft.
Cornopean 8 ft.
Clarion 4 ft.

PLANNED RUCKPOSITIVE

Gedeckt 8 ft.
Spitzflute 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Cymbel 2 ranks
Krummhorn 8 ft.

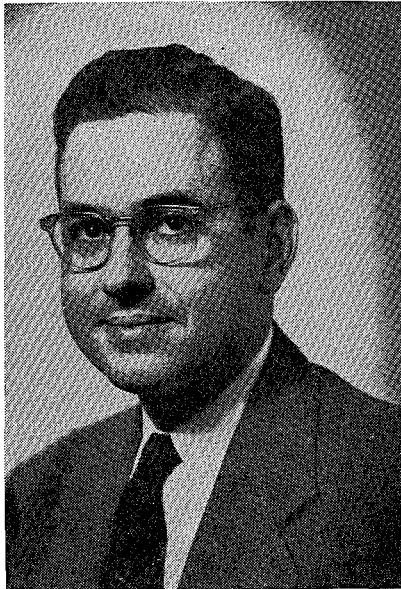
PLANNED SWELL

Flute Conique 8 ft.
Flute Celeste 8 ft.
Prestant 4 ft.
Flute 2 ft.
Nazard 2 1/2 ft.
Tierce 1 1/2 ft.
Plein Jeu 4 ranks
Bassoon 16 ft.
Trompette 8 ft.
Clarion 4 ft.

RETIRES AFTER 50 YEARS OF SERVICE AS ORGANIST

Earl B. Collins retires Sept. 1, concluding 50 years as a church organist. The last 20 have been at the Munn Avenue Presbyterian Church, East Orange, N.J. where he organized the multiple choir system. He served the previous 25 years at the Bellefield Presbyterian Church, Pittsburgh, Pa. and taught at the Pittsburgh Musical Institute, the Western Theological Seminary and the Pennsylvania College for Women.

Mr. Collins will retire to his boyhood home in Sherburne, N.Y. with his wife who formerly served as principal of the Western Pennsylvania School for Blind Children, Pittsburgh for more than 30 years.



Dr. Austin C. Lovelace will become minister of music Sept. 1 for the Montview Boulevard Presbyterian Church, Denver, Colo. He has held a similar post at Christ Church Methodist, New York City, for the last two years and has been lecturer in hymnology at the Union Theological Seminary.

MENDELSSOHN SONATAS 1, 6 and 4 made up the program of Doris Taylor. Marjorie Walsh, Rexford Whiddon and Bobbie Williamson April 6 at Oklahoma Baptist University, Shawnee; all were students of Dr. James Boeringer and the Oklahoma City GSG was sponsor.

THE MARY WASHINGTON College chorus sang an Abendmusiken April 26, directed by Dr. George E. Luntz in works of Pergolesi, Billings, Brahms, Gibbons, Bach and Schütz.

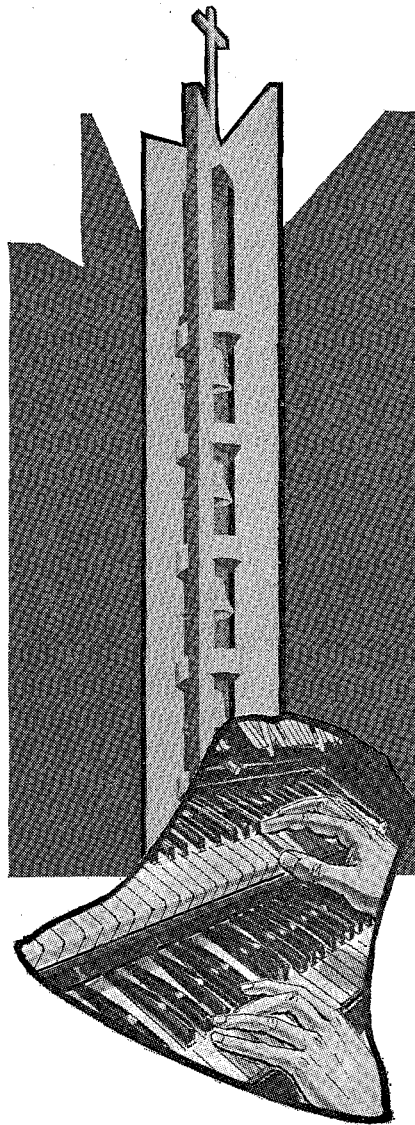
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Audrey Jeanne Bartlett, whose educational background was summarized in the August 1963 issue on the occasion of the award to her of a Fulbright grant, has received a summer extension and renewal of that grant for Italy where she has been studying in Rome at the St. Cecilia Conservatory with Fernando Germani and Ferruccio Vignanelli. Last year in Paris she became the first American organist to receive the Prix de Virtuosité. She has appeared in solo recitals sponsored by the Agostiniana concert series and the Oratorio del Gonfalone series.

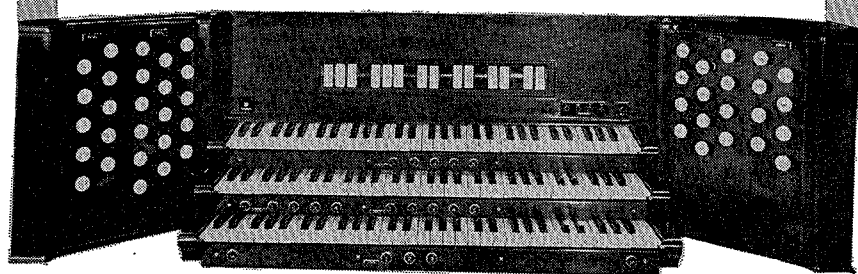
This summer Miss Bartlett will study with Vignanelli in Venice at the Vacances Musicale.

PAUL MANZ, Concordia College, St. Paul, Minn. was guest organist for a three-month national tour of 63 concerts with the Roger Wagner Chorale.

RONALD ARNATT was guest recitalist and lecturer May 2-12 at the Hawaii Music Educators festival in Honolulu.

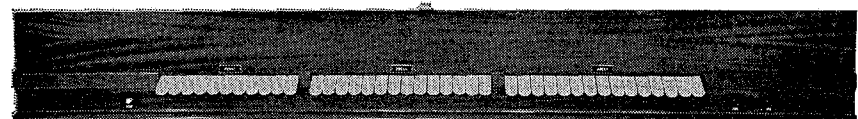


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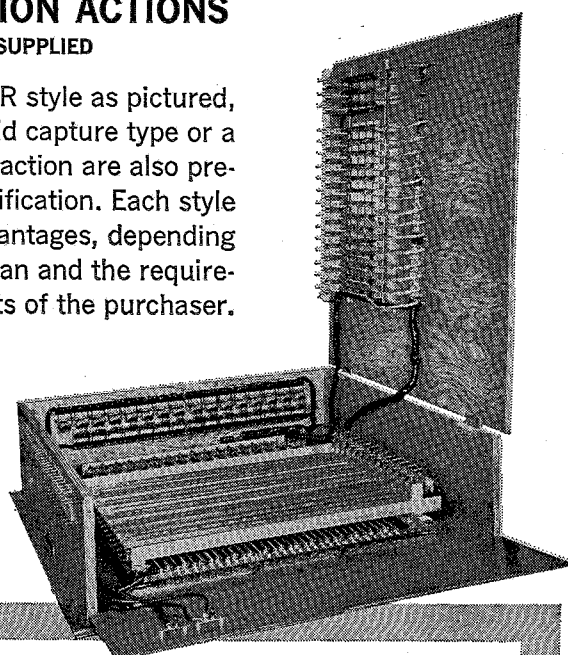
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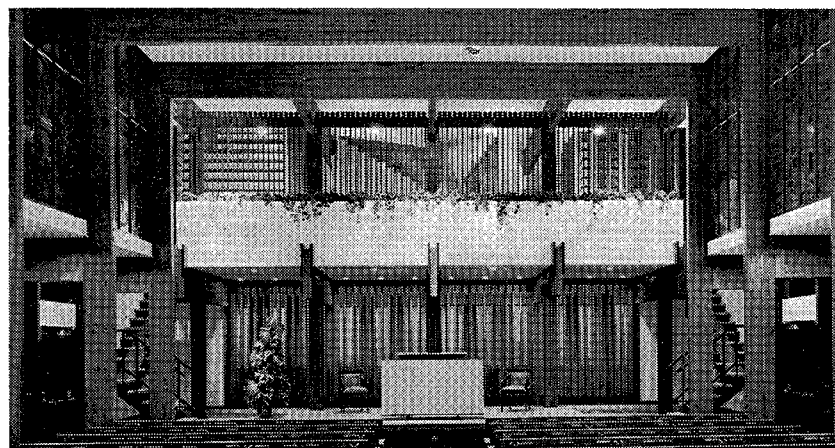
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REBUILD BY BERKSHIRE OFFERS CHALLENGES

CHURCH OF UNITY, SPRINGFIELD

Move from Large to Small Building Poses Many Problems in Massachusetts Installation

The Berkshire Organ Company, Inc. has completed a rebuilding of a 1937 Aeolian-Skinner three-manual organ in the new edifice of the Church of the Unity, Springfield, Mass. When the large old stone gothic building was sold and demolished, the organ was about the only memento taken along to the fresh, new contemporary building, whose nave, only 20 feet high with a flat ceiling, had but a quarter of the volume of the old church.

David W. Cogswell, president and tonal director of Berkshire, in co-operation with the church architect, Robert Hotvedt, designed the new acoustical environment, new placement of the instrument and a new tonal design to adapt the instrument to the more intimate atmosphere. Joseph Payne, former organist of the church, also assisted in the new plan.

The organ was enlarged to a total of 2048 pipes, with new upperwork installed in every division. The instrument now speaks directly toward the congregation from an elevated location in full view covering the entire front wall of the nave. Hard plaster and a minimum of carpeting aided the acoustics of the small room, allowing the necessary softening of a number of ranks without losing the brilliance of the ensemble. Classically-voiced flutes

were added in two divisions, giving the organ a delicacy quite different from that in the old church. The double set of Harrison strings was retained.

Installation required precision drawings with very close tolerances to fit the large chests into the space allotted. Installation was performed by Lawrence R. Buddington, Jr. and James DeWolf with final tonal finishing by Thad H. H. Outerbridge, manager of Berkshire. Robert MacDonald, Salem, Mass., played the opening recital March 1.

GREAT

Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Flute Harmonique 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spitzflute 4 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL

Rohrflute 8 ft. 73 pipes
Gambe 8 ft. 73 pipes
Gambe Celeste 8 ft. 73 pipes
Octave 4 ft. 73 pipes
Triangular Flute 4 ft. 73 pipes
Flageolet 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagotto 16 ft. 73 pipes
Trumpet 8 ft. 73 pipes
Oboe 4 ft. 73 pipes
Tremolo

CHOIR

Bordun 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Koppelflute 4 ft. 73 pipes
Blockflute 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cromorne 8 ft. 73 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Still Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Mixture 3 ranks 96 pipes

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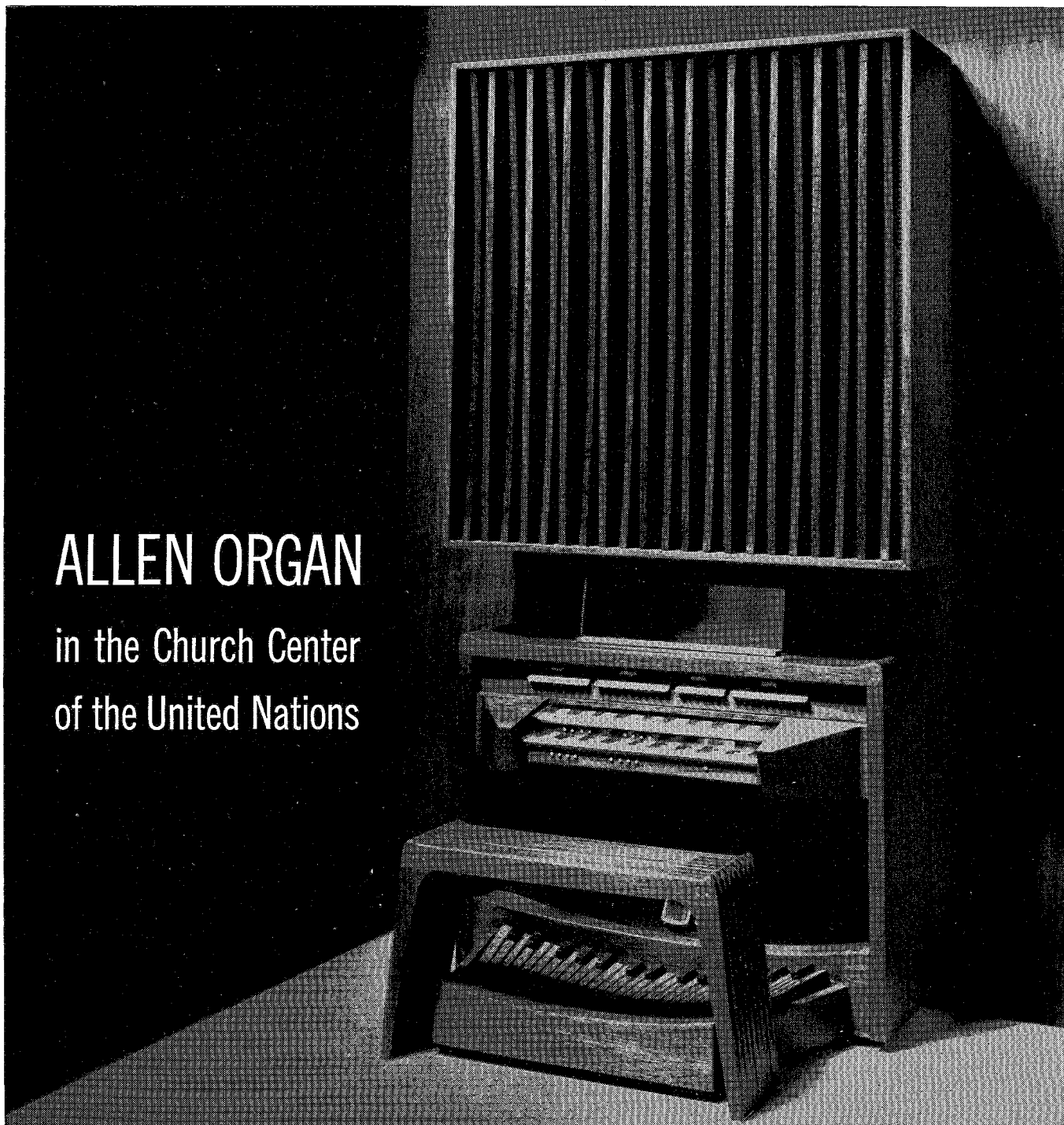
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Programs of Organ Recitals of the Month

Alec Wyton, New York City — For Chicago AGO Chapter, First Presbyterian Church, LaGrange, Ill. May 3: Concerto 13 (Cuckoo and Nightingale), Handel; Toccata and Fugue in D minor (Dorian), Bach; Fantasie in C, Franck; Larghetto in F sharp, Wesley; Vision of Christ-Phoenix, Williamson; Canon: Forty Days and Forty Nights and Fanfare: The Strife Is O'er, Wyton; Prelude on Pange Lingua, Kodaly; Allegro Giocoso, Sonata in E flat, Bairstow.

Chesapeake AGO Chapter, St. Michaels and All Angels' Church, Baltimore, Md. April 17: Same Wesley, Williamson, Wyton and Kodaly, plus Prelude and Fugue in B minor, Bach; Pièce, Héroulé, Franck; Variations on Veni Creator, Duruflé; Fanfare Improvisation on Azmon, Wyton.

John Hamersma, Grand Rapids, Mich. — Andrews University, Berrien Springs, April 12: Prelude and Fugue in G minor, Bach; Partita on Psalm 116, Sweelinck; Concerto 4, Handel; Partita on Jesu meine Freude, Walther; Prelude and Fugue in E minor, Bruhns. Dedicatory recital, Spring Lake, Mich. Christian Reformed Church April 17: Trumpet Tune, Purcell; O God, Thou Faithful God, Karg-Elert; Noël, Grand Jeu et Duo, Daquin; Schmuicke dich, o liebe Seele, Brahms; Vom Himmel hoch da komm ich her, Pachelbel; Psalm 116, Sweelinck; Allein Gott in der Hoh sei Ehr, Telemann; Ach Herr, mich armen Sünder, Kuhnau; Concerto 5, Handel; Prelude and Fugue in E minor, Bruhns.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church April 12: Passacaglia and Fugue in C minor, Bach; The Way to Emmaus, Weinberger; Piano Concerto 5 (with Kathryn Byers Johnston), Beethoven; Fugue, Psalm 94, Reubke. Dedicatory recital, Christ Evangelical Lutheran Church April 7: Fantasie in F, Mozart; O Sacred Head Now Wounded, Lunt; Jesu, Meine Freude, Christe, du Lamm Gottes and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Jubilee, Sowerby; Andante Sostenuto, Symphonie Gothique, Widor; Fugue, Psalm 94, Reubke.

Donald G. Moe, Moline, Ill. — Trinity Lutheran Church May 10: Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue on Jesu, meine Freude, Franck; Toccata before the Mass, Kyrie, Christe, Kyrie, Canzona for the Epistle, Ricercare for the Creed, Chromatic Toccata for the Elevation and Canzona after the Communion, Orbis factor, Mass annuum, Frescobaldi; Introduction, Toccata and Fugue, Concerto 3, Micheelsen; Fantasie on Komm, heiliger Geist, Bach.

Stephen Dunn Jacoby, Columbus, Ohio — Graduating recital, Ohio State University, Overbrook Presbyterian Church April 19: Prelude and Fugue in C minor, Allein Gott in der Hoh' sei Ehr and Christ, unser Herr, zum Jordan kam, Bach; Noël in G, Daquin; Three Chorale Preludes, Brahms; Requiescat in Pace, Sowerby; O Sons and Daughters and Quem Pastores, Willian; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

John Fraleigh, Providence, R. I. — For Rhode Island AGO Chapter, First Baptist Church May 4: Agincourt Hymn, Dunstable; Ah, Holy Jesus and Shepherds Came, Their Praises Bringing, Walcha; Concerto 2 in A minor, Vivaldi-Bach; Prelude on the Kyrie and Epilogue, Langlais; Drop, Drop, Slow Tears, Gill; Chorale in B minor, Franck; Prelude and Fugue in E flat major, Bach.

Joseph Running, Sewanee, Tenn. — All Saints' Chapel, May 2: Fanfare, Cook; Voluntary 4, Wesley; Von Gott will ich nicht lassen and Nun bitten wir den heiligen Geist, Buxtehude; Kommst du nun, Jesu, vom Himmel herunter, Bach; Ecce Jam Noctis, Miller; Prelude on Slane, Bohnhorst; Le Banquet Céleste, Messiaen.

Richard W. Kurtz, Vineland, N. J. — First Methodist Church May 3: Concert Royal 4, with Gloria Kurtz, flute, Couperin; Passacaglia and Fugue in C minor and Trio Sonata 4, Bach; Sonata 5 in F major, with Gloria Kurtz, Handel; Scherzo, Symphony 2, Vienne; Thou Art the Rock, Mulet.

Florence H. Howard, Visalia, Cal. — St. Paul's Episcopal Church April 19: Allein Gott in der hoh' sei, Gottes Ziet ist der Beste, Bach; O wie selig seid ihr doch, Ihr frommen, Brahms; Elegy, Titcomb; Liebster Jesu, wir sind hier, Bach, Purvis; Nun danket Alle Gott, Bach-Fox.

