

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. 9—Whole No. 657

AUGUST, 1964

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**Philadelphia
1964**

**COMPLETE NEW REUTER
AT SPRINGFIELD, PA.**

ST. MATTHEW LUTHERAN CHURCH

Pipework Situated at Rear of Altar —
Wesley Day Acts as Consultant
Franklin Mitchell Finishes

Tonal finishing has just recently been completed on a new three-manual, 24-rank Reuter organ installed in St. Matthew Lutheran Church, Springfield, Pa. Pipework of the instrument is situated to the rear of the altar with the great section unenclosed. The swell and choir divisions of the organ are individually expressive and pipework of the pedal section is both enclosed and unenclosed.

Negotiations for the sale of the instrument and the installation were handled by Henry L. Fabry, Blue Bell, Pa., district representative for Reuter. The tonal finishing was accomplished by Franklin Mitchell, vice-president of the firm, assisted by Donald Davis. Consultant for the church was Wesley A. Day, choirmaster of St. Mark's Parish, Philadelphia.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrqintaton 16 ft. 97 pipes
Rohrflöte 8 ft. 61 notes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flauto Traverso 4 ft. 61 pipes
Rohrflöte 2 ft. 61 notes
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagotto 4 ft. 61 notes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Tremolo



Dr. Nita Akin, Wichita Falls, Tex. is one of four new trustees appointed to the board of Westminster Choir College, Princeton, N.J. She is one of only two Americans — the other Lynnwood Farnum — asked to play in Paris for Les Amis de l'Orgue. She holds an honorary music doctorate from Southwestern University. She is organist of the First Methodist Church, Wichita Falls. She has served as national president of the Choristers Guild and has taught at many choral and organ conferences. She is a recitalist under the Lilian Murtagh banner.

PEDAL

Violone 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Rohrqintaton 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 notes
Fagotto 16 ft. 32 notes
Fagotto 8 ft. 32 notes
Fagotto 4 ft. 32 notes

AMELIA SMITH invited students of a Humanities Seminar to her choir rehearsal at Grace Chapel, Jacksonville, Fla. June 11 as part of a class period on Drama in Music; the students read through John La Montaine's Novellis, Novellis.



CHRISTMAS MUSIC
STRINGS — ORCHESTRA — BRASS CHOIR
(WITH AND WITHOUT ORGAN)

	Full Score	Pocket Score	Set of Pts	Extras, each
ALTENBURG (1584-1640) — 3 Intradas for Advent	\$2.00		\$3.00	\$.50
3 Vns, Va, 2 Vcs				
BACH — Little Christmas Music	2.00		4.20	.60
2 Alto Recorders (Fls), Strings, Piano (Organ)				
—Pastoral Music	3.00		4.80	.80
3 Alto Recorders (Fls), Vn, Vc, Cb, Pf (Organ)				
CORELLI — Christmas Concerto, Op. 6 No. 8 (g)	.75	\$1.25	4.00	.40
2 Vns, Vc Soli, Strings, Pf (Organ \$1.00)				
FERNANDINI (1710-1791) — Christmas Symphony	4.00		6.40	.80
2 Alto Recorders (Fls), Strings, Pf (Organ)	4.00		6.40	.80
FIRTH — 3 Chorale Preludes on Carol Tunes	Sc & Pts	\$6.00		.60
2 Vns, Va (Vn III), Vc (Cb ad lib)				
GABRIELI — Sonata Pian e Forte for Double Brass Choir or Brass Choir and Organ	3.00	1.50	4.00	.50
HAYDN, M. — Pastorella (Christmas Music)		1.50	8.00	1.00
4 Trps (2 Trps, 2 Trbs), Timp, Str, Organ				
HOVHANNES — Psalm and Fugue for String Orchestra	3.00		4.00	.80
LINEK (1725-1791) — Christmas Symphony	3.50		6.00	.80
Strings and Organ (2 Horns ad lib)			5.60	.80
MANFREDINI (1688-1748) — Christmas Concerto (C)		2.00	8.00	1.00
2 Vns Soli, Strings, Organ				
MOLTER (1695-1765) — Concerto Pastorale (G)	3.00		4.80	.80
Strings and Organ				
PEZ (1664-1716) — Concerto Pastorale (F)	3.50		5.60	.80
2 Flutes, Strings, Organ				
SCHIASSI (1690-1754) — Christmas Symphony	2.50		3.50	.70
Strings (Organ ad lib)				
STAMITZ (1717-1757) — Sinfonia Pastorale (D)	3.50		7.20	.80
2 Obs (Fls), 2 Hrns, Str (Organ ad lib)				
STOKOWSKI — Symphonic Transcription of Bach's "Sheep may safely graze" (from Cantata No. 208)	5.00		4.50	.50
2 Fls, 2 Obs, Strings				
TORELLI (1660-1708) — Christmas Concerto (g)	2.00		7.20	.80
2 Vns, Vc Soli, Strings, Organ				
VALENTINI (1681-1740) — Christmas Symphony (Bb)	3.00		3.20	.80
Strings (no Va), Organ				

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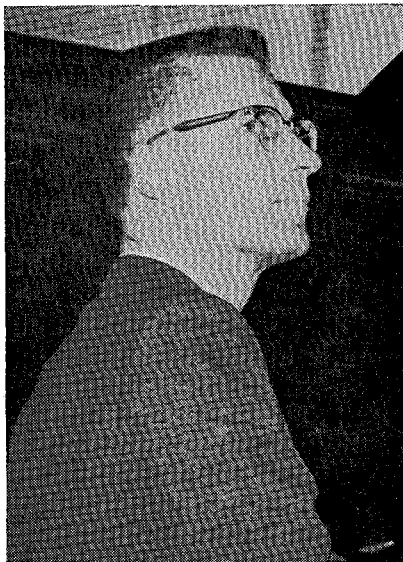
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OKLAHOMA U AWARDS HIGH HONOR TO MILDRED ANDREWS

Mildred Andrews, who scored again as undergraduate teacher of a third AGO national competition winner at the Philadelphia convention, was appointed to a "distinguished professorship" by the Oklahoma University board of regents. She was named David Ross Boyd professor of music June 12 for her "vigorous performance and leadership in the teaching, counseling and guidance of students."

Appointment to Boyd professorships is for five years and is limited to two faculty members. Boyd professors are said to receive salaries substantially above others of the same academic rank.

Miss Andrews has taught at OU since 1938 and has held a full professorship since 1953. Among her students have also been six Fulbright scholars and winners of many national and regional competitions.



R. Rice Nutting, AAGO, has been appointed organist and director of music at historic Park Street Church, Boston. He is playing a weekly series of Wednesday noon recitals throughout July and August. The programs are repeated at 6:45 Sunday evenings.

Mr. Nutting is instructor of organ and piano at Gordon College, Beverly Farms, Mass.

MUSIC TRADE SHOW BREAKS RECORDS WITH TOTAL OF 14,557

An all-time attendance record of 14,557 was set at the 1964 Music Show sponsored by the National Association of Music Merchants; 5,216 were buyers and 9,341 others who work in the music industry. Next year's show at Chicago's Conrad Hilton Hotel will open June 27 for its usual five-day run.

The full slate of NAMM officers was re-elected for a second term.

JAMES R. LAWSON played a 15th anniversary recital June 21 on the carillon of St. Martin's Church, New York City.

THE DIAPASON

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

AUGUST, 1964

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

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DURUFLÉS MASTER CLASS GUESTS AT U OF MICHIGAN

Some 80 organists attended master classes June 29 when the Maurice Duruflés were guests of the University of Michigan's conference on organ music. The following played Duruflé music both at the master class and the day before in public recital: Prelude, Adagio and Chorale Varié on Veni Creator, Dr. Kathryn Eskey; Scherzo, John Payne; Suite, opus 5, Prelude, Robert Jones; Sicilienne, Robert Roubos; Toccata, Mary Ida Hodge.

CHOOSE GAUDEAMUS WINNERS AT FESTIVAL AT BILTHOVEN

Three prizes will be awarded at the end of the International Music Week of Foundation Gaudeamus Sept. 12-19 at Bilkhoven, Holland. The winner will be selected from 12 compositions in various forms played in three or four concerts; these twelve are finalists from 50 entries from 16 countries.

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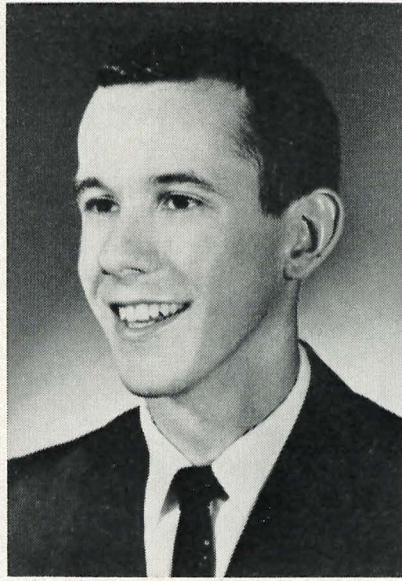
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- Toccat and Fugue Norberto Guinaldo
(\$250) Norwalk, California
- Liturgical Mass*
- Mass in honor of St. Francis of Assisi A. J. Huybrechts
S.A.T.B. and Organ. (\$250) Petoskey, Michigan
- Anthem, Traditional Style*
- Thy Mighty Arm Anna Mae Nichols
S.A.T.B., Brass and Organ. (\$250) Kansas City, Missouri
- Anthem, Contemporary Style**
- Psalm XIII Maurice Weed
S.A.T.B. and Organ. (\$250) DeKalb, Illinois
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- Happy Hours Jean Talbot
Grade One. (\$75) Putnam, Conn.
- Let's Watch the Clock Olive Endres
Grade One. (\$75) Madison, Wisc.
- Waltz — Then March Henry Campbell
Grade Two. (\$75) Bozeman, Montana
- Barn Dance Edmund F. Soule
Grade Two. (\$75) Pullman, Wash.
- March Eroica Fred Offutt
Grade Three. (\$75) Indianapolis, Ind.
- Processional A. Walter Kramer
Grade Three. (\$75) New York, N.Y.

*Because of the wealth of material received in the Anthem and Piano categories, duplicate prizes have been awarded.

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GLEN ROCK, N. J.



Double honors came to DePauw University's School of Music as two senior organ majors received scholarships for study in Germany. Susan Armbrust is the recipient of a Fulbright Scholarship, and David Brattain of a German Government Grant (Dankstipendium). Both students of Arthur Carkeek at DePauw, they will go to Hamburg for study with Charles Letestu. Miss Armbrust has been organist of St. Andrew's Episcopal Church in Greencastle for four years, and is a member of MuPhi Epsilon music sorority. Mr. Brattain has been organist of the Greencastle Presbyterian Church for three years, and is a member of Phi Mu Alpha Sinfonia. Both were elected to membership in Pi Kappa Lambda national music honorary this year. They have given recitals in several Indiana churches. They both plan to enter Yale University for graduate work upon their return, where they were accepted before the scholarships were awarded.

AUSTIN TO ENLARGE ORGAN IN CHAPEL AT TRENTON

ALL SAINTS, TRINITY CATHEDRAL

Organ Becomes 3-Manual with New Great; Albert Ludecke, Jr., is Organist and Choirmaster

Austin Organs, Inc. has recently contracted with the Episcopal Diocese of New Jersey to completely rebuild and enlarge the two-manual organ built by Austin in 1928 for All Saints' Chapel, Trinity Cathedral, Trenton, N.J. All Saints' Church, a fine Gothic style building, was incorporated into the cathedral complex when the new cathedral nave was built about 10 years ago. Services in the chapel are frequent and upon the completion of the organ an expanded music program using the organ will be arranged by Albert Ludecke, Jr., organist and choirmaster.

The instrument will be enlarged to a three-manual, a new three-manual moveable console will be installed and besides these changes and additions to the present instrument an entirely new great division featuring visible pipework is to be added.

Tonal design will be under the direction of Richard Piper, Austin tonal director. Contract negotiations were handled by Charles L. Neill, Austin representative.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Bells (prepared)

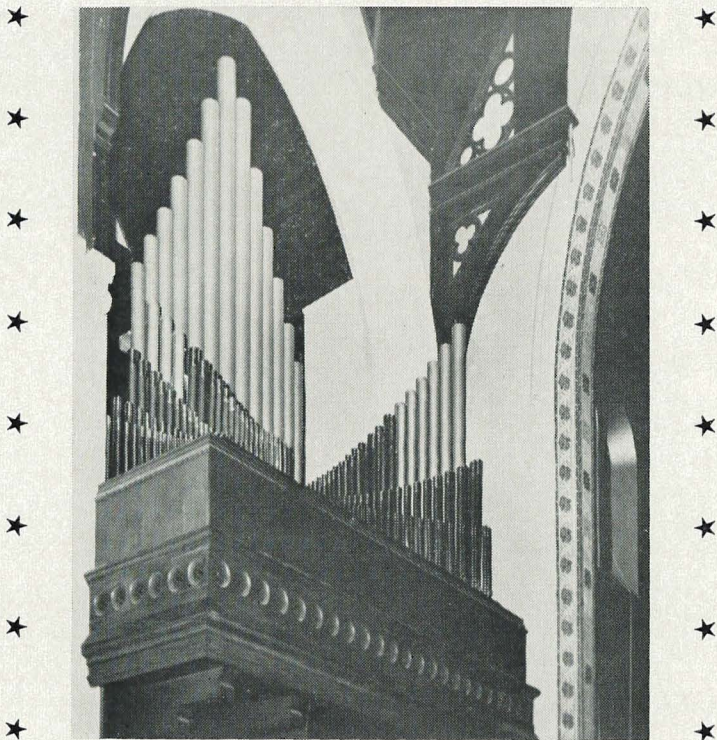
POSITIV
Nasongedeckt 8 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Sesquialtera 2 ranks 122 pipes
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Tremulant
Cymbalstern

SWELL
Rohrgedeckt 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

PEDAL
Contrabass 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Quintaten 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Viola 8 ft.
Principal 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Krummhorn 4 ft.

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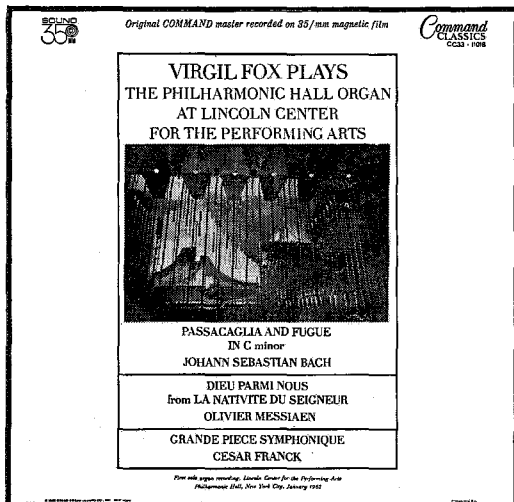
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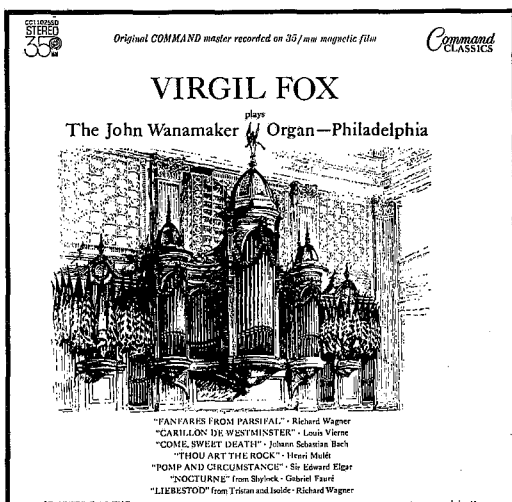
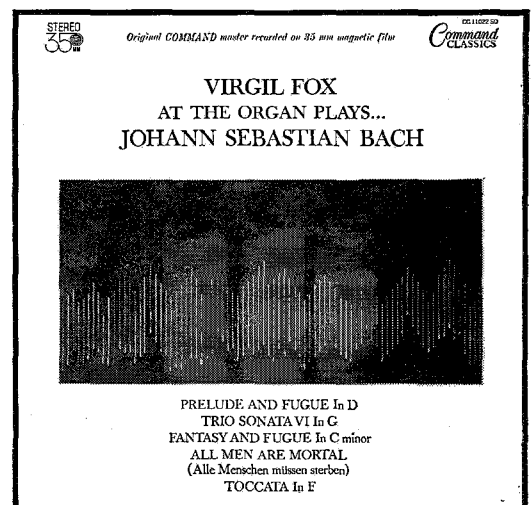
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Choral Music

As was expected, a rather considerable proportion of the choral receipts since last column has been concerned with the Christmas season. The bulk of this was carol arrangements, some of familiar material, some of carols not well known but often deserving. The often-heard Carols of All Nations service, serving in one guise or another in so many churches, certainly can choose from a wealth of strong material these days and from dozens of publishers.

Augsburg's carol arrangements all indicate their sources, often useful to know. They range from complex to simple. Herbert Bielawa has an extended concert version of the Coventry Carol with violin obbligato. Robert Wunderlich has edited the 16th century Walter SSATB version of Joseph, Dearest Joseph Mine, also extended. On a much smaller scale is Robert Wetzler's arrangement of the delightful German Still, Still, Still. Jan Bender has arranged All My Heart This Night Rejoices two ways: in SATB and in unison with an obbligato for a treble instrument, a device he also uses in his O Come, All Ye Children. Marie Pooler provides a descant to the final stanza of her arrangement of the Kirkpatrick tune to Away in a Manager; she also has simple SAs on Slumber Song of the Shepherds and How Far Is it to Bethlehem? Also for the Christmas season are Donald John's SAB of O Come, O Come Emmanuel and Winston Casler's small TTBBs of From Heaven Above and What Child Is This?

Augsburg also has several originals for the holiday season. Daniel Moe has made an interesting concert setting with a soprano solo of an unusual poem,

Fall Softly, Snow. Maurice Monhardt's extended A Song on Christmas Night also uses soprano solo; much of its choral writing is block harmony. Robert Wetzler's little A Son Is Born of Mary would be especially good in a youth group. Leland Sateren's Cycle for Christmas is a three-movement setting with various uses of a not particularly distinguished poem. Jean Pasquet's flowing Songs of Praise the Angels Sing comes SA and SAB.

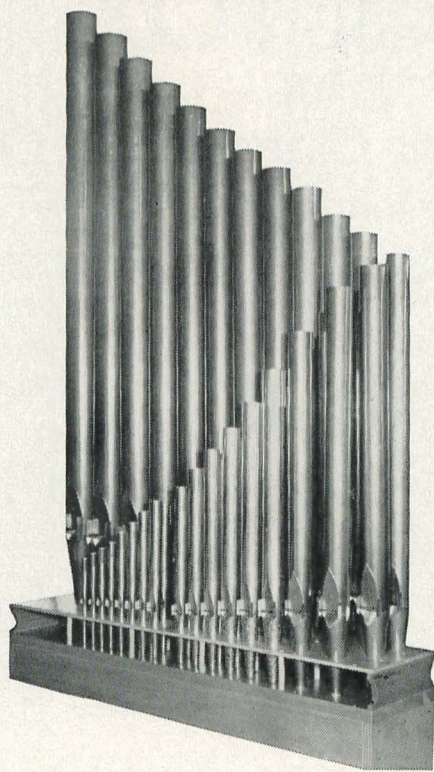
For other occasions Augsburg sends useful Paul Christiansen settings of Still with Thee and Christ, Our Passover, introit and gradual for Easter Day, bound together, and Kenneth Jennings' rather recitative setting of With a Voice of Singing, introit for the fifth Sunday after Easter. There is a vigorous setting of God Is Our Refuge (Psalm 46) by Jan Bender. Somewhat more demanding rhythmically is Maurice Monhardt's Let the People Praise Thee (Psalm 67).

In other voicings from Augsburg are two-part mixed (treble-bass) My Soul Is Exceeding Sorrowful by James Neff and All Lands and Peoples by Austin Lovelace. Marie Pooler has arranged the familiar Appalachian My Shepherd Will Supply My Need unison with an optional second part on stanza 3; her SA Hosannah uses the answer effect. Arrangements by Donald Johns include an SSA of Jeremiah Clarke's The Head that Once Was Crowned with Thorns and SABs on the Luther Lord, Keep Us Steadfast, the Decius All Glory Be to God on High and O Christ, Thou Lamb of God. He also has a singable a cappella Alleluia.

Augsburg also sends a better than average collection of SSAA hymns and anthems, Jubilate Deo, some 30 items prepared by nine arrangers. There is some but not extensive duplication of other collections and a good variety of source materials.

H. T. Fitzsimons sends two easy and practical anthems by Thomas Matthews — Direct Us, O Lord and I Will Give Thanks unto the Lord —, James Ferris Traver's In Him I Abide, in something of a folk idiom, and a small, pleasant Seek Ye First the Kingdom of God by L. Stanley Glarum.

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Mercury Music sends us five of six unison anthems for the church year by Robert Milano: Lord, to Thee Our Song (Thanksgiving), This Night Rejoice (Christmas), Look with Mercy, Lord (Lent), Oh! Divine Community (Pentecost) and A Prayer for Steadfastness (General). These are imaginative and somewhat experimental; they avoid more obvious devices.

From Presser come: Thine Lord Is Wisdom by Dayton F. Tynan, Jr. with much unison and no problems; an a cappella Jesu, Our Faithful Guide by David Wehr, with division in the basses; Reuel Lahmer's six-part, largely chordal Create in Me a Clean Heart; a spiritual, Sun Don't Set in the Morning, arranged by Akos G. Papp; and SSA Rejoice in God, O Ye Righteous arranged from the Bach organ Canzona by Jack Coleman.

Shawnee Press warns of Christmas with a rippling Spanish carol A La Nanita Nana arranged by Walter Ehret and a rollicking Alleluia! Christ Is Born by Gordon Young which sometimes goes into six parts. Maxcine Posegate's unaccompanied Martyr's Hymn divides sopranos and basses; it seems to us rather busy writing.

Four come from Art Masters Studios (20 W. 26, Minneapolis 4). Johan Thorson has a carol, Sleep Little Jesus, from the Polish. Leland Sateren has set the Incline Thine Ear text to an arrangement of the Prelude in B flat minor from Bach's WTC, book 1; it works as well as these things usually do. Robert Wetzler has edited a Bach harmonization in Holy Spirit, Source of Gladness. Robert Powell again achieves the combination of simplicity and individuality in The Lord Jehovah Reigns.

R. Deane Shure's Jordan Christmas Carol (Belwin) is essentially a new and rather attractive tune set to What Child Is This. There is some division especially in the ornate introduction and ending.

Oxford adds many new carol arrangements to what is already one of the richest Christmas catalogs. As usual the new ones tap many sources. Malcolm Sargent has arranged Two Mexican Carols, the second having an especially

infectious rhythmic pattern. There is a French In Bethlehem Town arranged both SATB and SA by Roger Fiske; a Scottish Balulalow by David Lumsden; two entirely different traditional tunes to A Virgin Most Pure, one arranged SATB by Vaughan Williams, the other unison by Roy Jesson; French-Canadian 'Twas in the Moon of Wintertime arranged unison with recorders and chime bars by J. Alban Hinton. Four Noël's (French) arranged SSA by Arthur Oldham with French and English text; Patapan arranged SSA by Colin Hand with recorders; original music to 16th century words, SATB All and Some by John Byrt; and finally a pleasant Christmas anthem, Glory to Thee by Norman Gilbert.

Also from Oxford are a set of Five Hymns in Popular Style by John Gardner. These follow the trend best known to us through Malcolm Williamson, a trend which will surely create important controversy for a long time to come. Certainly all of us must be acquainted with this strong movement and the music it is (shall we say?) spawning. This Gardner set is based on some of the most familiar hymn texts. See them!

At the opposite pole of Oxford's music are some fine editings of early 17th century works: SSATB with strings Teach Me, O Lord by John Hilton the younger, edited by John Morehen; John Ward's O Let Me Tread the Right Path; and Tomkins' 12-voice O Praise the Lord, All Ye Heathen, in a new revision by Peter le Huray and David Willcocks. Malcolm Sargent had done detailed editing of the Palestrina SSATB O Admirable Commencium. We feel that John Clements version of a Berlioz duet (Prayer from *Benvenuto Cellini*) will have limited usefulness. A set of Final Responses at Morning and Evening Prayer by E. W. Naylor will be useful in liturgical services. A sizable ode, Break to Be Built, O Stone by Anthony Milner is a festival work asking for orchestra, though usable with organ — something to be studied for college use, for example.

Only one of Hope Publishing Company's small stack is for Christmas,

Margrethe Hokanson's Ah, Dearest Jesu Child based on a Belgian carol; there is some division but no problems. Carlton Young's O Darkest Woe is a hymn-anthem setting of O Traurigkeit. Joseph Roff's Hear, O Lord is practical and safe. René Frank's Psalm 100 uses syncopation in a way we can describe only as "corny." Doubtless many readers will discover something in this style that has eluded us. David Wehr has three for Hope, an unaccompanied My Faith Looks Up to Thee and two small unisons, Wise Men Seeking Jesus and When Jesus Walked upon the Earth, none making demands. David Smart has another unison setting of the familiar William Blake poem, The Lamb.

We find only two Christmas numbers in the J. Fischer stack, a busy arrangement of Silent Night by Betty Fugatt Nitske with handbells, a frilly, arpeggiated piano accompaniment, hums, descant etc. David Wehr's Consider, O My Soul is more economical and is just as effective. Alinda Couper's SAB Ring Out Wild Bells rings out handbells. Charles Cronham's Worship the Lord does all the usual things in the usual ways; it offers no problems. An anthem with tuba obligato is something new to us: S. Clarence Trued's Out of the Depths is rather long, divides voices and has a big ending, with a measured trill in the tuba just before the close. Garth Edmundson's That Sweet Story of Old sets a familiar Gospel hymn text in a gospel hymn style. Homer Whitford has made a curious SA Praised Be God, Our King out of a Cramer etude; how effective the bass figuration would be at the organ we are not prepared to guess. Martin Greene's TTBB Setting Sun sounds curiously like an arrangement of a small art song; it seems to us program rather than service material!

A set of Renaissance Lieder issued by Pennsylvania State University Press will interest our more scholarly readers, though they do not fall into any of our review categories. For tenor solo and string trio on secular German texts, they do not fit into our field.

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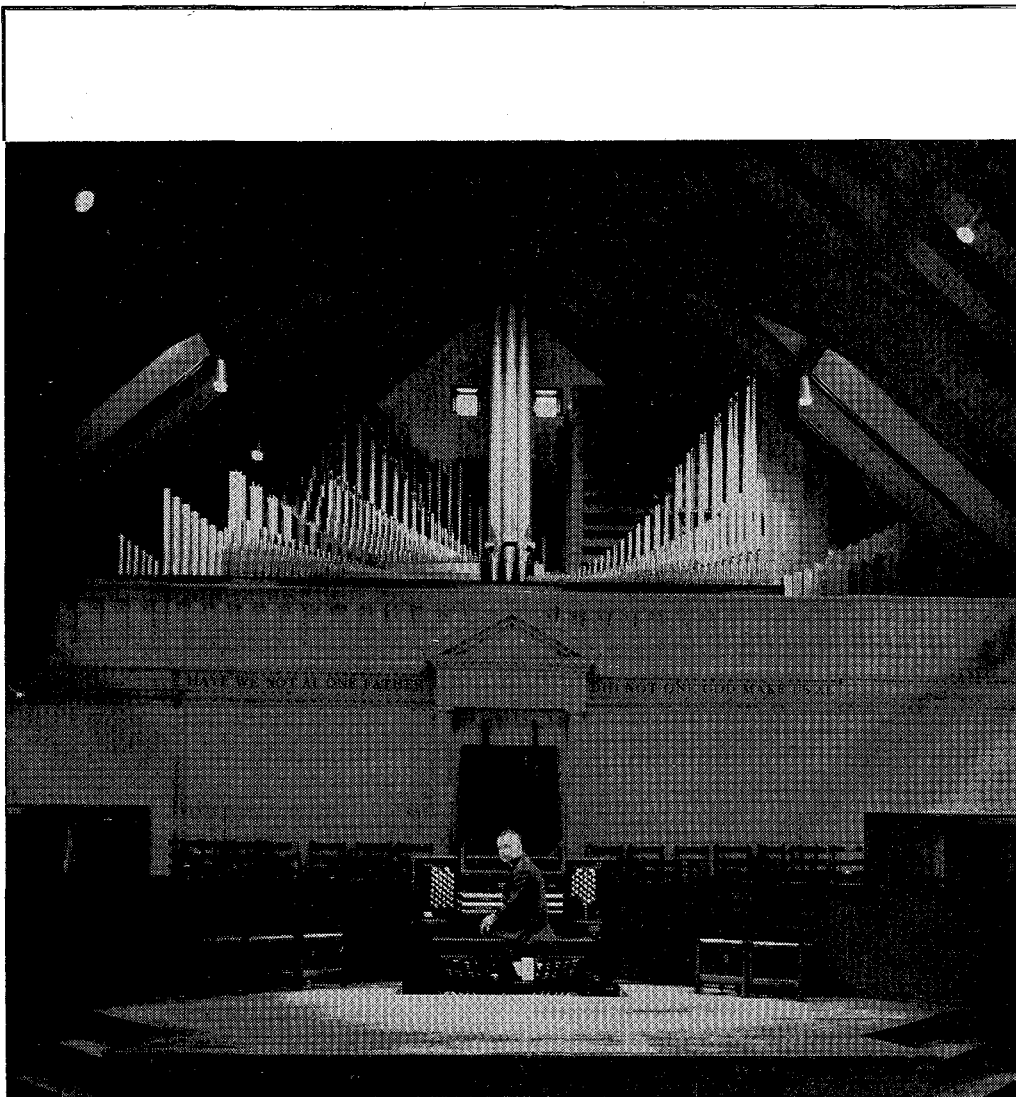
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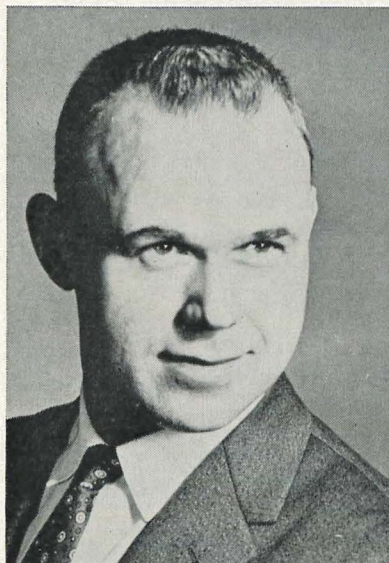
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DAVID N. JOHNSON

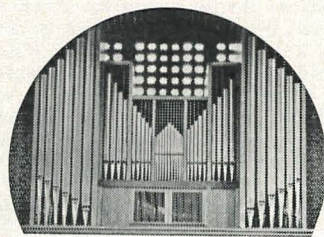
Dr. Johnson is associate professor of music and college organist at St. Olaf College, Northfield, Minn. He was formerly chairman of music, Alfred University in New York. Dr. Johnson also has composed several published organ and choral compositions.

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Organ Music

A considerable amount of organ music reached us since last column, mostly in the form of collections. Oxford sends An Album of Postludes, largely short show pieces which might serve other uses. All the seven pieces by representative contemporaries are highly playable; at least three will get many performances. A Vaughan Williams Organ Album contains three works with which we are familiar; the other five were new to us. All the pieces are short and unpretentious. Certainly any organist who has not seen C. H. Trevor's two-volume collection of Seasonal Chorale Preludes with pedals should do so. A total of 46 mostly single page pieces from 17th, 18th and 19th century will serve most organists and teachers well. The two books are carefully indexed as to seasonal usefulness. Registration is indicated. A set of Variations on a Hymn Tune (Braint) by William Matthias contains some imaginative writing in its six variations; it is not for dubs but should not be too difficult for good players.

We think there are few organ libraries which will not duplicate at least half of the 23 pieces in the J. Fischer Organ Masterworks. A perfectly good standard collection, we suggest checking its contents against what you have on hand. Richard Purvis' St. Francis Suite is a set of four well-made pieces in the writer's conservative but individual romantic style. Only the last movement makes strenuous mechani-

cal demands on the player; all assume musicianship and taste. We don't exactly get the point of David Wehr's Three Variations on a Patriotic Air (Battle Hymn of the Republic). There is neither the humor, the naiveté nor the vigorous energy of the Ives which we assume was its prototype. Perhaps some will find it useful in supplying a need.

Flammer sends three: Gordon Young's Noël Joyeux has combined Greensleeves, Good King Wenceslas, Adeste Fideles and In Dulci Jubilo in a highly simplified version of what Saint-Saëns did in his Rhapsodies. Robert Elmore's Alla Marcia is theme music for the Bible Study Hour and is postlude material. W. Lawrence Curry's Fantasia on Ein Feste Burg is a free improvisatory treatment culminating in a fugue and ending in a big statement of the theme — something to keep in mind for Reformation Day.

We have received a conventional Chaconne and Gigue Fugue from Libraire Saint-Francois, Montreal. Father Hilaire-Marie Tardif, OFM, DM, is the composer.

Lester H. Groom has been generally successful in carrying out his objectives in 24 Psalm Voluntaries (Hope Publishing Company). He has remained simple enough for the three groups of players for whom his pieces are designed without merely stringing clichés together. He has achieved a certain freshness in almost every number; most use pedals but often sparingly.

James Boeringer provides an interesting contrapuntal texture in his Prelude on O Sacred Head (Augsburg); it should prove a substantial service piece. — FC

COMPOSER GARDNER READ is representing the United States at the Pan American Music Festival being held July 17 through Aug. 17 at Mexico City.

WILLIAM WHITEHEAD will be featured soloist on The Pilgrim Series on ABC radio network Aug. 9. Narrator will be Milton Cross.

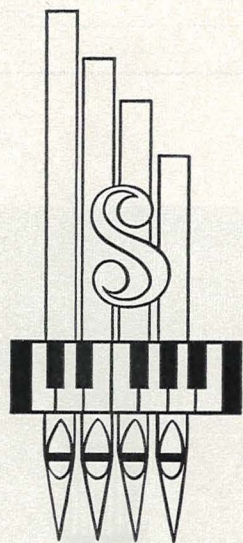
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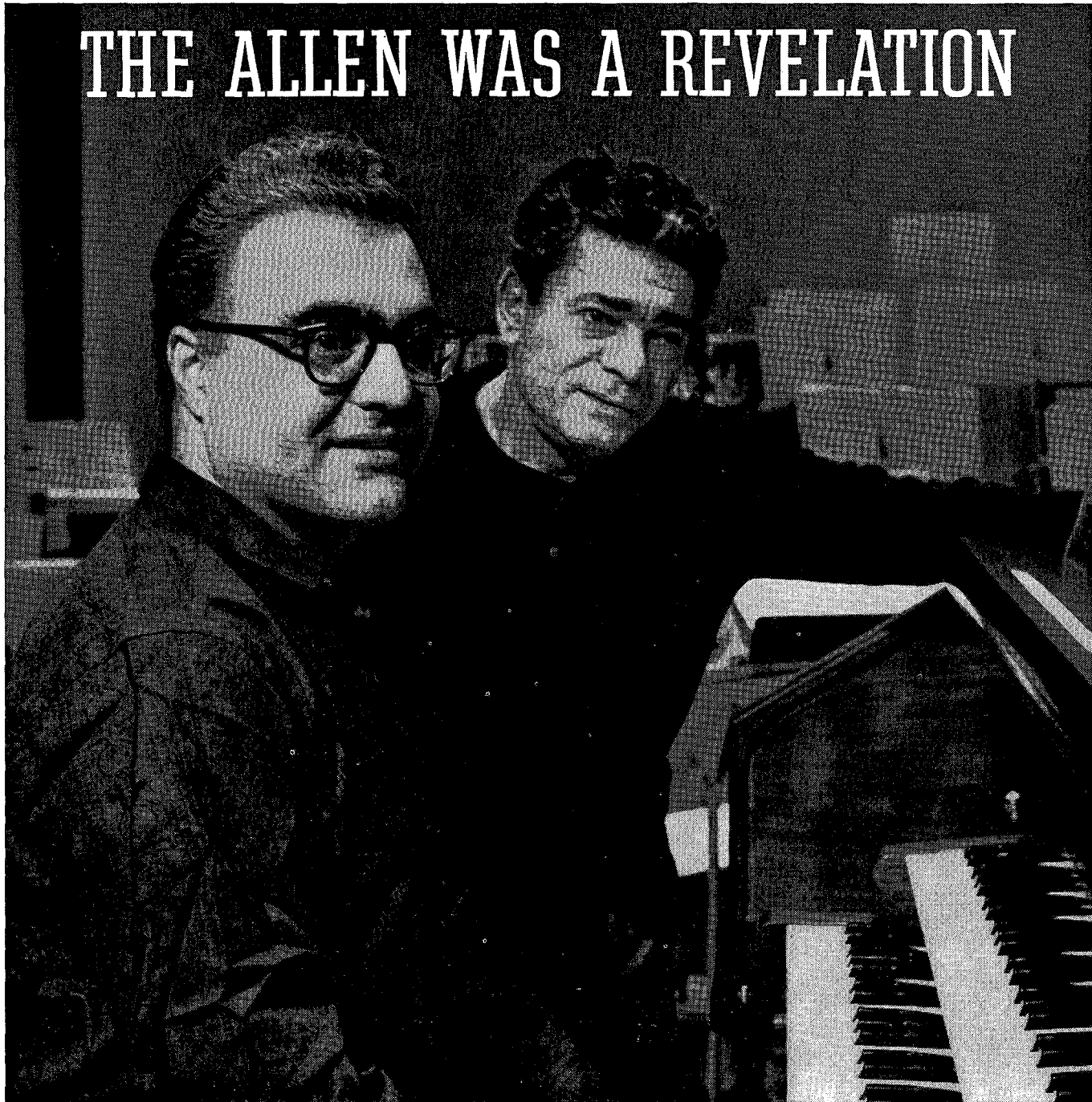
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Winner Announced for Organ Composition

The winner of the 1964 AGO Organ Composition Contest is James H. Case, AAGO, Elmhurst, Ill. for his composition: Ye Men of Galilee.

St. Lawrence River

The annual banquet and election of officers of the St. Lawrence River Chapter was held May 4 at Kingston, Ont. with Dr. Francis Jackson of York Minster as speaker. This was followed by a recital by Dr. Jackson at St. George's Cathedral, assisted by the Cathedral choir of which George Maybee is master of the choristers. Officers elected were: dean, Darwin Stata; sub-dean, Gladys Mantell; registrar, Althea Crandall; secretary, Jean Ney; treasurer, Lewis Washburn; chaplain, the Rev. Aaron Bennett.

ALTHEA MORSE CRANDALL

Elmira

The 15th annual festival for junior choirs was staged May 3 by the Elmira, N.Y. Chapter in the Park Church. It was a fitting conclusion of the religious arts festival begun in January and described in some detail in the April issue. The first junior choir festival in 1950 had 190 choristers from 15 churches. This year more than 500 children from 23 churches took part in the colorful and impressive vesper service of Prayer and Praise. The event continues to grow in interest and enthusiasm until the largest church auditorium available cannot accommodate all who want to attend and the number of choir children is straining the physical capacities. The program followed the outlines of the church year. Herbert Tinney was organist, playing the Bach Fantasia in G, Chorale Fantasia on Awake, My Heart, Bender and Carillon Sortie, Mulet. De Witt K. Botts was director.

St. Joseph Valley

The St. Joseph Valley Chapter met for dinner May 20 at St. Paul's Methodist Church, South Bend, Ind. This was the final meeting of the season. Election of officers was held and the following officers were elected: Mrs. Albert Wendt, dean; Leslie Whitcomb, sub-dean; Charles Hoke, secretary; Madeleine McClave, treasurer; Mrs. S. E. Crosby, registrar; Mrs. Roger Bock, social chairman; Mrs. Roger Bock, Chester Collier, Franklin Miller, Mrs. Carrol Hyde, Dale Truax and Neal Smith, executive board. After the dinner a musical white elephant sale was held.

DORRAS T. EUBANK

Twin Cities

The annual Guild Service of the Twin Cities Chapter was held May 24 at the Reformation Lutheran Church, St. Paul. Helen Billing, host organist-choir director, played Prelude and Fugue in C major, Bach, and her choir sang three songs. The sermon, Worship in Song and Thanksgiving, was given by Dr. A. O. Frank, pastor of the church. Following the service was a dinner meeting. Election of officers was followed by the installation with Dr. Frank officiating. Dean, Frank Steinhauser, Jr.; sub-dean, Helen Billing; secretary, Rose Schock; treasurer, Marjorie Ritschel; registrar, Verna B. Stern; librarian, Merrill N. Davis III; board members, Dr. David N. Johnson, Victor Beck, Lloyd K. Endter.

VERNA B. STERN

Clinton

The June 14 meeting of the Clinton, Iowa Chapter was a picnic at the Dixon, Ill. home of the newly-elected dean, Mrs. H. A. Howell. Though it rained heavily all day, a fine dinner was enjoyed on the screened porch followed by organ recordings and good organ talk.

MRS. PAUL BURGDORF

Harrisburg

The annual banquet of the Harrisburg Chapter was held June 10 at the Colonial Park United Church of Christ. Following the banquet the officers listed in the June issue were installed by the Ven. Kermit L. Lloyd, chaplain. A madrigal opera, Speak Up, by Luigi Zaninelli, was presented by John Scholten, Elizabeth O'Donnell, Eleanor Hamm and David VanVoorhees, accompanied by Betty Scholten. Michael C. Korn, winner of the chapter's scholarship, was awarded a check for \$300. He will enroll in Westminster Choir College in the fall. An associate member, Mrs. J. Edwin Shuler, gave the Guild an oil painting to be sold at auction, the money to go to the chapter's general treasury. Theodore C. Herzel served as master of ceremonies.

Lake County

The Lake County Chapter met June 17 at the Perry, Ohio Methodist Church for a short program in which Anita Orosz played a piano solo, Mrs. Alvin Arnold sang two numbers and Mrs. Edwin Salkald played two organ numbers. Much time was spent in discussing means to improve the chapter and make it more effective in the area. Plans were made for a dinner meeting in September to start off the fall program.

LUKE P. DUDLEY

Ozark

Officers of the Ozark Chapter were elected at the June 14 meeting in the studio of Ermina Clinton, Carthage, Mo. Johnny Kemm was re-elected dean. Other officers are: Raymond Payne, sub-dean; Dr. William Roehling, secretary; Mrs. Johnny Kemm, treasurer; Jerry Byrd, registrar; Ronald Keith, librarian; Ruth Thomas and Ermina Clinton, auditors; Corabelle Spriggs and Mrs. D. Gaines, executive committee. Zehn Raci and Frances Pierce were retained on the executive board. A picnic supper followed the business meeting.

RUTH THOMAS

Southeast Minnesota

A banquet at the Airport Restaurant in Rochester June 1 was the final activity of the 1963-64 season for members of the Southeastern Minnesota Chapter. Following the banquet Dr. Opitz discussed the history of the recorder and demonstrated various types. A trio of Dr. and Mrs. Opitz and Mrs. Weiderholt played a partita for three recorders by Johann Christoph Faber. A humorous reading relating the experiences encountered in going through "the clinic" was given by Lorraine Zabel. New officers are: Dean, Earl Schwerman; sub-dean, Robert Scoggin; secretary, Sharon Schindler; treasurer, Dean Robinson; executive committee, Mrs. Vinton Harris, Stanley Hahn, Dorr Thomas.

Pittsburgh

The final dinner meeting of the Pittsburgh Chapter's season was held June 30 in the Georgian room of the Ruskin Apartments, Oakland. A short ceremony for the installation of the new officers followed. The new slate reads: Mary Louise Wright, AAGO, dean; Paul F. Beiswenger, sub-dean; June E. Dubas, secretary; Raymond H. Dierker, treasurer, and Janet H. Nettrour, registrar. New executive board members: Dr. Donald Ketting, William P. Moorhead and Mildred G. Reed. After the installation members moved in a body to nearby St. Paul's Cathedral to hear a recital by Maurice Duruflé and his wife Marie-Madeleine Duruflé-Chevallier. They played the same program listed in the recital pages.

BERTHA MARSH FRANK

Reading

The June 28 meeting of the Reading, Pa. Chapter was held at the E. Fred McGowan home. A smorgasbord was enjoyed by all present.

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News of the American Guild of Organists—Continued

Chicago Chapter's Stereo Radio Recitals Get Under Way

After a wait of almost two years, the Chicago Chapter's radio recital series finally began July 4 with a half-hour recital taped on the Aeolian-Skinner organ at St. Paul's United Church of Christ. First recitalist was Robert Rayfield, now on the faculty of the University of Indiana. The pilot series will run weekly into September.

Recorded and broadcast in stereo over WFMT, the series was recorded by Hugh L. Dryden, Jr. Other July recitals in the series were by David L. Thorburn, Charles Kendrick and Richard Billingham, all playing at St. Paul's.

August recitals in the series will include: Benjamin Hadley Aug. 1, Vernon Studt Aug. 8; Glenda Mossman Aug. 15, Lillian Robinson Aug. 22, and George Williams Aug. 29.

Chattanooga

Members of the Chattanooga Chapter and their students chartered a bus for their May 2 meeting at the University of the South, Sewanee, Tenn. Joseph Running of the music department at the university, was host and in charge of the afternoon and evening programs. A carillon recital by the university carillonneur and an organ program by Mr. Running were played in the afternoon, and the men's choir sang the choral evensong. There was a short business meeting and the following officers were nominated: dean, Tom Alexander; sub-dean, Mrs. Frank Green; secretary, Cornelia Swain; treasurer, Earl B. Miller; auditors, Ray Bradberry, Everett O'Neal; librarian, Harold Sweitzer; new executive board members, Jerry McSpadden, Evelyn Gibbs, Mrs. Robert V. Curtis, Del Case and Ken Cochrane. These officers were elected at the May 25 annual spring picnic supper at the home of the retiring dean, Mrs. Robert V. Curtis.

EVELYN GIBBS

Queens

The Queens Chapter sponsored a pastor and organist dinner June 16 at Antun's restaurant, Queens Village, L.I., N.Y. An open discussion and fellowship followed in an effort to apply Guild aims to a better relationship and unity of endeavor between clergy and church musicians. Lorraine Merritt, present dean, welcomed past-deans and spoke to members and friends, reviewing past terms and events in which the chapter has tried to promote Guild aims. Past-dean Robert Clearwater showed slides and pictures of the chapter's many past activities.

ROY A. ANDERSON

Seattle

The Seattle, Wash. Chapter met May 25 at the University Methodist Temple. Walter A. Eichinger, FAGO, was host organist. Dean Gwen Fisher presided, Talmadge F. Ewell, chairman of the nominating committee, offered this slate: Marilyn Turner, dean; William L. Pulliam, Jr., sub-dean; James P. Impett, secretary; Mrs. H. G. Cummins, treasurer; Mrs. Adam Schlatter and Duane R. Fods, auditors; Richard C. Smith, board member. The Rev. James E. Peterson, chaplain, installed the officers. This was followed by an initiation service for new members. Mrs. R. C. Peterson, chairman of the scholarship committee, announced Becky Clark, student of Edward A. Hansen, AAGO, as 1964 auditions winner. Other committee chairman and officers made their reports. The business session concluded with an acceptance by the new dean, Marilyn Turner. Rod Eichenberger, host choir director, conducted a choral reading session.

The chapter met June 9 at St. Paul's Episcopal Church. Host organist R. Elliott Brock opened the meeting with a program listed in the recital pages. Dr. C. Harold Einecke, regional chairman, was guest of the chapter. After a general discussion concerning the chapter, the region and the AGO, the meeting adjourned for refreshments and fellowship.

WILLIAM L. PULLIAM, JR.

San Francisco

The annual banquet meeting of the San Francisco Chapter was held May 18 at the Ebenezer Lutheran Church. After the Rev. Carl B. Anderson, host, delivered the invocation, John Klobucar, master of ceremonies, and Bob Moonan entertained, playing imaginative piano parodies. Dean Eileen Goggin awarded \$250 to Paul Danilewski, Jr. for winning the student organ competition. Esther Fulsaa placed second. Next year's officers are: dean, Eileen Goggin; sub-dean, Mark Smith; secretary, Esther Johnson; registrar, Jo Ann McKay; auditors, Arthur Breur and Al Kaepfel; executive board, Wilbur Russell, Robert Kates, Kathryn McCain, Arthur Hills. Following the meeting was a joint program played by Paul Danilewski and Eugene Stoia, violinist, accompanied by Richard Purvis. The program is in the recital pages.

JO ANN ORT MCKAY

San Jose

Vasona Park, Los Gatos, was the scene for a June 7 picnic and business meeting of the San Jose, Cal. Chapter. Gloria Jones co-ordinated the pot-lucks and Dean Evelyn Rios conducted her final meeting which included the installation of these officers: dean, Ruth Martin; sub-dean, Ralph Fiedler; secretary, Carol Griffin; treasurer, Alvin Lamb; financial secretary, Shirley Kirsch; registrar, Laron Jacobsen; auditors, Gloria Jones, Mildred Johnson; directors, Dorothea Miller, Charles Sayers, Robert Ross. Viola Ann Gustafson explained the responsibilities of each office after which the new officers were accepted by the chapter.

LARON JACOBSEN

Southern Arizona

The Southern Arizona Chapter met May 11 at the First Methodist Church, Tucson, for its annual potluck dinner and installation of officers. Dr. Kathryn Eskey, University of Arizona, was installed as dean by outgoing Dean De Ruth Wright. Other new officers installed were Sally Rehfeldt, sub-dean; Louise Patterson; secretary; Margaret Parrish, treasurer; Anita Gillespie, registrar-historian; Allan Schultz, librarian; Mary Lou Criss and Mary Zua Kamp, auditors; the Rev. Keenan Sheldon, chaplain, and Mrs. Wright, board member. The church youth choir, directed by Robert Rudolph, sang at dinner and Robert Kuzminski sang sacred solos before the installation. Host organist was Betty Fors.

SALLY REHFELDT

Miami

The Miami Chapter held its annual banquet June 6 at the Biscayne Terrace Hotel. After dinner members and guest were introduced. Mrs. Grady Norton, past-dean and toastmistress for the occasion, asked for volunteers from each table to sing the sentimental song placed on the table. Dr. Fred E. Cole spoke of the subject, Various and Sundry Ways to Make Preachers and Politicians Happy, describing in a humorous vein some of the experiences and problems of a preacher. Chaplain Gerald Bergin installed these officers: dean, Charles Richard, AAGO; sub-dean, Gertrude Prosser; secretary, Alice Paul registrar, Neteth Melson; treasurer, Ralph A. Harris, FAGO; financial secretary, Louise Heck; auditor, David Smith; historian-librarian, Alva R. Grafflin; parliamentarian, Ruth Norton; chaplain, the Rev. Gerald Bergin; directors, Kathleen Deedmeier, the Rev. John Buckley, Stanton Hyer.

NETETH M. MELSON

Muncie

The Muncie, Ind. Chapter held its annual picnic June 22 at the James Maidlow home. As guests and members were served, organ music was played by James Carter. Following the picnic a short business meeting was conducted by Dean Elizabeth Meloy.

MRS. JAMES W. MAIDLOW

Western Iowa

The Western Iowa Chapter held its annual picnic June 13 at the home of the Keils. The following officers were elected: dean, Mildred Keil; sub-dean, Dr. Edward Sibley; secretary, Vera Ducommun; treasurer, Maurine Larson. A good turn-out and delicious food!

VERA DUCOMMUN

Waterbury

The Waterbury, Conn. Chapter held its annual picnic June 13 at the Frederick Black home, Watertown. Members, some with their families, enjoyed a picnic lunch. A business meeting was conducted by sub-dean Ethel Ziglatzki. Plans were discussed for the coming year.

ELIZABETH L. WHITESIDE

Macon

Members of the Macon Chapter traveled to Milledgeville, Ga. for its May 7 meeting. D. C. Rhoden welcomed the group to First Baptist Church where these officers were elected: dean, John Tremaine; sub-dean, D. C. Rhoden; secretary, Mrs. Herbert Archer; treasurer, Sylvia Ross; chaplain, the Rev. Robert Otto. After selections from Walcha and Zachau were played by Mr. Rhoden and Ann Patterson, members visited two of the inter-faith chapels at the state hospital. At Chapel 2 the new Allen installation was demonstrated. In the central chapel the new Möller was heard in a program of Bach played by Herbert Goldsmith, director of the department of music therapy. This staff and its work corresponds in significance to the size of the institution. Members of the therapy staff served as hosts.

JOHN TREMAINE

Saginaw Valley

The Saginaw Valley Chapter met June 16 at the Memorial Presbyterian Church, Midland, Mich. for an informal evening of games. Mrs. James B. Arnold, dean, and Kent Dennis were hosts. An enjoyable evening was spent; refreshments were served. Mr. and Mrs. Clifford Thompson entertained with folk songs and guitar.

MRS. JOHN J. ENSZER

Peoria

The Peoria Chapter held its annual banquet June 9 at the University Club. After the new officers, listed in the July issue, were installed by Dr. Robert Lodine, state chairman, he gave an interesting talk on state and national AGO activities.

ANNA LUCY SMILEY

Central Florida

The Central Florida Chapter met June 2 at the First Methodist Church, Orlando. Dean Paul Jenkins presided over the business meeting. The following officers were elected: dean, Horace McFarland; sub-dean, Ralph Tilden; secretary, Donald Warner; treasurer, Kathleen Gandee; librarian, Queen Madsen; executive committee, Jack Bookhardt, Jr., Ruth Enslow. Jesse Baker gave a demonstration of the new Aeolian-Skinner organ. The meeting concluded with the serving of refreshments in the choir room.

DONALD WARNER

Sarasota

The Sarasota, Fla. Chapter met June 9 at Morrison's Cafeteria. Dean Jo Bagley conducted a brief business meeting and installation of these officers was conducted by Christina Basler: Jo Bagley, dean; Margaret Wierst, sub-dean; Beverly Laier, secretary; Ida G. Dittich, registrar; Carl G. Werner, treasurer; Phyllis Jones, librarian; Emma Simpson, chaplain. The meeting was turned over to Margaret Wierst for discussion of programs for the coming year.

IDA G. DITTRICH

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All correspondence should be directed to the acting general secretary

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ASSOCIATESHIP

Christopher Gledhill, Charlottetown, P.E.I. (awarded Healey Willan Scholarship and Rollinson Prize)

Ross Nelson MacLean, Halifax, N.S. J. H. Stothers, Vancouver, B.C.

Donald John Woodworth, Calgary, Alta.

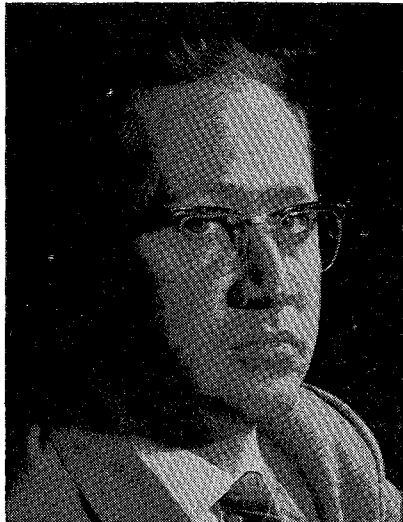
This year, for the first time, we are awarding the Rollinson Prize for the highest marks in the written examination. This prize is in memory of the late Eric Rollinson, who had been a member of our examination committee for many years, and also a past president of our College. As a tribute to his work in the College, and as an expression of the affection with which he was held by his many friends and pupils, this prize has been founded in his memory. Further contributions to this prize fund would be gratefully received, and may be sent to Dr. F. R. C. Clarke, Apt. 12, 544 College Street, Kingston, Ont.

HENRY ROSEVEAR
 Registrar for Examinations

Oshawa and District

The annual meeting of the Oshawa and District Centre was held June 22 at St. John's Anglican Church, Bowmanville. Ronald Kellington, organist and choir director of Centre Street United Church, Oshawa, was elected chairman for the 1964-65 season. Others elected were: Thomas Park, vice-chairman; Mrs. George Drynan, secretary; G. A. Turton, treasurer; F. A. Reesor, John Robertson and Clifford Evans, directors. A film showing the construction of the new Coventry Cathedral in England, a cathedral of special interest to Canadian organists who contributed generously to the rebuilding of the organ there, was shown. Members and guests marvelled at the care and craftsmanship employed in each step of the erection of the amazing building.

MARGARET DRYNAN



Hugh McLean and Richard Eaton are to be two of the star attractions of the RCCO national convention at Winnipeg Aug. 25-27.

Mr. McLean, born in Winnipeg in 1930, returns to his native city as a principal participant in the 1964 national convention Aug. 25-27. He will be heard in recital in All Saints' Church, playing the same instrument, since rebuilt, on which he received his first organ lesson from H. Hugh Bancroft. On a scholarship in 1949 he studied at the Royal College of Music in London with Arthur Benjamin, Lloyd Webber and Sir William Harris. He was chosen King's Scholar and recipient of a scholarship enabling him to spend four years at King's College, Cambridge, where he assisted the late Dr. Boris Ord. The recording of the Nine Lessons and Carols with Mr. McLean at the console is world renowned. In addition to regular BBC television and radio programs with the choir of King's he also accompanied them in 1953 and 1955 on a tour of Switzerland. On the occasion of the Royal Command Concert in 1955 he was chosen by the Master of the Queen's Musick to give the first public performance of the Malcolm Arnold Organ Concerto and was presented to Her Majesty.

Returning to Vancouver in 1956 he has built a reputation as pianist, harpsichordist, organist and conductor. He is organist at the Ryerson United Church and musical director of the Vancouver Cantata Society and performs frequently on the CBC. He was a soloist at the AGO national convention in 1962 and in two previous RCCO conventions.

Last fall Mr. McLean toured Europe, recording 15 programs on famous organs in England, the Netherlands and East Germany and playing the British premiere of Hindemith's Organ Concerto with the Philharmonia Orchestra.

He owns a valuable collection of original manuscripts of Lully, Handel and Purcell and many other 18th century editions of keyboard works. Among his degrees are ARCM, FRCO, FRCCO and several others.

Mr. Eaton is head of the music division at the University of Alberta at Edmonton. Director of the Western Board of Music for Alberta, he has attracted particular attention as conductor of the University of Alberta Mixed Chorus, a student group of 150 singers and of the University Singers, a chorus of university graduates and friends of the university.

Professor Eaton began his musical life in Victoria, B.C. as a chorister and assistant organist of Christ Church Cathedral. Following three years of study at McGill University he taught at Upper Canada College, Toronto and at Technical High School in Ottawa.

He was appointed to the staff of the University of Alberta in 1947 and has devoted himself to the development of the music division and the several choruses at the University. The Mixed Chorus is well known in most cities and towns of Alberta; it has travelled each spring since 1947. The University Singers group has many firsts to its credit, having sung Carmina Burana in 1962, Beethoven's Ninth in 1963, both with the Edmonton Symphony, and a complete version of Bach's St. Matthew Passion in Holy Week, 1964.

Mr. Eaton's convention lecture subject is Choral Prejudices.

Winnipeg

The annual meeting of the Winnipeg Centre was held May 25 at the Sparling United Church. The evening began with dinner served by ladies of the church. Winnifred Sim was in charge of arrangements. Chairman Dorothy Matheson paid tribute to Bill Loewen who is shortly moving to Vancouver. The year's activities were reported by F. A. Anderson, Don Menzies and Margaret Rogers for the convention committee. Jackie Anderson, chairman of the nominating committee, announced the slate of officers for 1964-65. Unanimously elected were: chairman, Dorothy Matheson; vice-chairman, John Standing; secretary, F. A. Anderson; treasurer, Don Menzies; council members, Conrad Grimes, Filmer Hubble, Helen Young, Jackie Anderson, Lillian Irwin, Gladys Hector, Maxine Olfrey, Madge Stevens and Helen Lillie. Past chairman is Hugh Lloyd. The centre is eagerly looking forward to meeting members from other centres at the national convention in Winnipeg Aug. 24-27.



Moncton

The annual meeting of the Moncton Centre was held June 14 in the Wesley Memorial Church. Officers elected for the coming year were: chairman, E. W. Freeborn; vice-chairman, Mrs. N. Greenfield; secretary-treasurer, V. C. Blackett; executive, Dr. F. R. Bertrand, Mrs. Oley Steeves and F. L. Steeves. The annual report of the season's activities recorded two choir festivals and an outstanding presentation by Dr. Alfred Whitehead of a tape recording of nine of his best themes. The program was performed by the Bach Choir of Montreal, conducted by George Little, and included four groups of pieces consisting of motets, anthems and carols, by which Dr. Whitehead felt that the choir reached its greatest peak of brilliance. An eminent English Cathedral organist has told Dr. Whitehead that he considers his (Whitehead's) best church music as outstanding amongst this century's contribution to our literature.

V. C. BLACKETT

RCCO NOTICE

Members should bring with them the convention booklets they received through the mails. A charge will be made for duplicate copies.

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PRIZE WINNING AT MONTREAL

The annual meeting and dinner of the Montreal Centre was held May 30 in Knox Crescent and Kensington Church Hall, N.D.G. with a large proportion of members attending. An excellent dinner was prepared and served by the ladies of the church. The evening was noteworthy on two accounts. First the successful candidates in the organ contest were awarded their prizes — in the senior class first place Yvon Godbout (prize awarded by La Societe Le Amis d'Arts); second place Mariette Lapare (prize awarded by the Montreal Centre). First place in the junior class went to Robert Kennedy (prize awarded by Casavant Freres Ltée.) and second by Diane Sevigny (prize awarded by the Montreal Centre).

The second highlight of the evening was a recital by the Tudor Singers of Montreal conducted by Wayne Riddell. This choral group was recently awarded the Leslie Bell Memorial Trophy in face of stiff competition from choirs across Canada. They showed their prize-winning form in a delightful offering of sacred and secular numbers in Latin, English and French.

At the business meeting Chairman Phillips Motley was profuse in his appreciation of his supporting officers and committees during the season.

The following officers and executive committee were elected: chairman, Neil Beauchamp; vice chairman, Mrs. E. M. Hawkin; secretary, David Huddleson; treasurer, John Williamson. Committee: Eric Adams, Elizabeth Anderson, Edward Brown, Vera Groves, Phillips Motley, Rolland Phaneuf.

DAVID HUDDLESON

Bay of Quinte

The Bay of Quinte Centre sponsored a hymn festival May 28 at the Bridge Street United Church with nine choirs under the direction of Don W. Davenport. J. Alan Redmond was commentator. Organists were Angus McLeod, who played the prelude, Clifford Templer who played the offertory, and John Withers who played the postlude and shared the service accompanying with S. Alec Gordon. A collection was taken for the Building Fund.

The annual meeting was held June 6 in St. Thomas Parish Hall.

The centre has completed its fourth year of organ recitals in co-operation with radio station CJBQ. Participating organists were D. W. Davenport, J. C. Withers, J. A. Redmond, A. McLeod, C. Templer and S. A. Gordon.

The executive for 1964-5 is: past chairman, D. W. Davenport; chairman, F. E. Moore; vice-chairman, R. Barden; secretary, S. A. Gordon; treasurer, J. C. Withers, and A. A. Benvie, J. A. Redmond, Mrs. G. H. Rennie and Mrs. F. E. Moore. Following the meeting members were treated to a double organ recital by William H. Wickett, FCCO, in St. Thomas Anglican and Bridge Street United Churches. His program appears in the recital pages.

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Workshop in Church Music Held in Edmonton

A workshop in church music and organ playing was held in All Saints' Cathedral, Edmonton, Alta. June 8-12 under the direction of the department of extension, University of Alberta, in co-operation with the Edmonton Centre and the Lutheran Choral Society of Edmonton and District. This intensive short course was designed to assist both amateur and professional church musicians.

Richard S. Eaton, head of the music division at the University of Alberta, conducted the morning sessions. His lectures covered the role of organist and choir, the choice of music, types of compositions, the act of singing and rehearsal techniques. The centre enlisted volunteer singers from Edmonton choirs who met several times in order to prepare a program of hymns, plainsong, motets, anthems, carols and sacred choruses. At the final performance in All Saints' Cathedral the public was invited and H. Hugh Bancroft, cathedral organist, presided at the organ.

Mildred Andrews, University of Oklahoma, conducted the afternoon sessions in church music and organ playing. Her lectures were planned to assist organists of both small and large instruments. She dealt with teaching and practice methods, registration, hymn playing and repertoire for the recitalist and the church musician.

An "organ crawl" was arranged by the Edmonton members to acquaint the workshop members with interesting local organs. Suzanne Gibson demonstrated the 37-rank Casavant in the First Baptist Church and the new three-manual Casavant in St. Joseph's R. C. Cathedral. At Bethlehem Lutheran Church the 12-rank recently restored Chadwick tracker organ was demonstrated by Carlene Helmkamp and Marvelyn Schwennan.

Miss Andrews concluded the workshop with a program which appears on the recital pages. Members of the centre and the choral society entertained at a reception following the recital.

DIANE FERGUSON

Kitchener

A dinner meeting was held by the Kitchener Centre May 16 at the Charcoal Steak House. Edward Johnstone was chairman and in charge of the annual meeting and election of officers. They are: chairman, Gwilym Bevan; vice-chairman, James Bard; secretary, Helen Critchison; treasurer, Ruth Otterbein; social convener, Carol Raymond; DIAPASON secretary, Pauline Hymmen; executive members, Douglas Campbell, Charles McClain, Leonard Grigg and Glenn Kruspe. Appreciation was expressed to those who had assisted the centre in the last year and for the convention.

The yearly picnic was held June 27 at the Leonard Grigg home. The weatherman provided a beautiful day and a pleasant time was had by members and their families.

HELEN CRITCHISON

Victoria

The Victoria Centre held its annual meeting May 30 in the lounge, Christ Church Cathedral Memorial Hall. Jack L. Lenaghan was re-elected chairman. Other officers elected were Rodney R. A. Webster, vice-chairman; Christine Green, secretary; May Errington, treasurer; Ann Van der Voort, Eric V. Edwards and Charles Palmer, committee members; J. Ingram Smith, publicity, Faith Webster, DIAPASON correspondent.

FAITH WEBSTER

Toronto

The annual meeting of the Toronto Centre was held May 25 at St. John's Anglican Church, York Mills, preceded by a turkey dinner. Chairman William Findlay presided at the business meeting at which reports were read and next year's executive approval as follows: past-chairman, Kenneth Davis; chairman, William Findlay; vice-chairman, Dr. Victor Graham; secretary, Marjorie Hopper; treasurer, C. H. Devey. Charles Jacques and Victor Togni were added to the committee which comprises James Chalmers, Paul Murray, Edith Gamble and John Dedrick. Most of the discussion was concerned with the advisability of continuing to bring in high-priced recitalists in view of the loss incurred annually. Entertainment was provided by Ray Gould at the piano.

The Ladies' Auxiliary put on its annual Dessert Musicale June 1 at St. Clement's Anglican Church. This year's artists were Margaret Stilwell, contralto; Anna-Marie Legge, pianist, and the Diamond Bell Ringers, a hand-bell group directed by Vera Diamond.

The centre's activities for the current season ended June 8 when members attended the closing recital in the unique series, Le Grand Orgue, at all Saints' (Kingsway) Anglican Church. These hour-long recitals have been played on a monthly basis at All Saints' as well as at Aeolian Hall, London, Ont. for the past two years by Gordon Jeffery and Barrie Cabena of London, with proceeds going to the RCOO Building Fund. Mr. Jeffery has undertaken to present the complete works of Bach while Mr. Cabena draws from romantic and modern repertory for his contribution. A particularly large crowd was in attendance, with the Ladies' Auxiliary of the Toronto Centre and the church choir providing refreshments.

JOHN DEDRICK

Lake Huron

The April ? meeting of the Lake Huron Centre took place at St. George's Anglican Church, Goderich, in the form of a Choir Festival. Each senior group sang two anthems and each junior group sang one anthem. The combined choirs sang Open Our Eyes, Macfarlane. Choirs participating were from St. George's Anglican, North Street United and Knox Presbyterian, all of Goderich, and the Kincardine United Church. There were 227 in the choir.