Carolyn McDaniel, Oklahoma City, Okla. — Senior recital, Oklahoma City University, student of Wilma Jensen, April 5: Fantasie and Fugue in G minor, Bach; Récit de Tierce en taille, Grigny; Chorale in A minor, Franck; Impromptu, Vienne; La Nativité, Langlais; Toccata, Duruflé.

Michael Schneider, Berlin, Germany — Millar Chapel, Northwestern U, Evanston, Ill. April 13: Concerto 10, Handel; Fantasie in F minor, KV 594, Mozart; Toccata, Adagio and Fugue in C, Liebster Jesu, wir sind hier, In dir ist Freude, Trio Sonata 6 and Passacaglia and Fugue in C minor, Bach. April 14: Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Variations on a Theme from Jannequin and Litanies, Alain; Magnificat and Prelude and Fugue in B major, Dupré. April 17: Prelude and Fugue in E minor, Sonata 2, Hindemith; Intermezzo, Fortner; Verwandlungen, Ahrens; Fantasie and Fugue on Wie schön leuchtet der Morgenstern, Reger.

Jerry McSpadden, Lookout Mountain, Tenn. — Church of the Good Shepherd April 5: Fantasie and Fugue in G minor, Buxtehude; Suite in A minor for flute and organ, Telemann; Pastorale in E major, Franck; Serenade 2 for flute and organ, Mozart; Prelude and Fugue in G major, Bach; Sonata 6 for flute and organ, Handel. Carillon, Vienne. Kay McSpadden, flutist, shared the program. For Chattanooga AGO Chapter, St. Paul's Episcopal Church April 12: Sinfonia, Cantata 29, Bach; Chorale in B minor, Franck; Prelude and Fugue in A minor, Bach; Partita on Nun komm, der Heiden Heiland, Distler; Requiescat in Pace, Sowerby; Rhythmic Trumpet, Bingham; Litanies, Alain.

Kitchener, Ont. RCO Centre Members — Trinity United Church March 21: Dunfermline and Abbey, Gwilym Bevan — Luis McCabe; Jesu Joy of Man's Desiring and Subdue Us by Thy Goodness, arr. Bevan and Chorale Prelude on Were You There, Charles McClain — Charles McClain; Liebster Jesu, Glenn Kruspe — Glenn Kruspe; He Who Would Valiant Be, Jesu, Thou Joy of Loving Hearts and Lighten Our Darkness, Bevan — Gwilym Bevan and Greta Hossie, contralto; Two Preludes on Latvian Sacred Folk Songs and Toccata in A, Janis Norvilis — Janis Norvilis.

Howard Bakken, Sioux Falls, S. D. — Senior recital, Augustana College, student of Merle Robert Pflueger, First Lutheran Church May 1: Prelude and Fugue in E, Lübeck; In dir ist Freude, Wo soll ich fliehen hin, Nun komm, der Heiden Heiland and Toccata in D minor (Dorian), Bach; Introduction and Toccata in G major, Walond; Chorale in A minor, Franck; Scherzetto, Vienne; Le Banquet Céleste, Messiaen; Suite Modale, Peeters; Variations on America, Ives.

Nashville, Tenn. AGO Students — Christ Episcopal Church April 14: Dies sind die heil'gen zehn Gebot, Bach, Kay Johnson; Mors et Resurrectio, Langlais, Ralph Mills; Wo soll ich fliehen hin (2 settings) and Valet will ich dir geben, Bach, Frederick Minger; Excerpts from Prämablen und Interludien, Schroeder, Sharron Lyon; Prelude and Fugue in B minor, Bach, Rebecca Tipler; Toccata, Pieces de Fantaisie, Vienne, McCoy Ransom.

Stanley Shepelwich, Fort Worth, Tex. — First Christian Church May 3: Psalm 19, Marcello; Our Father Who Art in Heaven, Blessed Jesus, We Are Here and I Call to Thee, Bach; Sonata 2, Mendelssohn; Blessed Jesu, Lead Thou Onward, Karg-Elert; Fanfare, Cook; A Child Is Born in Bethlehem, Walcha; Prelude 2, Bloch; Finale on Nettleton, Young.

Harold G. Andrews, Jr., Greensboro, N. C. — Dedicatory recital First Presbyterian Church Asheboro April 26: Puer natus in Bethlehem, Buxtehude; Toccata in F major, Allein Gott in der Hoh' and Prelude and Fugue in E flat major, Bach; Fantasie in F minor, K 608, Mozart; Prelude and Fugue in G minor, Dupré.

Gilbert C. Pirovano, Columbus, Miss. — Faculty recital, Mississippi State College for Women April 20: Concerto 5 in F major, Handel; Cortège et Litanie, Dupré; Scherzo, Symphony 2, Vienne; Chorale in A minor, Franck; Variations on America, Ives; The Rhythmic Trumpet, Bingham; Arioso, Sowerby; Carnival, Crandell.

Philip Malpas, Louisville, Ky. — Southern Baptist Theological Seminary faculty recital April 21: Toccata and Fugue in F, Bach; Force et Agilité des Corps Glorieux, Joie et Clarté des Corps Glorieux and Le Mystere de la Sainte Trinité, Messiaen; Grand Pièce Symphonique, Franck.

Larry Palmer, Lawrenceville, Va. — Bruton Parish Church, Williamsburg April 11: Partita on Nun komm der Heiden Heiland, Distler; Introduction for the Diapasons, Burney; Vers in C major, Blow; Voluntary 8 in D minor, Stanley; Dances from German Tabulature Books of the 15 and 16 Centuries, Anonymous; Passacaglia, Symphony in G major, Sowerby.

Gustav Leonhardt, Amsterdam, Holland — Hartt College, Hartford, Conn. April 10: Praeludium, Sweelinck; Variations on Wie schön leucht uns der Morgenstern, Anonymous; Echo Fantasie 15 and Fantasie 8, Sweelinck; Ground in D minor, Tomkins; Hexachord Fantasie and Toccata D'Elevation 5, Froberger; Fantasie in C minor, Kerkhoven; Fantasie in G minor and Three Magnificat Fugues, Pachelbel; Toccata 1, Muffat.

Ernest H. Bernstien, III, Washington, D. C. — John Wesley AME Zion Church April 26: Elevation, Vienne; Trumpet Voluntary, Purcell; Londonderry Air, Traditional; Eclogue, Kramer; A Dream, Grieg; Chorus, Finlandia, Sibelius; Eklogue, Carillon, Child's Play and The Lord's Prayer, Bernstien.

James Reid Taylor, Boston, Mass. — Church of St. John the Evangelist May 10: Cortège; et Litanie, Dupré; Cantilene, Suite Brève, Langlais; Praise to the Lord and We thank Thee, Lord, Bach; Prelude, Adagio and Chorale on Veni Creator, Duruflé.

Richard Alexander, Washington, D. C. — Georgetown Presbyterian Church April 26: Prière du Christ, Messiaen; Dorian Toccata, Bach; Cortège et Litanie, Dupré; Sine Nominie, Howells; Jubilee, Sowerby.

Lynne Dapice, Greencastle, Ind. — Christ Church Cathedral, Indianapolis May 8: Noël sur les Elutes, Daquin; Prelude and Fugue in B Minor, Bach; There Is A Green Hill, Sowerby; Introduction and Passacaglia, Reger.

Kaete Van Tricht, Bremen, Germany — Church of Saint Mary the Virgin, New York City April 8: Toccata and Fugue, Fortner; Stantipes, Robertsbridge Codex; A Fancy, Newman; Musical Clocks, Handel; Fantasie in F minor, Mozart; Sonata 2, opus 18, Distler; Toccata, opus 29, Gal.

Herbert T. Hobbs, Watertown, Mass. — First Baptist Church April 22: Introduction and Toccata, Walond-Wall; Sheep May Safely Graze, Bach-Biggs; Prelude and Fugue in G major, Bach; In The Hills, Idyl and Allegro con Spirito, Whitford; Air with Variations, Sowerby; Dreams, McAmis; Intermezzo and Finale, Symphony 3, Vienne. Judy Norsigian, cellist, assisted.

John P. Sawford, Guelph, Ont. — For Kitchener RCO Centre, Church of St. James the Apostle April 18: Fugue in F major and Herzlich Lieb hab' ich dich, O Herr, Walther; Trumpet Tune and Air, Purcell; O Fili et Filiae, Dandrieu. Joseph Hopwood, trumpeter, assisted.

John L. Frederick, Reading, Pa. — Albright College Chapel April 7: Offertory on Ye Sons and Daughters, Dandrieu; Sinfonia, Cantata 4, Bach; My Young Life Has an End, Sweelinck; Rhythmic Trumpet, Bingham.

George Kershner, Reading, Pa. — Albright College Chapel April 12: Prelude and Fugue in G minor, Buxtehude; Le Banquet Céleste, Messiaen; Prelude and Fugue in D major, Bach.

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Programs of Organ Recitals of the Month

Robert Anderson, Dallas, Tex. — For Mississippi AGO Chapter, Keesler Air Force Base, Biloxi, Miss. April 20: Offertoire sur les Grands jeux, Messe pour les paroisses, Couperin; Chorale in B minor, Franck; Theme and Variations, Hommage à Frescobaldi, Langlais; Carillon, Dupré; Fantasia in F minor, K 608, Mozart; Remain With Us, Lord Jesus Christ, Comest Thou Now, Jesus, from Heaven to Earth and Prelude and Fugue in E flat major, Bach. The Keesler Chorus assisted.

Robert C. Bennett, Houston, Tex. — For East Texas AGO Chapter, First Presbyterian Church, Tyler April 21: Concerto 2, Avison; Adagio, Fiocco; Introduction and Trumpet Tune, Boyce; Flute Solo, Arne; Concerto in D minor, Vivaldi-Bach; Pavane, Elmore; Prelude on Aberystwyth, Young; Berceuse, Suite Bretonne, Dupré; Second Concert Study, Yon; Les Petites Cloches, Purvis; Toccata, Gigout.

Farley Hutchins, Akron, Ohio — For Akron AGO Chapter, Westminster Presbyterian Church May 4: Toccata, Adagio and Fugue in C, Bach; Toccata in F, Bach; Prelude and Fugue on B-A-C-H, and Variations on Weinen, Klagen, Liszt; Toccata and Fugue in D minor, Bach.

Melvin W. LeMon, Alfred, N. Y. — First Baptist Church, Hornell April 12: Trumpet Tune and Air, Purcell; Air, Galuppi; Toccata and Fugue in D minor and Air for G String, Bach; Gothic Suite and French Rondo, Boëllmann; Fountain Reverie, Fletcher; Toccata, Symphony 5, Widor.

Jack Ossewaarde, New York City — St. Bartholomew's Church May 20: Ricercare and Toccata for the Elevation, Frescobaldi; Prelude and Fugue in B minor, Bach; Intercession and Roulade, Bingham; Improvisation on Nicæa.

Dale Peters, Denton, Tex. — For Dallas AGO Chapter, Highland Park Methodist Church April 27: Ein feste Burg ist unser Gott and Passacaglia and Fugue in C minor, Bach; Allegro for mechanical clock-organ, Haydn; Fantasy, Merrill Ellis; Cortège and Litany, Dupré; Dialogue sur les Grands jeux, Grigny; Récit de nazard, Clérambault; Basse de Trompette, Dandrieu; Chants d'Oiseaux, Messiaen; Ronde Française, Boëllmann; Romance and Finale, Symphony 4, Vienne.

John A. Davis, Jr., West Point, N. Y. — For Elmira AGO Chapter, Grace Church, Elmira April 12: Concerto 4 in F major, Handel; Patita on O Gott, du frommer Gott, Bach; Rondo for the Flute Stop, Rinck; Fantasia in F minor, K 608, Mozart; Prelude and Fugue on B-A-C-H, Liszt; Elevation, Dupré; Dialogue on the Mixtures, Langlais; Prelude and Trumpetings, Roberts; Schönster Herr Jesu, Schroeder; Festive Flutes, Titcomb; Carillon-Sortie, Mulet.

Edward Johnstone, Kitchener, Ont. — For Kitchener RCOO Centre, Church of St. James the Apostle, Guelph April 18: Vom Himmel Hoch, Pachelbel; Sonatina, God's Time Is Best, Bach; Prelude on Andernach, Willan.

John Weaver, New York City — St. Stephen's Episcopal, Richmond, Va. March 31: Concerto 4, Handel; Trio Sonata 5, Jesu, Joy of Man's Desiring and Passacaglia and Fugue in C minor, Bach; Toccata, Weaver; Serene Alleluias, Messiaen; Giga, Bossi; Ad Nos, Liszt.

For Cincinnati AGO Chapter, Hyde Park Community Methodist Church April 7: Fantasia 6 in F minor, K 594, Mozart; Noël Grand Jeu et Duo, Daquin; Our Father Which Art in Heaven, Hark, a Voice Saith All Are Mortal, Rejoice, Beloved Christians and Fantasia and Fugue in G minor, Bach; Toccata, Weaver; Serene Alleluias, Messiaen; Giga, Bossi; Ad Nos, Liszt.

Limestone College Students, Gaffney, S. C. — Fullerton Auditorium April 28: Allegro and Adagio Sonata 1, Mendelssohn; Wie schön leuchtet der Morgenstern, Buxtehude; Song of Peace, Langlais; Chorale in A minor, Franck; Sehr langsam, Sonata 1, Hindemith; Intermezzo, Dickinson; Toccata and Fugue in D minor, Bach — Lynn Atkinson. May 19: Grave and Adagio, Sonata 2, Mendelssohn; Cantabile, Franck — Margaret Rawlins. Dialogue, Clérambault; Meine Seele erhebt den Herren and Prelude in D, Bach — Diane Pettit. Trio, Schneider; Canzona, Frescobaldi — Patricia Sarratt. Jesu Meine Freude and Lobt Gott, Bach; Introduction and Toccata, Walend — Margaret Littlejohn.

Virgil Fox, New York City — For Chautauqua AGO Chapter, First Lutheran Church April 13: Fantasia in F minor, K 608, Mozart; 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; Grand Pièce Symphonique, Franck; Symphony 2 in E minor, Vienne.

Belmont Methodist Church, Nashville, Tenn. April 28: Same Bach and Brahms, plus Sonata on Psalm 94, Reubke; Giga, Bossi; Londonderry Air, Traditional; Finale, Symphony 6, Vienne.

Pupils of Myrtle Ridge, South Hadley, Mass. — Mount Holyoke College April 23: Agnus Dei, Messe pour les couvents, Couperin; Praeambulum, Muffat — Roberta Lee. Variations on a Spring Song (for pedal alone), Klutz; Prelude and Chaconne in C, Buxtehude — Vickie Baker, Herzlich tut mich verlangen, Bach — Kate Foster. Vater unser im Himmelreich, Ich ruf zu dir and Es ist das Heil uns kommen her, Bach — Arsiene Rustigian. Der Tag, der ist so freudenreich, Wenn wir in höchsten Nothen sein and Christ lag in Todesbanden, Bach — Margaret Wheeler. Prelude and Fugue in A, Kuhnau — Barbara Steuerwald. O Mensch bewein dein Sünde gross, Bach — Polly Hale. Herzlich tut mich verlangen, Brahms — Peggy Brearley. Two pieces for Musical Clocks, Haydn; Harmonies du Soir, Karg-Elert — Nancy Kelley.

Roger Nyquist, Santa Monica, Cal. — Whittier, Cal. College Memorial Chapel April 19 and First Church of Christ, Scientist, Santa Monica April 26: Allegro, Concerto in A minor, Vivaldi; Allegro, Largo e Spiccato and Allegro, Concerto in D minor, Vivaldi-Bach; Komm süßter Tod and We Thank Thee God, Sinfonia, Bach; Aria Cantilena, Nyquist; Fantasia and Fugue on B-A-C-H, Liszt; Prayer for Epiphany Sunday, Tournemire; Thou Art The Rock, Toccata, Mulet. First Methodist Church, Santa Barbara, Cal. May 1: For Los Angeles AGO Chapter, St. Paul's Cathedral May 4: Same program.

John B. Haney, Richmond, Va. — St. Andrews Episcopal Church March 16: Four Chorale Preludes and Fantasia and Fugue in C minor, Bach; O Heartbreak, O Sadness and Prelude and Fugue in G minor, Brahms; Adagio, Symphonie 3, Vienne; Matin Provincial, Bonnet. Epworth Methodist Church, Norfolk May 3: Same Bach, plus Chaconne in E minor, Buxtehude; Fantasia, K 594, Mozart; Prelude and Trumpetings, Roberts; Prelude on Psalm 37, Howells; Variations on Veni Creator, Durufle.

Robert S. MacDonald, Salem, Mass. — Church of the Unity, Unitarian Universalist, Springfield March 1: Grand Jeu, Du Mage; The Fifers, Dandrieu; Adagio, Vivaldi; Concerto 5 in F major, Handel; Trumpet Tune, Stanley; Triple Fugue in E flat major, Bach; Blessed Ye, Who Live in Faith Unswerving, Brahms; Fantasia in F minor, Mozart; Humoresque, Yon; Sketch, Schumann; Melodia, Reger; Carillon-Sortie, Mulet.

Elmer Blackmer, Springfield, Ohio — Redeemer Church, Fort Wayne, Ind. May 6: Grand Jeu, Du Mage; Benedictus-Elevation, Couperin; Magnificat on Tone 1, Buxtehude; How Brightly Shines the Morning Star, Pachelbel; Prelude and Fugue in B minor, Bach; Voluntary in D, Boyce; Sonata 3 in A major, Mendelssohn; Greensleeves and Brother James, Wright; Pièce Héroïque, Franck.

Karen Albers, San Leandro, Cal. — St. Peter's Lutheran April 19: Prelude and Fugue in D major, Buxtehude; Trio, Sonata, opus 18, Distler; O Living Bread from Heaven, Bender; Variations, Sonata 6, Mendelssohn; Trio Sonata 1, Bach; Partita on Christ ist erstanden, Ahrens; Kyrie, Gott, heiliger Geist and Wir glauben, Bach.

Paul Connick, Minneapolis, Minn. — For Santa Barbara AGO Chapter, First Methodist Church April 4: Toccata, Adagio and Fugue in C major, Bach; Cantabile, Franck; Allegro, Symphony 4, Widor; Canon in B major, Schumann; Toccata, Suite Durufle. St. Thomas Church, New York City March 22: Same program.

Ralph Kneeream, New York City — The Riverside Church April 12: Fantasia and Fugue in G minor and Allegro Moderato, Trio Sonata 1, Bach; Bells of Riverside, Bingham; Lyric Rhapsody, Wright; Toccata, Monnikendam; Noël Grand Jeu et Duo, Daquin; Chorale in B minor, Franck; Suite, Creston.

Edgar Merkel, Kitchener, Ont. — For Kitchener RCOO Centre, Church of St. James the Apostle, Guelph April 18: Prelude and Fugue, Lubeck; Allegro, Bohm; A Fancy, Hurford; Hosanna, Faulkes.

Margaret Ballmer, Carmichael, Cal. — For Sacramento AGO Chapter, Fremont Presbyterian Church, Sacramento April 14: Rigaudon, Campra-Fox; The Hen, Rameau; Come, Sweet Death, Bach-Fox; Three Casual Brevities, Leach; Sinfonia, I Stand at the Threshold and Fugue in D major, Bach; Symphonic Piece for Piano and Organ, with Frederic Errett, Clokey; Fantasia for Oboe and Organ, with Robert Morgan, Krebs; Aria in Classic Style for Harp and Organ, with Marylee Dozier, Grandjany; Poem Héroïque for Organ with trumpets, trombones and drum, Dupré.