The May ? meeting was held at Knox Presbyterian Church. The Rev. G. Lockhart Royal addressed the group. The business meeting followed and these officers were elected: chairman, William Cameron; vice-chairman, George Burgoin; secretary-treasurer, Paul Pick.

L. H. DOTTERER

Pembroke

At the annual meeting of the Pembroke Centre held at the Albert Stephen home, Renfrew, June 7, the following officers were elected: chairman, Fred C. Chadwick; vice-chairman, Albert Stephen; secretary, Kenneth Cochrane; treasurer, Dr. Reg T. Berry; publicity Pembroke, Joyce Coffey; publicity Renfrew, Donald Walmsley; membership, Ross W. Thompson. It was decided to send \$25 from Centre funds towards the Building Fund. Mrs. Stephen served lunch and thanks were given to those ladies who add so much to our meetings with their contributions of tasty lunches.

Ottawa

Peter Hall, organist and choir director of Westboro United Church, was re-elected chairman of the Ottawa Centre at the annual meeting June 6 at Knox Presbyterian Church. H. R. Anderson was re-elected vice-chairman and Dr. R. T. Elworthy secretary-treasurer. Other members of the executive are Eileen Macdonald, Jean Southworth and R. R. Porter. Lawrence Phelps, tonal director of Casavant Freres, addressed the meeting and a film was shown on 'cellist Pablo Casals.

Calgary

At the annual meeting of the Calgary Centre held May ? the following officers were elected: chairman, Arthur Ward; past-chairman, Robert Bell; vice-chairman and publicity, Elizabeth Challice; secretary, Christine Wise; treasurer, May Powell; social convener, Dorothy Dixon; executive, Phyllis Ford, Harold Ramasa; DIAPASON correspondent, Joan Bell.

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11 Nasard	2 2/3'
12 Doublette	2'
13 Tierce	1 3/5'
14 Larigot	1 1/3'
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16 Cromorne	8'

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Pitoni — O Praise Ye the Lord (Psalm 117)	98-1739	.25
Wolff — Praise the Lord of Heaven	98-1731	.25

Christmas — Mixed Voices

Gibbons — As on the Night Before This Blessed Morn	98-1756	.25
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Schalk — Gabriel's Message	98-1694	.22
Schalk — Let All that Are to Mirth Inclined	98-1695	.20
Huron Carol-Jewell — To Jesus from the Ends of Earth	98-1710	.22
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General — Junior Choir

Wolff — Abide, O Dearest Jesus	98-1730	.22
Krapf — The Apostles' Creed (Unison)	98-1725	.22
Wyton — Benedictus es and Jubilate Deo (SSA)	98-1729	.35
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Christmas — Junior Choir

Schalk — A Processional Carol	98-1732	.20
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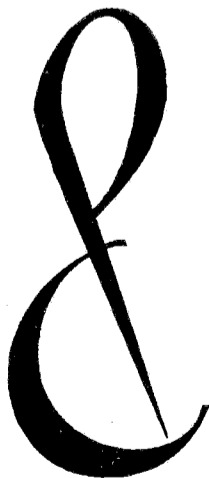
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30	31					

Aug. 10	Hall
Klaus Kratzenstein, St. Blasien, Black Forest, Germany	21
11	Marilyn Mason, St. Lawrence Church, Alkmaar, Holland
Ray Ferguson, Riverside Church, New York City	Alexander Boggs Ryan, Portland, Maine, City Hall
James Lawson, carillon, Riverside Church, New York City	23
Arthur Birkby, MTNA western convention, Moscow, Idaho	Garnell Copeland, Riverside Church, New York City
Douglas Rafter, Portland, Maine, City Hall	James Lawson, carillon, Riverside Church, New York City
12	Klaus Kratzenstein, St. Peter, Black Forest, Germany
Eileen Coggin, Trinity Church, New York City	25
Yuko Hayashi, Methuen, Mass. Music Hall	Klaus Kratzenstein, Bad Krozingen, Germany
Berj Zamkochian, Portland, Maine, City Hall	26
13	Robert Town, Methuen, Mass. Music Hall
Malcolm Cass, Portland, Maine, City Hall	29
14	C. Harold Einecke, Cathedral of St. John the Evangelist, Spokane, Wash.
John Fay, Portland, Maine, City Hall	30
15	Robert Carwithen, Riverside Church, New York City
Michael Bulley, Cathedral of St. John the Evangelist, Spokane, Wash.	James Lawson, carillon, Riverside Church, New York City
16	Marilou de Wall Kratzenstein, Endingen, Germany
John Weaver, Riverside Church, New York City	31
James Lawson, carillon, Riverside Church, New York City	Marilyn Mason, St. Mary's Cathedral, Edinburgh, Scotland, Festival
18	Sept. 2
Robert Noehren, Cathedral of Our Lady, Konstanz, Germany	Richard Grant, Methuen Mass., Music Hall
Marilou de Wall Kratzenstein, Bad Krozingen, Germany	Marilyn Mason plus broadcast for BBC, Stratford-on-Avon, England
Marilyn Mason, St. Bavo, Haarlem, Holland	6
John Ken Ogasapian, Portland, Maine, City Hall	Arwed Henking, U of Kentucky, Lexington
19	Marilyn Mason, Three Choirs Festival, Hereford, England
William MacGowan, Methuen, Mass. Music Hall	9
Thomas Richner, Portland, Maine, City Hall	Frederick Swann, Methuen, Mass Music Hall
20	Marilyn Mason, Colston Hall, Bristol, England
Richard Grant, Portland, Maine City	

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FOR CENTRAL PRESBYTERIAN

Three Manuals for Edifice in Iowa's
Capital City — Robert Speed
Serves as Organist

A three-manual organ has just been installed in the Central Presbyterian Church, Des Moines, Iowa. The organ is located in the chancel, with a functionally exposed great division. Specifications were worked out by Robert Speed, organist, and T. V. Potter for Aeolian-Skinner. Installation was by Harold Lucas, Wheaton, Ill. and tonal finishing by Donald Gillett.



GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Flute Celeste 8 ft.
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3-5 ranks 251 pipes
Chimes

SWELL
Rohrbordun 16 ft. 12 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 68 pipes
Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 24 pipes
Tremulant

CHOIR
Cor de Nuit 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL
Contre Basse 16 ft. 32 pipes
Rohrbordun 16 ft.
Quintaton 16 ft.
Principal 8 ft. 12 pipes
Rohrflöte 8 ft.
Quintaton 8 ft.
Choral Bass 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Contre Trompette 16 ft. 12 pipes
Hautbois 16 ft.
Trompette 8 ft.
Cromorne 8 ft.
Cromorne 4 ft.
Chimes

Haskell Thomson, instructor in organ at the Oberlin College Conservatory of Music, has received a summer grant-in-aid from the college for study of the European organists' technical and pedagogical approach to improvisation. He will attend the International Improvisation Contest in Haarlem, Holland, and then go to France for work with André Marchal.

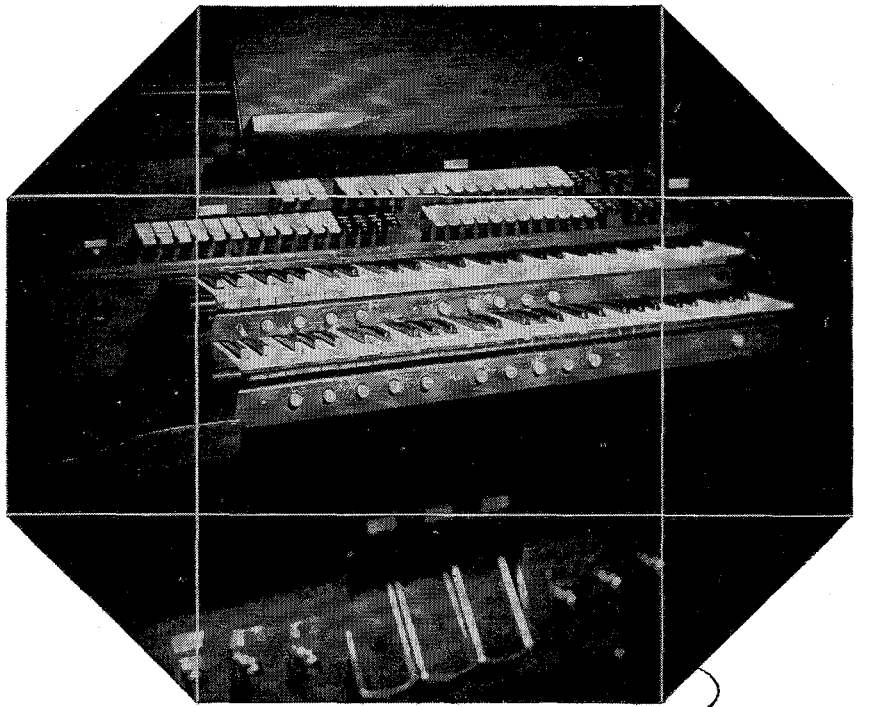
A member of the Oberlin faculty for three years, Mr. Thomson is director of music at the West Shore Unitarian Church, Cleveland, Ohio.

**HUMPHREYS RETIRES AFTER 45
YEARS AT NEW BRITAIN POST**

Malcolm G. Humphreys, AAGO, retired June 14 after nearly 45 years as choirmaster and organist of St. Mark's Episcopal Church, New Britain, Conn. Born at Meriden in 1894, he moved to New Britain in 1920 and became organist of the old St. Mark's Church. He has served the parish in many other ways, in the church school, in publication of the church paper and as recorder and bookkeeper. He will continue these latter responsibilities.

An active member of the Hartford AGO Chapter, Mr. Humphreys has served as its dean and its treasurer. The chapter honored him upon his retirement.

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GREAT

Diapason..... 8'
Gamba..... 8'
Doppel Flöte..... 8'
Melodia..... 8'
Octave..... 4'
Flute D'Amour..... 4'
Fifteenth..... 2'
Clarinet..... 8'
Tremolo (Light)
Tremolo (Full)
Chimes (Preparation)
Carillon (Preparation)

SWELL

Geigen Principal..... 8'
Gedeckt..... 8'
Viola..... 8'
Viola Celeste..... 8'
Flauto Dolce..... 8'
Flute Celeste..... 8'
Geigen Principal..... 4'
Flüte Harmonique..... 4'
Nazard..... 2 2/3'
Harmonic Piccolo..... 2'
Nineteenth..... 1 1/2'
Trumpet..... 8'
Krummhorn..... 8'
Tremolo (Light)
Tremolo (Full)

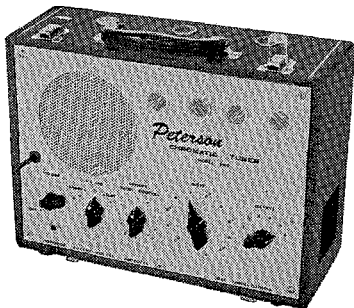
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Bourdon..... 16'
Lieblich Gedeckt..... 16'
Principal..... 8'
Bourdon..... 8'
Trombone..... 16'

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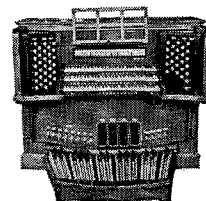
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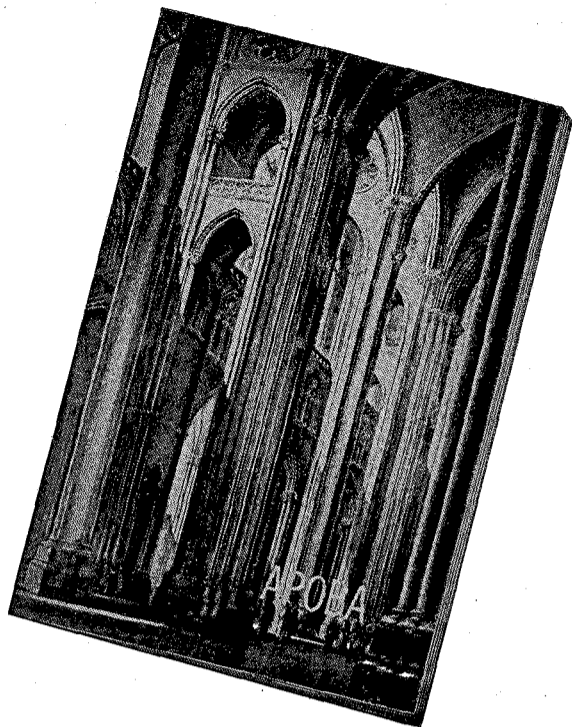
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The boys and girls who sang for these recorded performances came from the adjoining towns of Stroudsburg and East Stroudsburg, Pa., and they had never sung together previously as a choir. Under the direction of Dr. Earl Willhoite, the Shawnee Youth Choir rehearsed and recorded the thirteen anthems in Grace Lutheran Church, E. Stroudsburg, Pa., using pipe organ accompaniment, in a weekly series of nineteen 1½ hour sessions.

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NUNC DIMITTIS

VETERAN OAKLAND MUSICIAN
OF WIDE INFLUENCE DIES



Reed Jerome, organist and choral director prominent in Buffalo, N.Y. for a quarter of a century, died June 25 after a lingering illness.

A graduate of Northwestern University, he did graduate work with Palmer Christian at the University of Michigan and with Marcel Dupré in Paris. He served the following churches: Trinity Episcopal, Highland Park, Ill.; First Methodist, Tulsa, Okla.; Woodward Avenue Presbyterian, Detroit; Trinity Episcopal, Buffalo for 20 years; Calvary Episcopal, Williamsville, N.Y. for four years before his death. He was a past-dean of the Buffalo AGO Chapter and had been conductor of the Rubenstein Chorus and associate conductor of the Buffalo Schola Cantorum. He was formerly on the staff of the Schlicker Organ Company.

The passing of Virginie de Fremery, Oakland, Cal. whose funeral was held June 25, marks the loss of the senior member of the Northern California (now San Francisco) AGO Chapter. Likewise it removes from the Bay Cities a member of one of the prominent and highly esteemed families and benefactors of the state.

Born in 1867, Miss de Fremery received her early education in Oakland. Tutored in music by leading instructors of the West, she later studied organ with Widor and Vierne in Paris. Upon her return to her home city, she was appointed organist of the First Presbyterian Church of Oakland. Within her long tenure there she played a repertory of organ music that in volume probably exceeded that of any contemporary organist within the Bay area.

She also served at the First Congregational Church for many years. When plans were formulated to move the church to another location, Miss de Fremery became organist and choir director at the First Unitarian Church. Under her guidance a new three-manual was installed in the early part of her tenure and a series of recitals by organists of the Bay Cities was arranged.

Miss de Fremery's activities were not confined to church music, although she was elected and re-elected dean of the Northern California AGO Chapter and was prominent in the California Music Teachers Association. Due to her efforts numerous concerts were given by string quartets, singers, pianists and others. Her retirement and now her demise result in a real "sadness of farewell."



degree in 1934 at Stanford while teaching. After completing graduate studies at the University of California and Columbia U, he received his PhD in 1939.

Following his retirement from Stanford, Dr. Allen taught at Florida State University, Tallahassee, for five years. Florida thought so highly of him that the university named its music library the Warren D. Allen Library.

Dr. Allen's last appearance at Stanford Memorial Church was in 1953 as guest organist for the 50th anniversary of Memorial Church. In 1955 he made his retirement home in Seattle.

Warren D. Allen was not only a noted organist and teacher but was the author of several books, the most widely known being his Philosophies of Music History, first published in 1939 and made available last year in a paperback edition.

An AAGO since 1909 and past-dean of the San Francisco Chapter, Dr. Allen was president of the National Music Teachers Association in 1940 and vice president of the American Musicological Association from 1942 to 1944.

A memorial concert of organ and choral music for Dr. Allen is being planned by Herbert Nanney, Stanford University organist, and Harold Schmidt, choral director to be held in October.

Dr. Allen is survived by a brother and a daughter. His wife died in 1959.

Funeral services were held June 24 in Seattle for Warren D. Allen, 78, university organist and music educator at Stanford University for 32 years. Professor Allen, who retired at Stanford in 1950, died in Olympia, Wash., following a lengthy illness.

He came to Stanford in 1918 after serving six years as dean of the conservatory of music of the College of the Pacific, then located in San Jose. He earned his bachelor

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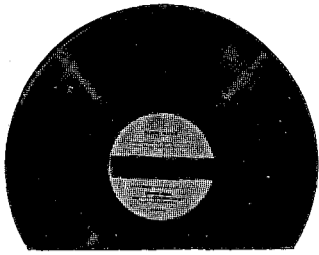
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New Records

Just three records have been sent us since last column. All of these feature rather large-scale choral works, in all but one instance highly familiar ones. All three are satisfactorily engineered and, as far as we know, available only in mono.

The first to reach us was a festival record from the Bates College Centennial Festival, available from the Bates College bookstore, Lewiston, Maine for \$4, including postage and tax. The record pairs the Britten A Ceremony of Carols sung by the chapel choir with the Schubert Mass in G sung by the choral society. These performances under Dr. Robert Smith are vigorous and meaningful and technically admirable. Organ only is used in the Schubert with Barbara Reed playing; piano and harp are used in the Britten. Satisfactory soloists are provided.

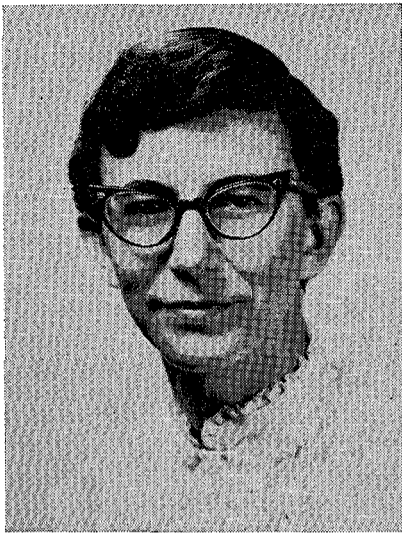
The second recording is of the Fauré Requiem, sung by the choir of the Cathedral Church of St. Mark, Minneapolis conducted by Gerald Bales. Paul Emch is at the organ. This is a genuinely affectionate and moving performance which holds together remarkably well. The cathedral address is Oak Grove Street and Hennepin Avenue.

The third record offers two unfamiliar works by Joseph Wagner. We are sorry to have had to hear the Missa Sacra for the first time following the familiar works above, because by comparison it is merely competent and sounds remarkably uncontemporary. The performance by the Modern Choir, Catholic University of America, is good. Michael Cordovana conducts and Gerald Muller is organist. A second listening of the work did not bring our enthusiasm much closer to that of the jacket notes.

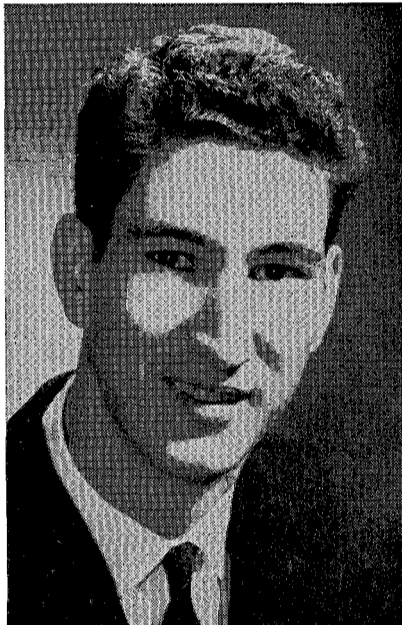
About half the reverse side is occupied by a strong performance by William MacGowan of the same composer's Liturgy for Organ. Again we could admire the craftsmanship without experiencing any very profound musical response. The record is issued by Dorian Records, 1815 North Kenmore Ave., Hollywood 27, Cal. — FC

A TESTIMONIAL dinner was given for Lambert Menemeyer in recognition of his 40th year as organist, choirmaster and minister of music of the Messiah Lutheran Church, St. Louis. He received a substantial check from his friends and co-workers who provided an evening of entertainment including a sound movie of his performances at the organ and with his choirs.

WILLIAM MacGOWAN played Joseph Wagner's Concerto for Organ Brass and Percussion with the Pasadena City College Lancer Band May 28 and earlier with the Los Angeles Brass Society, Lester Remsen conducting, at All Saints Church, Pasadena.

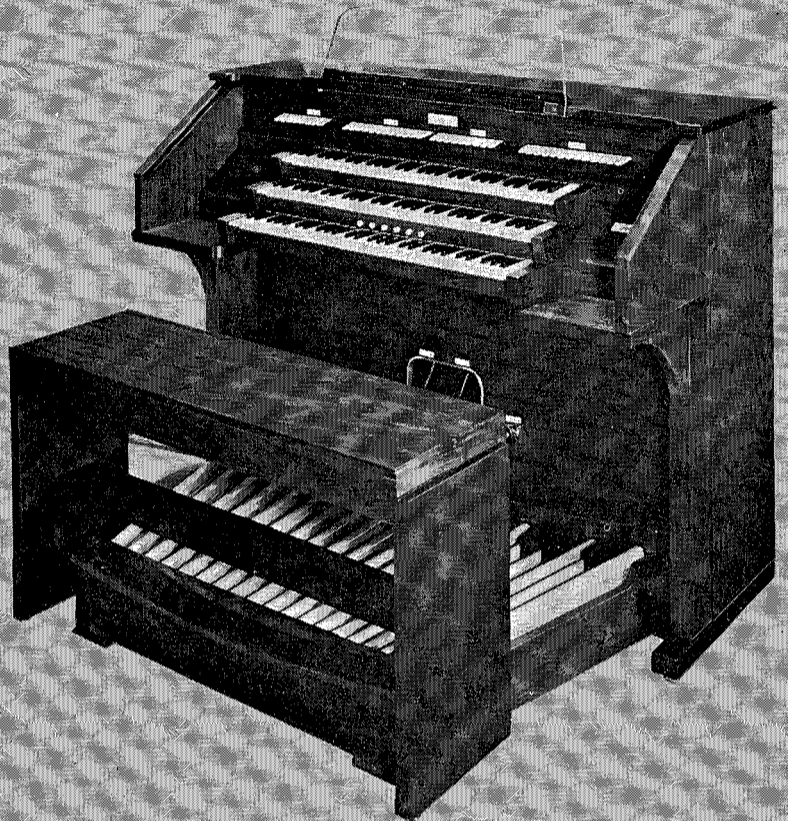


Marie Kremer will study on a Fulbright grant next season with Anton Heiller at the Vienna Academy of Music. She will be on leave from her church post at Holy Cross Church, St. Louis, where she has been associated with Msgr. Martin B. Hellriegel, authority on the Roman liturgy. She is the younger sister of Rudi Kremer and is working on her PhD at Washington University. She studied two summers ago with Heiller at Washington University and again with him last summer at Haarlem, Holland. At Washington U she has been a student of Howard Kelsey.



Richard Grant has joined the sales staff of Allen Organs and has resigned his position as organist and choir director at All Saints' Episcopal Church, Brookline, Mass. A graduate of the New England Conservatory, with a M Mus from Boston University, Mr. Grant has studied with George Faxon and Dr. Everett Titcomb. He will continue a limited recital schedule and will play this summer at the Methuen Music Hall and at the City Hall, Portland, Maine. Mr. and Mrs. Grant and their three children will make their home in White Plains, New York.

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4' Flute	8' Flute Celeste	4' Flute	8' Octave
2-2/3' Twelfth	4' Geigen Octave	2-2/3' Nazard	8' Flute
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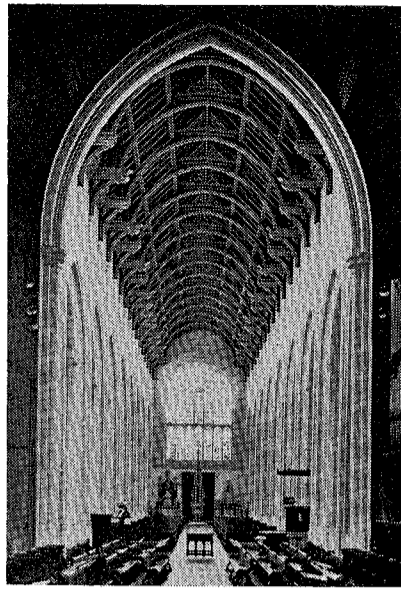
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The Gilbert Scott ceiling is of hammer-beam construction terminating with angels

Although the parish church of St. James, Bury St. Edmunds, Suffolk, has been a cathedral only since 1913 when the new diocese of St. Edmundsbury and Ipswich was formed, its story is a part of the history of the great Abbey of St. Edmund, a most magnificent and wealthy monastic foundation. The official title is the Cathedral Church of St. James the Greater, though it is equally well known as St. Edmundsbury Cathedral.

There are two important facts that make the old town famous. Bury St. Edmunds has for its motto, translated: "The Shrine of the King, the Cradle of the Law". In the Abbey Church there reposed for many centuries the venerated body of St. Edmund, King and Martyr. Here, too, in 1214 25 barons of England met to enforce the observance of Magna Carta.

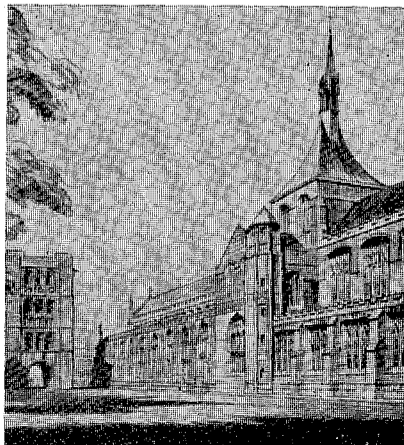
In a painting, an artist's conception of the Abbey about 1500, the Church of St. James can be seen as part of the south wall of the enclosure, and just north of the Norman tower. The ruins still to be seen in the church yard are those of the third abbey church. This is the church that received the body of St. Edmund in 1095 at which time the presbytery was finished. The length of this great church was about 500 feet, the nave was 80 feet wide and the west front was 250 feet in width.

The Cathedral as it is at present (until recent additions), with the exception of the chancel and nave roof was designed by John Wastell, a most distinguished architect, who among other items, completed King's College Chapel, Cambridge, and designed the beautiful central tower of Canterbury Cathedral. In 1497 he moved to Bury St. Edmunds and died there in 1515.

The west front is rich in medieval moulding and panelling featuring the emblems of St. James, the staff, wallet, and scallop shell; and of St. John, the chalice surmounted by the dragon.

A beautiful view of the outside is created by the tall aisle windows together with those of the clerestory. The bell tower, just south of the cathedral, is a magnificent specimen of early Norman work. Its height is 86 feet and it is 36 feet square. There is a peal of ten fine bells in the fourth story of

A picture from a painting of the Cathedral shows the square bell tower to the south



ENGLISH

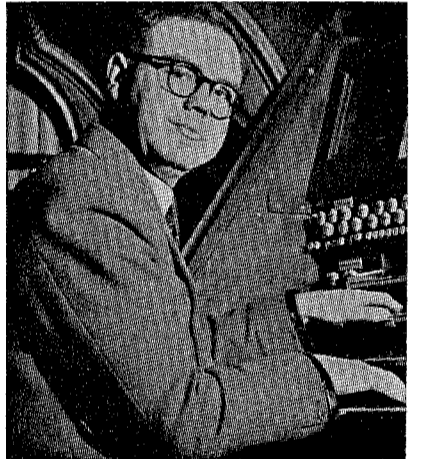
BURY ST. EDMUNDS

this tower. Originally it was one of the grand entrances to the Abbey facing the great west door.

Inside, the nave is of exceptional beauty. It is divided into nine bays by lofty slender piers. Over each arch are two clerestory windows, thus bringing about the illusion of great length, although the nave is only 137 feet long.

The original roof of the nave was flat, but rich in decoration. The present ceiling was designed by Sir Gilbert Scott in the nineteenth century and is of hammer-beam construction. The beams terminate with angels and shields bearing the emblems of St. James, St. Edmund and the Cross of St. George.

The chancel or choir is in the Decorated style and replaces two of much earlier dates. This, too, was designed by Sir Gilbert Scott. The mosaics on the east wall were placed there in 1899. This chancel is now being replaced by a fourth designed by Stephen E. Dykes Bower as part of a scheme for enlargement, the better to take care of the choir and chapter on big diocesan occasions. In the chancel, also, is the bishop's throne, or "cathedra", a handsome modern work. It is 25 feet high. The winged buttresses are surmounted by wolves guarding the crowned head of St. Edmund.



Harrison Oxley is happy about his new rehearsal room; 1964 may be considered a Jubilee year with many musical events, he says

The organ is on the cantoris side of the chancel. Little is known of the early organs in St. James' Church. There is recorded that in 1827 the organ was moved to a west gallery, and that there was a magnificent case. In 1850 the gallery was taken down and the organ sold. All that remains is the cherub blowing a trumpet. Recently found and regilded it is now placed over the northwest door.

The present organ dates from 1860 when it was built by Walker. In the rebuilding in 1914, Norman and Beard made some additions and a four-manual console. At present the instrument has 50 speaking stops, and as part of the cathedral extension scheme, is now ready for further enlargement and rebuilding.

When I attended the cathedral I heard the choir rehearsing in the church, there being no other place for this necessary activity. The choirmaster, Harrison Oxley, is much happier now because, as part of the rehabilitation plan of Mr. Dykes Bower, he now has a new vestry and rehearsal room, and, he tells me, the walls on the new chancel are reaching higher every day. Also completed already are the new north west porch which leads to the first bays of the new cloister. A major addition will be the lantern tower joining the new choir to the old nave and the new shallow transepts.

The year 1964 is being considered the Jubilee year and the program calls for many major musical events.

CATHEDRALS

Last in a series by Frank K. Owen

ELY

Since the year 673, when Etheldreda, a virtuous princess of East Anglia, founded a religious house on the Isle of Ely, there have been houses of worship at this place.

Though there were invasions, wars and rebuildings the Saxon church served the religious community until 1083 when Abbott Simeon started a rebuilding program. The first part to be rebuilt was the presbytery which was completed in 1106 at which time the remains of the canonized foundress together with those of her sister St. Sexburga and her companions Sts. Ermenilda and Withberga were again buried with much ceremony before the high altar. In 1109 the abbey became the cathedral church of the new diocese and was dedicated to the Holy and Undivided Trinity. The building of the nave continued through most of the 12th century. In the early part of the 13th century the eastern part of the Norman choir was demolished, and the present very much lengthened choir was completed. We now have a building 537 feet in length, 199 feet wide; the nave is 86 feet high. The western tower is 215 feet high.

In 1323 the Norman central tower crashed down and destroyed three bays of the eastern limb. It was to replace this tower that Alan of Walsingham designed and built the unusual and graceful octagon and lantern. Twenty-two years were occupied by its construction. Also rebuilt were the three western bays of the choir. This period also saw the completion of the magnificent Lady Chapel.

The outside view of the nave is of an unornamented Norman fabric. The first addition to this nave was the lovely Galilee Porch through which the cathedral is entered from the west. It is an exquisite example in the Early English style and dates from about 1250. When the doors are open there is a breath-taking view down the whole length of the building to the great east window. The Lady Chapel, which adjoins the north transept is indeed a masterpiece in the Decorated and Perpendicular styles. To appreciate the beauty of the lantern over the crossing it should be seen from a distance.

Entering the cathedral by the already mentioned west door the simply designed Norman nave is said to be one of the finest in England. The triforium and clerestory stages are unusually high and circumvent the entire building. As the eye follows the graceful piers to the ceiling, which is of wood, notice the elaborate painted decoration. Sir Gilbert Scott in his restoration of the cathedral, placed this ceiling in this manner to hide the ugly timbers which support the lead roof above. The intricate decoration was done by two amateur artists. There has been much criticism of this work, but it is certainly much better than to always be

aware of the original beams. At the crossing the octagon and lantern is said to be the most daring and original architectural and structural achievement of the English Middle Ages. It has to be seen to be appreciated. The way it lights the crossing is indeed fascinating.

As one looks back to the west the tremendous Perpendicular arch can be seen. This was originally Norman, but it was recased to strengthen the tower. Surmounting this arch is a huge clock. We don't know the history behind this, or the reason for its being there. Could it have had anything to do with keeping the time before the preacher?

Passing through the elaborate oak and brass Victorian screen is seen the beautiful 14th century choir stalls. Noticed too, must be the lierne vault over the choir. At this eastern end of the cathedral there are many magnificent chapels, chantries and tombs.

One of the glories of Ely is without doubt the Lady Chapel. It is the largest chapel of its kind attached to any English cathedral; it has the widest single span stone ceiling of the period, being 46 feet wide, and it is said to be the finest specimen of the Decorated style to be found in England.

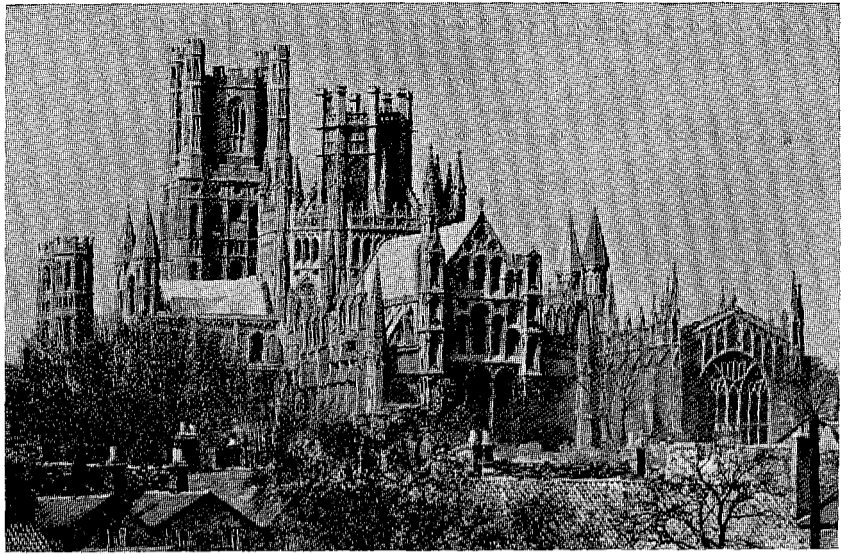


Dr. Arthur Wills is most recent in the distinguished line of Ely organists

There was much damage to the carving which surrounds the walls at the time of the Reformation, yet there is sufficient left to admire. Returning to the choir, on the cantoris side at the triforium level will be seen the Victorian organ case of Sir Gilbert Scott and patterned after the case in Strasbourg Cathedral. The entire organ is not contained in this case, but is sprawled out in the two additional bays just above the choir stalls. Perched on this level, too, is the organist. Entrance to this "sanctum sanctorum" is by a long circular staircase. In the north choir aisle I noticed a memorial to a man who had been for twenty years "Organist and Magister Chorum".

The organ at Ely is truly a majestic instrument. The present organ was built in 1906 by Hill, and rebuilt in 1939 by Harrison and Harrison. The instrument has 65 ranks and is played from a four-manual console. Dr. Arthur W. Wills, organist and choir-master, was most cordial and generous in showing what this organ can do, much to our delight and that of the many visitors congregated in the cathedral. Dr. Sidney S. Campbell, now at St. George's, Windsor, was at one time organist here. Christopher Tye, well known 16th century organist and composer, was also at Ely.

We were so delighted with Dr. Wills' enthusiasm, and with the fact that we had now completed what had at first seemed an impossible undertaking, that we invited him to have lunch with us in celebration of the event, which he seemed happy to do, and we had a delightful time.



Ely Cathedral gives the impression of great vastness as it towers above the old city; it is 537 feet long and 199 feet wide, the nave is 86 feet high

IN RETROSPECT

Let me first express my sincere appreciation for finding it possible to bring these stories to the readers of THE DIAPASON for the last 21 months. Seems like a long time, doesn't it?

I must thank those who have sent letters expressing their pleasure, and to the many who spoke to me personally at the recent A.G.O. Convention.

As far as I know, this is the first time there has been recorded in one series, particularly since it included the so-called smaller cathedrals of the newer dioceses, information regarding all the 42 Anglican cathedrals in England. It is true that much of the historic material can be obtained from the guide books of the various cathedrals, but organs and organists are almost never included in these brochures.

We have discussed the different building styles and periods, and have used many terms that are strange. We have seen that, for the most part, the English organ builder wants to keep the organist near his instrument, although there does seem to be a breaking through of the desire, particularly of the younger organists, to want to hear now what his choir is doing and to have greater control over it. Several cathedrals now have duplicate consoles.

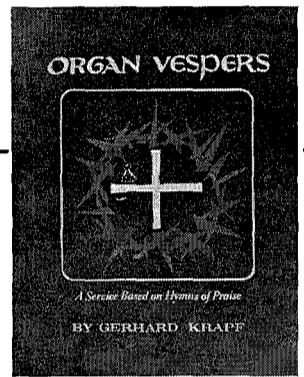
In reading over the many service lists I have accumulated, I notice that very seldom is there any music by an American listed. Music of the 16th and 17th centuries is high on the list, and the music of contemporary English composers is gaining ground.

English cathedral music has had its ups and downs over the centuries, and I would venture to say that at present it is riding a crest. Judging from the quality of present day organists, it promises to stay there for some time. It is difficult to see how such a high standard of excellence can be kept up, particularly when there are so many services to be sung during the year. These men who now preside over the music in cathedrals are enthusiastic, efficient, energetic and underpaid. They have great pride in their work and tradition, and are most frequently taken for granted.

Another observation is that very seldom does one hear of an old organ being torn down and thrown out. If work or enlargement is needed rebuilding seems to be the answer.

In some quarters one occasionally hears the expression that when you have seen one of these magnificent buildings you have seen them all. There was never anything so far from the truth. Each building has its own beauty, charm and distinguishing marks. The music follows the same pattern. While all follow the rubrics of the Book of Common Prayer, each cathedral has its own special tradition and idiosyncrasies that give it its own individuality.

Perhaps a quotation from Robert Louis Stevenson, which I saw when I was visiting the Cathedral at Bury St. Edmunds, would be appropriate here with which to close: "I never grow weary of great churches. It is my favorite kind of mountain scenery. Mankind was never so inspired as when it made a Cathedral."



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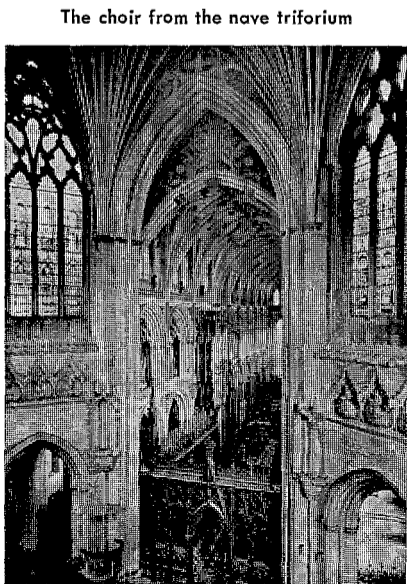
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Graduate of the University of Washington, he studied organ with Carl Paige Wood and Harold Heeremans. He has attended seminars at Northwestern University, Redlands University, Pacific Lutheran University and the University of Puget Sound and has himself been clinician at several conferences.

He has served as dean of the Seattle AGO Chapter, president of the Association of Lutheran Choir Directors and Organists and board member of the Puget Sound Choral Conductors Guild. He has been instructor in organ at Seattle Pacific College and Seattle University. For five years he has been organist and choir director of the First Lutheran Church, West Seattle. He has also served Woodland Park Presbyterian, Queen Anne Baptist, University Congregational and St. John's Lutheran.



Sue Henderson Seid, winner of the 1962 Gruenstein award of the Chicago Club of Women Organists, has been awarded a German Academic Exchange Service grant to study organ with Michael Schneider at the Academy of Music, Berlin-Charlottenburg, Germany.

A graduate of Hanover, Ind. College, Mrs. Seid received the master of music degree in organ from Drake University where she was a student of Russell Saunders. She has been teaching in that university's preparatory department and directing the music at Cottage Grove Presbyterian Church, Des Moines, Iowa. She has also served as assistant director at the Westminster Presbyterian Church.

RONALD DAVIS conducted Mendelssohn's Elijah May 17 and the Mozart Requiem May 3 as part of a Spring festival of oratorio at the Trinity Methodist Church, Petersburg, Va.

JOHANNES RIEDEL was choirmaster and Louise Borak organist as Dr. Charles L. Grant celebrated his 50th anniversary as pastor of the Faith Lutheran Church, St. Paul, Minn.

KLAUSLI GIVEN HONORARY
DMA BY PIEDMONT COLLEGE

Richard E. Klausli, Michigan State University, East Lansing, has been awarded the honorary degree Doctor of Musical Arts by Piedmont College, Demorest, Ga. at Piedmont's recent commencement ceremonies. He was cited for his "outstanding work in church music and for his comprehension of all phases of liturgy." He directs the Michigan State Singers, an 80-voice choral group, and teaches courses in music history and church and choral music. He is also music director of Lansing's Plymouth Congregational Church.

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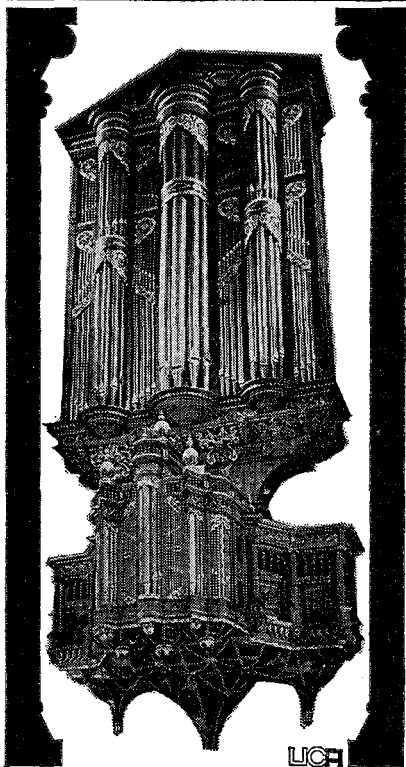
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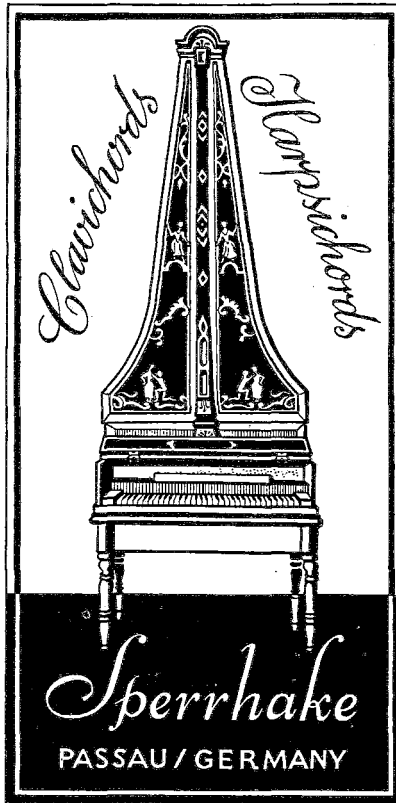
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**FORT WORTH BOY CHOIR HAS
EXTENSIVE TOUR IN JULY**

The advanced boy choir of All Saints' Episcopal Church, Fort Worth, Tex. began July 9 a 19-day tour of California and other Western points. The 40 boys were selected choir-in-residence at the summer school of church music at the Episcopal Seminary on the Berkeley campus of the University of California. The boys united with a group of men to sing daily morning and evening services. All of the four-hour daily rehearsal was audited by attending musicians.

The first stop for the boys en route was Los Angeles. They sang for an ordination service in Long Beach the morning of July 11 and an afternoon recital at Disneyland. They sang the main service July 12 at St. Paul's Cathedral, Los Angeles.

The boys assumed the musical responsibilities July 19 at Grace Cathedral, San Francisco. After summer school was completed, the boys returned via Colorado, singing July 26 at the chapel of the Air Force Academy, Colorado Springs. They returned to Fort Worth July 27, having travelled more than 4,500 miles.

**ZWOLLE SCHNITGER PRIZE
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A total of 60 entries from 14 countries was received in the 1964 Zwolle Schnitger Prize competition for organ music.

The jury of Kees van Baaren, Adriaan Engels and Anthon van der Horst awarded first prize to Dr. Peter Benary, Lucerne, Switzerland, for his Toccata, Chorale, Passacaglia and Fugue. Second prize went to John Ralph Weeks, Devizes, England, for his Variations and Passacaglia and honorable mention was given to Lothar Gast, Bremen, Germany, for his Organ Concerto 2.



Charles E. Page has been appointed director of the Apollo Glee Club at Yale University for the forthcoming academic year. He will continue studies at Yale towards the master of music degree, with a major in organ under Charles Krigbaum.

Mr. Page will remain organist and choir director at Old First Church, Springfield, Mass. He has been dean of the Springfield AGO Chapter for two years.

Mr. Page received his bachelor's degree at Boston University, where he studied with Max Miller and George Faxon.

BOB WHITLEY conducted the choir and a chamber orchestra from Duquesne University May 24 in the Vivaldi Gloria, the Brahms Alto Rhapsody and Bach Cantata 170 at Fox Chapel, Pa. Episcopal Church.

CHARLES HUDDLESTON HEATON is editor-in-chief for a new hymnal to be developed and published jointly by the publishing houses of the American Baptist Convention and the Christian Churches (Disciples of Christ).

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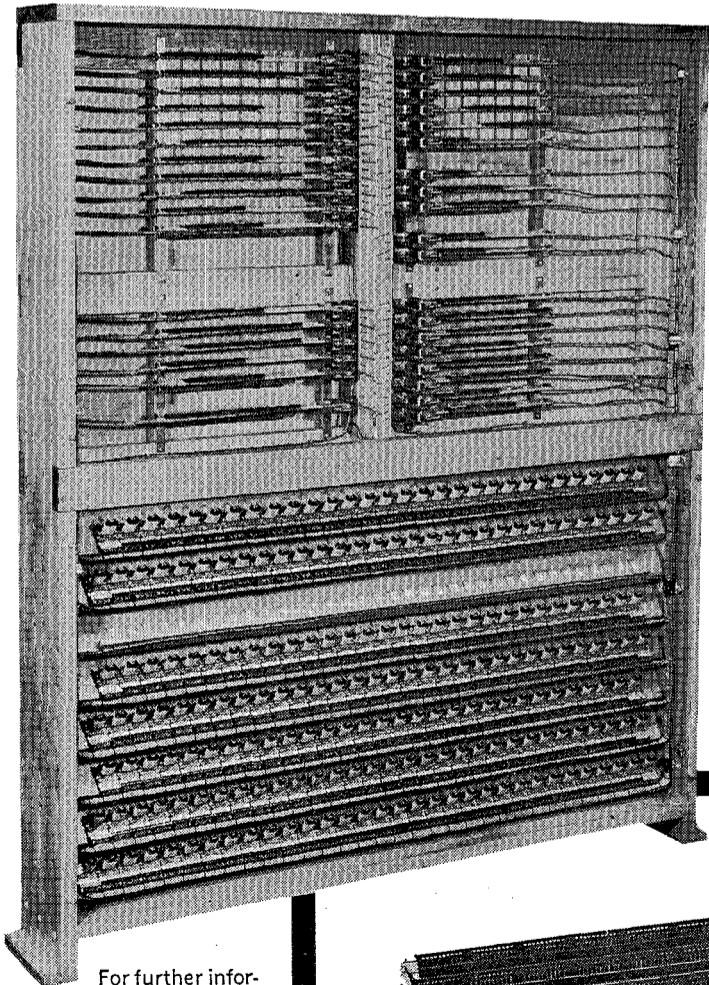
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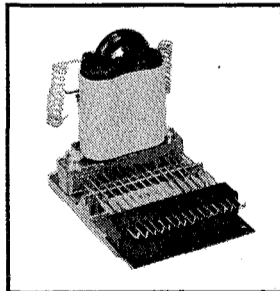


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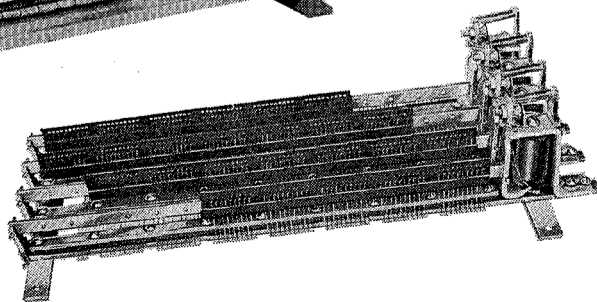
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Convention, Anyone?

After what was probably the largest assemblage of church musicians in the history of the world, and probably the most exciting, we wonder how those 1866 who attended, and the 15,000 or so others who didn't, are going to let it influence the remainder of their summer.

We are interested particularly in those whose appetites were so whetted by Philadelphia that they will search about for more gatherings to attend before the days start shrinking at both ends and the sun begins to lose its fire. They (the chronically infected conventioners) and the convention absentees too should give serious thought to attending a smaller, more relaxed and wholly friendly convention held the last week of this month at Winnipeg.

We know very few people who have attended only one RCCO convention. They come back again and again, as these annual affairs become a pleasant habit.

The smaller attendance has its advantages. It is easy to see and to chat with everyone you know and even easier to get to know one after another of Canada's leading church musicians. With an easily managed crowd, delegates for several recent conventions have been housed in comfortable new college dormitories almost as inexpensively as they could have stayed at home. Roads are good to Winnipeg; airline and train service is convenient. There are lots of fish in those lakes that someone will catch between the convention and Labor Day.

There were 30 Canadians at the Philadelphia convention, roughly two and a half per cent of the RCCO membership. Sharpening up our arithmetic pencil (no automation at THE DIAPASON!) we figure a reciprocal percentage of the AGO would be 425, equal to one-third of the total RCCO membership. We think perhaps a sixth of that percentage would make a fine representation; even a tenth would be an all-time record.

Why are we doing this Hard Sell of this RCCO convention to AGO members? Well, maybe at Winnipeg we will have time to say "hello" to the many at Philadelphia that we missed seeing entirely.

Unfair Advantage

Before we had nearly completed our lengthy report on the Philadelphia convention, letters to the editor had already begun to pour in, mostly enthusiastic but in many cases taking exception to one thing or another. We have deliberately refrained from including any of them in this issue. In the first place there were far too many; in the second place we needed all our space for the pictures and programs which we consider vital adjuncts to our "running story."

We try to keep our accounts of all conventions as close to simple reporting as we can. We don't feel that our *opinion* is very important to anyone nor do we believe the haste and pressure of writing up a convention as hectic as this one exactly encourage cool evaluation.

So perhaps it is a little unfair for us to refute some things said in letters we do not print. For example, to the lady who complained that this was *vacation* and the many-recitalled program was far too strenuous for a vacation: Surely as many people were there to hear and to learn as much as was humanly possible in a week; the increasing number of churches and schools who paid the way for their representatives have a right to expect a generosity of program and a minimum of free time. Vacationers *could* take an afternoon off (say, Wednesday's six-recital cluster). One shouldn't blame the cook for one's overeating.

To the several who resented even the comparatively small doses of experimental music, we recall the famed Boston Symphony joke of the 1890s: "Use this exit in case of Brahms." What more suitable place to try out the new for organ and for chorus that at a *convention* of church musicians? If you don't like something, you have the right — perhaps the obligation — to say so, but only if you first listen carefully. Do we criticize a store because it carries some styles we find unbecoming? We managed to hear a good deal of Bach and Franck and Reger. If we hear only what we hear at home, why make the effort to come to a *convention*?

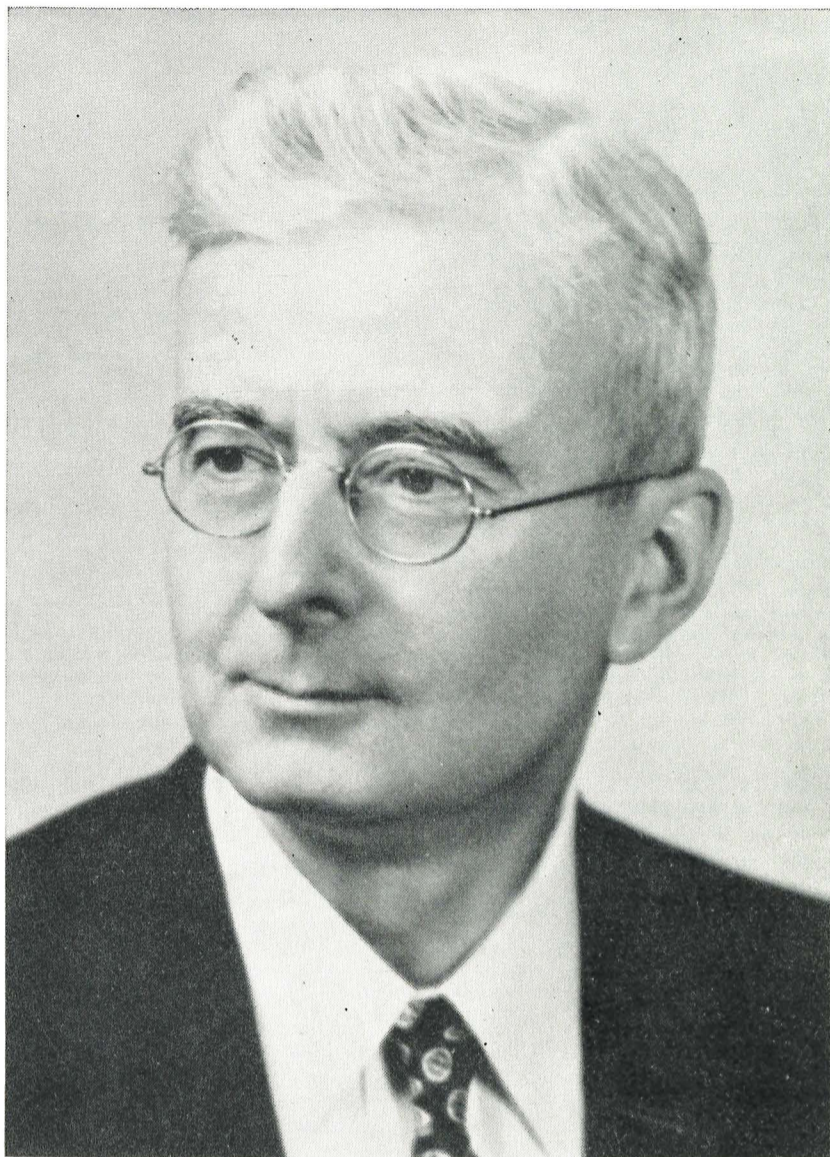
Of course there may have been a few errors in judgement. Jim Bryan and Harry Wilkinson, the convention's major domo and "master of the Guild's music" respectively, made about as few errors as is conceivable, but even they are human, we are glad to say. But as we write this fully two weeks after the end of the convention, we still suspect there is something a little divine about them too.

Distaff Diplomacy

Just as we were closing our forms on this convention issue, welcome word came from our new national president, Alec Wyton, of the appointment of the first woman to hold major office in the American Guild of Organists. Ruth Milliken, MS, AAGO, our new national registrar, replaces Dr. Austin Lovelace, whose removal to Denver occasioned his resignation from the post to which he was elected in May.

Next month we hope to introduce Ruth Milliken to our readers with a picture and a story about her and her appointment to this "first" in Guild history. But we couldn't wait until then to express our staunch approval of the long-delayed move.

The Canadians will think we are copycats, won't they? After all, Muriel Gidley Stafford served as *president* of the RCCO from 1957 to 1959. She proved one of the College's very strongest presidents. Ruth Milliken will be that kind of a registrar, we are confident.



The American Guild of Organists has come a long way since its founding 68 years ago. Its membership has grown from an original 145 in 1896 to about 17,000 in 1964, some 117 times its original figure. Its usefulness and influence have also grown mightily and the credit for that must rest very considerably on the wise and thoughtful and careful men who have guided the course of its existence.

Each era of the Guild's history has been personified by its leader, right from Gerrit Smith, its first warden. The great period of expansion which began in Dr. S. Lewis Elmer's long term has continued into the six-year incumbency of Harold Heeremans. It has been a period of many glories coupled to many problems. A man of great energy and extraordinary abilities, President Heeremans has experienced many satisfactions and at the same time faced some frightening odds as the growing pains which accompanied this exciting growth have continued to assert themselves more and more insistently. Under less sincere and devoted leadership than that which Harold Heeremans gave so unstintingly, it is not an exaggeration to say that the very structure of the American Guild of Organists might well have fallen apart in these crucial six years of his presidency. But consistently and vigorously championing all the things he was sure were right and as fiercely opposing those he felt were harmful, regardless of who sponsored them, he leaves the Guild a much stronger and wiser and even more stable organization than he found it.

The six years of demands on his energies, his time, his skills and his emotions must have been very difficult ones for a man as sensitive and thoughtful as Harold Heeremans. At times he has found himself aligned against some of the oldest and dearest friends, but when he has believed he was right, principles always came first. Such devotion against such odds can take a cruel toll.

THE DIAPASON in the six years of Harold Heeremans' presidency has seen the Guild reach for and often attain important goals. This has always been a matter of great satisfaction to us.

Some of our pleasantest personal memories will always be of hours spent with Harold and Ruth Heeremans — at conventions, on Marthas Vineyard and in England. His nimble wit, his searching and informed mind, his kindness and charm made him an ever-stimulating companion.

The Guild's future will not likely be a mere extension of its past. For, as both Harold Heeremans and THE DIAPASON believe fervently, the Guild has a destiny. It will not achieve that destiny easily or quickly or quietly but as a result not just of co-operation and understanding but also of battles and compromises. When that destiny shines clearly just ahead of us, our organization will appreciate even more strongly than it does today what a large and irreplaceable part Harold Hermans has played in shaping that destiny. We know that our organization will continue to rely on his counsel, seek his judgment and treasure the unique contribution he has made to all of our lives.

PREPARING FOR A CAREER IN CHURCH MUSIC

A Look at the Undergraduate Approach

by LEE H. BRISTOL, JR.

As a fledgling college president, I consider it a real honor to be asked to address this important national convention on a double bill with my admired and experienced friend Robert Baker of Union Seminary. When we were invited to come, both of us gladly accepted because we were asked to speak on a subject of vital interest to us both: the formal education of young men and women for careers in church music. In his work at Union Dr. Baker's concern is with the graduate student; in my work at Westminster, on the other hand, my concern must be with the undergraduate whose needs, particularly in the non-music area, are bound to be greater due to his more limited previous experience.

Since I joined the AGO some 21 years ago, I have seen the position of church musician improved, but don't we still have a long way to go before we have seen his position what it ought properly to be. As the Red Queen put it in *Alice Through the Looking Glass*: "Now, here you see, it takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run twice as fast as that!"

Both Dr. Baker and I are gravely concerned that more has not been done to give the church musician more equitable treatment in the mundane but vital economic and administrative areas which may cause him worry. Westminster plans this summer to conduct a national survey to discover how much time a church musician devotes to his job, what help his church offers him in the way of secretaries or a choir mother, what his church does about vacation time, insurance, hospitalization, pensions, special service fees, convention expenses, opportunities for continuing education. From this survey Westminster Choir College and Union Seminary plan to prepare a joint pamphlet we hope may prove a helpful guide to clergy and laity who have charge of the employment of church musicians.

But our concern at this session is with the formal education of the church musician. As I see it, there are five major functions the undergraduate college of sacred music is called upon to perform: (1) helping the student approach his musical potential; (2) training him in the art of training others; (3) imparting knowledge in both the music and non-music areas; (4) teaching the student to think for himself; and (5) creating an environment conducive to commitment. Or, to sum up these functions, we may merely group them under the heading of *music, general academic, and spiritual*.

I

First, there is the *pursuit of musical excellence*. While we well appreciate it is not possible to make a person more musical than he potentially is, isn't a major objective of an undergraduate college of sacred music to help the student approach his musical potential?

In the area of training him in the art of training others (particularly in choirs), isn't the task of the college in effect to teach him how to create his instrument? This came home to me when I heard an effusive music critic congratulate a choirmaster-friend of mine after a concert. "Your choir was great, but why shouldn't it be? Look at the superb singers you had to work with!" My friend smiled; he said nothing; but he knew deep-down inside him that his singers had not been superb singers at first. They had only become superb singers under his skillful tutelage.

Training students to train others demands more than performance skills, to be sure. It demands the development of the student's capacity to handle the human relations involved. The development of this capacity we have found particularly important in the younger,

less mature student. We try to point out that the choir director may find that one of his chief pupils in need of musical education is the pastor under whom he works. As in this area we may find it wise to paraphrase the late Canon Sparks who said: "There's nothing in canon law which says an organist or choirmaster must be a gentleman (or a lady), but it helps!"

1. The college wants to *keep the student from following fads* when he has not had a thorough grounding in fundamentals.

2. The college wants to *encourage the student to develop his own interpretation of music* he performs instead of the slavish imitation of teachers who one day will not be around for him to imitate!

3. The college wants to avoid the kind of over-emphasis on recital repertoire which can cause neglect of *training in the art of service playing*, the kind of playing which may occupy 90% of his time on the organ bench.

4. The college wants to *expose the student to all the major liturgies* (Hebrew, Roman, Orthodox, Anglican, Lutheran, etc.), not only so that he will not be penalized for lack of such knowledge, but more importantly so that he can take advantage of the fact that the liturgical movement has reached far beyond the so-called liturgical churches and he would do well to draw on these traditions to enrich his program no matter where he works.

5. The college wants to *encourage the student to broaden his repertoire*. How many of us are using the same anthems and voluntaries we were using ten years ago? Are we like Tom the Piper's Son: "All the tune that he could play was 'Over the hills and far away'?"

6. The college wants often to *encourage the student to make music for the sheer joy of doing so*. Telephone calls, committee meetings, rehearsal scheduling — such red tape can easily conspire to keep us from making music as often as we should for the sheer joy of it.

7. The college wants to *encourage the student to continue his education* beyond Graduation Day through self-study, practice, listening, reading, exposure to other teachers and institutions and influences which can augment and reinforce, and association not only with fellow alumni but alumni of other institutions as well. And isn't it important for the AGO to consider stepped up efforts which can help the graduate in such continuing education?

II

The second area of concern to the undergraduate college of sacred music is the general academic area.

Jacques Barzun has said, "I have met and heard music graduates of progressive colleges who could give very creditable performances. They had sureness, musicianship, and the right kind of enthusiasm. But over the teacups, after the show, they proved quite illiterate musically . . ."

Mendelssohn warned against one-sidedness in music education. Perhaps his warning prompted the National Association of Schools of Music to advocate — in the non-music area — teaching the student how to think and communicate as well as something of our cultural heritage and the world we live in.

Hugo Leichtenritt builds quite a case for the musician to learn Latin, German, French, Italian, geography, political history, philosophy, religion, the

anatomy of the ear and throat and the physics of sound.

An impossible task for the undergraduate college of sacred music? Perhaps, but haven't most of us long advocated that learning is a lifetime task? If we argue that music is not a tacked-on extra elective in life but an important part of our culture, shouldn't we treat it as such and continue to try to learn something more about those other subjects to which we say it is related?

An alumnus recently wrote: "I see my college experience very differently these days, now that I see it all in retrospect. Many of the courses I considered most relevant have proved less valuable than I supposed, and many courses I thought irrelevant and a waste of time have proved more valuable than I thought would be the case. Thank Heavens the 'powers that be' in the administration decided much of my curriculum for me."

As I see it, the general academic or non-music program is important not only to produce more effective citizens, but better teachers and musicians as well.

III

More trees grow from the outside in by adding rings. The palm tree, I'm told, is the only exception, because it grows from within. And this analogy brings us to our third and final concern: *the realm of the spirit*.

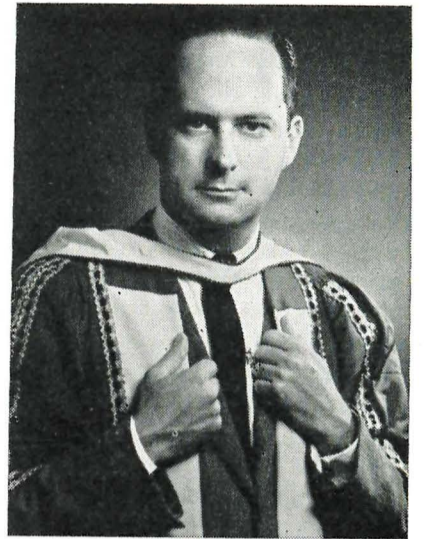
In addition to all else concerning the college and the student in the way of music, facts, and ideas, there is, of course, the area of character as well. No college can compel commitment, but the independent college will do well, it seems to me, to try to create a climate conducive to such commitment.

Someone once asked me to define my Big Idea, the direction I wanted my life to take, my personal philosophy. I sat in a hotel room for two days, used up three pads of paper, and filled a wastebasket or two before I finally came up with an overly long, wordy statement of my Big Idea. Today, thanks to a few more years of living, I could give you that philosophy, the statement of the Big Idea in my own life, in just 22 words. But I won't. I'm more interested in suggesting you try defining yours and persuading your students to give thought to the definition of theirs as well.

When we look about us at those we most admire in our profession, many of them dedicating themselves at some sacrifice to helping others to grow through music, I think we come to see how varied are the opportunities within our field to find commitment to a Big Idea that can give our lives real direction.

I think of Myra Hess lifting the spirits of terrified Londoners in world war 2, the pastoral ministry of the late Ray Brown among a generation of students at General Seminary, the self-discipline which one college choir director inspires in students, the effective way one junior choir director in Oklahoma knows how to teach small children through affection and challenge, or the way great "service players" like Alec Wyton, Alexander McCurdy, and David McK. Williams seem able to set an entire congregation strangely "on fire". The opportunities seem limitless for each of us to find his own Big Idea. Some of us may find it in just the music itself; others may find it also in terms of the lives of others — choir members, students, clergy, congregations, neighbors, and friends; the people among whom we work.

We are here out of concern for the ministry of music. Wouldn't it be great if we were to do such a fine job as teachers that more and more people might feel called to *careers of service to others through music*, for in such service a student may find not only self-realization but the joy of knowing his work is indeed one of laudable service to his God.



Dr. Bristol, president of Westminster Choir College, Princeton, N.J., gave this address June 24 at the AGO National Convention (see convention story).

His career has excelled not only in education but as a businessman, writer, composer, civic and religious leader.

He is a trustee of four schools, president of the Creative Education Foundation, a member of the AGO national council and a lay preacher in the Episcopal church.

A fifth generation alumnus of Hamilton College, Dr. Bristol holds five honorary degrees and was awarded the Department of the Army Outstanding Civilian Service Medal.

Among his books are a biography, "Seed for a Song," and a book on public relations, "Developing the Corporate Image."

Those Were The Days

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

Möller built a large three-manual organ for Oscar Hammerstein's Grand Opera House in New York City

An editorial contrasted a 1,500-word review given to the Widor recital at Edinburgh, Scotland with the 150-word maximum an American metropolitan daily would have given it

The controversy about Edwin Lemar's engagement at the Panama-Pacific Exposition continued. John McE. Ward of Philadelphia mentions a movement toward a boycott

Five AGO Chapters — Northern California, Michigan, Missouri, Southern California and Minnesota — had reports on the Guild news page; the recital page contained programs by 23 organists

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

The new five-manual Kemper organ in St. Mary's Church, Danzig (now Gedansk, Poland) was described; it contained a total of 8,176 pipes

The marriage of Louise Jones, Boston, and S. Lewis Elmer was announced

Paul Callaway was appointed organist and choirmaster at the Washington Cathedral

Ernest White was playing two recitals a day on the Acolian-Skinner at the Temple of Religion of the New York World's Fair

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

The Twin Cities attracted 600 for the AGO national convention July 12-16; among recitalists were: Ronald Arnatt, Marilyn Mason, Arthur Poister, Heinrich Fleischer, George Markey and Arden Whitacre.