Robert R. Zboray, Arlington, Va. — Church of St. Stephen Martyr, Washington, D. C. May 3 and dedicatory recital, St. Philip's Catholic Church, Falls Church, Va. April 26: Fanfare in C major, Purcell; Allegro, Concerto in B flat, Handel; I Am Black But Comely, Dupré; Gavot, Boyce; Heldenmusik (with trumpets and percussion), Telemann; Prelude, Fugue and Ciacona, Buxtehude; Chorale in A major, Franck; Communion Meditation on Picardy, Sowerby.

James A. Thomas, Riverside, Ill. — First Presbyterian, La Grange April 19: Prelude and Fugue in G minor, Buxtehude; O Man Bewail Thy Grievous Fall, Christ Lay in the Bonds of Death, When in the Hour of Deepest Need and Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Andante con Moto, Böely; Ruhig bewegt, Sonata 2, Hindemith; Prelude and Elevation, Suite Médiévale, Langlais; Cortège et Litanie, Dupré.

Gordon Bush, Great Neck, N. Y. — Mariner's Chapel, U.S. Merchant Marine Academy, Kings Point April 12: Allegro, Concerto 2, Bach; Chromatic Fugue, Pachelbel; Toccata in F major, Bach; Fantasia on Christ the Lord Has Risen, Peeters; My Spirit Be joyful, Bach; Scherzo-Cats, Langlais; Variations on America, Ives. A brass choir assisted.

Clyde English, Morgantown, W. Va. — St. Lawrence Jewry Church, London, England May 6: Hornpipe, Cook; Soeur Monique, Couperin; Fugue in E flat and O God, be merciful to me, Bach; Chorale in B minor, Franck; Tintinnabulation, Schafer; Perpetuum Mobile on the Pedals, Middelschulte; Variations on an American Hymn Tune, Young.

Mississippi State College for Women GSG, Columbus, Miss. — Poindexter Hall April 25: In Thee Is Gladness, Bach, Lynda Striepe; Divertimento, Karam, and Suite for Musical Clocks, Haydn, Faye Carmichael; Song of Peace, Langlais, Alice Neill Beck; Prelude and Fugue in G major, Bach, and Sacred Harp Suite, Powell, Gloria Snowden.

Charles S. McClain, Kitchener, Ont. — For Stratford RCOO Centre, Central United Church April 12: Concerto 3 in B minor, Walthier; Four Movements, Mass for Parishes, Couperin; Prelude and Fugue in D major, Bach; Sonata 6, Mendelssohn; Sonata 1, Hindemith; Toccata, Symphony 5, Widor.

Ralph Fiedler, San Jose, Cal. — For San Jose AGO Chapter, First Immanuel Lutheran Church April 26: Musical Clocks, Haydn; Prelude and Fugue in E flat and Six Schübler Chorales, Bach; Variations on Weinen, Klagen, Liszt.

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SALINA, KANSAS

Programs of Organ Recitals of the Month

Robert Baker, New York City — Wayne Presbyterian Church, Wayne, Pa. April 19: Grand Jeu, DuMage: Concerto in A minor, Vivaldi-Bach; Voluntary in D major, Boyce; Prelude and Fugue in A minor, Bach; Prelude for Rosh-Hashonah, Berlinski; Pastoral Dance, Milford; Chorale in B minor, Franck; Improvisation on The Agincourt Hymn, Roberts; You raise the flute to your lips, Delamarter; The Shepherds, Messiaen; Westminster Carillon, Vienne. Wayne, Pa. Presbyterian Church April 19: Same program.

Duke University Students, Durham, N. C. — Methodist Student Center, class of Mildred Hendrix, April 28: We All Believe in One God, Creator, Bach, William Trexler; Fantasie in G minor, Bach, Annette Brisendine; As Jesus Stood Beside the Cross, Scheidt, Susan Blount; Variations on My Young Life, Swelclink, John Simpson; In Thee Is Gladness, Bach, Jackie Ward Emler; Toccata, Suite Gothique, Boëllmann, J. Schmidt; In Death's Strong Grasp the Saviour Lay, Bach, Pauline Bower; Prelude and Fugue in E minor (Cathedral), Bach, Jere Farrar; O Man Bewail Thy Grievous Fall, Bach, Alice Williams; Prelude and Fugue in G minor, Buxtehude, Marie McClure; Toccata, Monnikendam, Terry Scott.

John Doney, West Hartford, Conn. — For Harrisburg AGO Chapter, Messiah Lutheran Church, Harrisburg April 7; Washington, D.C. Cathedral April 5: Prelude and Fugue in E minor, Bruhns; Elevation, Tierce en Taille, Couperin; Rejoice beloved Christians, Come now Savior of the Heathen, Trio Sonata 1 in E flat and Fugue in E flat (St. Anne), Bach; Crucifixion and Resurrection, Passion Symphony, Dupré; Diamante, Franck; Fanfare, Gaudeamus, Cielante. Hartt College faculty recital, University of Hartford April 29: Similar program plus Es ist ein Ros entsprungen and O wie selig seid ihr doch, Brahms.

John Holtz, Hartford, Conn. — St. Isaac Jogues Church, East Hartford, April 28: Rigaudon, Campra; In Death's Strong Grasp the Saviour Lay, Bach; The Fifers, Dandrieu; Behold, A Rose Is Blooming, Brahms; Trumpet Voluntary, Clarke; Prelude and Fugue in F minor, Bach; Chorale in A minor, Franck; Divertissement, Meditation and Finale, Symphony 1, Vienne. Most of same numbers for Nassau County AGO Chapter, St. James Lutheran Church, Stewart Manor, N. Y. May 3.

Joan Mead, South Hadley, Mass. — Mount Holyoke College, pupil of Myrtle Regier, April 16: Kyrie, Messe Solemnelle, Dialogue sur la Voix Humaine and Couplet, Fugue sur la Trompette, Couperin; Tierce en Taille and Grand Jeu, DuMage; Basse et Dessus de Trompette, Clérambault; Adagio and Allegro, Concerto 10, Handel; Da Jesus an dem Kreuze standt, Scheidt; Fugue in B minor on a theme of Corelli, Bach.

Marilou de Wall, Grand Rapids, Mich. — Immanuel Lutheran April 19: Dialogue, Grigny; Partita on Deck Thyself, Walther; If God Had not Been on Our Side, O Lord Look Down from Heaven and A Mighty Fortress Is our God, Hanff; Trio Sonata 6, Bach; Suite on Tone 1, Clérambault; Pastorale, Franck; Cortège et Litanie, Dupré; Finale Rhapsodique, Langlais.

Gordon A. Bever, Columbia, S. C. — Winthrop College, Rock Hill March 8: Partita on Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in G minor, Bach; Aria con Variazione, Martini; Legend of the Mountain, Karg-Elert; Boys Town, Place of Peace and Scherzo-Cats, Langlais; Rhythmic Suite, Elmore.

Benn Gibson, Evanston, Ill. — Graduate recital, Northwestern University, Alice Millar Chapel May 1: Passacaglia in D minor and Wie schön leuchtet der Morgenstern, Buxtehude; Fantasie in E flat major, Fugue in C major and Chaconne in F minor, Pachelbel; Trio Sonata 1, Von Gott will ich nicht lassen and Passacaglia and Fugue in C minor, Bach.

Elaine Gardner, Buffalo, N. Y. — Senior recital, State University of New York, Trinity Episcopal Church April 19: Passacaglia and Fugue in C minor, Bach; Andantino and Minuet, Concerto 3 in G major for two organs, Soler, with Bonnie Blank; Sonata 2, Hindemith; Cortège et Litanie, Dupré. Kathy Randorf, soprano, assisted.

Ann Dulin, Greensboro, N. C. — Senior recital, Greensboro College, student of Harold G. Andrews, Jr., April 29: Offertoire sur les Grands Jeux, Couperin; Herr Gott, nun schleuss den Himmel auf und Toccata, Adagio and Fugue in C major, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

William Whitehead, Bethlehem, Pa. — St. Luke's Lutheran, Chicago April 14: Fanfare, Cook; Passacaglia and Fugue in G minor and Allein Gott in der Höhe, Bach; Kyrie, Gloria in excelsis and Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Suite Médievale, Langlais; Chorale in A minor, Franck. Christ Church, Ridgewood, N. J. May 3: Same recital as played for Chicago AGO Chapter.

Oswald G. Ragatz, Bloomington, Ind. — First Presbyterian Church, Alton, Ill. April 24 and First Methodist Church, Greenville, Ill. April 22: Trumpet Tune and Air, Purcell; Capriccio Cucu, Kerll; From Heaven Above to Earth I Come, Pachelbel; Praise to the Lord, From God Will Naught Divide Me and We All Believe On One God, Bach; Chorale in A minor, Franck; Selected Hymn-tune Preludes by American composers; Divertissement, Vienne; Soul of the Lake, Karg-Elert; Toccata in D flat major, Jongen. For Peoria AGO Chapter, St. Paul's Cathedral April 26: Similar program, plus From God will naught divide me, Krebs; Prelude and Fugue in E minor, Bruhns; Air with Variations, Sowerby; Toccata in D flat major, Jongen.

David Bowman, Chattanooga, Tenn. — Erlöserkirche, Seckenheim, Germany March 8: Prelude and Fugue in G and Four Orgelbüchlein Preludes, Bach; Prelude and Fugue in F, Buxtehude; Pastorale, Franck; Impromptu, Vienne; Four Choral Preludes, Walcha; Voluntary in D, Selby; Prelude and Trumpetings, Roberts. Evangelische Kirche, Sinsheim March 8: Same Orgelbüchlein preludes plus Fantasie and Fugue in C minor, Bach; Fugue in E, Reger; Fugue in B, Schumann; Introduction and Passacaglia in F minor, Reger. The choir and soloists participated in Reger Chorale Cantatas 3 and 4.

Franklin T. Watkins, AAGO, Johnstown, Pa. — For Johnstown AGO Chapter Franklin Street Methodist April 21: Chaconne in G minor, L. Couperin; Fantasie over a Passo Forcado, Fuenllana; Three Trios in Dance Form, Boyce; Voluntary 5, Stanley; Komn, heiliger Geist, Nun komm der Heiden Heiland and Valet will ich, Bach; Sonata 6, Mendelssohn; Pastorale, Franck; Prelude, Sarabande and Fugue, Jennings; Interlude, Forsaken of Man, Sowerby; Pastorale, Freed; Fantasie, L'Epiphanie Cycle, Tournemire.

Kenneth Gilbert, Montreal, Que. — First Presbyterian Church, Winnipeg, Man. April 6: Chaconne in E minor, Buxtehude; Voluntary for Double Organ, Purcell; Voluntary in A major, Stanley; Jesu, Meine Freude, Walther; Basse de Trompette, Marchand; Offertoire sur les Grands Jeux, Couperin; Fantasia, Joachim; Adagio, Sonata 2, Daveluy; Two Preludes on Christ Lag in Todesbanden and Prelude and Fugue in G major, Bach.

M. Edna Arnold, South Hadley, Mass. — Mount Holyoke College April 28: Wer nur den Lieben Gott lässt walten, Wenn wir in höchsten Nothen sein, Erschienen ist der Herrliche Tag and Fugue in B minor on a theme of Corelli, Bach; Sonata 2, Hindemith; Adagio for Strings, Barber; Prelude in G minor, Mendelssohn. Helen B. Sheard, soprano, assisted.

Robert Wharton, Meriden, Conn. — Center Congregational Church April 19: Chaconne in G minor, Couperin; In God My Faithful God, Hanff; Arioso in F and Toccata in F, Bach; Herzlich tut mich verlangen and Herzliebster Jesu, Brahms; Prelude and Fugue on B-A-C-H, Liszt; Dawn, Jenkins; Woodland Flute Call, Dillon; Carillon-Sorte, Mulet.

Martha Binion, Dallas, Tex. and Charles Jordan, Dawson, Tex. — Junior recital, Southern Methodist University, Dallas April 7: Concerto 4 in G minor, Handel; Weinen, Klagen, Liszt; Cortège et Litanie, Dupré — Mrs. Binion. Introduction, Passacaglia and Fugue, Wright; Trio Sonata 4 in E minor, Bach; Fete, Langlais — Mr. Jordan.

Judith Collins McColl, Laurinburg, N. C. — First Baptist Church April 12: Prelude, Fugue and Chaconne, O Lamm Gottes, unschuldig and Wie schön leuchtet der Morgenstern, Pachelbel; Toccata and Fugue in D minor, Bach; La Nativité, Langlais; Toccata, Symphony 5, Widor. Joan Langdon, soprano, shared the program.

Donna Grady, Greencastle, Ind. — Christ Church Cathedral, Indianapolis May 15: Wie schön leuchtet uns der Morgenstern, Pachelbel; Prelude and Fugue in F major, Buxtehude; Gottes Sohn ist kommen, Der Tag der ist so freudenreich and Allegro, Sonata 5, Bach; Harmonies du Soir, Karg-Elert.

Hugh Bancroft, Edmonton, Alta. — All Saints Cathedral April 26: Water Music Suite, Handel; Prelude and Fugue in B minor, Bach; Sonata 5, Mendelssohn; Three Intermezzi, Schroeder; Pastorale, Bancroft; Fantasie and Fugue on B-A-C-H, Liszt.

Donald Larson, Wheaton, Ill. — Gary Memorial Methodist Church April 19: Rigaudon, Campra-Ferrari; Flute Solo, Arne; Prelude, Fugue and Chaconne, Buxtehude; Whither Shall I Flee? Have Mercy On Me, O Lord and We All Believe In One God, Bach; Trio Sonata in F major, Loeillet, and Trio Sonata in A minor, Telemann, with Dorothy Kramer, violin, and Marilyn Stanciu, flute; Five Psalms for Organ, van Beek; Andante and Finale, Symphony 1, Vienne.

Robert Roubos, Ann Arbor, Mich. — Faculty recital, Eastern Michigan University, Ypsilanti April 26: Prelude and Fugue in G minor, Buxtehude; Voluntary 3 in G minor, Stanley; Toccata, Adagio and Fugue in C major, Bach; Scherzo, Symphony 2, Vienne; Passacaglia, Symphony in G, Sowerby.

Calvin Hampton, New York City — St. Bartholomew's Church May 6: Offertoire, Mass for the Convents, Couperin; Chorale Partita on Es ist ein Schmitter, David; Chorale in E major, Franck.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral May 29: Concerto in A minor after Vivaldi, Six Schübler Chorales and Prelude and Fugue in D major, Bach.

Ludwig Altman, San Francisco, Cal. — Diablo Valley College, Concord April 24: Suite for an Organ Clock, Beethoven; Partita on From Heaven High, Pepping; Model Aria and Scherzo, Peeters; Concerto in D minor, Vivaldi-Bach.

Fred B. Binckes, Gary, Ind. — Miami University, Oxford, Ohio April 12: Introduction and Toccata in G major, Walond; Chorale in A minor, Franck; Slumber Song, Kennaway; Variations on a Theme by Paganini, Thalben-Ball; Divertissement, Vienne; Introduction, Passacaglia and Fugue, Willan.

Gary Forsleff, Bristol, Va. — Emmanuel Episcopal April 5: Lord Jesus Christ with Us Abide, In Death's Strong Grasp, The Blessed Christ Is Risen and In Thee Is Gladness, Bach; Prelude, Fugue and Variation, Franck; Fugue on O Fidi, Langlais; Prayer, Litaize; Variations on a Chorale, Peeters.

Mary Fleming Barnes, Greensboro, N. C. — Student of Harold G. Andrews, Jr., Greensboro College April 17: Warum betrübst du dich, mein Herz, Scheidt; Nun freut euch, Vater unser and Fantasie and Fugue in G minor, Bach; Concerto 4, Handel; Triptyque, Dupré.

Marianne Van Campen, New York City — Cadet Chapel, Merchant Marine Academy, Kings Point April 26: Rejoice, Beloved Christians, Bach; Cortège et Litanie, Dupré; Concerto for piano and organ, Peeters, with Gordon Bush.

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NEW YORK CITY 16

Programs of Organ Recitals of the Month

Gordon Wilson, Greensboro, N. C. — Duke University, Durham, N.C. April 19: Prelude and Fugue in E minor, Bruhns; Noël in D minor, Daquin; Introduction and Toccata in G major, Walond; The Old Year now has passed away, Comest Thou from heaven to earth? and Kyrie, Thou Spirit Divine, Bach; Pastorale, Roger-Ducasse; The Children of God and The Angels, Messiaen; Variations on a Noël, Dupré.

Anna G. Fiore, Fall River, Mass. — For Rhode Island AGO Chapter, Grace Church April 6: Introduction and Toccata in G major, Walond; Prelude and Fugue in G minor, Buxtehude; O Mensch, bewein' dein Sunde gross and Prelude and Fugue in A minor, Bach; Requiescat in Pace, Sowerby; Les Bergers, Messiaen; Dans Une Douce Joie and Chant Heroique, Langlais.

John Reymes King, Greenfield, Mass. — St. James Church April 12: Toccata and Fugue in D minor, Bach; Concerto 1 in G minor, Handel; O World, I Must Now Leave Thee, Brahms; Picardy, King; St. Columba, Willan; Modal Trumpet, Karam; Scherzo, Duruflé; Ronde Française, Boëllman; Chorale in A minor, Franck.

Loma Lombardo, Storrs, Conn. — Universalist Church, West Hartford April 19: Chorale in B minor, Franck; Fugue in G major, Nun komm der Heiden heiland, Nun freut euch and Passacaglia and Fugue in C minor, Bach; Prière du Christ, Messiaen; Prelude and Toccata Suite, Duruflé.

Grady Wilson, Sherman, Tex. — For El Paso AGO Chapter, First Presbyterian Church April 13: Fanfare, Jackson; Ciacona in E minor, Buxtehude; Voluntary in D minor, Stanley; When in the Hour of Utmost Need and Prelude and Fugue in A minor, Bach; Fantaisie 2, Alain; Fantasy for Flute Stops, Sowerby; Even Song, La Montaine; Thou Art the Rock, Mulet.

Gerhard Krapf, Iowa City, Iowa — Swedesburg, Iowa Evangelical Lutheran Church April 19: Prelude and Fugue in C major, Bach; Canzona for Organ, Eldon Obrecht; Toccata and Fugue in F major, Buxtehude; Partita on Macht hoch die Tur, David; Vom Himmel hoch, Pepping; O Lamm Gottes unschuldig, Michelsen; Herzliebster Jesu, Reda; Christ ist erstanden, Schroeder; Veni Creator Spiritus, Knab; Sonatine, Ritter; Fantasie and Fugue in G minor, Bach.

Carlene Neihart, Kansas City, Mo. — Faculty recital, Park College, Parkville April 12: Variation on My Jesus Leave Me Not, Walther; Flute Solo, Arne; Echo Fantasie, Sweelinck; Toccata and Fugue in D minor, Bach; Fantasie in F minor, Mozart; Prelude, Kodaly; Toccata, Sowerby.

Bonnie Vojtek, Pittsburgh, Pa. — Senior recital, Mount Mercy College, St. Paul's Cathedral April 19: Kyrie, God, Holy Spirit, Bach; Concerto in C major, Vivaldi-Bach; Fantasie in F minor, K 608, Mozart; Chorale in B minor, Franck; La Fileuse, Dupré; Transports de joie, Messiaen.

Francis Jackson, York, England — First Methodist, Kankakee, Ill. April 17: Toccata in C, Sowerby; Pastorale, Fricker; Prelude and Fugue in B minor, Bach; Litanies and Le Jardin Suspendu, Alain; Toccata, Chorale and Fugue, Jackson; Mein Junges Leben Variations, Sweelinck; Prelude and Fugue in B major, Dupré. For Wheeling W. Va. Chapter April 7, West Liberty College same program with Duruflé Prelude and Fugue on A-L-A-I-N replacing Jackson. For Rochester AGO Chapter, St. Paul's Episcopal Church, Rochester, N. Y. April 17: Same program.