The death July 20 of Jules Roger-Ducasse, whose famous Pastorale graces many an organ recital, was reported from Paris; he was 81

Adolph Steuterman completed 35 years as organist-choirmaster of Calvary Episcopal Church, Memphis

UNFORGETTABLES

Sir William McKie missed the King David performance to ride by train back to Philadelphia to listen to a practice session by Clyde Holloway, organ playing competition winner

David Craighead repeated the taxing Reger Morning Star Fantasie for those whose bus tickets had taken them to the alternate recital

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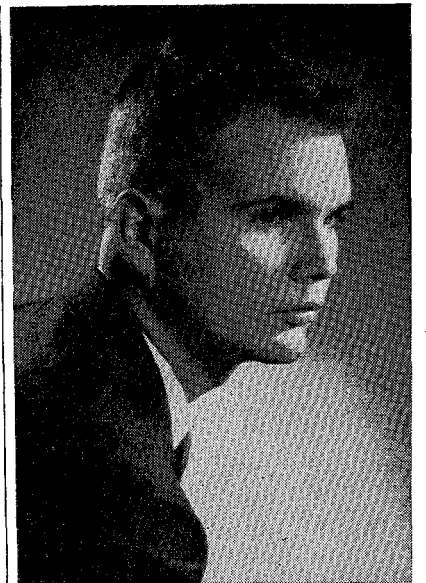
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James Moeser has received a graduate fellowship to the University of Michigan where he will begin work toward the D.M.A. degree in September. He will study with Marilyn Mason. He has been a member of the organ faculty of the University of Texas, where he completed the M Mus degree in musicology. Previous teachers include John Boe, E. William Doty, Michael Schneider, Marcel Dupré, and Silvia Kind (harpichord).

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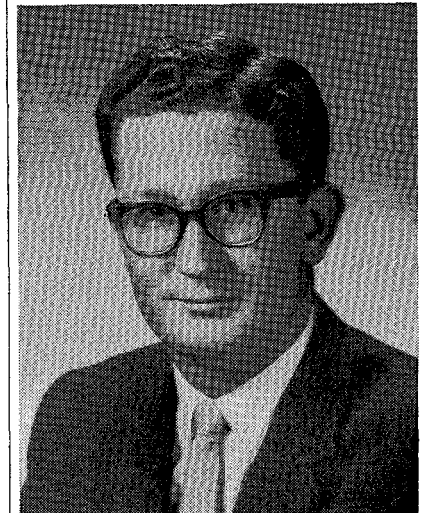
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Robert M. Finster has been appointed organist and choirmaster of Grace Church, Elmira, N. Y., succeeding Herbert J. Tinney. He has his AB from Occidental College and his MMus from Eastman School of Music where he is a candidate for the DMA in church music. He was granted an NDEA IV fellowship for doctoral study of Eastman for the years 1961-1964. He has studied organ with Clarence Mader, Robert Prichard and David Craighead; choral conducting with Howard Swan and M. Alfred Bischel.

Mr. Finster has served St. Stephen's Church, Rochester and St. Mark's Church, Altadena, Cal. At Grace Church he will direct the parish choir of men and boys, affiliated with the RSCM. A three-manual Tellers was dedicated two years ago.

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The Flatbush-Tompkins Congregational Church, long a landmark in Brooklyn, N.Y., is a consolidation of three Congregational churches. The present building of colonial architecture was built about 1908 as the home of the Flatbush Congregational group, originally an offshoot of Tompkins Congregational, the mother church. In 1942 the two churches merged with another parish, Ocean Avenue Congregational Church, to form the present congregation. The famous organist, Clarence Eddy, was once organist of the Flatbush Church.

The new organ will be installed in chambers at each side of the central chancel. The three-manual console will be movable. The antiphonal organ, originally by the Aeolian company, was obtained and modified by the church some years ago.

Vaughan Ramsey has been music director of the church since 1937. He is also organist and director of Congregation Ahavath Sholom in Brooklyn. The stoplist was drawn up by Austin in consultation with Mr. Ramsey. Negotiations were handled by Charles L. Neill for Austin.

GREAT

Quintaten 16 ft. 68 pipes
Principal 8 ft. 68 pipes
Bourdon 8 ft. 68 pipes
Oktav 4 ft. 68 pipes
Quintaten 4 ft. 24 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Krummhorn 8 ft. 56 pipes
Chimes (prepared)

SWELL

Rohrgedeckt 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Prinzpal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 56 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 24 pipes

ANTIPHONAL

Principal 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Celeste 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremulant

PEDAL

Contrabass 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Superoctave 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 12 pipes
Trompette 8 ft.
Krummhorn 4 ft.

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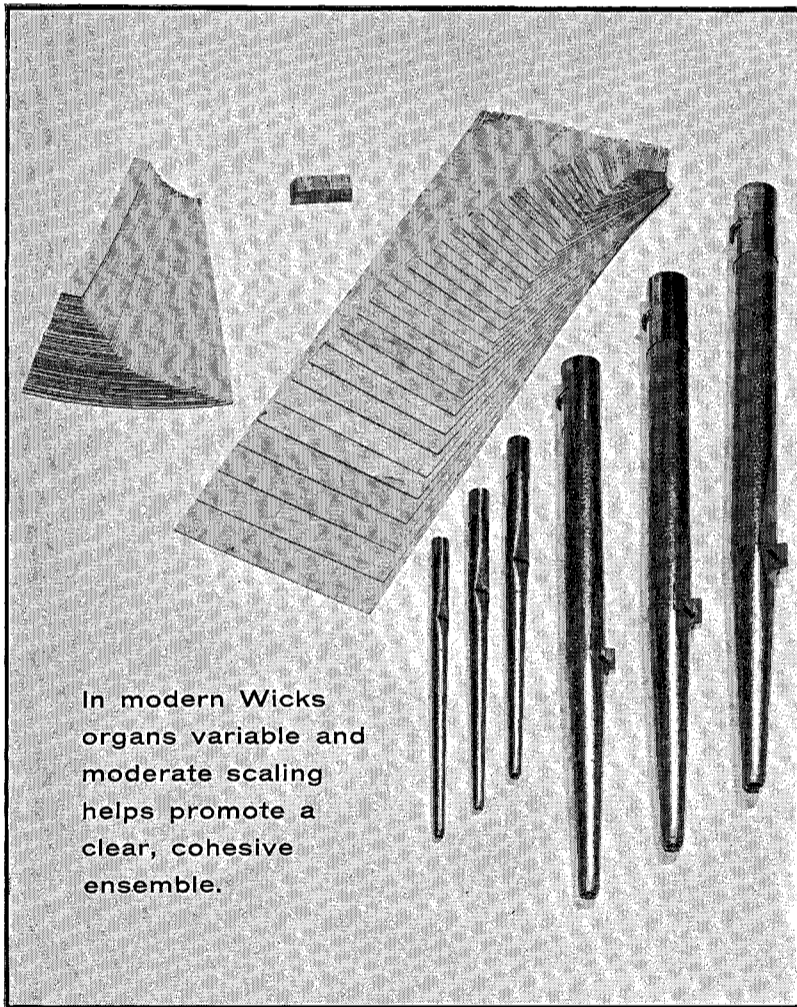
James Farmer, 17, St. Johnsbury, Vt. was winner of a \$150 first place scholarship at the annual Vermont State Music Festival auditions in Burlington. A high school junior, young Mr. Farmer played the Bach Dorian Toccata in competition with 72 other applicants. He is a member of the Vermont AGO Chapter and organist of the North Congregational Church, St. Johnsbury. His teachers have been Helen Sleeper and Milton Gill, Dartmouth College.

THE MARYLAND States Teachers Association and the Maryland Music Educators Association offer a prize of \$150 for the best work for mixed chorus. Write: Thomas R. Lawrence, Board of Education of Baltimore County, Towson, Md. 21204.



The 1964 Congress of the Guild of Carillonneurs in North America assembled on Washington Cathedral Close for its annual conference. Ronald Barnes (far right end of second standing row), president of the Guild and carillonneur of the cathedral, was host to the Congress and the 65 members in attendance re-elected him president.
Mr. Barnes plays weekly recitals on the 53-bell Taylor carillon.

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Determination of the appropriate scales for each instrument is influenced by many factors, such as size of instrument, size of auditorium, placement, acoustic environment, musical requirements, stoplist, and the like. Hence, also in the matter of scaling, each organ must be treated individually.

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Programs of Organ Recitals of the Month

Marilium July 5, Ann Arbor, Mich. — Hill Auditorium July 5, with string ensemble conducted by Henry C. Smith: A Battle, and No Battle, Bull; Prince of Denmark's March, Clarke; Two Voluntaries, Purcell; Concerto 5 in F, Handel; Concerto in B flat, Stanley; Flourish and Fugue and Capriccio for organ and strings, John Cook; Concert Music for Organ, String and Kettledrums, Kevin Norris; Classic Concerto, Sowerby.

Oklahoma City AGO Chapter and GSG, Oklahoma Baptist University — Emmanuel Episcopal Church, Shawnee, Okla. May 17: Chorale 1, Sessions; Canonic Variations, From Heaven Above, Bach; Prayer of Christ, Messiaen — Clarice Peak. Prelude, Fugue and Chaconne in C major, Buxtehude; Elegie, Peeters; Toccata, Suite Modale, Peeters — Kay Christiansen. Fantasia and Fugue in G minor, Bach; Finale, Symphony 1, Vierne — James Christensen.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist June 6: Fanfare, Willan; Prelude and Fugue in E minor (Cathedral), J. S. Bach; Sonata 1, C. P. E. Bach; Prayer from Christ Ascending, Messiaen; Elves, Bonnet; Carillon de Westminster, Vierne.

July 4: Rigaudon, Campra; Sonata 2, C.P.E. Bach; Firework Music, Handel; Rondo in G, Bull; Chorale, Honegger; A Fancy, Hurford; Toccata Festiva on In Babilone, Purvis.

Mrs. Harry L. Butler, Memphis, Tenn. — Berclair Baptist Church June 7: Prelude, Fugue and Chaconne, Buxtehude; Fugue in C major, Bach; My Heart Is Filled With Longing, Brahms; The Fifers, Dandrieu; Harmonies du Soir, Karg-Elert; Toccata, Monnikendam; Joshua Tree, Leach; Sicilienne, Paradise; Maestoso in C sharp minor, Vierne. Five singers shared the program.

John B. Fraleigh, Providence, R.I. — St. Paul's Chapel, New York City Aug. 13: Wer nur den lieben Gott lasst walten, Bach; Andante for Small Mechanical Organ, Mozart; Sonata 3 in A major, Mendelssohn; Drop, drop slow tears and With broken heart and contrite sigh, Gill; Cortege et Litanie, Dupré.

David Brattain, Greencastle, Ind. — Senior recital, DePauw University, Gobin Memorial Methodist Church May 17: Prelude and Fugue in A minor, Bach; Les Bergers, Messiaen; Elevation, Couperin; Wie schon leuchtet der Morgenstern, Buxtehude; Carillon, Delamarter; Partita on Wacht auf, Distler.

Bonnie Blank, Hamburg, N.Y. — St. Paul's Cathedral, Buffalo June 26: Variations on My Young Life, Sweelinck; Prelude on the Kyrie, Langlais; Prelude and Fugue in D major, Bach.

Herbert Gotsch, River Forest, Ill. — Faculty recital, Concordia Teachers College July 6: Clavierübung, part 3, Bach.

Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier, Paris, France — Riverside Church, New York City July 7: Prelude and Fugue in D major, Bach; Recit de tierce en taille, Couperin; Récit de nasard, Clérambault; Fugue in C major, Buxtehude; Chorale Improvisation on Victimae paschali, Tournemire; Prelude in E flat minor, Variations on Veni Creator and Prelude and Fugue on A-L-A-I-N, Duruflé.

Monmouth, N.J. AGO Chapter members — St. Peter's Episcopal Church, Freehold, N.J. June 8: Fugue in G major (Gigue), Sheep May Safely Graze, To God on High Be Praise, I Call To Thee, Lord Jesus Christ and Prelude and Fugue in D major, Bach — Barbara Fielder Mount. Sonata in A minor, Rheinberger; Suite Gothique, Boëllmann — Arthur J. Reines. Te Deum and Ave Maria, Ave Maris Stella, Langlais; Scherzo, Symphony 2, Vierne; Magnificat 5, Dupré; Litanies, Alain — Pauline Schoening.

Kathy Flynn, Burlington, Iowa — First United Church June 21: Rigaudon, Campra; Fugue in G minor (Little) and Fugue a la Gigue, Bach; Allegretto, Sonata 4, Mendelssohn; Chorale in E major and Prelude with Variations, Franck; Carillon de Westminster and Maestoso in C sharp minor, Vierne; Pasticcio, Langlais; Rhosymedre, Vaughan Williams; Toccata in F, Bach; Festal Toccata, Fletcher.

Charles Huddleston Heaton, St. Louis, Mo. — First Congregational Church, Eugene, Ore. July 24: Prelude and Fugue in D major, Buxtehude; Sœur Monique, Couperin-Farnam; Trio Sonata 3 in D minor, Bach; Symphony 2, Vierne; Eureka Suite, George Brandon; Passacaglia on a Twelve-tone Theme, Paul E. Koch; Prelude and Fugue in G minor, Dupré.

Reginald Lunt, Lancaster, Pa. — St. Paul's Chapel, New York City July 21: Nun komm' der Heiden Heiland, Distler; Herzliebster Jesu, Lunt; Dorian Toccata and Fugue, Bach; Passacaglia, Symphony in G major, Sowerby; Impromptu, Vierne; Andante sostenuto, Symphonie Gothique, Widor; Ad nos, Liszt.

Michael Bulley, Spokane, Wash. — Cathedral of St. John the Evangelist June 27: Fantasia in F, Mozart; Allegro Moderato, Trio Sonata in E flat and Fugue in G minor, Bach; Gavotta, Martini; Schönster Herr Jesu, Schroeder; Toccata, Symphony 5, Widor.

Gerhard Schroth, Rochester, Minn. — First Methodist Church July 21: Concertata, Corelli; O Man, Bewail, Christ Lay in Bonds of Death and Jesu, Joy of Man's Desiring, Bach; Three Hymn Improvisations, Schroth.

Clarence Ledbetter, St. Louis, Mo. — Rockefeller Memorial Chapel, University of Chicago July 21: All Bach. Prelude and Fugue in E flat; Clavierübung Part 3.

John Weaver, New York City — Riverside Church Aug. 16: Fantasia in G minor, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Leave with us Thy Grace, Lord Jesus Christ, Deck thyself, my soul, with gladness, Praise to the Lord, the Almighty and Passacaglia and Fugue in C minor, Bach; Finale, Symphony 1, and Scherzo, Symphony 2, Vierne; Cantilene, Langlais; Toccata, Weaver.

Harry Ambrose, Jr. and Kathleen Ambrose, Bearden, Tenn. — Students of Reba Gentry, Central Baptist Church June 28: Evocation, McKay; Oh World, I Now Must Leave Thee, Walther; Prelude and Fugue, Bach; Toccata in D Minor, Nevin; Chanson and Cortège, Young — Kathleen Ambrose, Toccata on Picardy, Young; Andante Cantabile, Symphony 4, Widor; Fugue in G minor (Little), Bach; Deck Thyself, My Soul, With Gladness and My Heart Is Ever Yearning, Brahms; Chorale and Variations, Langlais; Fugue in C major, Buxtehude — Harry Ambrose, Jr.

William H. Wickett, FCCO, London, Ont. — For Bay of Quinte RCCO Centre June 6: St. Thomas Anglican Church: Concerto in G major, Bach; Suite for a Musical Clock, Handel; Concerto in G minor, Handel. Bridge Street United Church: Sketch in F minor, Schumann; Wake, Awake, O God, Thou Faithful God, How Lovely Shines the Morning Star, Peeters; Suite 2, William France; Scherzo in G minor, Willan; Pièce Héroïque, Franck.

Robert Carwithen, Princeton, N. J. — Riverside Church, New York City Aug. 30: Prelude and Fugue in B minor, Bach; Blessed ye, who live in faith unswerving and Deck thyself, my soul, with gladness, Brahms; Fantasia in F minor, K 608, Mozart; Prelude on Rouen, Mathilde McKinney; Chorale for Strings, Harris-Lynn; Dessein Eternels, Les Mages and Dieu Parmi Nous, Messiaen.

Heinrich Fleischer, Minneapolis, Minn. — Rockefeller Memorial Chapel, University of Chicago July 7: Magnificat, Scheidt; Prelude and Fugue in B minor, Bach; Apparition of the Eternal Spirit, Messiaen; We Now Implore God, the Holy Ghost, Lenel; Introduction, Theme with Variations and Fugue in F sharp minor, Reger.

Paul Danilewski, Jr., San Francisco, Cal. — For San Francisco AGO Chapter, Ebenezer Lutheran Church May 18: Six Fugues, Fischer; Prelude, Suite opus 5, Duruflé; Little Fugue in G minor, Bach. Eugene Stoia, violinist, accompanied by Richard Purvis, played Sonatas by Tartini and Handel.

Wallace Dunn, Los Angeles, Cal. — St. John's Episcopal Church June 29: Prelude and Fugue in F major, Lubeck; Concerto 2 in B flat major, Handel; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; In Paradisum, Lesur; Finale, Symphony 2, Vierne.

Grady Wilson, New York City — St. Andrew's Cathedral, Honolulu, Hawaii June 7: Grand Jeu, DuMage; Ciacona in E minor, Buxtehude; Voluntary in D minor, Stanley; Wenn wir in höchsten Nothen sein and Prelude and Fugue in A minor, Bach; Fantaisie 2, Alain; Fantasy for Flute Stops, Sowerby; Even Song, LaMontaine; Prelude and Fugue on B-A-C-H, Liszt. Interchurch Center Chapel, New York City June 22: Bach and Alain as above, plus Toccata, Tu es Petra, Mulet. Riverside Church Aug. 9: Program included numbers listed in above recitals.

John Schaefer, Columbus, Ohio — Trinity Church June 2: Toccata in C minor, Muffat; Elevation, Couperin; Pastorale, Sonata 1, Guillemant; Aria, Peeters; Litanies, Alain. June 9: Introduction and Toccata, Walond; Deck Thyself, My Soul, with Gladness and Come Holy Ghost, God and Lord, Bach; My Heart is Filled with Gladness, Brahms; Celestial Banquet, Messiaen; Toccata, Symphony 5, Widor. June 16: Trio Sonata 2 in C minor and Prelude and Fugue in E flat (St. Anne), Bach.

Mildred Andrews, Norman, Okla. — For Edmonton Centre, All Saints' Cathedral, Edmonton, Alta. June 12: Concerto in B minor, Walther; Andante and Gavotte, Sonata, Arne; Prelude and Fugue in D major, Bach; Chromatic Study on B-A-C-H, Piston; Sonatina, Archer; Prelude and Fugue in G minor, Dupré; Prayer, l'Ascension, Messiaen; L'Ange a la Trompette, Charpentier.

Rockefeller Memorial Chapel, University of Chicago July 28: Prelude in E flat minor, Duruflé; Sonata 1 in E flat major and Fantasia in G major, Bach; Variations sur un Noël, Dupré; Three Organ Chorales and Toccata in F major, Bach.

Lawrence Jamison, Nyack, N.Y. — St. Paul's Chapel, New York City Aug. 4: Aus tiefer Noth, Ach Gott, vom Himmel sieh' darin, Chorales 1 and 2 combined, Vater unser im Himmelreich, Chorales 2 and 4 and 1, 2 and 4 combined, David; Nun komm' der Heiden Heiland, Distler.

Homer Jackson, La Grange, Ill. — St. Paul's Chapel, New York City July 23: Prelude and Fugue in E major, Lubeck; I call to Thee, Lord Jesus Christ and Fantasia and Fugue in G minor, Bach; Fugue in A flat minor, Brahms; Ave Maris Stella, Peeters.

Michael Mains, Buffalo, N.Y. — St. Paul's Cathedral June 19: Prelude in E minor, If thou but suffer God to guide thee and Abide with us, Lord Jesus, Bach; Winter Sonata, Liggett.

John Fenstermaker, Indianapolis, Ind. — Christ Church Cathedral July 3: Mass for the Parishes, Couperin; Chorale in E major, Franck.

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Programs of Organ Recitals of the Month

Clyde Holloway, New York City — St. Paul's Chapel July 14: Prelude and Fugue in F major, Lübeck; Variations on a Recitative, Schoenberg; Liebster Jesu, wir sind hehr and Prelude and Fugue in G major, Bach. St. Thomas Church July 24, 26: Te Deum, Langlais; Récit de Tierce en taille, Grigny; Fantaisie in A, Franck; Carillon-Sortie, Mulet.

Herbert W. Tinney, Elmira, N. Y. — Grace Episcopal Church June 7: La Folia Partita, Pasquini; Allegro, Carvalho; Verso de 8 tom por do-dol-re, DaCruz; La Romanesca con conque mutanza, Valente; Fantasia in D minor (Echo), Sweelinck; Freu' dich sehr, O meine Seele, Walther; Meine Seele erhebet den Herrn and Toccata, Adagio and Fugue in C, Bach; Carillon de Westminster, Vierne; Chorale Prelude on Melcombe, Parry; Fugue, Honeger; Prelude and Trumpetings, Roberts; Evensong, LaMontaine; Gift of God, Masters; Te Deum, Langlais.

Richard D. Waggoner, New Orleans, La. — For North Mississippi AGO Chapter, Meridian Branch, First Presbyterian Church, Meridian June 9: Concerto in A minor, Vivaldi-Bach; Kommst du non, Jesus, vom Himmel herunter and Wachtet auf, ruft uns die Stimme, Bach; Duet for Flute Stops, Krebs; Prelude and Fugue in G major, Bach; Fugue in A flat minor, Brahms; Benedictus, Reger; Requiescat in Pace, Sowerby; Le Banquet Celeste and Dieu Parmi Nous, Messiaen.

Gerhard Krapf, Iowa City, Iowa — Concordia Seminary, St. Louis, Mo. June 8: Dorian Prelude in C, Scheidemann; Canzona, Obrecht; Prelude, Fugues and Finale, Fischer; Chorale Prelude, Zeuch ein zu deinen Teren, Dreissler; Prelude and Fugue in C major, Bach.

Frederick Tulan, Stockton, Cal. — St. Paul's Chapel, New York City July 9: Allegro and Gigue, C. P. E. Bach; Variations sur Joseph est bien Marie, Balbâtre; Etude for Pedals, Harris (first performance); Spirits and Places, Bacon; Movement 1, Symphonie Passion, Dupré.

Sally Hill, Jersey City, N.J. — St. Paul's Chapel, New York City Aug. 11: Concerto in C major, Vivaldi-Bach; Postlude pour l'Office de Complies, Litanies and Deux Danses a Agni Vavishta, Alain; Chorale in A minor, Franck.

Thomas Richner, New York City — St. Paul's Chapel July 30: Fantaisie in F minor, K594, Mozart; My soul doth magnify the Lord and Toccata in F major, Bach; Toccata, Suite, Duruffé; Le Jardin Suspendu, Alain; Te Deum, Langlais.

Ernest White, Indianapolis, Ind. — Christ Church Cathedral July 17: Pastoral Suite, Kleines harmonisches Labyrinth and Prelude and Fugue in B minor, Bach.

Wilma Jensen, Oklahoma City, Okla. — Riverside Church, New York City July 21: Toccata and Fugue in D minor, Bach; Noël, Grand jeu et Duo and Noël, en trio et en Dialogue, Daquin; Flute Solo, Arne; Symphonic Chorale, Ach bleib mit deiner Gnade, Karg-Elert; Scherzo, Symphony 4, Widor; Cortege et Litanie, Dupré; Carillon, Sowerby; Dieu Parmi Nous, Messiaen.

Klaus-Christhart Kratzstein, Grand Rapids, Mich. — St. Stephan's Cathedral, Breisach on the Rhein, Germany June 28: Toccata and Fugue in F major, Buxtehude; Basse de Trompette and Grand Jeu, DuMège; Variations on Jesu, meine Freude, Walther; Partita Lombarda and Fugue, Scarlatti; Fantaisie and Fugue in G minor, Bach; Pavane and Fanfare, Young; Incantation, Langlais; Improvisation, St. Eberhardt Church, Stuttgart, Germany July 8: Concerto in C minor, Walther; Schübler Chorales and Prelude and Fugue in E minor, Bach; Toccata in A major, Scarlatti; Partita on Maria durch ein Dornwald ging, Kropfreiter; Incantation, Langlais.

Elizabeth Lange, Columbus, Ohio — Broad Street Presbyterian Church May 24: To Think Upon the Loving God, Bohm; Come, Holy Ghost, Buxtehude; Musette, Dandrieu; When Christ, Our Lord, to Jordan Came and Come, God, Creator, Holy Ghost, Bach; Pastorale, Roger-Ducasse; Sonata 1, Hindemith; Outburst of Joy, Messiaen. Caryl Anne Palmer, pianist, and Tom Lange, violinist, shared the program.

Bob Thompson, Dallas, Tex. — Martinskirche, Tübingen, Germany, June 28 and St. Ansgarii Kirche, Bremen, Germany, July 6: Prelude and Trumpetings, Roberts; Ricercare in F major, Froberger; Prelude, Fugue and Variation, Franck; In Dir ist Freude, Ich ruf zu Dir, Wenn wir in höchsten Nöten sein, Trio Sonata 2 and Prelude and Fugue in C minor, Bach.

Mrs. Bruce Nissen, Spokane, Wash. — Cathedral of St. John the Evangelist June 20: Voluntary in C, Stanley; Herr Jesu Christ, dich zu uns wend, Bach; Adagio, Mozart; Prelude on St. Dunstan's, Sowerby; Canzona on Liebster Jesu, Purvis; Litanies, Alain. June 30: Same program plus Chorale in A minor, Franck; Toccata, Adagio and Fugue, Bach.

Marian Ruhl, Boston, Mass. — Graduate recital, King's Chapel, Boston University May 8: Prelude and Fugue in E minor, Bruhns; Andante in F major, K 616, Mozart; Sonata, opus 86, Persichetti; Clavierübung, Part 3, Bach.

Lewis Bruun, Newark, N.J. — St. Paul's Chapel, New York City July 16: Ode pour la Paix, Benoit; Jesus Christus unser Heiland and Prelude and Fugue in E flat major (St. Anne), Bach; Supplication, Purvis; Variations sur un Noël, Dupré.

Edward Mondello, Chicago — Rockefeller Memorial Chapel, University of Chicago June 30: Three Pieces, Couperin; Prelude on a Theme of Vittoria, Britten; Sonata 3 in D minor, Bach; Incantation for a Holy Day, Langlais; Chorale in E major, Franck.

Eileen Coggin, Alameda, Cal. — First Unitarian Church, Berkeley April 25: Inter-stake Center, Oakland June 7: Tuba Tune in D major, Lang; A Toye, Farnaby; How Blessed are Ye Faithful Souls, O God, Thou Holy God and Prelude and Fugue in G major, 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. St. Paul's Chapel, New York City Aug. 6: Tuba tune in D major, Lang; The Toye, Farnaby; Canon in B major, Schumann; Prelude and Fugue in G minor, Brahms; Miniature, Langlais; Allegro vivace and Finale, Symphony 1, Vierne.

Arthur C. Becker, Chicago — Dedicatory recital, Motherhouse Chapel of the Sisters of St. Casimir June 14: Diferencias, Cabezon; Toccata and Fugue in D minor, Bach; Adoration, Bingham; Basse et dessus de trompette, Clérambault; Chorale in A minor, Franck; Au soir de l'Ascension de Seigneur, Benoit; Carillon, Sowerby; Allegro Vivace, Symphony 1, Vierne; Toccata, Symphony 5, Widor. The Sisters' Choir assisted.

R. Elliott Brock, Seattle, Wash. — For Seattle AGO Chapter, St. Paul's Episcopal Church, June 9: Variations on Joseph est Bien Marié, Balbâtre; Rejoice Christians, Weckman; Allegretto-Allegro, Suite Antique, David Blaireau; Chorale Prelude on New Jerusalem, Brook; Allegro, Handel; Petites Cloches, Purvis; Improvisation on Tyrol, Brook.

Joan McClure, Kalamazoo, Mich. — Student of Kathryn Loew, Stetson Chapel, Kalamazoo College May 29: Ich ruf' zu dir, Herr Jesu Christ and Prelude and Fugue in F minor, Bach; Herzlich thut mich verlangen, Brahms; Suite Breve, Langlais; Pastorale, Milhaud; Cortège et Litanie, Dupré.

Marion Engle, New York City — Inter-church Center Chapel June 26: Fantaisie in G major, O God, Have Mercy and Rejoice, Beloved Christians, Bach; Fileuse, Suite Bretonne, Dupré; Lord Jesus Christ, Be Present Now, Karg-Elert.

Robert Glasgow, Ann Arbor, Mich. — Hill Auditorium June 29. All Franck; Chorale in A minor, Fantaisie in A, Cantabile, Pièce Héroïque.

Thomas Rhoads, New York City — St. Thomas Church July 17, 19: Rigaudon, Campora; Plymouth Suite, Whitlock; Chorale in A minor, Franck.

Donald McDonald, Montclair, N. J. — Riverside Church, New York City July 28: Fantasia Chromatica, Sweelinck; Voluntary in D major, Boyce; Prelude and Fugue in B minor, Bach; O world, I now must leave thee, Behold a rose is blooming and My heart is filled with longing, Brahms; Fast and Sinister and Passacaglia, Symphony in G major, Sowerby.

Phil Jessup and Brent Landis, Indianapolis, Ind. — North Methodist Church June 28: Prelude, Fugue and Chaconne, Buxtehude; I Call to Thee, Lord Jesus Christ, Praised Be the Lord and Prelude in G major, Bach; Song of the Quail and March, Musical Clocks, Haydn; Deck Thyself, My Soul, With Gladness and O World, I Now Must Leave Thee, Brahms; Elegie and Carillon, Vierne; Three Inventions, Monnikendam; Song of Peace, Langlais; Litanies, Alain.

Hilaire-Marie Tardif, OFM, DMus, Montreal, Que. — St. Francois Chapel May 30: Prelude, Ricercare, Fugue et Passacaille, Krieger; Mein junges Leben, Sweelinck; Toccata and Fugue in F major, Buxtehude; Agnus Dei and Toccata, Adagio and Fugue, Bach; Kyrie en taille and Duo sur les Tierces, Couperin; Une Rose a fleuri, Brahms; Cantabile, Franck; Tiento, Langlais; Salutation, Salve Regina, in tone 1 and Chaconne et Fugue a la Gigue sur Puer Natus, Tardif.

Mrs. Charles Mattes, Waukegan, Ill. — Dedicatory recital, First Presbyterian Church June 24: Trumpet Voluntary 6, Stanley; Come, Holy Spirit, Come Apace, Bach; Andante Cantabile, Symphony 4, Widor; Chorale in B minor, Franck; Carillon de Westminster, Vierne.

Ethelyn McCoy, Norman, Okla. — Senior recital, Holmberg Hall, U of Oklahoma May 8: Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Sonata 3, Hindemith; Prelude on A-L-A-I-N, Duruffé; Berceuse, Dupré; Combat de la Mort et de la Vie, Messiaen.

William Osborne, Granville, Ohio — Denison University June 7: Partita on Hail to Thee, My Holy Jesus, Bach; Variations on Under the Linden Tree, Sweelinck; Variations on the Austrian Hymn, Paine; Variations on a Recitative, Schoenberg; Variations on a Noël, Dupré.

George Y. Wilson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis July 10: Concerto in G major, Ernst-Bach; Partita on Nun lasst uns Gott dem Herren, Lübeck; Bryn Cafaria and Rhosymedre, Vaughan Williams; Pièce Héroïque, Franck.

Phillip Caddy, Norman, Okla. — Graduate recital Holmberg Hall, U of Oklahoma May 15: Concerto in B minor, Walther; Fantaisie and Fugue in G minor, Bach; Chorale in E major, Franck; Ascension Suite, Messiaen.

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Programs of Organ Recitals of the Month

Allan Birney, New York City — St. Thomas Church June 12, 14: Fugue on the Magnificat, Christians, Rejoice, Sleepers, Wake! and We all believe in one true God, Bach; Serene Alleluias, Messiaen; Allegro, Symphony 6, Widor.

Frank Cedric Smith, New York City — Grace Church June 4: Prelude on Dutch Chorale, Bull; We pray now to the Holy Spirit, Buxtehude; Toccata, Froberger; If thou but suffer God to guide thee, Bach; Basse et Dessus de Trompette, Clérambault. June 11: God's Time Is Best, I stand at the Threshold, Prelude and Fugue in F minor, Bach; Rhosymedre and Hyfrydol, Vaughan Williams; St. Columba, Milford, June 18: Embrace me, O God, Our Father in heaven, Prelude in B minor, Bach; Two Preludes, Birstow; Pastorale, Milhand. June 25: God the Father, be our stay, O Sacred Head once wounded, Prelude and Fugue in D, Buxtehude, Bach.

Organ opening, Grace Church May 24: hude; Deck thyself, my soul, with glad-Canzona, Gabrieli; As Jesus Stood beside the Cross, Scheidt; Toccata in D minor, Froberger; Prelude, Fugue and Chaconne, Buxtehude; From God I ne'er Will Turn, Buxtehude; Basse et Dessus de Trompette, Clérambault; Christ Who Knew No Sin or Wrong, If Thou but suffer God to guide thee, and Credo, Bach. The Musicam Vocare singers directed by John Barnes Coleman assisted.

Gotthard Arnér, Stockholm, Sweden — North Park College, Chicago June 28: Prelude and Fugue in C major, Bach; Cantilena Anglica de Fortuna, Scheidt; Voluntary in D minor, Stanley; Sinfonia da Chiesa, Stanley; Variations on a Swedish Folk Song, Lindberg; Duo per Organo, Schönberg; Fantasie and Fugue in C major, Rosenberg.

Diane Bish, Norman, Okla. — Graduate recital Holmberg Hall, U of Oklahoma May 12: Concerto in G major, Soler; Come Holy Ghost and Prelude and Fugue in D major, Bach; Symphony 6, Vierne; Variations on a Recitative, Schoenberg.