Kathryn Ulvilden Moen, St. Paul, Minn. — Plymouth Congregational Church, Minneapolis April 7: Chaconne, Couperin; Récit de Tierce en Taille, Grigny; Le Coucou, Daquin; Basse de Trompette, Marchand; Prelude and Fugue in G minor, Buxtehude; Wo soll ich fliehen hin and Credo, Bach; Schönster Herr Jesu, Schroeder; Epilogue, Langlais; Te Deum, Peeters. Grace Lutheran Church, Luverne, dedicatory recital April 24: Same Bach, Daquin, Marchand, Buxtehude and Schroeder, plus Erbarm' dich mein, O Herre Gott, Bach; Chorale Prelude on Neander, Manz; Liebster Jesu, wir sing hier, Krebs; Schmucke dich, Brahms; Holy God We Praise Thy Name, Peeters; Concertato on Diademata, Pelz; Toccata in F, Widor.

Portland, Maine AGO Members — Peoples Methodist Church, South Portland April 19: Praise to the Lord, Walther; As Jesus Stood Beside the Cross, Scheidt; We Thank Thee, Lord Jesus Christ and Lord God, We Christians Praise Thee, Buxtehude; Glory to God on High, Telemann; Good News the Angels Tell, Pachelbel; Have Mercy Upon Us, Bach; Praise to the Lord, Lübeck — Fred Thorpe. St. Thomas and Wareham, Mead; St. Theodulph and Hamburg, McKinley; Praise to the Lord and Quem Pastores, Drischner; In Dulci Jubilo, Schroeder; Come, Saviour of the Nations, Manz — Malcolm Cass.

Brockton, Mass. Chapter Members — Universalist-Unitarian Church April 12: Voluntary, Stanley; Concerto 7, Handel — Richard Hill; Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude on Slane, Young — James Goodwin; Suite 1, Clérambault; Prelude on Herr Jesu Christ, Walther; Toccata, Sweelinck — Robert Roche; Prelude and Fugue in E major, Lübeck; Deus Sancta Trinitas, Nystedt — Karen Johnstad; Antiphon, Dupré; Toccata and Fugue in D minor, Bach — Carl Grabau.

Wayne Fisher, AAGO, Cincinnati, Ohio — For Cincinnati AGO Chapter, Mt. Washington Presbyterian Church May 5: Fantasie and Fugue in A minor, Bach; Concerto 5 in F, Handel; Rondo for Flute Stop, Rinck; Prelude and Fugue in A minor, O World, I now Must Leave Thee and My Faithful Heart Rejoices, Brahms; Prelude and Fugue in F minor, Dupré; Giga, Bossi; Prelude on Yigdol, Freed; Pageant, Sowerby.

Elinor Nolde, Lynchburg, Va. — Graduation recital, Randolph-Macon Woman's College April 12: Prelude and Fugue in G minor, Buxtehude; Chaconne in F minor, Pachelbel; Toccata in F, Bach; Three Epistle Sonatas (with strings), Mozart; Offertoire sur les Grands Jeux, Couperin; Scherzo, Symphony 2, Vierne; Fantasie in A major, Franck; Litanies, Alain.

Carl Bertram Swanson, Milwaukee, Wis. — Salem Lutheran, Peoria, Ill. April 19: Prelude and Fugue in A minor, Buxtehude; Tierce en Taille, F. Couperin; Aria with variations, Martini; Prelude and Fugue in G minor, Bach; Sonata in D major, C.P.E. Bach; Rhythmic Trumpet, Bingham; Partita on Ah, Holy Jesus, Rohlig; Toccata, Monnikendam.

Marianne Webb, Harrisonburg, Va. — Madison College April 6: Chaconne, Couperin; Noël Etranger, Daquin; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in C major, Bach; Concerto on Es sungen drei Engel, Michelsen; Fantasie in F minor, K 594, Mozart; Deux Danses a Agni Yavishta, Alain; Prelude and Fugue in G minor, Dupré.

Robert Lind, Chicago, Ill. — St. Paul's Episcopal Church April 26: Prelude and Fugue in F minor, Bach; Jubilee, Sowerby; On, on, my heart, with gladness, Let us all be glad again and With gentle joys, Pepping; Allegro, Concerto in C, Vivaldi-Bach; Postlude for the Office of Compline, Alain.

Margaret Weber, Toledo, Ohio — Faculty recital, University of Toledo, Ashland Avenue Baptist Church April 5: Introduzione e Pastorale, Pasquini; Wenn wir in hochsten Nothen sein and Hilf Gott, dass mir's gelinge, Bach; Sonata 3, Hindemith; Prelude and Fugue in G minor, Brahms.

Pierre Cochereau, Paris, France — First Baptist Church, Worcester, Mass. April 3; Charlotte, N.C. AGO Chapter, Myers Park Presbyterian April 12; Kenmore Presbyterian Church April 5; Albright College, Reading, Pa. April 15; Riverside-San Bernardino AGO Chapter, University of Redlands, April 28; Northside Methodist Church, Atlanta, Ga. April 17: Two Noels, Daquin; Prelude and Fugue in B minor, Bach; Prière, Franck; Gravestone for a dead child and Impromptu, Vierne; Finale, Symphonie Evocation, Dupré; Suite on Veni Creator, Duruflé; Improvised Symphony on Two Submitted Themes.

Marshall Bidwell, Pittsburgh, Pa. — Fox Chapel Presbyterian Church April 28: Toccata and Fugue in D minor, Sheep May Safely Graze and Allegro, Trio Sonata 1, Bach; Concerto 13 in F major, Handel; Prelude to the Blessed Damozel, Debussy; Allegro Vivace; Symphony 5, Widor; Chant De Mai, Jongen; Te Deum, Langlais; Ariel, Thompson; Les Heures Bourguignonnes, Jacob; Londonderry Air, Coleman; Finale, Symphony 1, Vierne. For Pittsburgh AGO Chapter, Council of Churches and Carnegie Institute, Carnegie Music Hall April 19: Fantasie on Tone 8, Cornet; Alma Redemptoris Mater, Dufay; Balletto del Granduca, Sweelinck; Aria and Giga, Loeillet; Prelude and Fugue, Van Den Ghein.

Richard Van Sciver, Charlotte, N. C. — St. Peter's Episcopal Church April 1: Prelude, Fugue and Chaconne in C, Buxtehude; Trumpet Voluntary in D, Clarke; Dialogue in D minor, Clérambault; Prelude and Fugue in E minor (Cathedral), Bach; Chorale in A minor, Franck; Litanies, Alain. April 8: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in C major, Bach; Psalm 18, Marcello; Chorale in B minor, Franck. April 15: Prelude and Fugue in G minor, Buxtehude; Christ ist erstanden, Bach; Fantasie in F minor, K 608, Mozart; Carillon de Westminster, Vierne.

West Texas Chapter Members — Music room of Duwain Hughes, San Angelo, Tex. April 10: Aria and Chorale Impromptu, Peeters — Mrs. Eugene Gibson; Prelude in A minor, All Men Must Die and My Heart Is Filled with Longing, Bach; Fughetta, Albrechtsberger; Prelude and Fugue in B flat major, Bach — Mrs. William Minnerly; Rejoice, Beloved Christian Souls, Bach; Toccata on O Filii et Filiae, Farnam — Mrs. Ray Orrick; Prelude and Fugue in A minor, Bach — Allison Salley.

Henry Fusner, Cleveland, Ohio — Washington, D. C. Cathedral May 3: Offertoire, Récit de Cornet and Agnus Dei, Mass for Parishes, Couperin; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Toccata and Fugue, in memoriam Maurice Ravel, Doppelbauer. Bruton Parish Church, Williamsburg, Va. May 5: Same program plus Sonata 2, Hindemith; Suite Médiévale, Langlais.

Frank A. Novak, Muskegon, Mich. — For Saginaw Valley AGO Chapter, St. John's Episcopal Church, Saginaw April 12: Chaconne in G minor, Couperin; Allegro, Trio Sonata 1, Gelobet seist du, Jesu Christ, Gott, durch deine gute and Fugue in E flat major, Bach; Chorale in A minor, Franck; Antiphon 3 and Cortège et Litanie, Dupré; Prelude au Kyrie and Fantasie, Langlais.

Richard Cummins, Uniontown, Pa. — Trinity United Presbyterian Church May 12: Ceremonial Music, Purcell; Voluntary, Boyce; Noël with Variations, Daquin; Ach bleib mit deiner Gnade, Karg-Elert; Fugue in C sharp minor, Honneger; Litanies, Alain; Carillon, Sowerby; Sonata 1, Mendelssohn. Rita Padilla shared the program singing Cantata 51, Bach.

John Searchfield, Calgary, Alta. — Cathedral Church of the Redeemer April 28: Homage to Perotin, Roberts; Paduana Hispanica Variations, Sweelinck, Scheidt; March, Elegg and Scherzetto, Walton; Fantasie and Fugue in G minor, Bach; Three Psalms, Rubbra; Wondrous Love Variations, Barber; Sonata 1, Mendelssohn.

David Harmon Lewis, Fort Wayne, Ind. — First Presbyterian Church April 14: Concerto 5 in C minor, Telemann-Walther; Prelude and Fugue in F major, Buxtehude; Komm, heiliger Geist, Bach; Prelude and Fugue on B-A-C-H, Liszt; La Nativité du Seigneur, Messiaen.

Klaus Speer, Hattiesburg, Miss. — Temple Baptist Church April 28: Fantasie on Come, Holy Spirit, Bach; Prelude and Fugue in G major, Bruhns; Chorales on Christ Is Arisen, Fischer, Butstedt, Lenel; Passacaglia and Fugue in C minor, Bach. Clifton Ware, tenor, shared the program.

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Programs of Organ Recitals of the Month

Wilma Jensen, Oklahoma City, Okla. — For Omaha AGO Chapter, First Central Congregational Church, Omaha, Neb. April 12: Toccata and Fugue in D minor, Bach; Herzlich thut mich verlangen, Bach, Brahms; Fanfare in C major, Purcell; Flute Solo, Arne; Chorale in A minor, Franck; Prelude and Trumpetings, Roberts; Scherzo, Symphony 4, Widor; Cortège et Litanie, Dupré; Carillon, Sowerby; Dorian Prelude on Dies Irae, Simonds.

John E. Williams, Laurinburg, N.C. — First Baptist, Gaffney, S.C. April 24: Chaconne, L. Couperin; Elevation, F. Couperin; Variations on Wehe, Windgen, Wehe, Scheidt; Flute Solo, Arne; Kyrie, God the Father and Toccata in F major, Bach; Sonata 1, Mendelssohn; Berceuse, Suite Bretonne, Dupré; Toccata, Durufle. Dedicatory recital, St. Mark's Evangelical Lutheran Church, Mooresville, N.C. May 3: Rigaudon, Campra; Toccata in E minor, Pachelbel; The Fifers, Dandrieu; Blessed Are Ye Faithful Souls, Brahms; Greensleeves, Purvis; Adagio for Glass Harmonica, Mozart; Partita on Jesu, Meine Freude, Walther; Prelude and Fugue in G major, Bach; Carillon de Westminster, Vierne; Solemn Melody, Davies; Toccata, Durufle. Averett College, Danville, Va. April 7: Identical program.

W. Kirby Eber, Quincy, Ill. — Vermont Street Methodist March 23: Fantasie in A minor and When on the Cross the Saviour Hung, Bach; By Waterside in Babylon, Powell; Passion Chorale, Buxtehude. March 24: Elégiac Poem, McKay; Sing My Tongue, Edmundsen; Christ lay in Todesbaden, Bach, Pachelbel; Passion Chorale, Reger. March 25: Rhosymedre, Vaughan Williams; Iste Confessor, Tallis; In the Midst of Earthly Life, Walcha; Hamburg, McLinley; Passion Chorale, Douglas. March 26: Ricercare, Froberger; Herzliebster Jesu and O Welt, Brahms; Aria, Peeters; Passion Chorale, Bach.

Earl Barr, Minneapolis, Minn. — Dedicatory recital, Bloomington, April 5: Prelude and Fugue in C major, Krebs; Chorale Prelude on Our Father, Scheidt; A lesson, Selby; Prelude and Fugue in A minor, Bach; Fantasie in F minor, Mozart; As Jesus Stood Beneath the Cross and My Heart Is Filled With Longing, Reger; Toccata, Reger. College of St. Thomas, St. Paul April 13: Same Bach, Scheidt, Mozart and Reger plus Two Organ Sonatas, Scarlatti; Three Intermezzi, Andriessen, Prelude and Fugue 1, Badings.

Klaus Kratzenstein, Grand Rapids, Mich. — Christ Evangelical Lutheran, Floral Park, N.Y. March 30: Prelude and Fugue in D major, Buxtehude; Variations on Jesu meine Freude, Walther; Partita Lombarda and Fugue in A major, A. Scarlatti; Lord Jesus Christ Be Present Now, Praise to the Lord and Fantasie and Fugue in G minor, Bach; Toccata in D minor, Reger; Partita on Maria durch ein Dornwald ging, Kropfreiter; Improvisation.

D. DeWitt Wasson, Dobbs Ferry, N. Y. — Dedicatory recital, South Presbyterian Church April 19: Voluntary 1 in D major, Boyce; Fugue in G minor, Sonata 3 in D minor and Allegro, Tempo di Minuetto, Sonata in G for Two Keyboard Instruments, Bach (with Josephine Wasson); Grand Choeur Dialogue, Gigout; Messe des pauvres, Satie. Edith Hildbrand, soprano, assisted.

Mary Rita Babbitt, Terre Haute, Ind. — For Terre Haute AGO Chapter, Church of the Immaculate Conception, St. Mary-of-the-Woods, Ind. April 19: Prelude and Fugue in F sharp minor, Buxtehude; Sonata 3 in D minor, and Toccata in F major, Bach; Fantasie in F minor K 594, Mozart; L'Annonciation and Les Rameaux, Langlais.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral May 8: Intrada and Chorale on Praise to the Lord, Rohlig; Little Preludes and Fugues in F major and B flat major attributed to Bach; Prayer of St. Gregory, Hovhaness; Chromatic Study on B-A-C-H, Piston; Introduction and Voluntary in D, Boyce.

Wilbur Russell, San Anselmo, Cal. — Interstake Center, Oakland May 3: All Bach. Concerto in D minor; Suite for Organ Clock; Allein Gott in der Hoh sei Ehr (3 settings); Contrapunctus 8; Canon Alla Ottava and Canon Alla Duodecima; Prelude and Fugue in D major.

John Louis Schaefer, Columbus, Ohio — Graduating recital, Ohio State University, Trinity Episcopal Church April 12: Concerto 2 in B flat, Handel; Passacaglia and Fugue in C minor, Bach; Sonata on Psalm 94, Reubke; Classic Concerto, Sowerby. Dale Sparlin, pianist, and string ensemble assisted.

Marilyn Mason, Ann Arbor, Mich. — For Reading AGO Chapter, First Reformed Church, Reading, Pa. April 11: Concerto 5 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.

Eastern Illinois University Students, Charleston, Ill. — Immanuel Lutheran Church, pupils of Mary Ruth Hartman, April 14: Prelude and Epitaph, Vierne, Margaret Weygandt; Prelude, Fugue and Variation, Franck, Linda Burton; Ye blessed, faithful spirits and Lo, how a rose e'er blooming, Brahms, Robert Long; Chorale with Variations, Sonata 6, Mendelssohn, Mary Ruth Hartman. April 21: All Langlais. Acclamations, Carole Ingram; Noel with Variations, Robert Long; Song of Peace and Prelude on an Anthem, Sharon Juriga; Suite Breve, John Rinesmith. April 28: Toccata in E minor, Pachelbel, Margaret Weygandt; Partita on What God ordains is always good, Pachelbel, Mary Ruth Hartman; Lamb of God, Bach, Sharon Juriga; Fugue a la Gigue, Bach, Margaret Weygandt; Toccata and Adagio, Muffatt, Jean Logue; Variations on Vom Himmel hoch, Pepping, Linda Burton; Canonico ostinato, Schroeder, Sherry Hoffmann; Intermezzo armonico, Schroeder, Marcia Rittmeyer.

Calgary RCO Centre Student Recital — Knox United Church April 18: Toccata in C major and O Mensch beweine dein Sunde gross, Bach; Toccata, Gigout — Bruce Wheatcroft. Two movements, Sonata in C minor, Mendelssohn; Der Tag der ist so freudenreich, Bach — Joe Condie. Nun komm der Heiden Heiland and Gelobet seist du, Jesu Christ, Bach; O Welt, ich muss' dich lassen, Brahms — Elizabeth Pitstra. Prelude, Intermezzo and Fugue, Sonata in E flat minor, Rheinberger; Finale, Trio Sonata in C minor, Bach; Improvisation on Eisenach, Rowley — Christine Wise.

Thomas Foster, Andover, Mass. — New England Conservatory graduate recital, King's Chapel, Boston April 17 and Lutheran Church of the Atonement, Syracuse, N.Y. May 9: Concerto in A minor, Vivaldi-Bach; Kyrie, God, Holy Spirit, All Glory be to God on High, These are the Holy Ten Commandments, Our Father in Heaven and Prelude and Fugue in E minor (Wedge), Bach; Partita in Nun komm, der Heiden Heiland, Distler; Adagio, Allegro Vivace, Symphony 5, Widor.

Donald S. Baber, East Rochester, N. Y. — St. Jerome's R. C. Church March 15: Prelude and Fugue in G minor, O Sacred Head Surrounded and Christ Lay In Death's Strong Bonds, Bach; When Adam Fell, Homilius; Prelude on Pange Lingua, Boely; Hear O Israel and The Last Supper, Weinberger; Dearest Jesus What Law Hast Thou Broken, Walcha; Meditations on the Seven Last Words of Christ, Huston.

Michael E. Young, Seattle, Wash. — Senior recital, University of Washington, Methodist Temple April 21: Prelude and Fugue in E major, Lübeck; Four Chorale Preludes, Walcha; Toccata, Adagio and Fugue in C, Bach; Chorale in E major, Franck; Ave Maria, Ave Maris Stella, Langlais; Le Banquet Céleste, Messiaen; Prelude and Fugue in A flat major, Dupré.

Phyllis J. Stringham, Waukesha, Wis. — Faculty recital, Carroll College, First Presbyterian Church April 19: All Bach. O God, Thou Faithful God; Toccata and Fugue in D minor; All Praise to Jesus' Hallowed Name; From Heaven Above To Earth I Come; To Shepherds, As They Watched By Night; Christ Is Arisen; Prelude and Fugue in D major.

Carol M. Sheaffer, Westerville, Ohio — Senior recital, Otterbein College April 12: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 2, Bach; Scherzo, Koraaal, Modal Suite, Peeters; Intermezzo in C major, Lawrence Frank; Toccata on Ye Watchers, Gore; Chant Héroïque, Young; Finale in B flat major, Franck.

Jerry Black, Smyrna, Pa. — For Atlanta AGO Chapter, First Methodist Church, College Park, Ga. April 14: Offertoire sur les Grands Jeux, Couperin; Vater Unser and Prelude and Fugue in G major, Bach; Schmücke dich, Brahms; Transports de joie, Messiaen; Cortège et Litanie, Dupré.

Arnold Ostlund, Jr., Brooklyn Heights, N. Y. — Plymouth Church of the Pilgrims April 12: Toccata in F major, Bach; Largo, Concerto in D minor, Vivaldi-Bach; Ach bleib' bei uns, Bach; Introduction, Passacaglia and Fugue, Willan; Andante Cantabile, Symphony 4, Widor; Finale, Symphony 6, Vierne.

Clyde Holloway, New York City — St. Bartholomew's Church May 13: Fanfare, Sowerby; Deck thyself my soul, Bach; Fugue in A flat minor, Brahms; Pièce Héroïque, Franck. May 27: Prelude and Fugue in F, Lübeck; Our Father who art in heaven and Jesus, Priceless Treasure, Bach; Cantabile, Franck; Pastorale, Milhaud; Improvisation on St. Patrick.

Suzanne Kidd, Richmond, Va. — University of Richmond April 26: Sonata 1 for trumpet and organ, Stoerl; Aria and Allegro, Donaudy; Intrada, Voluntary on the Doxology and Cebel (Gavot), Purcell; Fantasia (quasi Passacaglia) and Fugue, Jack Jarrett (first performance); Sonata for Trumpet and Organ, Hovhaness; My Jesus Calls to Me, Blessed Are Ye Faithful Souls, My Heart Is Filled with Longing and My Faithful Heart Rejoices, Brahms; O World, with Beauty Teeming, Kaufmann; Concerto in D major for trumpet, Torelli. James Hustis, trumpet, assisted.

Gerald Frederick McGee, New Wilmington, Pa. — Senior recital, Westminster College, student of Raymond H. Ocock, April 19: Pièce Héroïque, Franck; Pour Forth in Abundance, Cantata 5, Bach-Ames; Fantasie and Fugue in G minor, Bach; Andante espressivo and Allegro maestoso, Sonata in G major, Elgar; Nave, Hebble; Dialogue sur les Mixtures, Langlais; Finale, Peeters.

Louis Daffin, Spartanburg, S.C. — Junior recital, student of Rachel B. Pierce, FAGO, Converse College April 23: Fugue in E flat, Bach; Iam sol recedit igneus, Simonds; Tu es petra, Mulet. Connie Gillespie, piano, shared the program.

Gerald Bales, Minneapolis, Minn. — For Twin Cities AGO Chapter, Cathedral Church of St. Mark April 17: Voluntary in D major, Stanley; Lord God, we praise Thee and Deal graciously with me; O God, Walther; Petite Suite, Bales; Prelude, Sarabande and Fugue, Jennings; Prelude and Fugue in F major, Buxtehude. The Twin Cities Choirmaster Association and the Cathedral Choir shared the program.

H. Morley Jewell, Worcester, Mass. — For Worcester AGO Chapter, Chestnut Street Congregational Church April 27: Allegro Marziale, Bridge; Introduction and Variations on a Ground Bass, Rowley; Jesu Dulcis Memoria, Davies; Rhapsody, Howells; Prelude and Fugue on a Theme of Vittoria, Britten; Prelude in form of a Toccata, Stanford; Liturgical Prelude 3, Oldroyd; Vision of Christ-Phoenix, Williamson.

Mary Tiffany, Redwood Falls, Minn. — Junior recital, Carleton College, Northfield April 19: Voluntary on the Doxology, Purcell; Vom Himmel hoch, Pachelbel; Prelude and Fugue in F minor, Bach; Fantasie in A major, Franck; Sketch in D flat major, Schumann; Homage to Perotin, Roberts.

Tom Wikman, Muskegon, Mich. — For Muskegon-Lakeshore AGO Chapter, St. Paul's Episcopal Church April 11: Chant de Joie and Prelude on an Anthem, Langlais; Massig schnell, Sonata 1, Hindemith; Sarabande, Baroque Suite, Bingham; Variations sur Lucius Creator, Petite Piece and Litanies, Alain.

Squire Haskin, Buffalo, N. Y. — St. Paul's Cathedral May 1: First Organ Book, 5 excerpts, Grigny; Chorale Prelude on Rorate Caeli, Demessieux; Carillon-Sorte, Mulet.

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Programs of Organ Recitals of the Month

William Self, New York City — Gallery of Modern Art April 28: If Thou But Suffer God to Guide Thee, Blessed Jesu We Are Here, Lord Hear the Voice of My Complaint and Christ Lay in Death's Dark Prison, Bach; Reverie and Berceuse, Bonnet; Rigaudon, Campra.

Susan Gassman, Lebanon, Ill. — Senior recital, McKendree College, St. Paul United Church of Christ, Belleville, April 12: Concerto 2, Handel; Wacht auf, ruft uns die Stimme, Nun komm, der Heiden Heiland, In Dir ist Freude and Prelude and Fugue in G minor, Buxtehude; Chorale 3 in A minor, Franck; Te Deum, Langlais; Le Banquet Celeste, Messiaen.

Doris Lora, Columbus, Ohio — Dedicatory recital, First Mennonite Church, Sugar Creek, Ohio May 3: Prelude and Fugue in D major and Wacht auf, Bach; Duet for Flutes, Krebs-Biggs; A Mighty Fortress, Hanff, Pachelbel; Ave Maria, Ave Maris Stella and Dialogue for Mixtures, Langlais; Greensleeves, Wright; Rise Up O Men of God, Bingham; Wondrous Love, Young; Comes Autumn Time, Sowerby.

Clarence Jones, Tarrytown, N. Y. — Methodist Church April 19: Introduction and Toccata, Walond; Vom Himmel hoch, Pachelbel; A Little Tune, Felton; Fantasie and Fugue in G minor, Bach; Pastorale, Franck; Fanfare, Cook; Iam Sol Recedit Igneus, Simonds; Toccata Festiva, Purvis. Alice Castle Ryan, soprano, shared the program.

Roy Horton, Greencastle, Ind. — Christ Church Cathedral, Indianapolis May 22: Prelude and Fugue in F sharp minor, Buxtehude; Allegro, Sonata 6, Bach; Prelude, Fugue and Variation, Franck; Chorale 1, Sessions.

Phillip Steinhaus, Washington, D. C. — Grosse Ile, Mich. Musicale April 10: Suite on Tone 2, Clérambault; Three Schübler Chorales and Prelude and Fugue in B minor, Bach; Litanies, Alain; Wondrous Love Variations, Barber; Rhythmic Trumpet, Bingham; Toccata in B minor, Gigout.

David Heck, Lagrange, Ga. — Senior recital, Lagrange College, student of Kathryn Cline, April 19: Toccata in E minor, Pachelbel; Now Pray We, Buxtehude; Trumpet in Dialogue, Clérambault; Toccata and Fugue in D minor, Bach; The Musical Clocks, Haydn; Litany, Schubert; Chorale in E major, Franck; Reverie, Cline; Now Thank We All Our God, Bach-Fox.

Harriette Richardson, Springfield, Vt. — St. Mark's Episcopal Church April 12: Grande Pièce Symphonique, Franck; Trio in C minor, Krebs; Sonata 1 in E flat major, Mozart; Toccata Adagio and Fugue in C, Bach; Harmonies of Florence, Bingham; Brother James, Wright; Toccata, Symphony 5, Widor.

Gwen Gould, Greencastle, Ind. — Christ Church Cathedral, Indianapolis May 1: Prelude and Fugue in G minor, Buxtehude; Dialogue, Clérambault; Intermezzi 1, 4, 5, Schroeder; Credo and Jesus Christus unser Heiland, Bach; Partita on Jesus Christus unser Heiland, Distler.

Carl B. Staplin, Evansville, Ind. — Washington University, St. Louis, Mo. April 12: Prelude and Fugue in E minor, Bruhns; From God I Never Will Turn, Buxtehude; Allegro, Trio Sonata 5 and Passacaglia and Fugue in C minor, Bach; Musical Clocks, Haydn; Fantaisie in A major, Franck; Litanies, Alain.

Claire Coci, Tenaffly, N. J. — First Presbyterian Church, Stockton, Cal. May 3: Concerto in D minor, Vivaldi-Bach; Two Chorale Preludes, Pepping; Fantasie in F minor and major, Mozart-Coci; Five Toccatas on "Do", Seixas-Coci; Berceuse, Dupré; Prelude and Fugue in G minor, Dupré; Chorale and Toccata, Harris. Brasses, conducted by Fred Tullan, assisted in the Harris.

Pupils of Lorene Banta, Andover, Mass. — Phillips Academy May 3: Toccata, Adagio and Fugue, Bach, Randolph Bourne; Triple Prelude on Christ is Risen, Bach, Richard Fleming, Jr.; Prelude and Fugue in E minor, Bach, and Soeur Monique, Couperin, Ronald Takvorian; These are the Holy Ten Commands, We greet Thee, Blessed Jesu and Chorale and Variation 6, Bach, Daniel Goldman; We greet Thee, Blessed Jesu, Variation 11, Bach, My inmost heart rejoices and Lo, a Rose breaks into bloom, Brahms, Andrew Hinkley; Two Preludes and an Intermezzo, Schroeder, Richard Fleming, Jr.; Prelude on Vexilla Regis, Willan, Randolph Bourne.

Colorado Springs GSG — Grace Episcopal Church April 26: Passacaglia in D minor, Buxtehude, Charles Noice; Toccata in E minor, Pachelbel, Carolyn Morris; Toccata and Fugue in F major, Bach, Trent Ellis; Choral, Menuet, Toccata, Suite Gothique, Boëllmann, Michael Orem; O God, thou Faithful God, Brahms, Carolyn Morris; Prelude and Fugue on B-A-C-H, Liszt, Kaaren Carroll; Miniature Suite, Rogers, Rebecca Painter; Les Rameaux, Langlais, Rebecca Woods; Antiphon 5 and Ave Maris Stella 2, Dupré, Kristin Conrad; Ave Maris Stella 4, Amen, Dupré, Charles Noice; Cortège et Litanie, Dupré, Rebecca Woods.

New Haven, Conn. AGO — by New Haven Composers, Church of the Redeemer, April 5: Chorale, Variations and Toccata, H. L. Baumgartner — R. Barry Sidell; Miserere Nobis, D. S. Smith; Canon and Fugue and Chorale for Whit Griswold, Quincy Porter — H. Frank Bozyan; Toccata, Andante and Finale, Quincy Porter; Iam sol recedit igneus, Bruce Simonds — Allen Wolbrink; Intersections for Organ, Richmond Browne; Antiphon and Chorale, Richard Donovan — Charles Krigbaum.

Eileen Coggin, Alameda, Cal. — First Unitarian Church, Berkeley April 25: Tuba Tune in D major, Lang; A Toy, Farnaby; How Blessed are Ye Faithful Souls, O God, Thou Holy God, and Prelude and Fugue in G minor, Brahms; Pastorale in F major and Prelude and Fugue in A minor, Bach; Fanfare, Wyton; Etude in B major, Schumann; Miniature and Andantino, Langlais; Allegro Vivace and Finale, Symphony 1, Vierne.

George Shirley, Muskegon, Mich. — Holy Cross Lutheran Church, Detroit April 12: Introduction and Toccata, Walond; He Would Suffer God to Guide Him, O Help Me Lord to Praise Thee, O Whither Shall I Flee and Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Celestial Banquet and God Among Us, Messiaen.

William H. Barnes, Evanston, Ill. — St. John Fisher Church, Chicago April 19: Choral Song, Wesley; O God, Thou Faithful God, Hark, A Voice Saith, Sinfonia, God's Time Is Best and Gigue, Bach; Dialogue for Two Trumpets, Clérambault; Chorale in E major, Franck; Trumpet Tune, Purcell; Regina Coeli and Cibavit Eos, Titcomb.

Allan Birney, Hamden, Conn. — For Southern New Jersey AGO Chapter, First Presbyterian Church, Vineland, N. J. April 21: Suite on Tone 1, Clérambault; Trio Sonata 3 in D minor and Prelude and Fugue in G major, Bach; Serene Alleluias, Messiaen; Allegro, Symphony 6, Widor; Sonata in D minor, Guilman.

Gene L. Jarvis, Montgomery, Ala. — Memorial Presbyterian Church April 7: Five Verses on the Te Deum, d'Attainant; Fugue on the Kyrie, Elevation, Agnus Dei, Messe Pour Les Convents, Couperin; Noël and Variations 6, Daquin; Pièce Héroïque, Franck; Chorale in E minor, Langlais; Le Banquet Celeste, Messiaen; Final, Symphony 1, Vierne.

Delbert D. Disselhorst, Hamilton, Ill. — For East Central Illinois AGO Chapter, University Place Christian Church, Champaign April 19: All Bach: Prelude and Fugue in E minor; Three Leipzig Chorale Preludes; Trio Sonata 5; Three excerpts, Art of Fugue; Toccata and Fugue in F major.

Jerald Hamilton, Champaign, Ill. — For St. Louis AGO Chapter, Kirkwood Methodist Church April 27: Toccata and Fugue in F major, Buxtehude; Eclogue, Wagenaar; Musical Clocks, Haydn; Passacaglia in C minor, Bach; Fantasie in F minor, Mozart; Toccata Piccola, Wuensch; Theme with Variations, Kennan; Variations on a Noël, Dupré.

Anthony Newman, Cambridge, Mass. — St. Gabriel's Monastery Church May 3: Cantata 18, Gleich wie der Regen, Bach; Les Mains de l'Abime, Messiaen; Der Tag, der ist so freudereich und Vom Himmel Hoch, Bach; Chants d'Oiseaux, Messiaen; Vom Himmel kam der Engel schaar, In Dulci Jubilo and Fantasie and Fugue in C minor, Bach, May 10: Fantasie and Fugue in A minor, Bach; Grand Piece Symphonique, Franck, May 24: Allabreve in D major, Jesu meine Freude, Lobt Gott, Ihr Christen, Allzueleich und Helft mir Gott's gute Preisen, Bach; Sonata 1, Hindemith; Missa Brevis (with chorus), Britten; Jubilate Deo (with chorus), Sowerby, May 31: Balletto del Granduca, Sweelinck; Fugue on Corelli, Prelude and Fugue in G major (little), Wir Christen Leute, Christum, Wir sollen Loben Ist, In Dir ist Freude and Toccata and Fugue in D minor, Bach.

Bridgeport, Conn. Chapter Members — Saints Cyril and Methodius Church April 21: Marche Grottesque and Communion, Purvis — Charles J. Sansone; Prelude, Fugue and Variation, Franck — Robert S. Harvey; Aria, Dethier; Cloister Colonnades, Hovdesven — Carole F. Fanslow; Communion, Vierne; Dawn, Jenkins — Thomas R. Bircsak; Prelude and Fugue in G minor, Dupré — John Alves; Selections from the Russian Organ School — Charles F. Ingerson; Pastorale and Excerpts from Sacred Service, Milhaud — Nelson A. Close; Opening Sentence and Petition, Van Hulse — Francis L. Yates; Fantasie in G minor, Bach — Charles J. Sansone.

Allanson Brown, Leamington, Ont. — Leamington United Church April 5: Prelude and Fugue in C, Pastorale and Be Thou With Me, Bach; Prelude in A minor, Krebs; Prelude, Fugue and Variation, Franck; Pastorale and Scherzetto, Vierne; Romance sans Paroles, Bonnet; Rondeau La Musette, Sandrieu; Rigaudon, Campra; Rondeau, Minuet and Trumpet Voluntary, Purcell; Tuba Tune in D, Lang; Postlude, Gilbert; Allegro Brillante, Sonatine, Hill. Ethelard Brown, soprano and Ruth Warkentin, piano, assisted.

Robert C. Rayfield, Bloomington, Ind. — For Lake Charles, La. AGO Chapter, Episcopal Church of the Good Shepherd April 20: Prelude and Fugue in G major, Zachow; Toccata for the Elevation, Frescobaldi; Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Prelude on The King's Majesty, Sowerby; Intermezzo, Symphony 3, Vierne; Andante Sostenuto, Symphonie Gothique, Widor; Finale, Symphony 6, Vierne.

Robert Rayfield, Bloomington, Ind. — St. John's Lutheran Church, Lincolnwood, Ill. April 14: Offertoire sur les Grands Jeux, Messe pour les Paroisses, F. Couperin; Toccata per l'Elevation, Frescobaldi; Kyrie Gott, heiliger Geist, Bach; In Assumptione BMV, Tournemire; Les Langues de Feu, Messiaen; Prelude on The King's Majesty, Sowerby.

Heinz Arnold, Columbia, Mo. — First Presbyterian Church, Deerfield, Ill. April 19: The Battle (Tone 6), Jimenez; Toccata in F major and Adorn Thyself, My Soul, Bach; Six Little Preludes and Intermezzi, Schroeder; Bird Songs, Messiaen; The Burning Bush, Berlinkski; The Annunciation and The Palms, Langlais.

Ivan R. Licht, Cleveland, Ohio — Padua Franciscan High School, Parma May 15: Pièce Héroïque, Franck; Scherzo, Symphony 2, Vierne; Jesu, Joy of Man's Desiring Fugue in G minor and Prelude and Fugue in D major, Bach; Sarabande and Giga, Zipoli; Elevation and Fantaisie, Langlais; Prelude and Fugue in G minor, Dupré.

Margaret Hood, Greensboro, N. C. — Senior recital, Greensboro College, student of Harold G. Andrews, Jr. April 10: Unter der Linden grüne, Sweelinck; Schmucke dich, o liebe Seele, Ach bleib bei uns, Herr Jesu Christ and Prelude and Fugue in C minor, Bach; Concerto 5 in F major, Handel; Sonata 3, Hindemith; Litanies, Alain.

Mrs. D. G. Stout, Johnson City, Tenn. — For East Tennessee State University GSG, First Presbyterian Church April 7: Psalm 19, Marcello; Ye Sweet Retreat, Bauer; Miniature, Langlais; Scherzo, Durufle; Greensleeves, Wright; Allegro, Symphony 1, Vierne; Folk-song, Edmundson; Repentance, Purvis.

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Over the years, as the mammoth organ in St. Matthew's Lutheran Church, Hanover, Pa. has grown into the largest church organ (in number of pipes) in this country (probably second only to the West Point Chapel among all our huge organs), THE DIAPASON has detailed its growth, including pictures and stoplists at various stages. J. Herbert Springer has been its organist from its beginnings.

In the last year the Austin company under the leadership of Richard Piper, its vice-president and tonal director, has done some major revision of this enormous instrument. Many ranks of pipes were discarded, some were revoiced and many new ones added. Mr. Springer played the rededication recital Feb. 16 and Marilyn Mason played April 14.

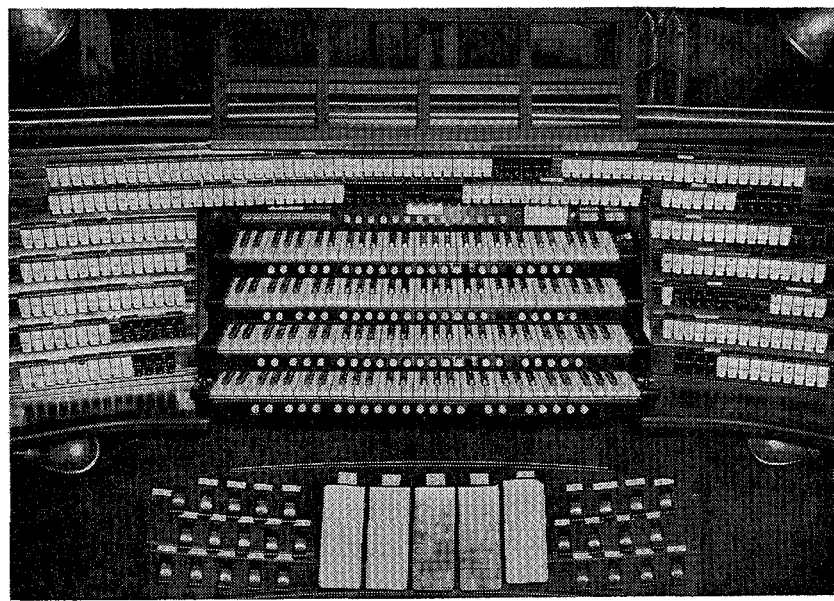
Many auto travellers to the AGO national convention in Philadelphia and to the world's fair in New York City may find it interesting to stop by Hanover for a look at this remarkable instrument. Because we have not included the stoplist for nearly a generation we print its new revision.