Ralph Kneeream, New York City — St. Paul's Chapel July 7: All Franck. Fantasie in A major; Cantabile; Chorale in B minor. St. Thomas Church July 31. Aug. 2: Prelude and Fugue in C (9/8) and Deck Thyself, O My Soul, Bach; Pièce Héroïque, Franck.

Delbert Saman, Austin, Minn. — First Methodist Church, Rochester July 7: Prelude and Fugue in D major, Bach; Adagio, Fiocco; Flute Solo, Arne; Andante con Variazione, Martini; Passacaglia on Jesus My Friend, Karg-Elert.

Mary Cheyney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Maine July 5: The Cukoo, Daquin; L'Apparition de l'Eglise Eternelle, Messiaen; In Summer, Stebbins; Now Thank We All Our God, Bach.

Leslie P. Spelman, Redlands, Cal. — For state convention of California Music Teachers Association, Redlands chapel July 12: Fantasie in A minor, Sweelinck; Chorale Prelude, Zwart; Psalm 23, Psalm 68 and Chorale and Trio on O Jesu Sweet, Hoogewoud; Inventions and Toccata, Monnikendam; Psalm 150, Worp.

University of Hawaii, Honolulu, Hawaii — Students of Dr. Frank Herand, St. Peter's Episcopal Church May 27: Prelude and Fugue in D minor, Pachelbel — William Mashburn. Partita on Jesu, meine Freude, Walther — Ruth Campbell. Prelude and Fugue in F sharp minor, Buxtehude — Gloria Moore. Six Clock pieces, Haydn; Aria, Peeters; Prelude and Fugue in E minor, Bruhns — Min-Teng Chen. Partita, Verleih uns Frieden gnädiglich, Ahrens — Carol Lane. O Welt, ich muss dich lassen and Schmucke dich, o liebe Seels, Brahms — Edward Frame. Variations on an American Hymn Tune, Young — Ronald Muncy. Pastorale, Franck — Adele Granum. Roulade, Bingham; Gloria in excelsis, Reger — Ruth Jones.

William E. Gray, Jr., New Orleans, La. — Rayne Memorial Methodist Church May 31: Fantasie in Echo Style, Sweelinck; By the Waters of Babylon, Pachelbel; A Mighty Fortress, Walther; Adagio and Finale, Premier Concerto, Handel; From God Naught Shall Divide Me and Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Divertissement, Vierne; Land of Rest, Powell; Carillon de Westminster, Vierne.

John Ellis, Chelsea, Mich. — Chapel of the Annunciation, Bismarck, N.D. June 28: Allegro, Concerto in A minor, Vivaldi-Bach; Before the Throne I Now Appear, Salvation Is Come to the Earth and Prelude and Fugue in B minor, Bach; Prelude, Fugue and Variation, Franck; Sketch 4, Schumann; Crucifixion, Passion Symphony, Dupré; Chant de Paix and Fête, Langlais.

Garnell Copeland, Philadelphia, Pa. — Riverside Church, New York City Aug. 23: Sonata in D major, Scarlatti; Recitative, Concerto in C major, Aria, Concerto in D minor and Fugue a la Gigue, Bach; Andantino in G minor, Franck; Fileuse, Dupré; Le Banquet Celeste, Messiaen; Toccata, Duruflé; Ad nos, Liszt.

Pupils of Herbert L. White, Chicago — Recital Hall, Sherwood Music School July 1: Prelude in D minor, Bach — Penny Schalk. Toccata in E minor, Pachelbel — Beverly Stob. Gigue Fugue, Buxtehude — Janet Carlson. Roulade, Bingham — Patricia Carter. Fugue in G minor, Bach — Phyllis Gedyce. Ave Maris Stella, Dupré — Donald Rolander.

Daniel Keller, New York City — St. Thomas Church June 19, 21: Prelude and Fugue in E minor (Wedge), Bach; Pastorale, Roger-Ducasse. June 26, 28: Three Dances, Alain.

Robert Rayfield, Bloomington, Ind. — Rockefeller Memorial Chapel, University of Chicago July 14: Messe pour les Paroisses, Couperin; In Assumpione BMV, Tournemire; Messa della Domenica, Frescobaldi; Prelude and Fugue in B minor, Bach; La Nativité du Seigneur, Messiaen; Schönster Herr Jesu, Schroeder; Finale, Symphony 6, Vierne.

John Oliver, Lincolnwood, Ill. — Dedicatory recital, Grace Lutheran Church, Champaign May 1: Draw Us To Thee, Walther; Trumpet in Dialogue, Clérambault; When Thou Art Near, Bach; Solemn Melody, Davies; All Glory Laud and Honor and Come, Let Us Join Our Cheerful Songs, Bender; Prelude Modal and Paraphrase on Salve Regina, Langlais; Fugue in C major, Buxtehude. Zion United Church of Christ, Burlington, Iowa June 14: Buxtehude, Davies, Langlais, Clérambault and Bach as above plus Trumpet Voluntary, Purcell; Fugue in G minor, Bach; Litanies, Alain; To Bethlehem's Low Stable, Walcha; Song of Peace, Langlais; Toccata, Symphony 5, Widor.

Theodore W. Ripper, Atlanta, Ga. — Peachtree Christian Church June 26: Pageant, Jackson; Five Pieces from Concert Mass, Couperin; O God, Thou Faithful God, O Blessed Jesus, How Hast Thou Offended, O World, I Now Must Leave Thee, Blessed Are Ye Faithful Souls and Behold! A Rose Is Blooming, Brahms; Aria and Toccata Piccola, Wuensch. Mildred Johnson, contralto, assisted.

George Decker, New York City — St. Thomas Church June 5, 7: Toccata, Adagio and Fugue in C, Bach; My Heart is Filled with Longing (2 settings), Brahms; Divertissement, Vierne; Fugue, Psalm 94, Reubke. July 3, 5: Fugue in E flat (St. Anne), Bach; Suite, Opus 5, Duruflé.

Robert Scoggin, Rochester, Minn. — First Methodist Church July 14: Trumpet Dialogue, Clérambault; Come Blessed Rest and I Believe in One True God, Bach; Mirror of Life, Peeters (with Nancy Johansen); Pièce Héroïque, Franck.

Sharon Schindler, Rochester, Minn. — First Methodist Church July 28: Holy God, We Praise Thy Name, Peeters; Trois Pièces, Alain; What God Ordains Is Always Good, Manz; A mighty Fortress, Walther; Finale, Symphony 1, Vierne.

James Leland, Evanston, Ill. — Kirche am Lietzensee, Germany July 4: Prelude and Fugue in G major, Bruhns; Dies sind die heil'gen zehn Gebot and Passacaglia in C minor, Bach; Sonata 2, Hindemith; Chorale in B minor, Franck.

William Self, New York City — St. Thomas Church July 10, 12: Trumpet Voluntary, Stanley; Blessed Jesu, at Thy Word, Bach; Dialogue, Clérambault; Chorale in B minor, Franck.

Frederick Swann, New York City — Riverside Church Aug. 4: Les Cloches, LeBegue; Fond d'Orgue, Marchand; Dialogue, Grigny; The Mourning Dove, Bianchini; Pastorale, Roger-Ducasse; Grand Choeur Dialogue, Gigout; Les Enfants de Dieu, Messiaen; Scherzo, Alain; Fugue, Honegger; Le Nativité and Les Rameaux, Langlais.

George Butler, Braintree, Mass. — Dedicatory recital, First Baptist Church, Waltham June 9: Trumpet Voluntary, Stanley; Jesu, Joy of Man's Desiring, Bach; Brother James, Wright; Canon in B minor, Schumann; Fantasie on Nursery Tunes, Elmore; The Fifers, Dandrieu; Song of Peace, Langlais; Suite Gothique, Böllmann. First Congregational Church, Braintree June 21: Alle Menschen müssen sterben, Bach; Andante, Fantasie in F minor, Mozart; Sheep May Safely Graze, Bach; Prelude in G and Andante, Mendelssohn; Elegy, Peeters; Come, Sweetest Death, Bach-Fox; Iam Sol Recedit Igneus, Simonds.

Russell Green, Wolfville, Nova Scotia — Inaugural recital, United Baptist Church, Kentville May 24: Prelude, Fugue and Chaconne, Pachelbel; Les Bourgeois de Chatre, LeBegue; Voluntary 8, Stanley; Wachet auf! and Meine Seele erhebt den Herren, Bach; Toccata per Ogni Modi, Sorge; Three Tunes for a Mechanical Clock, Haydn; Ad Nos, Liszt; Legend, Karg-Elert; Divertimento, Karam; English Pastoral, Swain; Rhythmic Trumpet, Bingham; Humoresque, Yon; Toccata, Jongen.

Zane Belk Conner, Clinton, Tenn. — Pupil of Reba Gentry, First Baptist Church June 14: Hyfrydol, Young; Unto Thee I Cry, O Lord Jesus and Prelude and Fugue in G flat, Bach; Blessed Are Ye, Faithful Souls and Deck Thyself, My Soul, With Gladness, Brahms; Fanfare on St. Gertrude, Young; Suite Gothique, Böllmann.

Edward Tibbs, Ann Arbor, Mich. — Doctoral recital, Hill Auditorium June 27: Prelude and Fugue in F sharp minor, Buxtehude; Schmücke dich, Homilius; Liebest Jesu, wir sind hier, Wir glauben al' and Prelude and Fugue in G major, Bach; Ascension Suite, Messiaen; Variations on a Noël, Dupré.

Steve Empson, New York City — St. Thomas Church May 17: Fantasie and Fugue in G minor, Bach; Andante with Variations, Mendelssohn; Fantasie in D flat, Saint-Saëns. Interchurch Center June 19: Prelude and Fugue in B minor and Deck Thyself, O My Soul, Bach; Sonata 2 in C minor, Mendelssohn.

David Dean, Norman, Okla. — Graduate recital Holmberg Hall, U of Oklahoma May 13: Toccata and Fugue in F major, Bach; Grande Pièce Symphonique, Franck; Prelude, Adagio and Variation on Veni Creator, Duruflé.

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Programs of Organ Recitals of the Month

Philip Steinhaus, Washington, D.C. — Dedication of Casavant, Riverside United Church, Canada June 9: Come, Saviour of the Heathen, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 1 and Toccata and Fugue in D minor, Bach; Litanies, Alain; Three Chorale Preludes, Brahms; Wondrous Love Variations, Barber; Rhythmic Trumpet, Bingham; Finale, Symphony 1, Vierne. First Presbyterian Church, Ardmore, Pa. June 21, All-Bach; Fugue in E flat major; O Lamb of God; Farewell I Gladly Bid Thee; Prelude and Fugue in B minor; Sonata 1; Fantasie and Fugue in G minor.

James Burchill, Brockville, Ont. — St. Peter's Church May 24: Dominus Regit Me, Thiman; Intrada, Pepping; Folk Tune, Whitlock; Psalm Prelude 2, Set 1, Howells; Concerto 5 in F major, Handel. Walter Hofmann, violin, assisted. June 21: Pastoral Interlude, Cockshott; Sonata 2, Hindemith; Concert Pieces, Couperin; Benedictus, Rowley; Psalm Prelude 1, Set 1, Howells; Fantasie in F minor, Mozart. Konrad Wolf, cello, assisted.

Neal Smith, Elkhart, Ind. — First Evangelical United Brethren Church June 21: Rigaudon, Campra; Introduction and Toccata in C major, Walond; Brother James, Wright; Prelude and Fugue in G major, Bach; Old 100th, Purcell; Solemn Melody, Davies; Festival Fanfare, Wolff.

John Turnbull, Norman, Okla. — Graduate recital, Homberg Hall U of Oklahoma May 17: Prelude and Fugue in G minor, Buxtehude; Passacaglia and Fugue in C minor, Bach; Fugue and Chorale, Honegger; L'Ange à la Trompette, Charpentier; Sonata on Psalm 94, Reubke.

John C. Walker, Chicago — Sauganash Community Church May 24: Cortège et Litanie, Dupré; Sehr Langsam, Sonata 3, Hindemith; Sketches 1 and 2, Schumann; Prelude and Fugue in D minor (Violin), Bach; Carillon de Westminster, Vierne. Choir and orchestra and vocal solos and duets completed the program.

Mrs. Paul Lloyd, Spokane, Wash. — Cathedral of St. John the Evangelist July 11: Toccata, Adagio and Fugue and Herr Jesu Christ, dich zu uns wend, Bach; Le Coucou, Daquin; Canzona on Liebster Jesu, Purvis; Chorale in A minor, Franck.

Joy Des Georges, East Aurora, N.Y. — St. Paul's Cathedral, Buffalo July 3: O God, thou faithful God and Abide, O dearest Jesus, Peeters; Heroic Piece, Franck. Herbert Hall, baritone, assisted.

Marcus J. Hoffmann, Saugus, Cal. — First Presbyterian Church, Newhall June 18: Trumpet Tune and Air, Purcell; Meditation, France; Rose Window, Files; Grand Chorus, André; Toccata in G, Dubois.

Jerald Hamilton, Urbana, Ill. — Riverside Church, New York City Aug. 2: Toccata and Fugue in F major, Buxtehude; Eclogue, Wagenaar; Suite for a Musical Clock, Haydn; Passacaglia and Fugue in C minor, Bach; Theme with Variation, Kent Kennan; Fantasie, K 594, Mozart; Toccata Piccola, Wuensch; Variations on a Noël, Dupré.

Students of R. Deane Shure, Washington, D.C. — Mount Vernon Place Methodist Church June 21: Choral Prelude and Coronation, Robinson; Cypress Groves of Lebanon, Shure — Luella Robinson. Bells Through the Trees, Edmundson — Edie W. Hill. Peace, Shure — Oscar Van Santt, Jr. Festival Toccata, Fletcher — Betsy Daugherty. Aria from Orchestral Suite, Bach; Allegro Marziale, Schumann — Opal Williams. Allegro, Concertos 8 and 5, Handel — Margaret Ann Sparks. Spiritual, Young; Sea Scape, Wolfod — Mrs. Louis Heald. Fantasie and Fugue in G major, Bach — Arla Smith. Confidence, Mendelssohn; Allegro, Andante, Allegro, Fantasie in F minor, Mozart — Harold White.

William S. Wrenn, Cranford, N.J. — First Presbyterian Church June 21: Rigaudon, Campra; Forest Green, Purvis; Schmiecke dich, Brahms; Adagio, Symphony 3, Saint-Saëns; Sketch in F minor, Schumann; Now Thank We All Our God, Bach; Concerto in D minor, Vivaldi; Blessed Jesu at Thy Word and Prelude and Fugue in G major, Bach; Cortège et Litanie, Dupré; Schönster Herr Jesu and Poco Vivace, Schroeder.

Douglas Keith Morgan, Laurel, Miss. — First Baptist Church, Hattiesburg, Aug. 4: Prelude and Fugue in F sharp minor, Buxtehude; Le Banquet Céleste, Messiaen; Dialogue sur les Mixtures, Langlais; Ach Herr, mich armen Sünder, Buxtehude; Nun komm, der Heiden Heiland, and Vater unser, Bach; Litanies, Alain; Cantabile, Franck; Prelude and Fugue in D major, Bach.

George E. Tutwiler, Pittsburgh, Pa. — St. Thomas' Memorial Church, Oakmont May 17: Prelude on the Kyrie, Couperin; Prelude and Fugue in E minor and God's Time Is The Best, Bach; Psalm 19, Marcello; Picardy, Edmundson; Liebster Jesu and Forest Green, Purvis; St. Agnes, Whitney; Toccata on Creator of the Starry Heights, Yon.

Thomas W. Hunt, Fort Worth, Tex. — Rosen Heights Baptist Church May 31: Toccata in E minor, Pachelbel; Ein feste Burg, Bach; Prelude on Martyrdom, Willan; Swiss Noël with Variations, Daquin; Greensleeves, Wright; Lobe den Herren, Karg-Elert; Carillon, Sowerby; Choral Improvisation on O God, Our Help in Ages Past, Verrees.

Susan Armbrust, Greencastle, Ind. — Senior recital, DePauw University, Gobin Memorial Methodist Church, May 10: Carnival Suite, Crandell; Toccata in F major, Bach; Suite on Tone 2, Clérambault; Commotio, Nielsen.

Ray Ferguson, Detroit, Mich. — Riverside Church, New York City Aug. 11: Carillon and Scherzetto, Vierne; Epilogue, Langlais; Toccata and Fugue in F major, Bach; Behold a rose is blooming, Brahms; Prelude and Fugue in G minor, Dupré; The Mirrored Moon, Karg-Elert; Ad nos, Liszt.

John Upham, New York City — St. Paul's Chapel July 1: Concerto in C major, Vivaldi-Bach; Allein Gott in der Hoh' sei Ehr', Dies sind die heil'gen Zehn Gebot', Christ, under Herr, zum Jordan kam and Prelude and Fugue in G major, Bach. July 8: La spiritalia and Ricercare, Gabrieli; Ich ruf zu dir, Herr Jesu Christ, Sweetinck; Messe Solemnelle a l'usage des Paroisses, Couperin. July 15: Sonata 6 in G minor, C. P. E. Bach; Toccata, Adagio and Fugue in C major, J. S. Bach. July 22: Fancy and Ground, Tomkins; Voluntary for double organ and Old 100th, Purcell; Concerto in F major, Handel. July 29: Concerto in C minor, Telemann-Walther; Herr Jesu Christ, dich zu uns wend and Schmucke dich, o liebe Seele (3 variations), Walther; Variations on a Basso Continuo, Corelli-Walther; Toccata and Fugue in C major, Walther.

David K. Fowler, Pinckneyville, Ill. — St. Bruno's Catholic Church June 7: Trumpet Tune and Peal, Purcell; Concerto 13 in F major, Handel; Herr Christ, der ein'ge Gottes Sohn, Bach; Herzliebster Jesu, Brahms; Chorale in A minor, Franck; Brother James, Wright; Variations on an American Hymn Tune, Young; Toccata, Gigout; Arabesque, Langlais; Carillon-Sortie, Mulet.

Jesse Baker, Orlando, Fla. — Dedicatory recital, First Methodist Church May 27: Grand Choeur Dialogue, Gigout; My Heart Is Filled With Longing and Toccata and Fugue in D minor, Bach; Magnificat, Pachelbel; Chorale in A minor, Franck; Suite for a Musical Clock, Handel; Carillon, Sowerby; Te Deum, Langlais.

M. Catherine Shore, Vancouver, B.C. — Cathedral of St. John the Evangelist, Spokane, Wash. June 13: Prelude and Fugue in F minor, Bach; Air and Trumpet Tune from Bonduca Suite, Purcell; Concerto 6 in B flat, Handel; Prelude, Fugue and Variation, Franck; Elegy, Thalben-Ball; Alla Marcia, Ireland.

John Campbell, Norman, Okla. — Graduate recital Holmberg Hall, U of Oklahoma May 11: Grand jeu and Tierce en Taille, DuMège; Prelude and Fugue in E flat (St. Anne), Bach; Ascension Suite, Messiaen; Chorale in E Major, Franck.

Emily Beaman, Bloomington, Ind. — Christ Church Cathedral, Indianapolis July 24: Wir danken Dir, Gott, Bach-Dupré; Prelude and Fugue on A-L-A-I-N, Duruflé; Very Slowly, Sonatina and Toccata, Sowerby.

Richard Purvis, San Francisco, Cal. — Riverside Church, New York City July 14: Chorale in A minor, Prelude, Fugue and Variation and Finale in B flat, Franck; Out of the depths and Thou Prince of Peace, Bach; Fanfare and Supplication, St. Francis Suite, Purvis.

R. Rice Nutting, Boston — Park Street Church July 8, 12: Rigaudon, Campra; What God Ordains Is Right, Kellner; Air, Suite 3, Bach; Canzonetta, Buxtehude; Brother James, Wright; Sonata in C minor, Guilman. July 15, 19: Andante Concerto in B flat, Handel; Arioso in A, Bach; The Promised Land, Read; Epithalame, Bonnet; Fantasie, Franck. July 22-26: Trumpet in Dialogue, Clérambault; Prelude and Fugue in C minor, Bach; Carillon, Sowerby; Andante, Symphony 5, Schubert; Prelude on Work Song, Bingham; July 29, Aug. 2: Andantino in G minor, Franck; Sonata in E flat, K61, Mozart; Aria, Peeters; Sonata 1, Mendelssohn. Aug. 5, 9: Canzona, Gabrieli; Be Thou but Near, Bach; My Faithful Heart Rejoices, Brahms; Adagio, Symphony 6, Widor; Légende Symphonique, Bonnet. Aug. 12, 16: Psalm 19, Marcello; Water Music Suite, Handel; Lied, Vierne; Canon in A major, Salomé; Aug. 19, 23: Let Us Rejoice with Pure Hearts, Bull; O World, I Now Must Leave Thee, Brahms; Sonata 3, Hindemith; Andante Cantabile, Tchaikovsky; Allegretto, Sontat 4, Mendelssohn; Trumpet Voluntary, Purcell. Aug. 26, 30: Rhosymedre, Vaughan Williams; Sonata 1, Bach; Sketch in D flat, Schumann; Praise Ye the Lord of Hosts, Saint-Saëns.

William French, Morristown, N.J. — Presbyterian Church June 14: Rigaudon, Campra; Vjvace, Trio Sonata 6 and O Hail This Brightest of Days, Bach; Aria, Concerto 10 for strings, Handel; Scherzetto, Vierne; Dialogue on the Mixtures, Langlais; My Inmost Heart Doth Yearn (first setting) and Lo, How a Rose E'er Blooming, Brahms; Prelude and Fugue in D major, Bach.

Charles Dirr, Forsyth, Ga. — First Methodist Church, Wauchula, Fla. June 14: Allegro, Concerto in B minor, Walther; Aria with Variations, Martini; Flute Tune, Arne; Fugue in G major (Jig), Bach; Fountain Reverie, Fletcher; Scherzo in E major, Gigout; Schönster Herr Jesu, Schroeder; Toccata, Symphony 5, Widor.

Duane Nyman, Minneapolis, Minn. — Cathedral Church of St. Mark June 20: Schmucke dich, o liebe Seele, Brahms; Nun danket alle Gott, wir glauben all, an einen Gott and Trio Sonata in D minor, Bach; Toccata for Organ, Gigout; Variations sur un Noël, Dupré.

Charles Everhart, Indianapolis, Ind. — Christ Church Cathedral July 31: Toccata, Adagio and Fugue, Bach; If God Himself be for me, Walcha; Pavane, Elmore; Chorale in A minor, Franck.

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Music Department Chairman
San Gabriel High School

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LARGE AEOLIAN-SKINNER OPENED AT ORLANDO, FLA.

ANTIPHONAL DIVISION IN PLAN

Jesse Baker Plays Opening Recital
on New 4-Manual Instrument
in First Methodist Church

The four-manual Aeolian-Skinner in the First Methodist Church, Orlando, Fla. was opened May 17 with a recital by its organist, Mrs. John Baker, familiar to many readers as general chairman of the midwinter convale in Winter Park-Orlando in 1959. Her program appears in the recital section.

The organ has an antiphonal division and both a choir and a positiv, making it flexible enough for music of all periods. Mrs. Baker tells us that she received valuable advice in the planning of the instrument from Catharine Crozier and Harold Gleason of Winter Park.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Chimes

SWELL

Dolcan 16 ft. 12 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Dolcan 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft. 68 pipes
Plein Jeu 3 — 5 ranks 269 pipes
Contre Hautbois 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Spitzgamba 8 ft. 68 pipes
Cor de Nuit 8 ft. 68 pipes
Solo Flute 8 ft. 56 pipes
Erzähler 8 ft. 68 pipes

Erzähler Celeste 8 ft. 56 pipes
Prinzipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Akuta 4 ranks 244 pipes
Dulzian 16 ft. 68 pipes
Krummhorn 8 ft. 68 pipes
Rohrschalmei 4 ft. 68 pipes
Zymbelstern
Tremulant

POSITIV

Nasonflöte 8 ft. 61 pipes
Solo Flute 8 ft.
Kleinprinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Quinte 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Tremulant

ANTIPHONAL

Spitzflöte 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Mixture 3 — 4 ranks 207 pipes
Trompette en Chamade (prepared)

PEDAL

Untersatz 32 ft. 8 pipes (lowest 4 resultant)
Kontrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Dolcan 16 ft.
Oktave 8 ft. 32 pipes
Flauto Dolce 8 ft. 12 pipes
Quintade 8 ft.
Dolcan 8 ft.
Choral Bass 4 ft. 32 pipes
Flöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Kontra Posaune 16 ft. 32 pipes
Contre Hautbois 16 ft.
Dulzian 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 8 ft.
Klarine 4 ft. 12 pipes
Rohrschalmei 4 ft.

SACRED MUSIC FROM NORWAY comprised a service conducted May 17 by Charles John Stark at Our Savior's Lutheran Church, Beloit, Wis. Composers represented were Cappelen, Thorkildsen, Nielsen, Groven and Nystedt.

DR. GERHARD SCHROTH, the Rev. Carl E. Fischer and Dr. A. R. Kretzmann head the staff of the 1964 summer institute on Worship, Music and the Arts Aug. 17-21 at Pacific Lutheran University, Parkland, Wash.

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Hospitality Fillies left to right: back row: Claribel Thompson, chairman, Nancy Kay, Sandra Wells, Jane Frisch; front row: Marcia Sorber, Patricia Kenney, Anne Ferguson

BIENNIAL NATIONAL CONVENTION

Philadelphia, 1964

SPECIAL

SUPPLEMENT



THINGS TO CROW ABOUT

MADAME DURUFLÉ — top surprise of the entire convention — a positive bombshell — she could easily have booked an entire American tour within the intermission following her recital

ROBERT ELMORE at Wanamaker's — Philadelphians were not surprised; they knew! The rest of us were unaware or had forgotten that he is just about the finest Romantic player still in circulation

PHILADELPHIA CHORALE — under Earl Ness, Honegger's King David created far more high-voltage excitement than we have ever heard it generate

IMPROVISATION CONTEST — We expected nothing! Victor Togni in the continental manner and Robert Quade in the English would not have been out of place in a European contest

CLYDE HOLLOWAY — representing the high quality of our young American players, he gave the biennial competition a new standard to meet

LOCAL PRESS COVERAGE — Having Sam Singer, critic of the *INQUIRER*, a long-standing, dues-paying member may have accounted for detailed reviews of every event with attractive headings, writing as knowledgeable and informative to organists as to laymen; compared favorably to local coverage in Nuremberg or Haarlem

HOTEL BELLEVUE STRATFORD — the gracious manner of an older generation plus ideally adaptable facilities

IN PASSING

Blame Tom Matthews for this one: breakfast Tuesday morning included Hammond Eggs

One of the many times Mildred Andrews was seen surrounded by her group of prize-winning students, the thought struck us: "She shall feed her flock"

Bill Hawk's traveller's checks, lost on a convention bus, were returned to Bill — in the hotel bar

How did Harry Wilkinson manage the weather so a cloudburst came only during a long bus ride? And how did he cool off the weather for the one day the heat would have been unbearable — in the Academy of Music (air conditioned NEXT year)?

The bowls of petunias on the banquet tables were awarded to the person at each table who drew the slip marked "X". To our certain knowledge three of these bowls were carried by hand in planes to Spokane, to Oklahoma City and to Canada (Toronto?) Blooming fine idea!

What were the editors of the two organ magazines, the critic of the *Inquirer* and the convention's publicity chairman doing in a shiny new convertible with a big sign ballyhooing Smoky the Bear?



Vincent Persichetti's original theme for the first national improvisation contest was the cause of a variety of explosive reactions, a good indication that it was no ordinary theme. Some felt that it was too difficult or was not tuneful enough.

We are among those who felt that it was a strong, meaty theme, full of motives which invited development. It was not an easy or a commonplace theme but we feel it had the two characteristics most essential for this kind of high-level improvisation: (1) it provided many opportunities and (2) it was consistently challenging

Exhibits Galore!

Exhibits at large conventions serve a variety of purposes. When they are as well placed as at the Philadelphia convention, they provide a good use for even those few odd moments when something official is not going on. They give opportunities for more careful and more complete inspection than most organists ever have any other opportunity to indulge and the income from them is an essential part of convention financing.

The most popular exhibits of all are always those of the music publishers. Every time we passed them they were jammed with people simply devouring displays of music almost no local music dealer can begin, or afford, to match these days. The publishers and dealers we noted were: Associated Music Publishers, Canyon Press, Concordia, Elkan-Vogel, Flammer, Fortress, H. W. Gray, Homeyer, C. F. Peters, J. W. Pepper, Presser, Shawnee Press, Robert S. Taylor and World Library of Sacred Music. Venture Press exhibited books.

Ireland Needcraft had its usual popular exhibit of vestments, the only such manufacturer we noted. Schulmerich exhibited handbells.

Much space was occupied by the electronics manufacturers who here probably had an opportunity to break through the wall of disinterest and even prejudice rather common among organists. Besides the Hammond exhibit in the Rose Garden mentioned in the running story, effective showings were staged by Allen, Baldwin, Conn, Lowrey, Rodgers and Schober.

Pipe organ manufacturers were largely represented by their fine Philadelphia area organs on which convention recitals were played. In addition: Austin's organ on the ballroom stage attracted attention throughout the week; Möller's door prize kept hopeful delegates drooling; and the beautiful setting of the Tellers at the Art Museum made an unforgettable impression. The Noack exhibit in the hotel was also a popular one.

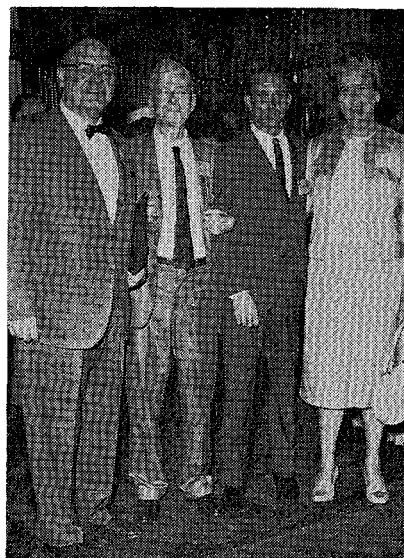
The hotel was ideally suited to all the exhibits and fine use was made of its facilities.



Familiar faces at the information desk — you will see most of them at every national convention. Aren't the Fillies a sight for sore eyes?



No, that isn't President Johnson watching "Wild Bill" Connell try out the Möller door prize; it's Eugene Clay. Mrs. Clay is the rose between two thorns



Ed Northrup of Casavant is snapped at the reception with President and Mrs. Heermans and Charles Bradley, editor of *The American Organist*

The Philadelphia story

A great conductor was once asked which of the four Brahms symphonies was his favorite and his ready answer was "whichever one I have conducted most recently." We are that way about conventions. Pleasant memories of the easy-going relaxed Houston convention, which we enjoyed so much, were clouded by the tightly packed, electric, exhausting convention in Detroit. Just so, recollections of the extraordinary "international national" in Los Angeles county are at least temporarily eclipsed by the biggest, brawniest, most highly-gearred convention of them all which had more than 1,800 people rushing about as at an alumni reunion of some fantastic and, we hope, imaginary school of church music.

In our present state of post-convention shock, it seems to us that no previous convention ever caught up so many people so early in its week and carried them so mercilessly and delightfully to the near-collapse of its final day.

Our main reservation to such a tightly-packed schedule is not at all the physical demands it makes, for by now most of us can "take it." But we regret so little time to visit with people we see only at conventions, yet whom we saw in Philadelphia either only to wave at or not at all. This is the price we must pay for ever bigger, ever more highly organized conventions, the only kind of conventions an organization as large as ours can expect to have in the future.

Every convention has to have its own personality, its own excellencies, its own firsts. Each of those we have attended since joining the staff of THE DIAPASON has met those tests and certainly the remarkable meeting at Philadelphia June 22 - 26 met them all with high honors.

Starting out with some first-rate advance planning beginning many months ahead, the convention took admirable advantage of every opportunity for publicity and promotion and created a good many of its own opportunities in this field. We don't believe any previous convention ever succeeded in generating so much advance excitement, as evidenced by about 1300 advance registrations eligible for the Möller organ given as door prize. This promotion gave the convention a great build-up to live up to and it succeeded bountifully.

The total registration reached 1,866, some 200 more than the previous record set at New York in 1956 and some 400 above the Detroit meeting. How skillfully the steering committee adjusted to this not exactly anticipated overflow was one of the major miracles of the convention. Despite three-way divisions (simultaneous lectures, recitals etc.) every event was jammed. We think there was by far the smallest absenteeism at events of any convention we have ever attended, despite the few steps to the famed Wanamaker store and a program schedule which should have caused some of the less hardy of our breed to drop by the wayside. Perhaps the constant attendance at all events, and always in fine fettle, of Mr. AGO himself, Dr. S. Lewis Elmer, set the very example all of us needed.

Playing competition

The welcoming pre-convention day was one of the hottest and there was no air-conditioning in the First Baptist Church at which the finals were held in the national organ-playing competition. (Organ described in the Jan. 1950 issue). Texas-born Clyde Holloway, presently assistant at St. Bartholomew's Church, New York City, was a winner of whom we can all be proud; it is hard to conceive of an AGO competition he could not have won. Thus we were sorry the still-in-force competition rules gave him and many of us listening a feeling of winning by default which official announcements did little to allay. A competition whose format results in only one finalist is not a real competition even when the best pos-

sible entrant wins. There would have been no Kentucky Derby this year if all the horses except Northern Dancer had been scratched. Clyde Holloway deserved to win a real national competition. We trust that the future will bring such competitions about.

The Philadelphia Bach Festival at the Holy Trinity Church had events listed as "pre-convention" in the brochure. We did not find it possible to attend either the Carl Weinrich recital Saturday night or the chamber music on Sunday, since these programs conflicted with necessary duties in connection with official convention events.