GREAT

Double Diapason 16 ft. 61 pipes
Bourdon 16 ft. 61 pipes
First Diapason 8 ft. 61 pipes
Second Diapason 8 ft. 61 pipes
Harmonic Flute 8 ft. 61 pipes
Clarabella 8 ft. 61 pipes
Stopped Flute 8 ft. 12 pipes
Violoncello 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 61 pipes
Quint 5 1/2 ft. 61 pipes
First Octave 4 ft. 61 pipes
Second Octave 4 ft. 61 pipes
Flute Ouvert 4 ft. 61 pipes
Lieblichflöte 4 ft. 12 pipes
Tenth 3 1/2 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Seventeenth 1 1/2 ft. 61 pipes
Mixture 4 — 6 ranks 330 pipes
Fourniture 5 ranks 305 pipes
Scharf 4 ranks 244 pipes
Double Trumpet 16 ft. 61 pipes
Trumpet 8 ft. 12 pipes
Tromba 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Harp

SWELL

Contra Geigen 16 ft. 73 pipes
Lieblich Gedeckt 16 ft. 73 pipes
Double Dulciana 16 ft. 97 pipes
Diapason 8 ft. 73 pipes
Holzgedeckt 8 ft. 73 pipes
Rohrflöte 8 ft. 73 pipes
Quintadena 8 ft. 73 pipes
Harmonic Flute 8 ft. 73 pipes
Zartflöte 8 ft. 73 pipes
Flute Celeste 8 ft. (2 ranks) 134 pipes
Dulciana 8 ft.
Dulciana Celeste 8 ft. 73 pipes
Violin 8 ft. 73 pipes
Viole de Gamba 8 ft. 73 pipes
Viole Celeste 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Seraphique 8 ft. 61 pipes
Aeoline 8 ft. 73 pipes
First Octave 4 ft. 73 pipes
Second Octave 4 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Chimney Flute 4 ft. 73 pipes
Violina 4 ft. 73 pipes
Dulcet 4 ft.
Dulcet Celeste 4 ft.
Rohrnatat 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu 5 ranks 305 pipes
Sesquialtera 5 ranks 305 pipes
Contra Fagotto 16 ft. 73 pipes
Heckelphone 16 ft. 73 pipes
Harmonic Trumpet 8 ft. 73 pipes
Cornopean 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
English Horn 8 ft. 73 pipes
Vox Humana 8 ft. 61 pipes
Clarion 4 ft. 73 pipes
Hautbois Octavante 4 ft. 73 pipes



CHOIR

Flute Conique 16 ft. 12 pipes
Contra Viola 16 ft. 73 pipes
Geigen Principal 8 ft. 73 pipes
Viola da Gamba 8 ft. 73 pipes
Quintaten 8 ft. 73 pipes
Chimney Flute 8 ft. 73 pipes
Flute Conique 8 ft. 73 pipes
Flute Celeste 8 ft. 61 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Principal 4 ft. 73 pipes
Viola d'amore 4 ft. 61 pipes
Flute d'amore 4 ft. 73 pipes
Waldflöte 4 ft. 73 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffilöte 1 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Zimbel 3 ranks 183 pipes
Baryton 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Oboe d'amore 8 ft. 73 pipes
Clarinet 8 ft. 73 pipes
Regal 8 ft. 61 pipes
Rohr Humana 8 ft. 61 pipes
Rohr Schalmel 4 ft. 73 pipes
Harp

SOLO

Bourdon 16 ft. 73 pipes
Diapason 8 ft. 73 pipes
Grossflöte 8 ft. 73 pipes
Doppelflöte 8 ft. 73 pipes
Dulzflöte 8 ft. 73 pipes
Orchestral Flute 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Gamba Celeste 8 ft. 73 pipes
Violoncello 8 ft. 73 pipes
Violoncello Celeste 8 ft. 73 pipes
Octave 4 ft. 73 pipes
Flute Ouverte 4 ft. 73 pipes
Zauberflöte 4 ft. 73 pipes
Harmonic Stopped Twelfth 2 1/2 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Terzian 2 ranks 122 pipes
Fourniture 4 ranks 244 pipes
Bass Trombone 16 ft. 12 pipes
Bass Clarinet 16 ft. 73 pipes
Trompette Royale 8 ft. 73 pipes
Tuba Sonora 8 ft. 73 pipes
Trompette Militaire 8 ft. 73 pipes
Trombone 8 ft. 73 pipes
Orchestral Horn 8 ft. 73 pipes
French Horn 8 ft. 73 pipes
Corn di Bassetto 8 ft. 73 pipes
Bassoon 8 ft. 73 pipes
Orchestral Oboe 8 ft. 61 pipes
Clarion 4 ft. 73 pipes
English Horn 8 ft.
Clarinet 8 ft.

STRING ORGAN

(playable on any manual)
Double Viols 16 ft. 2 ranks 122 pipes
Viols d'orchestre 1 8 ft. 2 ranks 122 pipes
Viols d'orchestre 2 8 ft. 2 ranks 122 pipes
Viols 8 ft. 2 ranks 122 pipes
Violas d'amore 8 ft. 2 ranks 122 pipes
Viols Sourdines 8 ft. 2 ranks 122 pipes
Octave viols 4 ft. 2 ranks 122 pipes
Viola d'amore 4 ft. 61 pipes
Cornet of Viols 3 ranks 183 pipes
Vox Humana 8 ft. 61 pipes

CELESTIAL ORGAN

(playable on any manual)
Contra Salicional 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Unda Maris 1 2 ranks 122 pipes
Unda Maris 2 2 ranks 122 pipes
Aeoline 8 ft. 61 pipes

Voix Celestes 8 ft. 2 ranks 122 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Flauto Místico 4 ft. 2 ranks 122 pipes
Rauschquint 2 ranks 122 pipes
Tromba 8 ft. 61 pipes
Vox Humana 16 ft. 12 pipes
Vox Humana 1 8 ft. 61 pipes
Vox Humana 2 8 ft. 61 pipes
Vox Humana 4 ft. 12 pipes
Celestial Harp

ECHO

Quintaten 16 ft. 61 pipes
Keraulophon 8 ft. 61 pipes
Muted Gemshorn 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Lieblich Gedeckt 8 ft. 61 pipes
Flauto Dolcissimo 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Viola da Gamba 8 ft. 61 pipes
Viole Aetheria 8 ft. 61 pipes
Vox Angelica 8 ft. 49 pipes
Fornflöte 4 ft. 61 pipes
Violetta 4 ft. 61 pipes
Dulcet 4 ft. 61 pipes
Dulcet Celeste 4 ft. 61 pipes
Piccolo d'amore 2 ft. 61 pipes
Etherial Mixture 3 ranks 183 pipes
Waldhorn 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Cornet d'amore 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Celestial Harp
Chimes

PEDAL

Contra Bourdon 32 ft. 12 pipes
Holzprinzipal 16 ft. 32 pipes
Diapason 16 ft.
Violine 16 ft. 32 pipes
Geigen Principal 16 ft.
String Celeste 16 ft. 2 ranks
Viola 16 ft.
Dulciana 16 ft.
Flute Conique 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Quint 10 1/2 ft. 32 pipes
Octave 8 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Flute Conique 8 ft.
Violoncello 8 ft. 12 pipes
Viols Celestes 2 ranks
Dulciana 8 ft.
Twelfth 5 1/2 ft. 32 pipes
Super Octave 4 ft.
Choral Base 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Kleine Oktav 2 ft. 32 pipes
Grand Cornet 5 ranks 160 pipes
Cymbale 4 ranks 128 pipes
Contra Bombarde 32 ft. 32 pipes
Bombarde 16 ft. 32 pipes
Trombone 16 ft.
Brayton 16 ft.
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Bassoon 8 ft.
Trombone 8 ft.
Clarion 4 ft.
Trompette 4 ft.
Rohr Schalmel 4 ft.

GALLERY PEDAL

Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Viola 16 ft. 12 pipes
Salicional 16 ft.
Octave Bourdon 8 ft. 12 pipes
Flauto Dolce 8 ft.
Viole 8 ft.
Chimes

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George Markey, director of the Guilman Organ School, made a rapid trip to Germany in April for recitals. He recorded the complete Sowerby Symphony in G, the Widor Symphony 3 and the Saint-Saëns Fantaisie for the West Deutsche Radio, Cologne and played recitals in the St. Jacobi Kirche, Hamburg, the Münster Church, Herford, and the Church of St. Peter and St. Paul, Bad Oldesloe, Buxtehude's birthplace.

Before the trip Dr. Markey recorded a half-hour program of French organ music for the American Broadcasting Corporation. His combined choirs of the Madison Avenue Presbyterian Church sang the cantata, Earth Shall Be Fair by Robert Ward, May 3 with the CBS Television Orchestra under the direction of Alfredo Antonini — a video tape recorded for the program, Lamp Unto My Feet, to be shown across the country at a future date.

FRITSCHÉ INSTALLS AT FREDERICK, MD.

IN EVANGELICAL REFORMED

Three-Manual Uses Some Old Pipe-work; Sperry L. Storm, Organist, Is Consultant on Design

Paul Fritsche, Bethlehem, Pa. has built a three-manual organ for the Evangelical Reformed Church, United Church of Christ, Frederick, Md. About 50 percent of the pipes were re-used from a former instrument. The specification was drawn up in consultation with Sperry L. Storm, organist, and Lemuel Keller, committee member. Dr. Preston Rockholt, Augusta, Ga. College was guest recitalist April 19.

GREAT

Diapason 8 ft. 61 pipes
Rohr Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Gemshorn 16 ft. 61 notes
Gemshorn 8 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Chimes

SWELL

Still Gedeckt 16 ft. 61 pipes
Geigen Principal 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Bourdon 8 ft. 12 pipes
Diapason 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Octave Quint 1 1/2 ft. 61 notes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo

CHOIR

Viola 8 ft. 61 pipes
Hohl Flute 8 ft. 61 pipes
Kleiner Erzähler 8 ft. 61 pipes
Kleiner Erzähler Celeste 8 ft. 49 pipes
Flute Traverso 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Flautino 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremolo

PEDAL

Double Diapason 16 ft. 12 pipes
Violone 16 ft. 12 pipes
Bourdon 16 ft. 12 pipes
Bombarde 16 ft. 12 pipes
Metal Diapason 8 ft. 32 pipes
Minor Flute 8 ft. 32 notes
Cello 8 ft. 32 notes
Quint 5 1/2 ft. 32 notes
Trumpet 8 ft. 32 notes
Choral Bass 4 ft. 12 pipes
Flute 4 ft. 32 notes
Clarion 4 ft. 32 notes
Super Octave 2 ft. 12 pipes

SCHANTZ TO BUILD ORGAN FOR TOWN OF OLD SOUTH

NEW CHURCH AFTER FIRE LOSS

First Methodist, Natchitoches, La., to have 3-Manual Instrument — Paul Torgrimson Organist

The Schantz Organ Company, Orrville, Ohio, is to build a three-manual organ for the First Methodist Church, Natchitoches, La. The church has just been rebuilt after having been destroyed by fire in 1962. Natchitoches is one of the oldest and most historic towns in Louisiana; it is now the location for Northwestern State College of Louisiana.

The new church is of Southern Colonial architecture and the organ is to be placed in a completely open shallow space behind the chancel with a small portion on each side. Part of the great and pedal pipes will be exposed on each side of the altar reredos. A drawknob console will be provided.

Dr. Paul Torgrimson, Northwestern State College, is the church organist. The organ design was by Alfred E. Lunsford of the Schantz firm and Dr. Torgrimson.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzgedeckt 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Plein Jeu 3 ranks 122 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. (prepared)
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. (prepared)
Gemshorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Gemshorn 2 ft. 12 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 12 pipes
Rohrflöte 16 ft. 12 pipes
Octav 8 ft. 12 pipes
Bordun 8 ft.
Rohrflöte 8 ft.
Super Octav 4 ft. 12 pipes
Nachthorn 4 ft. (prepared)
Mixture 2 ranks (prepared)
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.



Dr. Rudolph Kremer has been appointed to the faculty of the University of North Carolina after four years as university organist at Cornell University. His new duties begin in September.

A Fulbright scholar ten years ago, Dr. Kremer is a graduate of the Curtis Institute and earned his PhD in musicology at Washington University, St. Louis.

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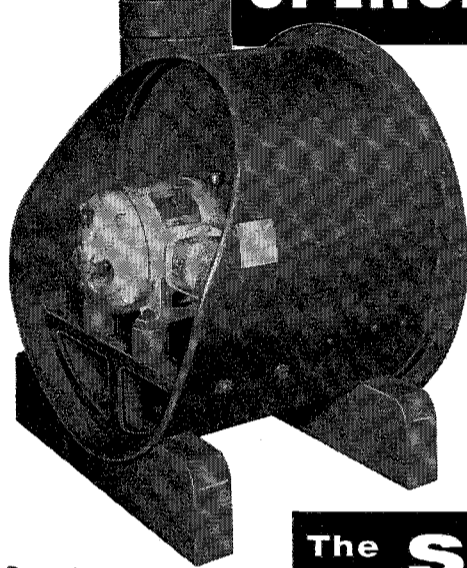
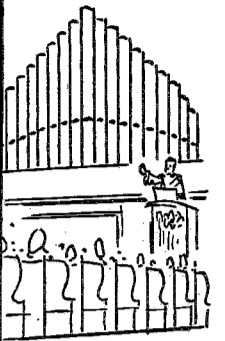
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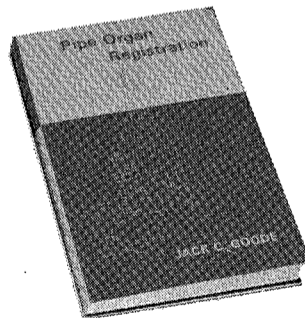
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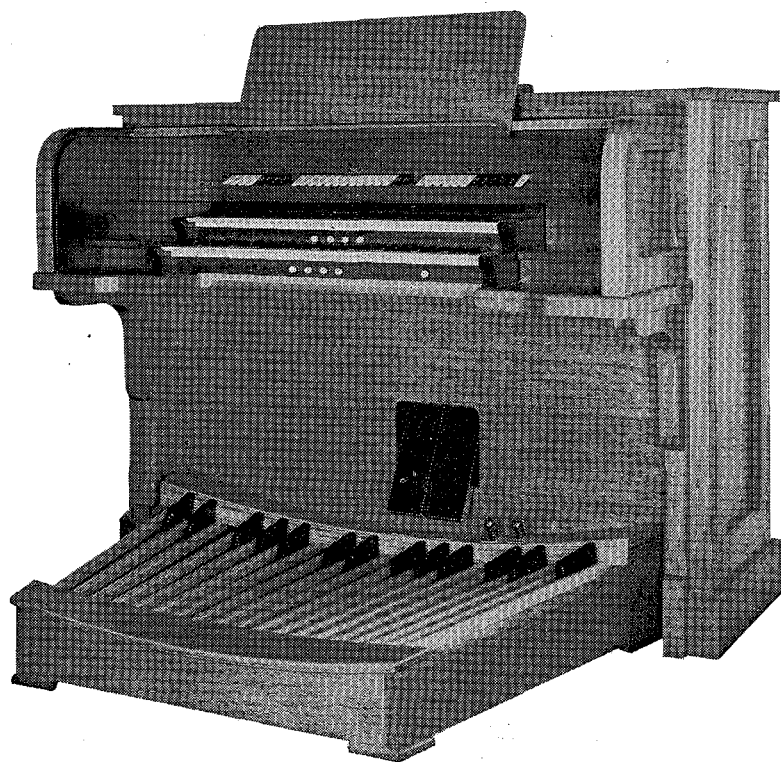
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**NEW CASAVANT ORGAN
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FOR THE CENTENARY METHODIST

Center Front Installation Planned for
3-Manual Instrument — Alton
Howell Is Organist

Casavant Frères Limitée, St. Hyacinthe, Quebec, has been commissioned to build a new organ for the Centenary Methodist Church, Richmond, Va. The specifications call for three manuals, 40 stops and 49 ranks and the instrument is to be installed in a center position at the front end of the church.

Lawrence I. Phelps, tonal director of Casavant Frères, designed the organ in consultation with Alton L. Howell, organist and choir-director of the church.

GREAT
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Rauschquint 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Bells (prepared)

SWELL
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Gedeckt 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Oboe 4 ft. 61 pipes
Tremulant
Harp Bells (prepared)
Celesta Bells (prepared)

CHOIR
Gedackt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Gemshorn 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Harp Bells (prepared)
Celesta Bells (prepared)

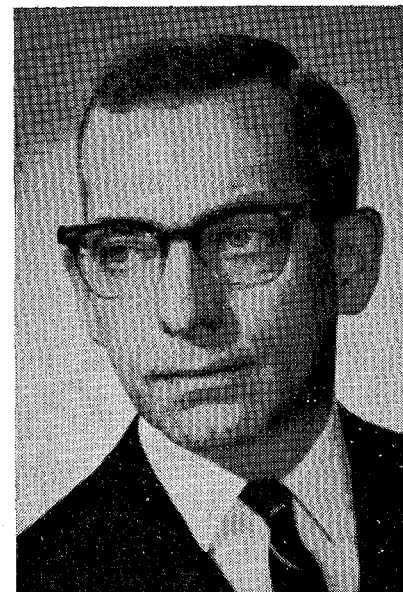
PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Erzähler 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Waldflöte 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes
Bells (prepared)

**EUGENIA ANDERSON TO HEAD
ILL. MUSIC CLUB FEDERATION**

Eugenia Wright Anderson was installed as president of the Illinois Federation of Music Clubs at the conclusion of the state meeting May 1, 2 and 3 at the Palmer House, Chicago. Mrs. Anderson is a member of the Chicago AGO Chapter and a past president of the Chicago Club of Women Organists.



Jane Helen Schatkin has been awarded a Fulbright grant for study of organ and harpsichord in 1964-5 with Anton Heiller at the Academy of Music in Vienna. A graduate, cum laude, of Queens College where she studied with David Walker, Miss Schatkin is studying at present with Marilyn Mason at the University of Michigan. A musicology student, she plays harpsichord with the Michigan Consort of Historic Instruments.



Donald N. Frazee, organist and choir-master since 1950 at Grace Episcopal Church, Sheboygan, Wis. has accepted a similar post at Emmanuel Episcopal Church, Rockford, Ill. At Sheboygan Mr. Frazee has developed a choir of men and boys considered one of the finest in the Midwest and had directed the rebuilding and enlarging of the organ as well as playing numerous recitals and teaching.

A student of Everett Titcomb in Boston and a graduate of the New England Conservatory and Boston University, Mr. Frazee was organist of the First Parish Church, Dorchester, Boston, before he came to Sheboygan.

In Rockford he will direct the music in the Emmanuel parish of some 1200 and will join the faculty of Rockford College.



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**MÖLLER GOES TO HOME
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NEW YORK'S ST. PAUL THE APOSTLE

**Four-Manual in Chancel Location
in Large Metropolitan Church
to have new Nave Division**

The Church of St. Paul the Apostle, familiarly known as the Paulist Church, and home of the Paulist Choristers of New York, has signed a contract for a new pipe organ with M. P. Möller, Inc.

Noted for its architecture, its decoration and its vastness, the Paulist Church has had a long tradition of musical excellence during its 106 years of existence. In 1871 Edmund Gregory Hurley was appointed choirmaster, and, except for a few years, served in that capacity until his death in 1918. Within his tenure two organs were installed, a two-manual Roosevelt in the sanctuary, and another in a side chapel for congregational use. No records are available about these organs; only the case of the Roosevelt remains. In recognition of his outstanding service in church music, Mr. Hurley was made a Knight of St. Gregory before his death.