Sunday
Sunday we attended the regular morning service at the First Presbyterian Church where an overflow congregation took part in a very simple service under the direction of Alexander McCurdy. Much of Sunday was spent at St. Mark's Church, Frankford, a magnificent church in a deteriorating neighborhood. The extreme heat did not prevent capacity crowds for two major musical events separated by a well-intentioned cold supper. (Last rebuild Möller, 1953-54)

Purvis Festival

The festival choral evensong honoring Richard Purvis was the kind of religious spectacular which the English do so well. Choirs from ten churches of four denominations were joined by brass, harp and percussion and Ted Alan Worth at the organ in a service of music composed or arranged, and conducted by Mr. Purvis. This was a well-deserved tribute to a man who has made important contributions to our American church music. Two hours of the music of any single composer, though, at steaming temperatures in the high 90s becomes more a test of a listener's hardihood than of his musical appreciation. But a capacity crowd proved equal to the test. (Aeolian-Skinner described p. 18 Dec. 1957.)

At this same time, many made the excursion to beautiful Longwood Gardens, Kennett Square, Pa. Unfortunately the famed organ was not available for listening and inspection.

At St. Mark's Frankford a cold supper was served.

Weaver

John Weaver again demonstrated the extraordinary talent of which we have previously accused him. If we may subtract the mirror and a spotlight which threw shadows of his feet on a curtain (bits of circus claptrap for which we hope he was not responsible) our reaction was that he is making genuine progress toward allowing the artist to triumph over the showman.

Fantasia in G minor, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Leave Us with Thy Grace, Deck Thyself My Soul and Praise to the Lord, the Almighty, Bach; Cantilene, Langlais; Toccata, Weaver; Ad Nos, Liszt.

A merry group led by Bill and Esther Hawke filled the subway for a return to midtown, many stopping to admire the attractive organ display in the windows of a bank near the hotel.

Monday

The visit to the Schulmerich factory Monday morning was necessarily limited to 300 on chartered buses plus an unexpected 125 or so who drove out to Sellersville on their own. We were not among these lucky delegates. Most conventioners did not arrive until Monday and spent the early part of that day getting registered and settled and viewing the many exhibits.

At the Schulmerich factory in Sellersville, a handbell choir from the Trinity United Presbyterian Church, Cherry Hill, N.J., played Schulmerich bells under the direction of Mrs. Richard Newton. Visitors to the factory also heard Schulmerich President Ronald O. Beach speak on handbells and watched



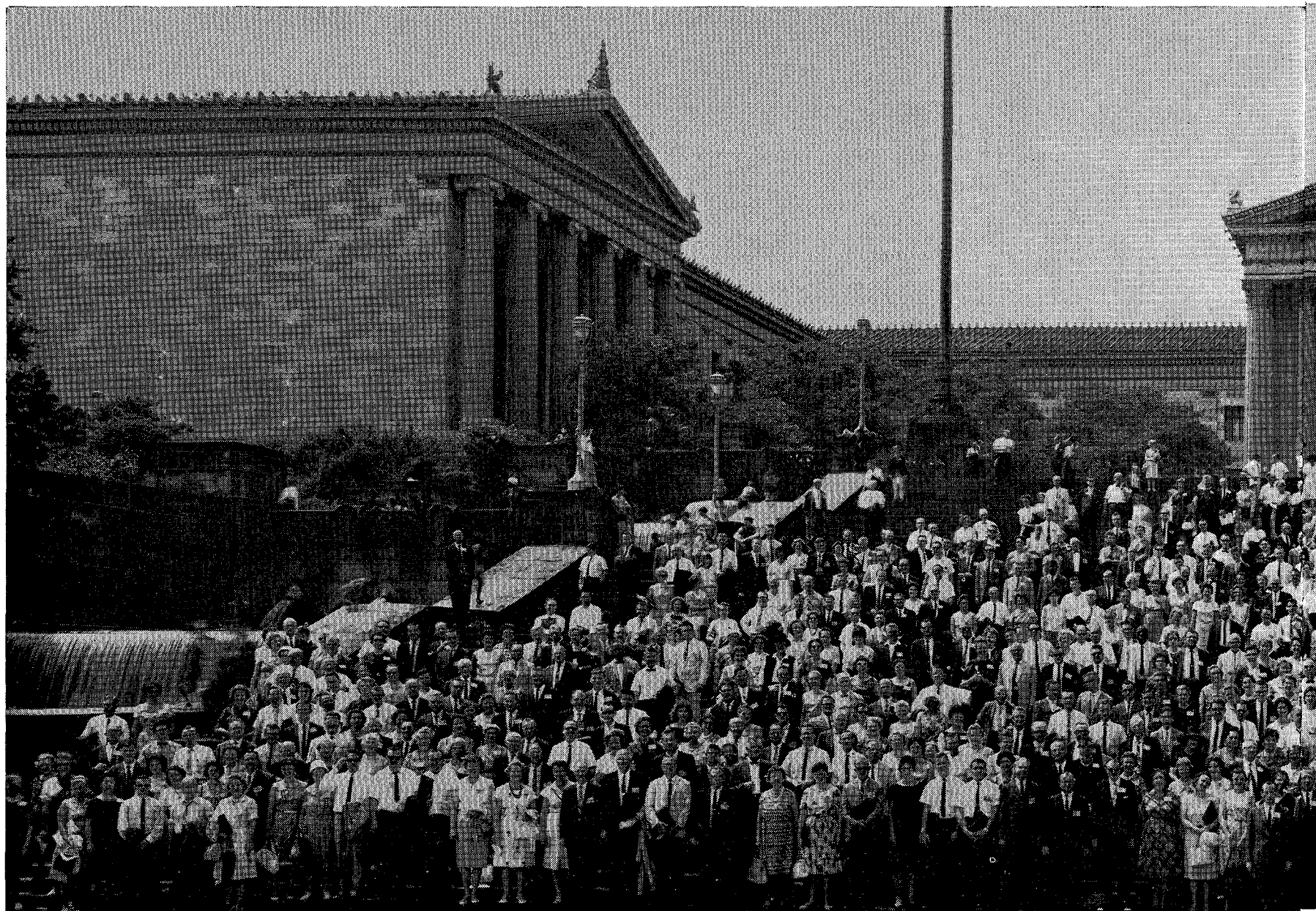
One of the few groups in the whole convention ever caught resting. President and Mrs. Heeremans, Lilian Murtagh, Marilyn Mason and General Chairman Jim Bryan relax for the photographer



Bill Hawke consoles Mildred Andrews for not winning the door prize. Miss Andrews had to be satisfied with a third national competition winner and a bowl of petunias as the banquet table prize

The visitors to the Schulmerich factory out at Sellersville watch a handbell demonstration before eating the bell manufacturers out of house and home at a sumptuous buffet luncheon





Engineer Jacob Malta turning and tuning handbells. This was a real "pre-convention" activity for handbell enthusiasts. — JAMES LAWSON

Opening Session

The official convention opening was brisk and short with James E. Bryan, general chairman of the convention presiding. President Harold Heeremans officially opened the convention and Chaplain Albert F. Fischer, Jr. of the host chapter offered a prayer. A pleasant fillip was added by having the official Welcome to Pennsylvania offered by Charles A. Woods, Jr. deputy attorney general, who had studied organ with Alexander Russell. Dean Charles B. Allison of the host chapter read his greetings.

Mason and Ensemble

It would be hard to imagine a more suitable opening musical program than Marilyn Mason played with members of the Philadelphia orchestra led by Henry Smith, III. Using the organ which the Austin company had installed in the ballroom—a delight both to the eye and the ear—Miss Mason played a program of American works, largely commissioned by her and mostly light enough in character to make only reasonable demands on listener concentration. The Kevin Norris occasioned the most comment, mostly favorable. The Cook was pleasant. The Beck for solo organ replaced the Austin Fund commission by Dello-Joio which was not completed in time. The Sowerby, already a permanent part of our literature, received a fine reading. The balance throughout the program was beautifully achieved. The exactly right momentum, even the hint of controversy, which this program initiated seemed to carry throughout the week.

Capriccio for Organ and Strings, John Cook; Concert Music for Organ, Strings and Kettledrums, Kevin Norris; Suite for organ, John Beck; Classic Concerto, Leo Sowerby.

Guild Service

The Guild service at the Church of the Holy Trinity (Möller organ described p. 20, July 1960) combined three fine choirs of men and boys (St. John

the Divine, New York City, St. Mark's, Philadelphia and St. Martin-in-the-Fields, Chestnut Hill) with Alec Wyton conducting and Wesley A. Day and Harry Wilkinson accompanying. The academic procession, somewhat longer than usual, was still a disappointment to many. We did not envy those who braved the heat clad in their academic finery; they needed the courage of their convictions. After some fine singing of more conventional music in the service as listed in the brochure, the element of controversy reared its lovely head with the singing of the Malcolm Williamson's cantata, *Ascendit Deus*. We heard such expressions as "more banal than the worst gospel hymn," "bawdy," "course" vying with "refreshing" and "immediately communicative." Many preferred to reserve judgement. Dr. Elmer's "I wonder what our founders would have thought" seems to us an ideal reaction.

Verdi at the Dell

After dinner on our own (we could boast about ours!) our first of many major bus trips took delegates to Robin Hood Dell where, we are told, the largest block of seats ever reserved at the Dell for a single organization were packed with "our people." A thoroughly enjoyable and moving performance of the Verdi Requiem was dedicated to the memory of John F. Kennedy exactly seven months after his death. Hans Schweiger was conductor and the top flight soloists were Heidi Krall, Jean Madeira, Nicolas di Virgilio and McHenry Boatwright; Elaine Brown's singing City Choirs sang the choruses with fine tone, balance and excitement. In all, it was about as fine an outdoor performance of the masterpiece as one will ever hear. We didn't hear of anyone who missed the bus back to the hotel where the lobby traffic jam reminded one of a freeway.

Hammond as Host

Tuesday's schedule began to gather a speed which, though it reached its outer limits Wednesday, never really slowed down before midnight Friday.

Tuesday's first series of events had required the most meticulous planning, a major investment of money and a

promotion campaign which had generated considerable anticipation. Many more than were originally expected accepted the Hammond Company's invitation to a hearty breakfast in the ballroom at which notables of both the AGO and the Hammond Company were introduced.

The rooftop Rose Garden proved too small to accommodate the crowd for the concert which Claire Coci played with brass and timpani. We wish we could say that this event fulfilled expectations. Tonally the new model was a disappointingly small departure from the familiar older models; the new console, while more similar to most pipe organ consoles, abandons the drawbars, one of this manufacturer's unique advantages. The opening Creston for pedals was an unfortunate choice, for the pedal division seems to many the Hammond's least attractive feature. Miss Coci was not in top form. Neither of the Roy Harris two pieces really came off and the contrast of beautiful brass tone to that of the electronic instrument had the fine memory many of us had of Miss Coci's performance of the Badings with pipe organ at the Detroit convention. It was sad that an event into which so many had poured so much time, talent and money generated so little satisfaction.

Rhapsodia Breve, Creston; Chorale for Organ and Brasses, Harris; Passacaglia for Organ and Timpani, Badings; Fantasy for Organ, Brasses and Timpani, Harris.

Brown

We thought we had made arrangements for a friend to attend Elaine Brown's session. We had seen her work several times before and admire her intensely but we found it impossible to attend this time. We have repeatedly asked Dr. Robinson for an article for THE DIAPASON; perhaps some day she will have the time for it.

Tuesday afternoon saw the first of the "multiple events." This seems to be the only solution and not a very successful one to the problem we shall no doubt have to face at all future conventions: how to handle crowds three

times as large as the seating capacity of the churches and halls which, for reasons of our special instrument, must be used. It is hard to see how this problem could be handled better than it was in Philadelphia. The logistics and crowd engineering involved must have been one mighty headache. We know how hard a whole crew worked the pre-convention Saturday and Sunday adapting a system of multi-colored tickets and coupling each magic combination with a bus number. There is a lot of business and engineering talent in that Philadelphia Chapter. Most delegates could hear a maximum of three recitals out of Tuesday afternoon's total of six. By some rapid-fire commuting, we managed to hear all of two and parts of two more. Fortunately we had friends on hand who heard those we couldn't.

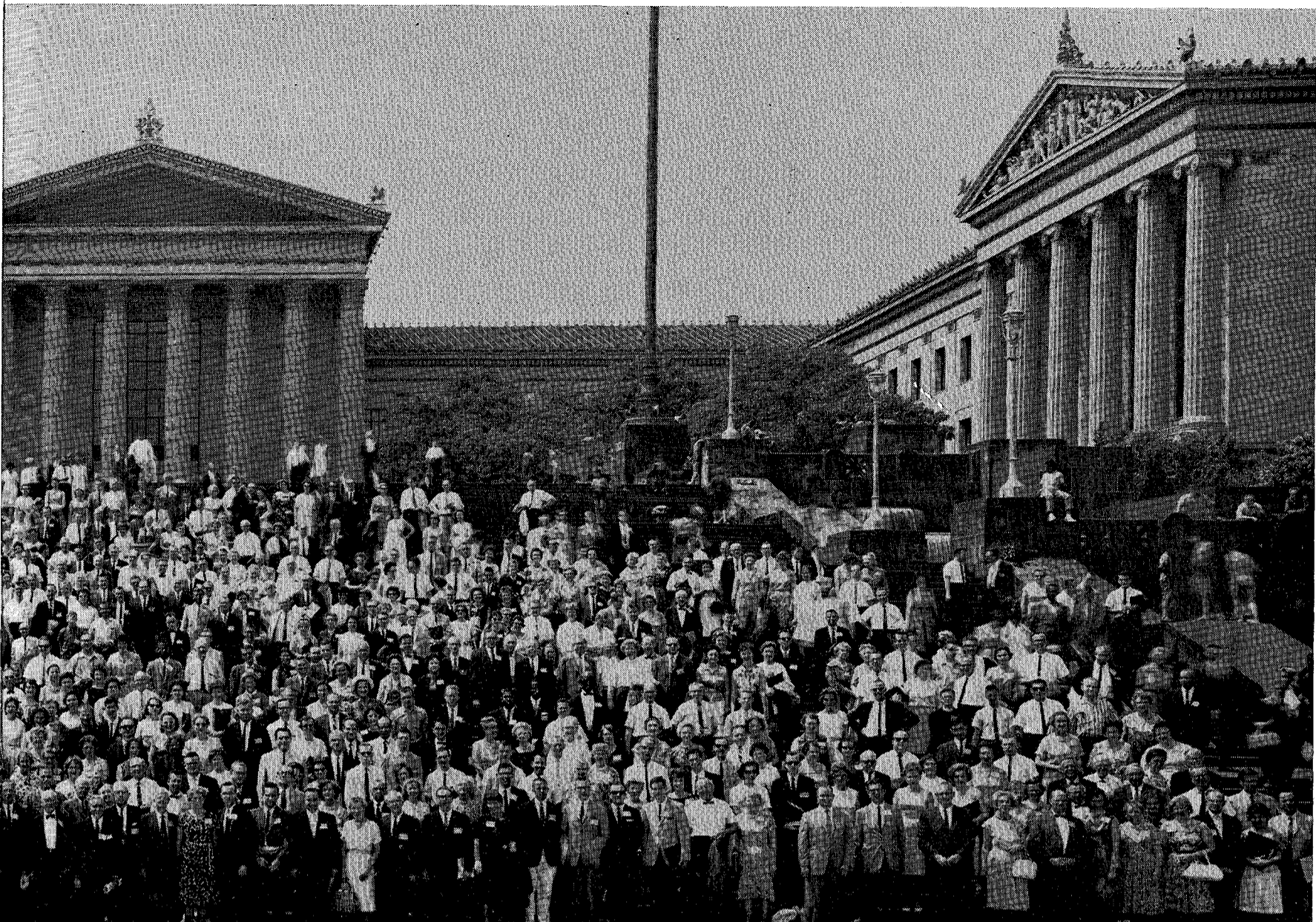
Hamilton

Jerald Hamilton played an interestingly programmed recital twice at St. Paul's Church, Chestnut Hill. The seldom heard Vaughan Williams C minor Prelude and Fugue was used as the opening composition, played cleanly and coming to a thundering close to display the 32-ft. pedal bombarde. The Hindemith Sonata was well done, with the second movement handled sensitively on two lovely contrasting flutes. The little known Gerhard Wuensch offered good contrast before the closing Bach Prelude and Fugue in E flat, the prelude romping along at a brisk dotted eighth and thirty-second pace, and the fugue with short German phrasing growing to a splendid climax. — LILLIAN ROBINSON (Aeolian-Skinner organ described p. 3 Nov. 1955).

Prelude and Fugue in C minor, Vaughan Williams; Sonata 1, Hindemith; Toccata Piccola and Aria, Wuensch; Prelude and Fugue in E flat major, Bach.

Hancock

Gerre Hancock proved his right to represent the AGO at the centenary of the RCO in London exactly one month after Philadelphia. He will also be a welcome addition to the Murtagh virtuoso stable. In an essentially conventional program on the new Casa-



vant at St. Thomas' Church, White-marsh, he gave a thoroughly creditable account of himself. Making a good appearance and without surplus personal or musical mannerisms, he apparently pleased the approximately two-thirds of the delegate total who could be pried into his duplicate recitals. (Casavant described p. 6, June 1964).

Prelude (Fantasie) and Fugue in G minor, Bach; Variations on My Young Life, Sweelinck, Trio Sonata in C, Bach; Tumult in the Praetorium, Passion Symphony, Maleingreau; Three Pieces for Mechanical Clock, Haydn; Pageant, Sowerby.

Though the convention did not include any carillon concerts (the Detroit convention in 1960 had four!) there was a chime concert on the 10-bell McShane chime preceding Gerre Hancock's recital. This program was played with enthusiasm by Janet Dundore, assistant carillonneur at Valley Forge and one of the few women carillonneurs (carillonneuses?) in the country. — JAMES LAWSON

Anderson

Robert Anderson played crisply and with drive and clean registration on the Möller in the new Georgian Colonial Presbyterian Church of Chestnut Hill. The magnificent Franck Prière was played in a direct and straightforward manner. We felt the Langlais variations a particular high point. There was a slight tendency toward an aggressive push in rhythm in the Bach. A minor confusion of buses resulted in a milling about at the beginning of program 1 which Dr. Anderson must have found disconcerting. (Möller described p. 11, Oct. 1962).

Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Arioso and Etude, Anderson; Ut Queant Laxis, Bingham; Prière, Franck; Theme and Variations, Homage to Frescobaldi, Langlais; Kommst Du nun, Jesu, vom Himmel herunter, Liebster Jesu and Prelude and Fugue in G major, Bach.

Where the first two segments of the afternoon allowed each delegate to hear two of three recitalists, only one

of the next three was available to any delegate. It was, of course, regrettable but inevitable that three outstanding young people thus could play for only a third each of the conventioners. As we pointed out earlier, this is a harbinger of things to come: future AGO conventions will no doubt be largely of alternate recitals, if the size of our organization and the keen interest of our members continues to grow. Though we heard parts of two, we have asked friends who heard those two in entirety as well as the one we missed to report for us.

Toth

Andrea Toth is an extremely talented organist who played with verve, clarity and a fine sense of style. Her splendid technique was used with poise through the program. The grandeur of the Widor was especially welcome after some experimental compositions by Max Yount (the only pieces not played from memory). This young woman deserves and will receive, well-earned attention if she plays with this much interest for an audience who had already heard two other organ recitals in a single afternoon — CORLISS ARNOLD. (Organ described p. 7, June 1957).

Chromatic Fantasie, Sweelinck; Prelude and Fugue in E minor (Wedge), Bach; Fantasie 2, Alain; Chorale 1, Sessions, Three pieces, Yount; Allegro, Symphony 6, Widor.

Hampton

Playing the exciting new three-manual Rieger installed this year in the Unitarian Church of Germantown, Calvin Hampton was able to communicate effectively. The stone edifice, its interior finished with dark wood paneling and given an old world flavor by the rear gallery installation of Austrian pipes, sounded to clean playing imaginatively registered and musically performed. Some conventioners felt the brilliance of the organ too much to bear at the end of a day of listening, but where this reporter was sitting fairly under the pipes, the sound was clear bright speech, gorgeous reeds, lovely flutes, thrilling ensemble noteworthy for its rough brilliance and its equal effectiveness in soft spoken sounds.

The program formed an interesting sequence and Calvin Hampton showed himself a capable artist. — LILLIAN ROBINSON. (Reiger described p. 21, April 1964).

Les Eaux de la Grace and Force et Agilité des Corps Glorieux, Messiaen; Triple Kyrie, Bach; Offertoire sur les Grands Jesu, Convent Mass, F. Couperin; Parfita on Es ist ein Schnitter, David.

Ladd Thomas

Ladd Thomas' recital in the First Presbyterian Church of Germantown showed him to be one of our more promising and interesting young players. His playing is rhythmic, colorful, flexible and exciting. After the opening reading of the Praetorius, Mr. Thomas reached his stride in the Persichetti Sonata, handling the contrast of tempi, dynamics and registration with authority and maturity. His ability to communicate with his audience was most evident in the Dupré and the Litaize Variations. The recently rebuilt Austin (described July 1964 p. 13) was just the right kind of instrument for Mr. Thomas except for the Bach 9/8 where the loud climaxes seemed unBachian especially for such a discerning audience. — HERBERT WHITE JR.

Fantasie on A Mighty Fortress, Praetorius; Sonata, Persichetti; Fileuse, Suite Bretonne, Dupré; Variations on an Angevin Noël, Litaize; Prelude and Fugue in C major (9/8), Bach.

Especially King David

After a very good dinner at a large nearby Stouffer restaurant, the delegates and a few outsiders filled the vast auditorium of the Reform Congregation Keneseth Israel, Jenkintown (Austin described p. 17, April 1961). Herman Berlinski's program of organ music for the synagogue was interesting to hear though somewhat less than our expectations as music. It proved a good prelude to the evening's surprise bombshell, a remarkable performance of Honegger's King David by the Philadelphia Chorale conducted by Earl Ness. Some of the most disciplined,

tightly controlled choral singing of our memory, carefully paced excitement and perfect timing, caught the audience up at the very beginning and carried it breathless to the close. The organ duo, harp and timpani did a complete job of replacing the orchestra.

We were not equal to the Theatre Organ Tyme which featured Leonard MacClain. Reports indicated that the star stimulated a good deal of nostalgia especially in the singing with slides.

Wednesday

The president's breakfast started the most strenuous day for what we suspect was the largest gathering of deans, regents, regional chairmen, councillors and national officers in the Guild's history. The usual conference which has followed this breakfast in past years was replaced by a meeting of the council from which we were specifically invited to absent ourselves. So we cannot report on this meeting to our 22,000 readers but as a result were able to hear a highly stimulating pair of lectures by the heads of two major church music schools, Robert Baker of Union Seminary and Lee H. Bristol of Westminster Choir College. We are happy to report that almost all the lectures of the convention have been promised to us for publication beginning in this issue with Dr. Bristol's.

Acoustics Lecture

Dr. Leo Beranek of the acoustical firm of Bolt, Beranek and Newman made the sort of talk on good church acoustics that has been given a number of times at Guild conventions. I hope it is put on the agenda of many more. The requirements of good church acoustics seem still not to be understood by architects and church building committees. Some of Dr. Beranek's points were:

(1) His firm is now recommending a reverberation period of two seconds for an average size church, seating 500 to 600 people, less than this (one and a half seconds) for smaller churches and a little more for a very large church. Two seconds appears to be best for the organ and choir and is the longest period of reverberation practical, if

the public address system for the minister's voice is to be effective.

(2) Cushions on the pews are approved as tending to stabilize the acoustics, as between a partially filled and entirely filled auditorium.

(3) A minimum amount of carpeting is recommended. Substitutes that will add color to the chancel areas are now available that do not utterly ruin the sound of music. More churches have been spoiled for music because the Ladies Aid Society wanted color on the chancel steps or in the aisles. Instance after instance can be quoted where carpeting changed a church good for sound into one extremely bad. Those responsible for doing this to churches apparently never will learn that wall-to-wall carpeting is not good in a church, be it ever so luxurious in a dwelling.

(4) Slides of various sized new churches were shown with reverberation period of each stated for comparison.

(5) Keeping a low level of background or outside noise is important to good hearing.

(6) Avoiding overhangs, under which sound is always greatly reduced, is advised.

(7) Shape of building to avoid extreme high spots and low spots in the over-all sound is also important for good hearing.

There was nothing particularly new about this lecture but some things were said that should be repeated over and over again until more people grasp what is required to obtain the results which nearly everyone agrees create the best environment for music — WILLIAM H. BARNES

Andrews

Mildred Andrews, University of Oklahoma, spoke with clarity, good humor and quiet authority that we accord a successful person. Her subject, Suggestions for Improved Practice Procedures and Performance, was by her own admission easier to treat from the vantage point of the recent honors awarded her students. The text of her address has been promised for an early issue of THE DIAPASON. It is only hoped that in the reading of it one can sense the kindness of person, unyielding principles, precision of demands, freshness of imagination and clear vision of a great teacher. — LILLIAN ROBINSON

Quintet

For the entertainment of those for whom there were not seats at either of the 10:00 lectures, the convention provided a concert by the Philadelphia Woodwind Quintet. It is regrettable that we could not all have heard the exemplary concert of Rosetti, Milhaud and Fine but we are glad so many did, for there is no other woodwind group quite like this one.

Even without considering the quintet one had a difficult choice to make between Lilian Murtagh's sprightly and informative talk on The Demands of a Concert Organ Career, to appear in an early issue, and Allan Wicks' Modern Trends in Music and the Liturgy which has been promised for a later one. Lilian Robinson notes the latter as follows:

Wicks

Allan Wicks, Canterbury Cathedral, spoke on Modern Trends in Music and the Liturgy. Understandably, he spoke from the background of his own church and country, where the churches are "empty" and desperate attempts are being made to fill them. Speaking of experimentation in liturgy, in social implications and in church music, he protested that there is "something wrong when you have to meddle with the very ground of faith."

Using a detailed description of a typical Evensong, Mr. Wicks pointed out the present faults and thus the current trends. Hymns, whole strings of them, some good, some bad, are used to move the service or its ministers from point to point, the organ is used to nudge the congregation along, the Anglican chant is usually pitched too high, the lessons sometimes poorly read, often too long; the liturgies old, the creed sung on a triumphant effect, the anthem a place where the "congregation goes into a coma" and altogether much debris to be cleared out of the service.

He declared that the unmusical of the clergy are discounting music and its place in worship and that there is real danger of music in the service being drummed out altogether.

We save further quotation for the transcript.

Wednesday Excursion

The rest of Wednesday took delegates far and wide by bus and included just as far-flung a variety of music. Even the weather was varied, from a warm early afternoon, through a drench-

ing downpour which miraculously began and ended within the confines of a long bus trip, to a pleasant evening.

All of us wished for more time at the beautiful Art Museum, for the one work of the plastic arts which most of us saw was Diana with her bow and arrow poised above the orchestra and the handsome Tellers temporary installation on which Wilma Jensen played such an agreeable program. A favorable acoustic, some fine ensemble playing and the organist's excellent use of the well-designed two-manual organ made the Art Museum event one of the delights of the Convention. Special mention needs to be made of the beautiful oboe and English horn solos; Henry Smith again gave excellent conductoral support.

Sinfonia, Cantata 146, Bach; Durch Adams Fall, Homilius; Gott der Vater, Krebs; Wie schön leuchtet der Morgenstern, Buxtehude; Concerto 7, Handel; Partita of English Horn and Organ, Koetsier; Prelude and Allegro, Piston.

An official photograph was taken on the museum steps; for one reason or another, many failed to get included.

The aforementioned long bus trip in the rain brought most delegates to the rain-soaked but fabulously handsome and extensive campus of the Valley Forge Military Academy at Wayne in whose fine chapel we heard some of the convention's finest playing.

Craighead

The new Möller organ at the Academy's Chapel does a good job of coping with the acoustical problems of rather low ceiling, broad transepts and not very resonant surfaces and comes off better than its surroundings would suggest. David Craighead had his best convention opportunity to date and rose to it nobly in an unhackneyed program projected with impeccable command, musical warmth and an urgent sense of communication.

Communion, Epiphany Set, L'Orgue Mystique, Tournemire; The World Awaiting the Saviour, Passion Symphony, Dupré; Pavane, the Earl of Salisbury, Byrd; Mit ganzem Willen, Paumann; Echo pour trompette, Merulo; Partita on Psalm 8, van der Horst; Concerto 3 in G, Soler; Fantasie on How Brightly Shines the Morning Star, Reger.

We were not able to make contact with anyone in the overflow group who heard the alternate recital by Robert Glasgow at the Wayne Presbyterian Church and must omit a report.

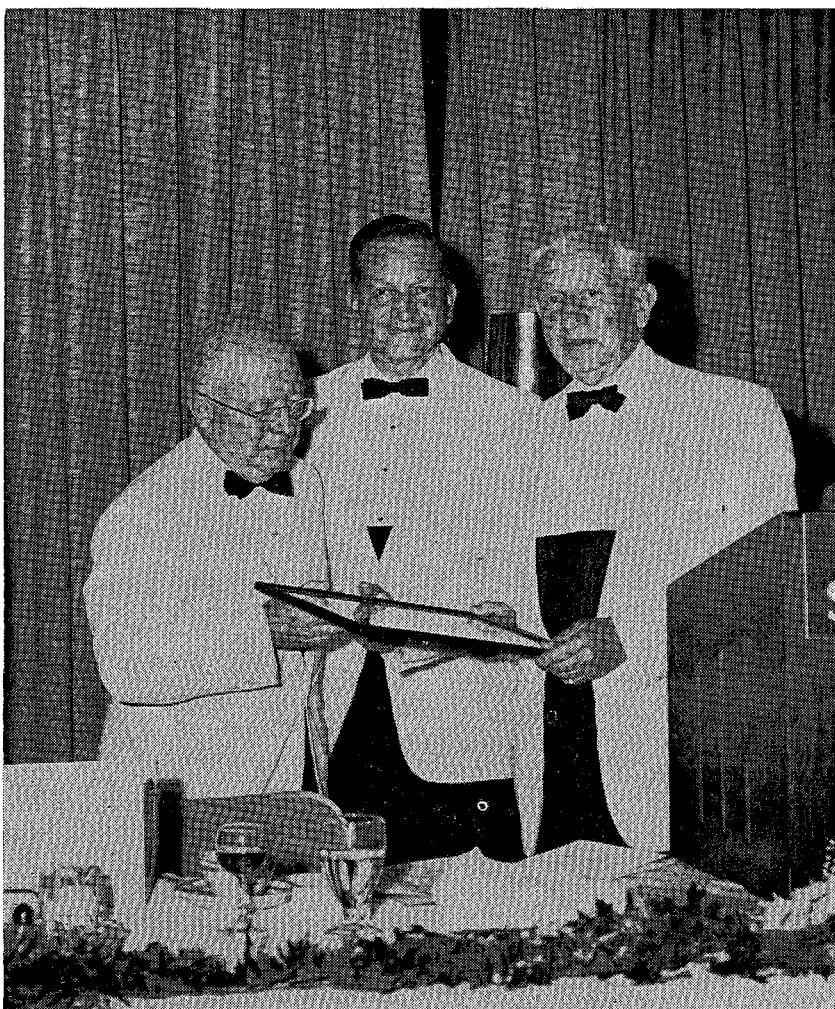
The evening meal in the large building (auditorium-field house?) on the lower campus was delayed a short time while mopping up operations removed the results of the afternoon's cloudburst. Bids for the 1966 convention were received in the course of this meal from Atlanta, Denver-Boulder-Colorado Springs, Boston and Buffalo. The council's decision is eagerly awaited.

Wicks at Girard College

Considerable discussion preceded the trip to Girard College because of a provision in a century-old, unbreakable will barring clergy from its gates. We are inclined to agree with the Philadelphia Chapter that the provision, with which chapter members do not agree and can do nothing about, should not have prevented organists from what was perhaps their only opportunity for hearing a remarkable organ housed in a building copied from a Greek temple. A program taking better advantage of what the Ernest Skinner organ does best (Romantic music!) (stoplist in October 1931) might have been a better choice but one cannot always guess right months ahead and across an ocean. We were glad to hear Allan Wicks' program, geared as it was to illustrate points of his Tuesday lecture rather than to display the organ at his command. A series of small incidents such as a misplaced starting key and a bird singing at a wrong spot wrecked concentration and led to what we felt was some rather rude behavior in the audience. Mr. Wicks took it all in his stride and played a decidedly unusual program. We have wondered about the Bach since we first saw it several years ago. It seems to us a loose version of a familiar C major with a trio inserted. We are sure to hear much Williamson in the years ahead. The Leighton went well and the Oley pieces were pleasant. The Messiaen was least adapted to the organ and was an unlucky choice for the program's end.

Prelude, Trio and Fugue in B flat, Bach-Cooke; Resurgence du Feu Paschale, Williamson; Prelude Scherzo and Passacaglia, Leighton; Four chorale Preludes, Oley; Messe de le Pentecote, Messiaen.

Chairman Bryan and Philadelphia Dean Charles Allison award Dr. S. Lewis Elmer a plaque for a lifetime of distinguished service to the Guild



President Heeremans presents Clyde Holloway with his valuable prizes as winner of the national organ playing competition, a biennial event



EXPLANATION

Gentlemen:

The provisions of Stephen Girard's will barring clergymen from Girard College excited my curiosity enough to uncover the following explanation, by him, of this restriction. This was contained in a book published on the occasion of the Semi-Centennial of Girard College and published in 1898:

"In making this restriction, I do not mean to cast any reflection upon any sect or person whatsoever, but, as there is such a multitude of sects, and such a diversity of opinion amongst them, I desire to keep the tender minds of orphans, who are to derive advantage from this bequest, free from the excitements, which clashing doctrines and sectarian controversy are so apt to produce. My desire is, that all the instructors and teachers in the college shall take pains to instill into the minds of the scholars the purest principles of morality, so that, on their entrance into active life, they may, from inclination and habit, evince benevolence toward their fellow creatures, and a love of truth, sobriety, and industry, adopting at the same time such religious tenets as their mature reason may enable them to prefer."

Since there were many at the convention as puzzled as I by this provision of Stephen Girard's will, who would have better understood the situation had they known the above, I am sure you would be doing a service by publishing this letter.

Yours truly,

ROBERT SPENCE
Rhode Island Chapter

Miss Coci played a program in the Rose Garden upon return to the hotel for those unable to gain admittance to the Tuesday morning program. Chez AGO attracted quite a crowd before most delegates sank exhausted into bed.