In the fall of 1918, the late Rev. William J. Finn, C. S. P., founder of the Paulist Choir, came to New York with about 25 of his Chicago choristers to serve at St. Paul's. Except for two years Father Finn was organist and choirmaster until ill health forced his retirement in 1940. In 1925 Father Finn selected Ernest M. Skinner to build a new organ of 3-manuals, 47 stops. Deterioration of the instrument now makes its replacement essential.

The present choirmaster, the Rev. Joseph R. Foley, C. S. P., is now completing his 21st year as director of the Paulist Choristers. Plans for the new organ have been made by Father Foley, Sir Frank Campbell-Watson, K. C. S. G., organist for the choristers since 1953, and the Very Rev. Richard B. Curtin, director of music for the archdiocese of New York, in consultation with John Hose, tonal director for M. P. Möller, Inc.

The organ, of four-manuals and 78 stops with 82 ranks, will include the present swell and choir chests, along with some of the Skinner ranks of those two divisions. It will feature a nave division in the light of recent liturgical developments, to give greater support to congregational singing at St. Paul's; and an heroic trumpet en chamade named in honor of St. Paul. Except for the nave division, the organ will stand behind the high altar, where the present instrument is located.



Thomas V. Potter has been appointed Möller representative for the Washington D.C. area, where his father, Dr. Louis A. Potter, has been a leading organist for many years.

Mr. Potter represented the Aeolian-Skinner company for several years in the Chicago area where he served as dean of the Chicago AGO Chapter and was baritone soloist in several prominent Chicago churches. He went to the home office of Aeolian-Skinner in late 1960.

He joined the Möller staff in 1963. As Washington area representative he will make his home at Bethesda, Md.



Thomas Moss, whose retirement as organist of Calvary Baptist Church, Washington, D.C. after 38 years was reported in the September 1962 issue, was honored April 26 with the title organist-emeritus.

GREAT
Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Sharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

SWELL
Flute Conique 16 ft. 73 pipes
Geigen 8 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Flauto Dolce 8 ft. 73 pipes
Flute Celeste 8 ft. 61 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 73 pipes
Geigen Octave 4 ft. 73 pipes
Flute Triangulaire 4 ft. 73 pipes
Piccolo 2 ft. 73 pipes
Rauschquint 2 ranks 122 pipes
Plein Jeu 5 ranks 305 pipes
Fagotto 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Corno d'Amour 8 ft. 73 pipes
Clairon 4 ft. 73 pipes
Tremulant

CHOIR
Concert Flute 8 ft. 73 pipes
Viola 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Gemshorn 4 ft. 73 pipes
Flute 4 ft. 73 pipes
Nasat 2 1/2 ft. 61 pipes
Flötenprinzipal 2 ft. 61 pipes
Clarinete 8 ft. 73 pipes
Tremulant

POSITIV
Spitzprinzipal 8 ft. 61 pipes
Nason Flute 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes

Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Cymbal 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Paulistenposaune 8 ft. 61 pipes

PEDAL
Grand Cornet 32 ft. 9 ranks 60 pipes
Principal 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Gemshorn 16 ft.
Flute Conique 16 ft.
Octave 8 ft. 32 pipes
Gedeckt Pommer 8 ft. 32 pipes
Gemshorn 8 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Choralbass 2 ft. 12 pipes
Nachthorn 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Harmonics 3 ranks 96 pipes
Contra Fagotto 32 ft. 12 pipes
Double Trumpet 16 ft. 32 pipes
Fagotto 16 ft.
Dulzian 16 ft.
Trumpet 8 ft. 12 pipes
Hautbois 4 ft. 32 pipes
Zink 2 ft. 12 pipes

NAVE ORGAN
Prinzipal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4-6 ranks 290 pipes

NAVE PEDAL
Principal 16 ft. 12 pipes
Bourdon 16 ft. 12 pipes
Principal 8 ft. 32 notes
Bourdon 8 ft. 32 notes
Oktav 4 ft. 32 notes

THE FIFTH annual Festival of Religion and Art was held April 5-19 at the North Methodist Church, Indianapolis, with recitals, films, workshops and lectures.

The Community Church

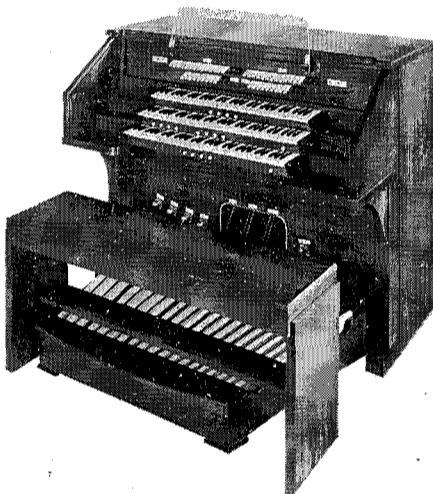
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GREAT	SWELL	CHOIR	PEDAL
16' Bourdon	16' Lieblich Gedeckt	8' Viola	32' Resultant
8' Principal	8' Geigen Diapason (Sw.)	8' Gedackt	16' Contrabass
8' Majorflöte	8' Rohrflöte (Sw.)	8' Quintade (with chiff)	16' Bourdon
4' Octave	8' Gamba (Sw.)	4' Gemshorn	16' Lieblich Gedeckt
4' Spitzflöte	8' Gamba Celeste (Sw.)	4' Koppelflöte	8' Octave
2 1/2' Twelfth	8' Flute Celeste (Sw.)	2 1/2' Nazat	8' Flötenbass
2' Super Octave	4' Prestant	2' Nachthorn	4' Super Octave
2' Blockflöte	4' Flute	1 1/2' Tierce	4' Spitzflöte
Mixture III	2 1/2' Nazard	1' Siffelöte	2' Octavin
	2' Piccolo	Harp	
16' Swell to Great	8' Trumpet (Sw.)	Celesta	8' Swell to Pedal
8' Swell to Great	8' Oboe (Sw.)	Carillon	4' Swell to Pedal
4' Swell to Great	8' Krummhorn (Sw.)		
	Tremulant (Sw.)	Tremulant	
	16' Swell Coupler	16' Swell to Choir	COMBINATION ACTION
	Swell Unison Off	8' Swell to Choir	(Capture System)
	4' Swell Coupler	4' Swell to Choir	4 Swell Pistons
			4 Great Pistons
			4 Choir Pistons
			4 General Pistons
			1 General Cancel

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Children's Choirs in the Church

by RICHARD M. PEEK

In the first place, I believe it to be a misconception that children's choirs are something quite different than any other good choir. While we approach children in a more simple fashion, the same basic truths hold true. While we may not talk with them of the technical elements of vocal technique, we work for a well-supported head tone in our exercises with them, and while we don't talk of deep, diaphragmatic breathing with them, we see that they have good posture so that this happens naturally. We could go on, but the point to be made is that all the things we wish for our adults such as good diction, tone and repertoire, apply equally, though in a simplified fashion, to our children's choirs.

I

Purpose

With this in mind, I think we might well ask ourselves, what is the purpose of any choir, children or otherwise? There have been reams of words written on this particular subject, but if we were to boil them down, I think they would agree on this point. The choir

is in the service and in the program of the church to lead in worship. It is not there to put on a performance, though we would hope the singing of the music in the service is as perfect as we can make it. The children's choir should sing to the glory of God, not to make their parents happy or, heaven forbid, to drag their parents to church. If the Christian church must resort to such methods to get people to church, then it might as well close its doors. As choirs then, we represent the congregation in worship, performing for them parts of the service which they cannot do for themselves.

Secondly, the choir has an educational function. In our children's choir, we need to introduce the basic elements of music history, theory, and sight reading, in addition to the main function of singing the great literature of the church. This can and should be done in an imaginative way which draws upon the creative impulse of the child. For instance in teaching note values, flash cards made by the children themselves are useful, and rhythmic values

can best be taught by active movements such as clapping, tapping or marching — all of which children love.

II

Characteristics of the Director

a) PERSONAL CHARACTERISTICS.

Let us look into a mirror now, so to speak, to consider what we should expect of ourselves as leaders of a children's choir.

All the attributes which we normally associate with good leadership apply here. These would include good grooming, an attractive, outgoing personality, a well-modulated speaking voice and dependability. But beyond these exterior things we need to feel a definite sense of Christian commitment to our choirs, and a genuine love for them as individuals. Without these last two qualifications we cannot possibly succeed.

We also must be resourceful enough to anticipate what our children are going to do next. I will never forget our astonishment when a choir mother told us that a chorister had carried a transistor radio into the service under his robe. Fortunately, he never did get courage enough to turn it on!

A book which has nothing to do with music, but which is very helpful in regard to learning youth is Solomon's *Leadership of Youth*.¹ While many of us are not born with all of these characteristics, they can be cultivated.

b) MUSICAL CHARACTERISTICS.

I have been purposely avoiding talking about the musical demands made upon the children's choir director because they are so difficult to describe, and each situation demands something quite different, but perhaps we should at least mention a few of the things which we should expect from ourselves. The first thing is to aim to be the very best musician we know how. If this includes specialized music training culminating in a bachelor's or master's degree well and good, but there are many other avenues of learning which are open to all of us. Summer conferences, workshops, or just singing in a good choir under a fine musician do much to develop our sense of good choral procedure and musicianship. In any case we should seek to develop our ear so that we can actually hear what our children are singing. Too often we are not quite sure where the wrong notes lie in a particular passage, and consequently just know vaguely that "something is wrong somewhere." How much time we would save if we knew our music well enough, and listened carefully enough so that we could pin-point their mistakes immediately and correct them on the spot, rather than resorting to the boring practice of going over and over a passage, too often just drilling in the mistake.

We should also know enough of the history of music and of various musical styles so that we can make the music more meaningful to our singers. Often a simple story about the composer's life and work can do more to sell a piece of music than a thousand lectures on how we should like "good music." In our choir we often ask a child to prepare a report on the life of a particular composer, and present it the next time we practice the piece.

Several good books on the subject of children's choirs are available. Two which come to mind are Madeline Ingram's *Organizing and Directing Children's Choirs*² and *The Children's Choir*³ by the late Ruth Krebiel Jacobs. The second book, by the way, is more a compilation than it is a method or system for directing a children's choir, but it contains much useful information if you have time to browse through it. Additional helps are tapes of actual choir rehearsals by Mrs. Ingram which are available for rental from the Presbyterian School of Christian Education, 1205 Palmyra Avenue, Richmond, Va., and Mabel Boyter has several recordings, issued by WORD Records, Waco, Tex., of children's religious songs.

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 (1 1/4 to 2 1/2 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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I hope you will not consider me forward if I also venture to suggest that you consider acquiring a library of books on theology. Bach possessed an extensive library of books on theology, and it would behoove those of us who work in churches to become more literate in the things of the spirit. A learned minister has said that it is not a question of whether we are theologians — every Christian is one — but whether or not we will be good ones.

The importance of this area is emphasized by a recent conference of the Presbyterian Church, U.S., where plans were discussed relative to requiring every lay person who works in the church to spend at least six weeks in an orientation program studying theology, church history, structure of church government and the organization of the church.

One of the best basic sets of books which I know of on theology and the church is the Layman's Theological Library published by Westminster Press.

³Solomon, Ben, *Leadership of Youth* (Youth Services, Putnam Valley, N.Y.)

²Ingram, Madeline, *Organizing and Directing Children's Choirs* (Nashville: Abingdon Press)

¹Jacobs, Ruth Krebiel, *The Children's Choir*. (Rock Island, Ill. Augustana Press)

III

Characteristics of the Children's Choir

I know you are anxious to get on with our discussion of the children's choir itself, so let's look now at some of its more important characteristics.

In the first place we need to know something of the individual physical and emotional traits of the children with whom we work.

After a baby is born, its first year is one of dramatically rapid physical growth. Thereafter, this physical growth levels off until he is about five. Within this period he develops more emotionally and intellectually. When the child enters school he must make a great adjustment, and, in addition, he begins a more rapid physical development once again. His attention span is short, and if you have a primary choir of five- and six-year-olds, a rehearsal should not exceed 30 minutes, with much use made of activity games such as marching, clapping and acting out songs.

While the seven- and eight-year-old primary child still has a relatively short attention span he can take a little longer rehearsal period. Forty-five minutes is a good length of time. Action songs and games will still take up most of the time, though short stories about the music or composer provide a welcome change, when interspersed with play songs. The ability of the seven- and eight-year-old to read should be challenged with more use of the hymnal and simple printed anthems. It should be emphasized that with both of these groups the choir should be thought of primarily in terms of a training or preparatory group, rather than a performing one. We use our primary choir only at Thanksgiving, Christmas and Palm Sunday.

Coming now to the junior choir, ages nine through twelve, we find a world of difference, even when we compare them with the eight-year-old. Physically, the trunk of the body remains the same, but the limbs are longer and the muscular coordination is better. Since the attention span has increased, with careful planning we can now have an hour rehearsal. Musically speaking, this is one of the golden periods of the choir system. With intelligent training, the junior age child is capable of doing beautifully finished work. He is very proud of his musical accomplishments, and with your encouragement this pride can be directed toward polishing his anthems to a high degree. Junior age children enjoy games made out of their pieces, such as holding a final note varying lengths to make them watch you for a good release.

While the high piping tone of the primary child has been extended to some degree in the junior chorister, we must still work to develop his natural head tone. For this reason, in most of our exercises with all children, we start about the C above middle C and work downward, usually diatonically. Avoid at all costs the harsh chest tones so often heard in children's voices, particularly in commercial popular recordings and on Broadway. I was never so disap-

pointed as when we were in London and heard the original cast version of *Oliver*, only to hear pushed, harsh chest tones from the large children's cast. I must hasten to add that we also heard some fine boy choir tone in Westminster Abbey and St. Paul's Cathedral, but somehow I had thought that in a country so well known for its attention to good head tone in boys, that even the stage presentations would follow this practice.

The mention of a boy choir brings me to another aspect of our children's choirs, which is the age groupings we might well think about as the natural divisions of the younger choirs. While my personal preference is not to start the child in a formal choir experience until eight years of age, if one must have younger choirs as we have previously mentioned, the five- and six-year-olds naturally fall into one group, while the seven- and eight-year-olds fit into a second primary group. The nine to twelve grouping is also a natural one, but if you have enough children, I would suggest that you seriously consider separating the boys and girls at this age into two choirs. Not only are their vocal qualities quite different at this age, but the girls mature faster and there is an acute awareness, even an antagonism, between the boys and girls at this age. This is born out by one of our sixth graders who told us that he had kissed one of the girls in his car pool, but that it didn't go too well because he couldn't work up enough saliva! We found that both groups do better work as individual choirs. This grouping also has the advantage of appealing to the masculine pride of the boys. At this period there are many subtle pressures on the boys to the effect that a choir is somehow "sissy" and the idea of a boy choir can do much to combat this mistaken notion.

Of course, if there are not enough children to divide, they can stay together — actually our youngsters practice separately, but usually sing together. In such cases it is better to have the boys sit on the front row where you can keep an eye on them at rehearsal.

In the final analysis, everyone must decide for himself what is the best age to start the child in a formal singing experience. Some even believe in pre-school choirs, but I am afraid that I must subscribe to the theory that this is a glorified baby sitting service. My predecessor at my church had a rule that a child must be able to sing a hymn from the hymn book before he was accepted into the choir. With one tiny applicant he was amused to see him sing the hymn perfectly — with the hymn book upside down! I agreed with his decision to stretch a point and let him join anyway.

The question always arises as to whether one should audition children's voices. I never like to use the word audition with any age group, because it tends to keep the timid singer away from the choir. Some directors prefer the word interview. I do think it is good to hear each singer individually, not to keep him out of the choir, but to know how best to deal with his voice in the choir. Speaking of auditions, you might be interested in what happened to me as a choir director while I was auditioning for a choir during my period of naval service at Bainbridge, Md. I had only 50 openings and 150 singers applied for them. As I auditioned each one I placed his card in a pile of accepted, not accepted and possible candidates. After four hours of auditioning, I was about to gather up my piles of cards, when one of the singers returned to ask me when I would post the list of names of those who had been accepted. As I turned to talk to him my arm brushed the cards and they fell into a heap on the floor. Since the choice had to be made that day, I closed my eyes and picked up fifty cards at random from the heap. I hope it will not destroy your faith in humanity to learn that this choir turned out to be the best one I ever had while in the naval service!

There are mixed opinions about taking the monotone or preferably the "uncertain singer" into the children's choir. We take all children in my church into the children's choirs whether or not they sing on pitch at all times, because we believe that in many cases

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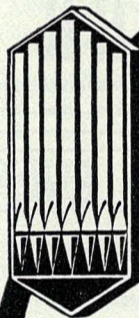
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this is a temporary thing, and that nine times out of ten the child does learn to sing at least most of the time on pitch by the time he has reached maturity. Other churches treat the problem differently. One of the largest churches in my denomination has two choirs in each age group, one for certain singers and one for the uncertain ones. This has the advantage of producing one first rate performing group from each age group, but it also deprives the uncertain singer of the advantage of being exposed to the therapeutic value of the more musically proficient group.

There are games which are helpful in bringing pitch discrimination to the attention of the children. The director sings some greeting to the individual child, such as "hello, how are you today?" on a single note, and the child responds in some such fashion as "fine, thank you." I will never forget our elation when one of our boys who had been responding off-pitch for months, suddenly began singing right on pitch. Many so-called adult monotones would be singing today if someone had taken the pains to work with them in such a manner.

**IV
The Rehearsal**

I am sure that as choir directors you will agree that performances are made in the rehearsal, rather than in the performance itself.

The physical surroundings of a good rehearsal room for children may be modest, but they should be clean, neat and pleasant. A good, well-tuned piano is essential, as is good heat and ventilation. Thereafter it's up to us.

I like to begin a rehearsal with a simple prayer. With our younger choirs we say it in short phrases so that the children can repeat after us. Perhaps your children can make up their own prayers. Some beautiful examples of prayers written by children are found in Perkins' *As Children Worship*¹.

A few well-chosen exercises are useful with which to open the singing rehearsal. They should be generally descending rather than ascending to develop the desired light head tone. Several good ones are to be found in T. Tertius Noble's *The Art of the Boy Chorister*².

Thereafter, we have found it a good practice to sing through the hymns for the coming Sunday. Even though each youth and children's choir sings but one

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Sunday a month in the service, we have found that the congregational singing as a whole is improved when we do take time to sing the Sunday hymns.

Next we go into our anthems and other special pieces. If time permits, some time should be saved to work on music theory, ear-training and music history. Be sure to vary this from time to time, because they tire of the same routine from week to week. With our primaries we learn a new hymn each week and they sing this to us as they come into the choir room at the beginning of the period. At the end of the rehearsal we always take a look at the new hymn, noting any particular problems encountered, or any difficult words. The child then keeps a record of each hymn learned in his notebook as well as keeping his attendance record.

As a part of his training, each child is encouraged to attend the monthly musical programs of our church, and for each one he is given a mimeographed questionnaire which contains questions about the composer, the music performed and his personal reactions to the music.

Needless to say, a pre-requisite for accomplishing anything at all in the rehearsal is the necessity of good discipline. I believe discipline is the result of several things. One is habit. If the child comes into a rehearsal every week where the choir director has carefully planned and thought through the rehearsal, and where pre-rehearsal games or books are available, then you will have good discipline if you will ask for it. But if he comes into a topsy-turvy atmosphere where obviously no planning or forethought has gone into the rehearsal, where the director does not know his music, where there is nothing to do until the singing starts, then you will have discipline problems. Every week, prior to my boy choir rehearsal, I go out into the circle of the church, weather permitting, and we play "snake is the gutter" or dodge ball until choir practice time. (Snake in the gutter is a form of tag in case you do not have a junior age boy!) Or take the four special rehearsals we have through the season to prepare for our Junior Choir Festival. It used to be that children hated these rehearsals. Now we plan a party after each one. We eat together after each of the Saturday rehearsals and then go bowling or to a movie. They love it. The point is this, we need to use imagination to make our rehearsals interesting and meaningful to our youngsters. It has been said that real leadership takes up where the job ends.

¹Perkins, Jeanette, *As Children Worship* (Boston, Pilgrim Press)

²Noble, T. Tertius, *The Art of the Boy Chorister* (New York, G. Schirmer)

V Repertoire

If there is any area in children and youth choir work where a reformation is needed, I believe it is in that of repertoire. Too often "anything goes" seems to be the motto in the pieces selected for children's work.

We came through a period back in the '20s when it was fashionable for children to sing almost exclusively of trees, birds and flowers, to say nothing of the sentimental ditties to which these texts were wedded. Fortunately, there seems to be a trend today to use texts which are more related to the Christian gospel. Of course we should look for anthem texts which can be understood by children, but the day of talking down to them is over.

We also need to be sure that the real meaning of the text is apparent to them. Lewis Sherill in his little book, *The Opening Doors of Childhood*¹, says that one child thought of God as very old because his mother opened her prayer with "O God" and the child thought she was saying "Old God."

A good standard for a text is: is it from the Bible or the hymnal? If not, it still may be a good text, but it would be a good idea to have your minister take a look at it to make sure.

In regard to the music, ask yourself if the melody is in a good range for children (usually the notes should fall within the compass of the treble clef). Is it singable? Is it harmonized well? Does it stand up well after repeated hearings? As is the case with so much of our good music, the piece which catches our ear the first time, may not be the one which stands the test of time.

In conclusion, let me urge you to be enthusiastic in your presentation to your choirs, both at rehearsal and in performance. Children are very sensitive to your mood, and if you go around with a long, serious face, that is the impression that they get of church music. While we need not emulate some of the Metropolitan Opera singers of the past who smiled winningly at their many fans before they were stabbed to death, we do need to act with confidence and in the sure knowledge that the Christian gospel is not one of sadness, but of joy.

³Sherrill, Lewis, *The Opening Doors of Childhood* (New York, MacMillan)

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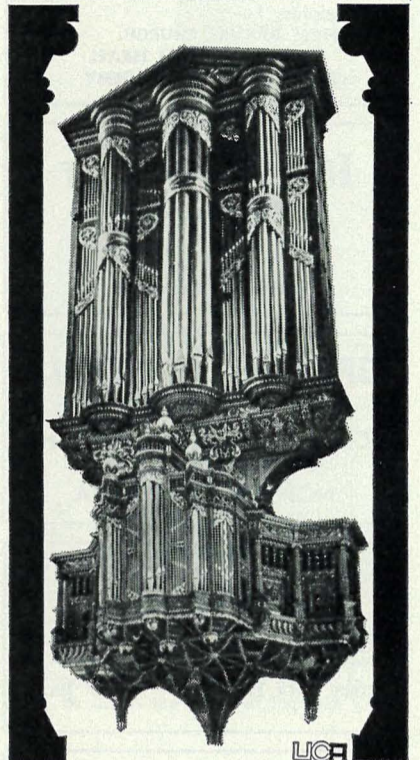
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SHEFFIELD

It was a dreary day that greeted us as we approached the famous city of Sheffield.

The manufacture of steel has been the chief industry of Sheffield for centuries; it was familiar to Chaucer. Situated in the center of the city amid a rather small field paved with assorted grave stones is the Cathedral Church of St. Peter and St. Paul.

A notation in the Yorkshire Inquisition states that "Wiskwane, Archbishop of York, dedicated the Parish Church of Sheffield about the year 1280". This was most likely a building in the Early English style. In all probability the defaced figure of the Virgin Mary in the south-east corner of the sanctuary and the adjacent stone work are all that remain of this early building. Having stood for 150 years this building was destroyed.

The early 15th century church was in the Perpendicular style. The building was cruciform with a tower and spire rising from four massive central piers. In the reign of Queen Elizabeth the nave gradually drifted into decay. By the end of the 18th century conditions had become most serious. In the Parish Record one reads "the Parish Church of Sheffield has become ruinous and in decay in the walls, arches, pews, roofs, and other parts of the fabric, all need immediate reparation and amendment". The old nave was demolished. The "restored" nave was "re-opened" October 6, 1805. There is no record of consecration.

A description of this building makes one wonder just what it did look like. The nave arches, where they join the tower, were bricked up. In the center of the east wall was placed a three-decker pulpit, and above it, beneath the tower, the organ and choir. On the three walls around were deep galleries. The building remained in this manner until Archdeacon Blakeney carried out a program of extensive restoration in 1880. An overflow congregation attending the service of consecration toward the end of the same year found many remarkable changes. The nave had been extended 25 feet to the west, giving it now a length of 175 feet. Porches on the north and south together with a great west door had been added. The old galleries and pews had been discarded. The chancel floor had been raised and paved with new tiles, and the organ had been moved to a more satisfactory position.

Perhaps the most important of the several chapels is the Shrewsbury Chapel which was built in the latter part of the 16th century. It forms the sanctuary of the Lady Chapel. In this chapel are the important monuments of the Fourth Earl of Shrewsbury who died in 1538 and the Sixth Earl of Shrewsbury who died in 1590 after being the custodian of Mary Queen of Scots. The alabaster effigies of the Fourth Earl and his two Countesses are magnificent. This chapel was restored in 1935.

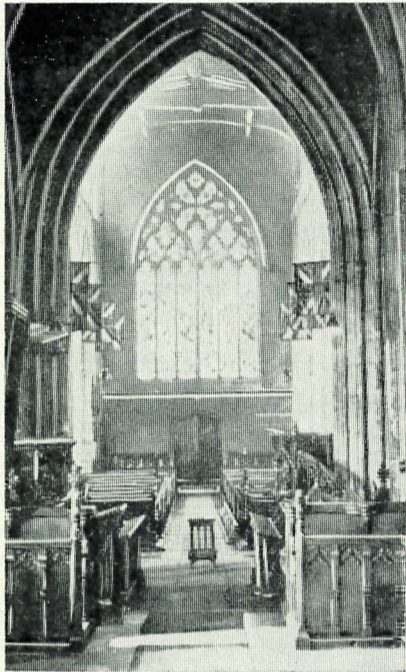
Sheffield Cathedral



THE DIAPASON

ENGLISH CATHEDRALS

Nineteenth in a series by Frank K. Owen



Under the 15th century tower is the chancel which is the chief pride of Sheffield, since it is the only piece of mediaeval architecture left in the city. The walls, originally plastered, were stripped in the 19th century, thus revealing some of the ancient stones of the Norman church.

The console of the organ is placed under the northern arch. On the south-east pier of the tower I noticed a memorial tablet to the late Sir William Sterndale Bennett, famous British composer born in Sheffield. His father was for several years organist of the church.

It is known that there was an organ in the church prior to 1528 and that it stood beneath the eastern arch of the tower above the Rood. A record of 1770, referring to the silencing of the organ because of the puritan spirit that prevailed in the parish, states: "There was then no solemn loud pealing organ; but before the west window, high over the gallery, was a kind of immense box hung on chains, into which, by the aid of a ladder, musicians and singers, male and female, contrived to scramble, and with the aid of bum basses, hautboys, fiddles, and various other instruments, accompanying shrill and stenterian voices, they contrived to make as loud a noise as heart would wish."

As part of the reconstruction of 1805 there is a note to the fact that in a gallery against the wall under the tower, where the choir now sits, an organ was built by G. P. England at a cost of 700 pounds (about \$2,200). In 1841 the organ was rebuilt and enclosed in a case of Gothic design, and in 1857 it was moved to the north of the tower. As it now stands the organ occupies several places in the cathedral. It was rebuilt and enlarged in the early 1930's by Rushworth and Draper. The various sections, played from a four-manual console in the choir, are distributed as follows: the great and some of the pedal are over the porch at the west end of the south aisle, the swell and suitable pedal are over the porch at the west end of the north aisle. The solo and pedal reeds are in an elevated position at the west end of the nave divided on each side of the west window, and the choir and appropriate pedal are on the west side of the north transept. I did not hear this instrument, but because of its diversified position there should be no doubt that its sound would get into all parts of the building.

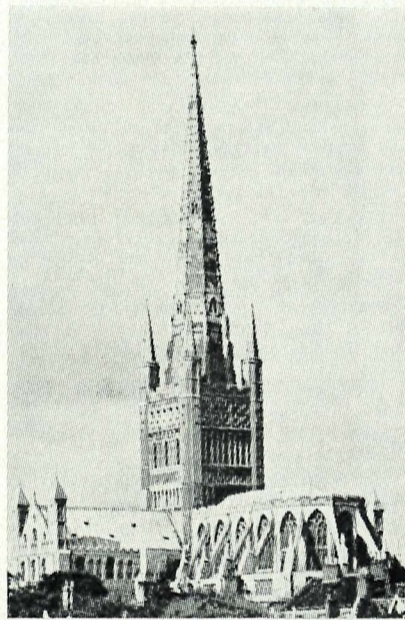
Dr. Triestram Baker is the organist who presides over this instrument. There is no choir school at Sheffield, and Evensong can be heard only at 6:30 p.m. on Fridays and Sundays.

NORWICH

While the See of Norwich cannot boast the remote antiquity of Canterbury, Rochester, Lichfield or York, it is not by any means a modern diocese, having been established at the end of the 11th century.

The corner stone of the Cathedral Church of the Holy and Undivided Trinity at Norwich, most easterly of all English Cathedrals, was laid in 1096. Norman in style, the building seems to have taken 40 or 50 years to complete. About 1250 a Lady Chapel was built in the current Early English style to replace a former chapel that had been destroyed by fire. This building, too, was destroyed about 1580 after it had fallen into disuse and disrepair. In recent times another building was built on this spot as a memorial to those who died in world wars 1 and 2, and the Korean War.

Various misfortunes and collapsings have seemed to be "par" for many of the old cathedrals in the course of time, and Norwich has had its share. In 1272 the spire and central tower were struck by lightning causing them to come crashing down. A great gale in 1361 again brought down the spire and part of the tower, this time severely damaging the eastern limb. This led to the building of the beautiful clerestory with its 14th century Decorated and early Perpendicular tracery.



The stone spire 320 feet tall is a landmark second only to that of Salisbury.

Despite these alterations, Norwich Cathedral, more than any of the English cathedrals with the exception of Durham and Peterborough, retains the appearance and characteristics of a great Anglo-Norman monastic church. The west front has a large Perpendicular window with a beautiful 15th century door below it. I understand that at one time there was a large campanile a short distance to the south-west.

The considerably restored central tower is indeed rich in the detail of its decoration. Capping this delightful tower is a stone spire, 320 feet high, second only to that at Salisbury, built in the late 15th century. It forms a landmark that can be seen for a great distance over the gently rolling countryside which surrounds the city.

Great dignity and beauty are evidenced in the eastern limb. The flying buttresses give a feeling of great stability. In wandering around this part of the cathedral we came across the grave of Edith Cavell, world war 1 nurse heroine.

As one enters the cathedral by the west door, the first impression is of the great length and height of the Norman nave. The building, including the choir is 481 feet long, and the

nave is 83 feet high. The 14 arches on each side are magnificent. I was intrigued by the device made available to those who are interested in order to see and examine the graceful lierne vault of the nave. It consisted of a large mirror placed at a 45 degree angle on a movable stand, thus enabling a fine view of this beautiful vaulting to be had without a strain on one's neck.

The choir screen is a modern adaptation. It is surmounted by a beautiful Restoration style organ case which replaces an earlier one destroyed by fire in 1937. The new case was built in 1950 and designed by Steven Dykes Bower, brother of the organist of St. Paul's, London.

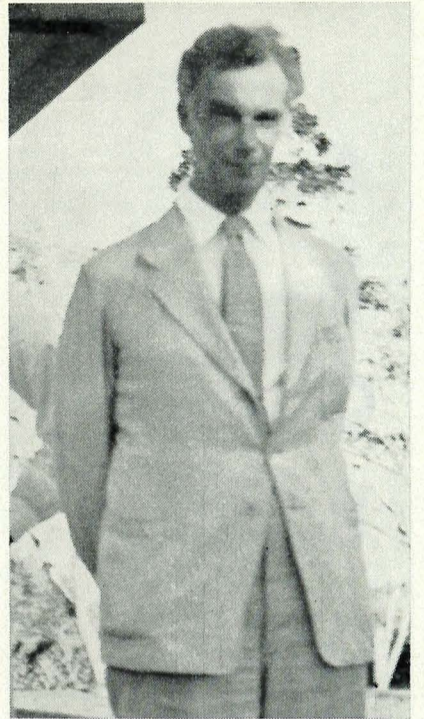
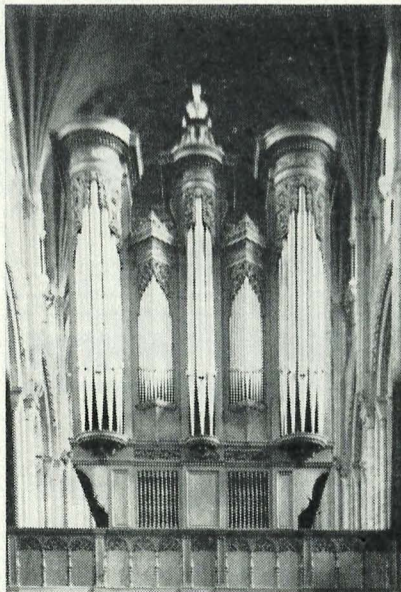
The finest part of the cathedral, however, is the Presbytery, with its Perpendicular arcades. The carving and details of the 15th century stalls in the choir are excellent and deserve closest examination. In the central arch of the apse, behind the high altar, the bishop's throne, the only episcopal chair in England so placed, commands a tremendous view down into the choir from a platform to which the bishop must climb 11 steps.

The cloisters are on the south side of the nave. Entrance to them is through the stately 14th century Prior's door. Just before the Second World War the rib-vaulting was cleaned revealing much of the cloisters' ancient beauty. A visit to this part of the cathedral is worthwhile.

Built on both sides of the triforium, in addition to the main case on the pulpitum, the organ is a large instrument of 105 stops. The four-manual console is on the pulpitum to the north. All the mechanism is new, as is the more than half of the 6655 pipes. The last rebuild, done in 1942, was the work of Hill, Norman and Beard. A few pipes of the Dallam organ built at the Restoration in 1663 are still being used, and there are pipes from its successors, Renatus Harris in 1689, Byfield in 1760, Bishop in 1833, and Norman and Beard in 1899. At the head of the music in the great cathedral as organist and choirmaster is Dr. Heathcote Statham. Some of his compositions are known in the United States. There is the traditional choir of boys and men that sings a daily service of Evensong except on Thursdays. These services occur at 5:15 p.m., and at 3:30 p.m. on Saturdays and Sundays. I understand there is no resident choir school at Norwich, but the boys attend a school in the city. To keep this kind of a music program going is indeed a tremendous undertaking.

Our next visit will take us to the cathedrals at Southwell and Oxford.

West front of organ case at Norwich gives fine view of pedal towers.



Dr. Heathcote Statham is well regarded as a composer in America as well as in England; he heads the music at Norwich Cathedral.

Organ with Instruments

Perhaps because of an especially active Spring Festival season we have received an unusual quantity of programs containing organ concertos and other organ-plus-instruments music. Here are a few:

Donald Foster with Olivet, Mich. College Chamber Orchestra and brass April 19: Gabrieli Canzons on Tones 12 and 9 and Handel Concerto in F.

Seven Houston organists — William Barnard, Mrs. William D. Holford, Mrs. Wallace G. Bond, Robert C. Bennett, Mrs. Paul Ofield, H. C. Alford and Charles Mosley — with members of the Houston All-City orchestra and of the Houston Symphony, in music by Peeters, Corelli, Koetsier, Schroeder, Read, Bach, Mozart.

Wesley Morgan with the Southern Illinois Symphony Orchestra in Will Gay Bottje's Symphony 6 for organ, brass and percussion and Piston's Prelude and Allegro April 21 in Shryock auditorium, Carbondale.

David Craighead and members of the Pasadena Symphony, Lauris Jones conducting, April 12 at Pasadena Presbyterian Church in the Bach Concerto in D minor, the Sowerby Classic Concerto and the Jongen Symphonie Concertante.

Robert Elmore conducting choir, brass and timpani May 3 at Wayne, Pa. Presbyterian Church with Robert Plimpton at the organ in program of Elmore.

Robert Wilson Hays with violin and cello May 7 in the Dupré Trio, opus 55.

Workshop List Addition

Here are a few additions to the two workshop lists which appeared in the April and May issues:

Craigville, Cape Cod, Mass. July 5-10 — Second music conference sponsored by Mass. Congregational Christian Conference. Max Miller, Edna Parkes, Carlton Russell, Barbara Owen, others. Write Charlotte Sims, Craigville Inn, Craigville, Mass.

Choral Reading Clinic, Roosevelt Hotel, Pittsburgh June 24-5. Don Craig. Write Volkwein Bros., 632-634 Liberty Ave., Philadelphia, Pa. 15222.

Camp Crucis, Tex. Separate Camps for Boys Aug. 23-27, Girls Aug. 30 — Sept. 3, Clergy and Choirmasters Aug. 28-29. Alastair Cassels-Brown. Write Margaret Jacoby, Diocese of Dallas, 2220 Main Street, Dallas, Tex. 75201.

Moody Bible Institute, Chicago, July 13-18. Eighth annual church music workshop. Kenneth and Juliana Osbrink, Robert Carbaugh, Lillian Robinson, other staff. Write: 820 N. LaSalle St. Chicago, Ill. 60610.

Valparaiso, Ind. U July 6-7 Workshop for Church Organists, Will O. Headlee, Philip Gehring. Write: Director of Student Services.

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POSITION WANTED — MALE ORGANIST-choir director, married, full time, teaching privileges. Preferably United Church of Christ or Presbyterian in New York, Michigan or California. Excellent training in bell choir, instrumental ensemble and vocal. Presently employed. Excellent references. Address F-10, THE DIAPASON.

POSITION WANTED — ORGANIST-director, experienced. Make Sacred Music an integral part of your church life through multiple choirs, cantatas, music drama and recitals plus Christian education. Available by fall or before in New York City vicinity. Pearl La Force, 500 West 122 St., New York, N. Y. UN 4-0029.

POSITION WANTED — CATHOLIC ORGANIST and choirmaster desires position in active parish. Men and boys or adult choir. Must have pipe organ. Excellent qualifications and references. Male, married, 26 years of age. Address E-3, THE DIAPASON.

POSITION WANTED — EXPERIENCED organist-choirmaster with degree desires change by September. Full time. Presently employed. Wants church with good organ or definite plans of securing one. All inquiries answered. Address E-7, THE DIAPASON.

POSITION WANTED — CATHOLIC ORGANIST-choirmaster desires full-time position with liturgical or mixed choir. Expert in plainchant, polyphony and liturgy. University graduate, young, experienced. Address F-16, THE DIAPASON.

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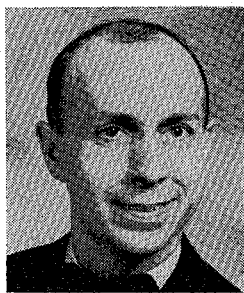
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