What a Thursday

Though Wednesday was the fullest and most exhausting day, Thursday was perhaps even more special. It was much

less breathless, though, both beginning and ending at more reasonable hours.

Elmore at Wanamaker's

The first special event and one of the day's big surprises was the short recital by Robert Elmore on the mighty organ at Wanamaker's. In response to requests THE DIAPASON will shortly publish the description and stoplist again. Despite changing fashions, this instrument remains breathtaking in various music. It is hard to imagine any organ ever creating more excitement than Mr. Elmore generated in the Liszt B-A-C-H, a performance not many who heard will ever forget. It was, as someone said, as though the piece were being played for the very first time anywhere.

In Dulci Jubilo (two settings), Bach; Outbursts of Joy, Messiaen; Improvisation, Medieval Suite, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

Poister

Arthur Poister's Demonstration of Organ Teaching proved intensely powerful. Reminding hearers that he was working at the graduate level, he gave lessons, one on Franck's Prelude, Fugue and Variation and another on the Bach Passacaglia, to a master's graduate student of Marilyn Mason and a PhD student of David Craighead. Many principles were gleaned from the session. Dr. Poister does not teach the same phrasing to all, but has each student prepare several phrasings, play them over and choose the best. He believes one should play every kind of music on any organ: nothing wrong with Franck on a baroque organ. To communicate a matter of interpretation, he is willing to admit to a student if he has not succeeded in conveying the idea; the student may even thus be provoked into creativity. Originally Dr. Poister sought to lay his own imprint on a student's style and interpretation; now he seeks to develop independent musicianship. A student playing 10 years hence in the same manner as when he leaves, Dr. Poister would consider a teaching failure on his part.

This is a man with dedication, great personal resources and a marvelous humility, deferring always to the music itself. — LILLIAN ROBINSON

CALLING THE ROLL

The 1,866 attendance at the Philadelphia convention was the largest in the history of the American Guild of Organists, topping New York by more than 200, Detroit by 400 and Boston by nearly 700 — the only conventions which had previously topped 1,000. For the first time attendance exceeded 10 percent of the membership.

Checking the official list indicates: National officers were present in force, both the incumbent roster and the roster-elect. Missing were both treasurers and also both chaplains who could hardly have been expected. The incumbent council was there in exactly half-force (12), the council-elect doing better (14). Most encouraging of all: only one of the new councillors was absent.

Pennsylvania, of course, led the list with just under 400 registered. New York sent more than 200 and New Jersey nearly 150. California, astonishingly, had more than 60 represented, matched by Michigan and Massachusetts and almost by Maryland, and followed closely by Virginia and Illinois. Some excellent individual chapter showings were Chicago with 32 and Kansas City with 21. All states having chapters were represented in the official list except Alaska, Hawaii, Utah and Wyoming.

Canada sent 30, a fine showing we think, and from points as far apart as Vancouver and Quebec. England was represented by two distinguished contributors to the program, RCO Hon. Secretary Sir William McKie and Allan Wicks. France sent the Duruflés. Julian Zuniga, Mexico City, was again in attendance. But no effort was made to make this another "international national".

The basis of this compilation is the official mimeographed list; some omissions are possible.

Thompson

The St. James Methodist Church in Philadelphia is generally acknowledged by handbell connoisseurs to possess one of the best handbell choirs in the country. Their director, Eleanor C. Thompson, member of the board of the American Guild of English Handbell Ringers, lectured in the Terrace Room on Handbell Choirs and the Worship Service. Mrs. Thompson and

her choir were assisted by Shirley Palmer. The session was so well-organized and meaningful that several who began the session with barely tepid interest in handbells came out of it with high enthusiasm. — JAMES LAWSON

Pipe Voicing

John Hose and Adolph Zajic of M. P. Möller, Inc., took the day off from the busy plant at Hagerstown, Md. to preside at a session devoted to The Art of Pipe Voicing. After preliminary remarks, they got down to the business of actually making pipes — big ones, little ones, fat ones, skinny ones; flute and reed; soldering, languid, lip, nicking, cutting, and all the multiple other little things that add up to one big amazing skill — the craft of pipe making. It was interesting to listen to the changes in sound of the pipe as it moved through the various stages of development. One could not help but add up all the individual touches put into the few pipes we saw made, then multiply by 45, 65 or 100 ranks, times the number of pipes in each rank, and come up with a profound respect for our wonderful instrument, the organ, and its skilled craftsmen builders. — LILLIAN ROBINSON

Surprise!

We needed to hurry our lunch to reach the Academy of Music on time. Everyone was regretting Maurice Duruflé's injury and there was no high feeling of anticipation as announcement was made that Marie-Madeleine Duruflé-Chevalier would play the entire recital. What happened to the audience within the first minute of that recital is something we have never seen duplicated. It was as if an electric shock had run from one end of the historic hall to another as the audience realized that here indeed was the unquestioned highest point of the entire convention. A season-long tour for this gracious lady could easily have been booked at the intermission. We wonder if any French organist has made such an auspicious American debut since Marcel Dupré. The partly portable Aeolian-Skinner seemed to us the most satisfactory of all of this builder's fine concert hall organs. As we said this to Joseph Whiteford, he countered: "That recital was what a builder dreams of when he designs an organ." He also

Lawrence Phelps awards the Casavant first prize in this first national improvisation contest ever held by the Guild to Victor Togni of Toronto



Joseph Whiteford congratulates Robert Quade as winner of the second prize in the improvisation contest; the Aeolian-Skinner Company provided this





pointed out that an accident to a swell shutter in moving one of the portable divisions into place explained the one questionable handling of expression shutters. Maurice Duruflé responded to his wife's requests and took a bow leaning on two canes. The program was slightly altered from the brochures.

Prelude and Fugue in D and Humble Us with Thy Goodness, Bach; Récit de Tierce en Taille, Couperin; Basse et Dessus de Trompette, Clérambault; Impromptu, Vierne; Choral-Improvisation on Victimae Paschali, Tournemire; Variations on Veni Creator, Duruflé; Prelude and Fugue on A-L-A-I-N, Duruflé.

Chamber Music

After the sensational debut, the concert of the Philadelphia Chamber Orchestra conducted by Anshel Brusilow was less exciting than it deserved to be. But the Stravinsky Suite 2 was a genuine delight and the Schubert Symphony I satisfying.

An extraordinarily pleasant reception for program participants followed in the Burgundy Room with the Duruflés naturally a special center of attention.

For once delegates had a little time to select one of Philadelphia's fine eating places and to enjoy a reasonably leisurely dinner.

Bethlehem Bach Choir

Perhaps the excitements of the afternoon had something to do with it but many of us were disappointed in the concert by the Bethlehem Bach Choir at the Academy of Music. Some suggested that removing it from its natural habitat had something to do with the feeling. Perhaps there entered into the feeling, too, the changing conception of Bach performance in which the heavy sustained style with a large chorus has given way to a lighter texture with smaller performance resources. At any rate Cantatas 31 and 34 left us pretty cold and it was not until after intermission when in the motet for double chorus and the Gloria in Excelsis from the Mass in B minor the program began to catch fire.

As usual Thursday night was the latest one for most delegates, first at a Chez AGO and then out on the town.

Solemn High Mass

We saw many "Do Not Disturb" signs on doorknobs Friday morning when by no means all the delegates surmounted fatigue to attend Solemn High Mass at the Cathedral of SS Peter and Paul. We played hookey to attend an important breakfast conference. Robert Powell reported to us favorably on the

chanting by the priest and by the men on the communion Et si Coram. He found the organ generally too loud and with too much 16 ft. sound used on the manuals. We regret our inability to be present to corroborate this.

Improvisation

Most everyone, including the arrangements committee itself, was greatly and pleasantly surprised by the results of the first AGO National Improvisation Contest. Consulting the famed Haarlem event for procedures, Regional Chairman Newell Robinson and his committee worked out a consistently interesting event with four contestants. There was no question in anyone's mind on the first and second winners, neither of whom would have been at all out of place in competitions on the other side of the Atlantic. Victor Togni, St. Patrick's Cathedral, Toronto, showed reassuring command of the continental style in his winning improvisation. Robert Quade's second-place effort was more in the English manner. We found ourselves completely in disagreement with the judges (Seth Bingham substituting for the ailing M. Duruflé, George William Volkel and Searle Wright) on third place. Young, blond Anita Greenlee, West Chester, Pa., deliberately avoided exploiting the organ; this probably

cost her third place. She seemed to us full of original musical ideas, all under good control. Gerhard Faber, on the other hand, seemed to us in possession of a harmonic technique of 19th century chromatic harmony and we saw little evidence either of imagination of contrapuntal control in his work.

We were delighted with this first competition which we trust will become more and more a highlight of our biennial conventions. Dr. Volkel, we think, could have geared his closing lecture to a slightly higher educational level. Response of the packed church to the improvisors indicated a much greater grasp and interest that either Dr. Volkel or anyone else could have predicted.

Holloway

Word had gotten around that Clyde Holloway was no run-of-the-mill contest winner and by far the largest audience we have ever seen at any winner's recital greeted him at the First Baptist Church. Student of Mildred Andrews at the University of Oklahoma and with Robert Baker at Union Seminary, Mr. Holloway gave a genuinely exciting recital — rhythmic, musical, warm and communicative. Surely this young man will become one of our top recitalists. The Sowerby could hardly have been better.



BANQUET
 AMERICAN GUILD OF ORGANISTS
 BIENNIAL NATIONAL CONVENTION
 JUNE 26, 1964
 BELLEVUE STRATFORD HOTEL, PHILA., PA.

Variations on a Recitative, Schönberg; Schmucke dich and Prelude and Fugue in C major (9/8) Bach; Pageant, Sowerby.

Final musical Event

It was good to hear Robert Elmore again even on the less exciting organ of the First Presbyterian Church. Especially notable were the best combination of organ and electronic bells we have heard in Elmore's own Speranza and a hair-raising performance of the Fugue from the Reubke Sonata.

Collegiate Chorale

The phalanx of standees for the Elmore recital gradually dissolved as the Collegiate Chorale sang Persichetti's Stabat Mater. One of the few programming errors of the convention was placing such a long work, requiring alert listening, in the very last afternoon of a long and strenuous convention. Not many of us at that stage grasped very much of this new work and as result of its placement hundreds missed some of the most delightful singing of the convention as Abraham Kaplan led the group through some early a cappella music which completely charmed the still large audience. We have rarely heard such fine singing. It was a wonderful musical ending for a wonderful convention.

Banquet

So many remained for the banquet in the ballroom of the Bellevue Stratford that it was necessary to have more at each table as well as more tables than were originally planned. Even the galleries were jammed with tables. We do not recall a previous event of this kind with such brief speeches, introductions and ceremonies. President-elect Alec Wyton was master of ceremonies and kept things moving with his usual skill and wit. Sir William McKie not only spoke meaningfully but was amusing, too, as the drawer of lots for the door prize. President Heeremans spoke briefly and movingly.

Awards were made to the winners of the two prizes in the improvisation contest and in the national organ playing competition, Newell Robinson announcing the first and Viola Lang Domin the other.

Dr. Elmer was given an especial salute from the Philadelphia Chapter; his membership there in 1903 was the beginning of his long attachment to the Guild. Dean Charles B. Allison presented Dr. Elmer with a handsome plaque in honor of his long service.

Retiring president Heeremans received a silver bowl as a symbol of his six years in the presidency.

Sir William McKie took a Revere bowl back to England in appreciation of his services in behalf of closer cooperation between the RCO and the AGO. Mr. Wyton's highly personal and gracious introduction of Sir William was one of the highlights of the evening. His warm and facetious bow to James Bryan, convention chairman, was another.

Some pleasant incidental music was provided by the Bill Davies combo and some sprightly entertainment by a singing duo. At one point Mr. Wyton suggested that the orchestra "close its swell shutters a bit."

The drawing for the door prize involved some pleasant byplay between Mr. Wyton at the speaker's table and Sir William on the stage dipping deeply into one of those "bank-nite" contraptions for winning names. The first name drawn proved ineligible because its owner was not registered for the entire convention. The winner proved to be Dr. J. Edward Gordon, Washington, D.C. Knowing how many people were holding their breath and crossing their fingers in the hope that they might win Möller organ number 10,000, we are particularly sorry that Dr. Gordon had neither use nor space for his prize and is advertising it for sale on the classified page of this very issue.

Farewells were no easier to make this time than they ever are. Nor are credits and evaluations. There is not a person listed on page 7 of the brochure who deserves less than an accolade — and these were merely the heads of large committees. Chairman Jim Bryan and his aides must have known the secret from the beginning; give every person something important and difficult to do and make him want to do it even better than you thought he could. We, and most delegates as well, always lean heavily on the hospitality department (Claribel Thompson's charming "Phillies") and the registration crew headed by Dorothy Bergmann. Usually we have more time to enjoy the company of these groups than we had in Philadelphia. Enos Shupp, publicity chairman and our special host, tendered personal kindnesses far above and beyond the call of duty.

We hope Chairman Bryan got to take that vacation to the RCO centenary and we think it would have been wonderful if he had talked Program Chairman Harry Wilkinson to come along with him. Both deserved the change of scene and of tempo after heading what must have been the biggest and most exciting gathering of church musicians in the history of church music. — FC

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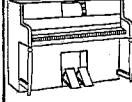
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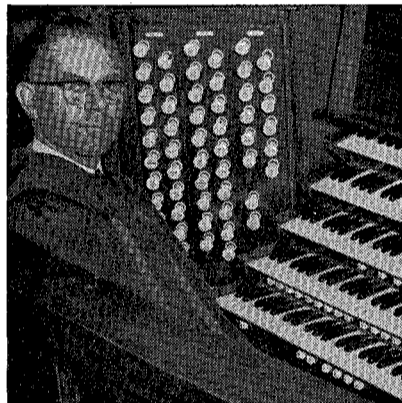
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David H. Rothe, for four years organist-choirmaster of St. Francis Episcopal Church, San Francisco, has been appointed to a similar position at All Saints' Episcopal Church, Palo Alto. He succeeds Don Franklin, who has received a Fulbright grant for study in England.

Mr. Rothe was the winner of the \$250 first prize in last year's Young Organist's Competition sponsored by the San Francisco AGO Chapter. He received an additional \$250 from the San Francisco Chapter when he won the Far Western regional competition at San Jose, also last year. He has recently completed an MA in musicology at the University of California at Berkeley and will begin this fall toward a DMA at Stanford University where he will also be assistant organist. His duties at All Saints' began Aug. 1.



Frank Godley has been appointed organist and choirmaster of the Third Avenue United Church, Saskatoon, Sask. effective Sept. 1. The organ is a modern three-manual Hill, Norman and Beard. The new position will include a multiple choir organization.

Mr. Godley is a former vice-president of the RCCO and past chairman of the Saskatchewan and Peterborough Centres. Former positions include: St. Andrew's Church, Moose Jaw, Sask. (17 years); Metropolitan United, Victoria, B.C.; St. Martin's Church, New Delhi, India; and Welbourn Parish Church, Lincoln, England.

He will conduct a school of church music at Naramata, B.C. Aug. 8-21.

**HONORED AFTER 46 YEARS
SERVING HISTORIC CHURCH**

Lalla Ellington Hanks was honored Aug. 29 as she retired after 46 years of service as organist and choir director of the historic old Independent Presbyterian Church, Savannah, Ga. Many friends and members had gathered for supper. A number of personal tributes were paid Mrs. Hanks and a love gift was presented to her.

The Session, ruling body of the congregation, officially honored her by giving a brass plaque to be placed on the organ, commemorating her years of dedicated service.

George Wm. Volkel

SAC. MUS. DOC., F.A.G.O.

The Presbyterian Church

WESTFIELD, N. J.

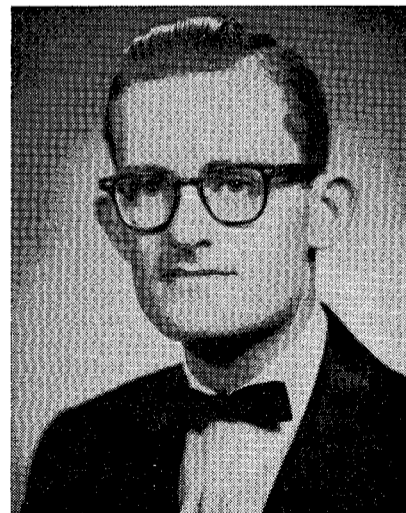
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Making Installation

Currently being installed is a new Reuter organ for Trinity Lutheran Church, Mason City, Iowa. This three-manual, 31-rank instrument will be located in a free-standing manner in the gallery area of the church with the great, positiv and major portion of the pedal exposed. The great and positiv divisions will be cantilevered from the front gallery rail. Because of the particular installation conditions encountered in this situation, the swell has been divided into two sections with the stops labeled Swell I and Swell II respectively. Each section is individually expressive within its own swell box.

Negotiations for the sale of the instrument were handled by R. W. Dirksen, Freeport, Ill., district representative for Reuter; he will also make the installation.

GREATQuintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)**SWELL**II Rohrflöte 8 ft. 61 pipes
I Viola Celeste 8 ft. 61 pipes
I Principal 4 ft. 61 pipes
II Hohlflöte 4 ft. 61 pipes
II Nasard 2 1/2 ft. 61 pipes
II Blockflöte 2 ft. 61 pipes
II Tierce 1 1/2 ft. 61 pipes
I Trompette 8 ft. 61 pipes
I Hautbois 4 ft. 61 pipes
I Tremulant
II Tremulant**POSITIV**Gedeckt 8 ft. 61 pipes
*Dolce Flute 8 ft. 61 pipes
*Dolce Flute Celeste 8 ft. 54 pipes
Nachthorn 4 ft. 61 pipes
Doubletton 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
*Krummhorn 8 ft. 61 pipes
Tremulant
*(These stops to be enclosed with Swell II.)**PEDAL**Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrquintaten 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Rohrflöte 4 ft. 32 notes
Bombarde 16 ft. 32 pipes
Bombarde 8 ft. 12 pipes
Krummhorn 4 ft. 32 notes

David Periconi begins duties in September as organist-choirmaster of Grace Episcopal Church, Cortland, N.Y. Recently graduated from the Westminster Choir College, his organ study has been with Harold O'Daniels, Newell Robinson, Virginia Cheesman and George Markey; he gave the only senior organ recital this year at Westminster.

He expects to work for a master's degree at Ithaca College of Music with organ study with Frank Eldridge. A member of the Binghamton AGO Chapter, he served while a student as organist-director of the First Presbyterian Church, South Amboy, N.J.

The minutes on this page were sent from AGO headquarters, presumably for publication. Because of President Wyton's letter to members, just received, we moved them from the Guild pages; we doubt if he intended them for publication. If not we apologize!

MINUTES OF AGO COUNCIL MEETING - PHILADELPHIA

June 24, 1964

A meeting of the National Council of the American Guild of Organists was held on Wednesday, June 24, 1964, at 9:00 o'clock in the Burgundy Room of the Bellevue Stratford Hotel, Philadelphia, Pa. The President, Mr. Harold Heeremans, was in the chair.

The following other national officers and councillors were present: Mr. Anderson, Dr. Bingham, Mr. Coats, Mrs. Domin, Dr. Elmer, Miss Gordon-Smith, Mr. McEdwards, Dr. Mead, Miss Milliken, Mr. Ossewaarde, Mr. Reed, Mr. Sever, Dr. Sisler, Messrs. Swann, Walker and Wyton. Also Mrs. Wright, Chairman of the National Choral Music and Composition Committee, and Mr. Carson, Editor of the *AGO Quarterly*. Also the following Regional Chairmen: Dr. Adams, (Southeastern); Mr. Crone, (Kentucky, Ohio, West Virginia); Mr. Dinneen, (Southern New England); Mr. Hilty, (Colorado, Nebraska, New Mexico); Mr. Kelsey, (Missouri, North and South Dakota, Iowa, Minnesota); Mr. Mueller, (Far Western); Dr. Perry-Hooker, (Northeastern); Mrs. Rawls, (District of Columbia, Maryland, Virginia); Mr. Robinson, (Pennsylvania, Southern New Jersey, Delaware). Also the following Chapter Deans: Alfaro (New Orleans), Allison (Philadelphia), Alspach (Arrowhead), Bartlett (Rhode Island), Beach (Portland, Ore.), Bellman (District of Columbia), Boron (Boston), Bridges (Charlotte), Broadt (Wilkes-Barre), Brown (Alexandria, Va.), Brown (Nassau), Bullough (Hartford), Churchill (Rockland County, N.Y.), Coggin (San Francisco), Connell (Los Angeles), Corby (Winston-Salem), Crum (Kansas City), Curphey (Fort Lauderdale), Daniel (Nashville), Farrow, Greenville, S.C.), Fischer (Redwood Empire, Cal.), Fisher (Northern Louisiana), Foster (West Texas), Harter (Knoxville), Harvey (Flint, Mich.), Head (Tampa, Fla.), Henderson (New York City), Hicks (Rockingham, Va.), Hoffman (Chesapeake), Hultquist (St. Petersburg, Fla.), Indermill (Kern Co., Bakersfield, Cal.), Johnson (Central Ohio), Jones (Harrisburg, Pa.), Jovanovic (Montgomery Co., Md.), Klarer (Dayton, Ohio), Kuwahara (Westchester Co., N.Y.), Lane (Cleveland), LeFevre (Cumberland Valley), Leisman (Milwaukee), Lilly (Atlantic City), Lodi (Chicago), Manning (Monongahela), Matchner (Southern New Jersey), McCormick (East Texas), McDonald (Detroit), Merritt (Queens, N.Y.), Moore (Indianapolis), O'Brien (Pittsburgh), Page (Springfield, Mass.), Pierce (Baton Rouge), Remington (Augusta, Ga.), Richard (Miami), Robinson (Central N.Y.), Sistare (Delaware), Stephens (Victoria, Tex.), Stevens (Lorain, Ohio), Stitt (Wheeling, W. Va.), Studholme (Suffolk, L.I.), Summers (Denver), Talbert (Riverside-San Bernardino), Thomas (Pasadena & Valley Districts), Thompson (Jackson, Miss.), Tomlinson (Palm Springs-Coachella Valley), Turvey (Huntsville), Tuthill (Buffalo), Van Norman (Galesburg), Volkel (Metropolitan N.J.), Weeks (Long Beach), Wendt (St. Joseph Valley), Williams (Missouri), Wood (Northern Valley).

Regrets were received from Mr. Mahaffey, Mr. McDermott and Mrs. McKittrick.

Minutes of the Council Meeting of May 11, 1964, were read and approved.

Minutes of the Executive Committee Meeting of June 1, 1964, were read and approved, and the proceedings ratified.

The President reported his attendance at the National Music Council Meeting May 14; his visit to the World's Fair with the Queens Chapter on May 16; to the Metropolitan New Jersey Chapter May 25; and to the Northern Valley Chapter June 14. He also reported on his exchange with the Federal Trade Commission concerning a complaint from a Guild member about false advertising claims of an electronic instrument manufacturer.

Mr. Carson, Editor of the *AGO Quarterly*, and Mrs. Wright, Chairman of the Choral Music and Composition Committee, made brief reports. Mrs. Domin, Chairman of the Organ Playing Competition Committee, reported that the 1964 National Competition had been won by Clyde Barrington Holloway, AAGO. The prize consists of \$1,000 from the Guild and a total of \$370 donated by the following firms: Allen Organ Company, Aeolian-Skinner Organ Co., Austin Organs, Inc., Berkshire Organ Co., Inc., Carl Fischer, Inc., Harold Flammer, Inc., H. T. FitzSimons Co., J. H. & C. S. Odell & Co., C. F. Peters Corp., Schantz Organ Co., and Schlicker Organs, Inc. Also \$75 in music donated by the H. W. Gray Co., Inc.

Dr. Mead, Chairman of the Committee for Tri-Chapter Proposals, (Los Angeles County), reported that he had journeyed to Albany to confer with the legal counsel of the Board of Regents, Department of Education, State of New York, under whose charter the Guild operates. He ascertained the following:

1. It is permissible for the Council to contain representatives from various parts of the country, as long as at least one member is a resident of New York State. Thus, Regional Chairmen could be members.

2. Council Meetings may be held out of the State of New York, but it is desirable that the Annual Meeting of the Guild be held in New York State.

3. Under the present charter, it is mandatory that Headquarters be in New York State.

Dr. Mead was also informed that the current composition of the Council is not in accordance with the law governing New York corporations; the legal number of councillors (technically a "board of trustees") is not less than 5 nor more than 25.

A motion was made, seconded, and passed that the above matters be given further study by Dr. Mead's Committee.

A motion was made, seconded, and passed that the President-elect be asked to extend greetings and felicitations to the Royal College of Organists when he represents the AGO in London this summer on the occasion of the Royal College of Organists Centenary Celebrations.

The President read a letter from the Waco, Tex. Chapter, asking that the Guild's name be changed to "American Guild of Organists and Choirmasters." It was voted that this should be brought officially before the Council at its meeting on Oct. 5.

Dean Curphey of the Fort Lauderdale Chapter went on record as recommending a change of name and she was appointed Chairman of a Committee to study the matter.

A letter was read from the Dean of the Seattle Chapter, requesting the "re-examination and re-expressing of the aims of the Guild," including (a) clarification of membership requirements, and (b) encouragement of a higher level of professional activities. The letter further expressed desire for (a) establishment of an office of Executive Secretary; (b) establishment of an Executive Board with regional representation.

The Secretary was authorized to reply in the name of the Council that the present system of admitting new members was considered satisfactory if conscientiously applied by the members. The principal burden of deciding whether a prospective member should be admitted to the Guild is upon the two members proposing the candidate and the Chapter which approves his application. Also, the single most useful manner of encouraging a higher level of professional activities is to encourage members to prepare themselves for the Guild examinations. As to matters of the officer of Executive Secretary and regional representation in the administration of the Guild at headquarters, these are under continuing study.

A motion was made, seconded and passed that the minutes of this meeting be sent to the entire membership.

A motion was made, seconded and passed unanimously that a rising vote of thanks be accorded President Heeremans for his devoted service to the Guild as President during the past six years.

ADJOURNED.

CHARLES DODSLEY WALKER
National Secretary

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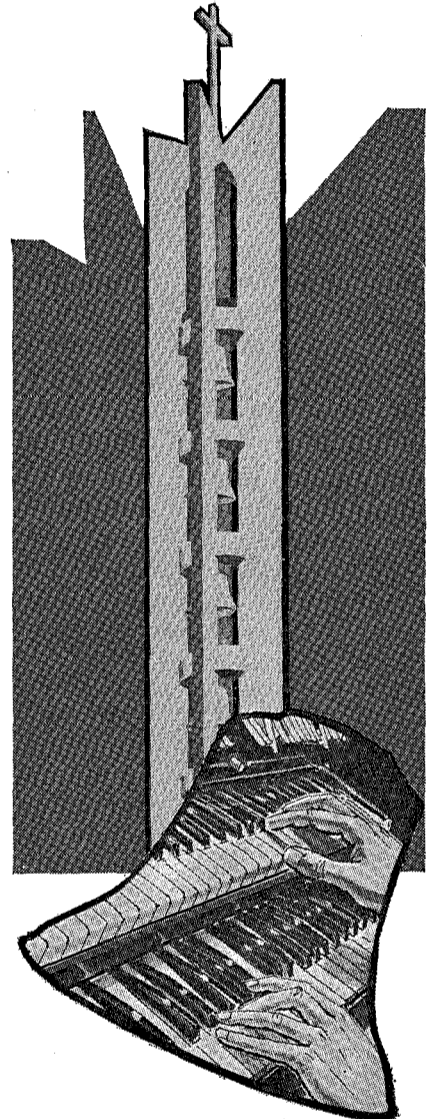
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POSITION WANTED

POSITION WANTED — ORGANIST-choirmaster, age 33 with family, desires full-time position preferably in Episcopal Church. Degrees include AB (psychology), BMus and BD. Finishing MM now. References and experience upon request. All inquiries answered. Address P.O. Box 137, Winter Park, Fla.

POSITION WANTED — ORGANIST-choirmaster who is ordained would like to combine music position with some pastoral duties. 18 years experience with graded choirs. BS, BD, MSM. References available. Address G-10, THE DIAPASON.

POSITION WANTED — EXPERIENCED male Lutheran church organist available for substituting in Lutheran churches in New York City area including Westchester County. All inquiries answered. Address H-9, THE DIAPASON.

POSITION WANTED — ORGANIST-choir director with FAGO, experience and excellent references seeks full-time Protestant church music position beginning September. Address G-4, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster, experienced, male, 37, professionally trained, searches for interesting full time position. Resumé on request. Address G-8, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster, experienced, MA, desires full-time position. College town preferred. \$5,000 minimum. Address G-11, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster. Degrees, experience, liturgical, non-liturgical, all choirs, theological training. Address E-9, THE DIAPASON.

POSITION WANTED — QUALIFIED organist-director seeks position in New York City area. Excellent training and experience. Address F-3, THE DIAPASON.

WANTED—MISCELLANEOUS

WANTED — RELOCATING CHURCH (United Church of Christ) needs organist-choirmaster by Sept. 1. Adult choir and one junior choir. Salary open. Contact Rev. Lawrence Rezash, 212 Third St., Hinsdale, Ill. Phone 312-323-2572.

WANTED — PRACTICE ORGAN, SMALL pipe, electronic or reed. If possible give height, name of organ, amount of ranks, registration of both manuals and pedal and selling price. Wayne Roesel, 3533 High Point Road, Winston-Salem, N.C. 27107.

WANTED — ORGAN BUILDER WITH experience in chest layout, assembly. Good opportunity to locate in Midwest. Address H-6, THE DIAPASON.

WANTED — ORGANIST FOR SMALL church. Pupils available. Write Mrs. Elizabeth Scott, 216 W. Hickory, Arcadia, Fla.

WANTED — EXPERIENCED ORGAN builders. All skills. Delaware Organ Company, Inc., Tonawanda, N. Y.

WANTED—MISCELLANEOUS

WANTED

Representatives for several select areas to sell exciting new pipe-voiced electronic organs. Contact Mr. R. L. Gray, Vice-President, Saville Organ Corp., 2901-2921 Shermer Road, Northbrook, Ill.

WANTED — IMMEDIATELY! SMALL one-manual pipe organ in good condition suitable for home use for continuo playing with recorders and other baroque instruments. Mechanical action a must. Desire 8-ft., 4-ft. and 2-ft. stops, separated for treble and bass if possible. Would also consider one-manual with pedals operating through coupler. Seek voicing in true baroque tradition with soft-voiced, unknicked pipes operating on low wind pressure from quiet blower unit. James L. Kapplin, 112 E. 25th St., Baltimore 18, Md.

WANTED — CATHOLIC ORGANIST, male, at the Cathedral of the Holy Name. Duties would be to sing the daily masses and to accompany the Cathedral Choristers at the Sunday Solemn Liturgy. Possibility of teaching music at the Cathedral High School. Recommendations and references are necessary. Please write to Msgr. Joseph Mroczkowski, 730 N. Wabash Ave., Chicago, Ill. 60611 or call Superior 7-8040.

WANTED — EXPERIENCED PIPE ORGAN service man for tuning, repairing and overhauling organs in Metropolitan New York area. Must be familiar with electric and pneumatic action. Permanent position for right party. Address D-5, THE DIAPASON.

WANTED — UNIT CHEST OR CHESTS for 4 ranks on 4 — 6 inches. Also want following ranks: Salficional or Viol 85 pipes, tibia or large scale stopped flute 85, vox 73, bourdon 16-ft. 12 pipes, small scale. Address H-5, THE DIAPASON.

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WANTED — INTERESTED IN FOUR-manual Skinner, Casavant, Austin or Hook and Hastings organ. Address M-2, THE DIAPASON.

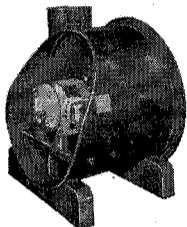
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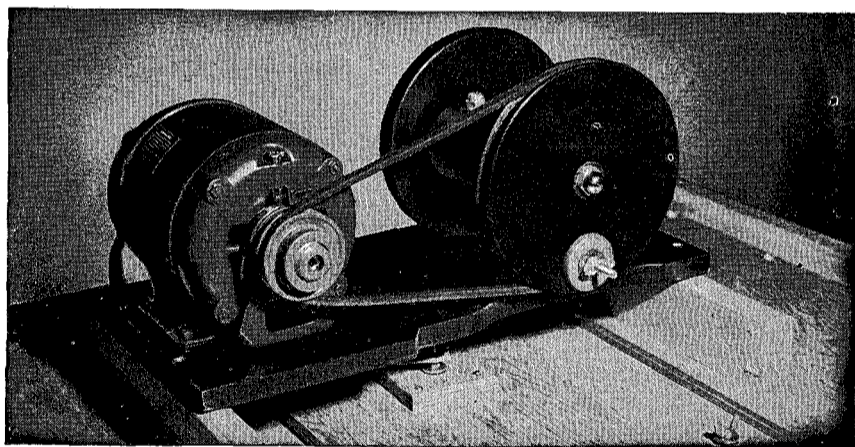
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FOR SALE — OAK ROLL-TOP CONSOLE. Needs ends back and top panels, good keyboards. Two-manual, 24 stop tabs, 12 couplers wired to switches. And primary spreaders. Pedalboard rebuilt. New contracts wired to switches. Come and get it for \$50. Also other keyboards and parts. Shrock Organ Service, Middlebury, Ind. Phone 825-2864.

FOR SALE — THREE-MANUAL HILL-green Lane horseshoe console new in 1949, original finish, perfect condition, second touch, adjustable keyboards, will take 29 ranks, all switches self-contained, 57 stops, 20 presets. Also Wurlitzer marimba 36 notes. Picture of console on request. Virgil A. Mortenbeck, 851 Prospect St., Indianapolis, Ind. 46203.

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FOR SALE — 16-FT. BOURDON AND Lieblich Gedeckt 30 notes each with chests recently releathered \$150. Also 2 swell boxes with shutters, miscellaneous reservoirs and chests. 8-ft. open diapason with Haskell basses. For descriptions write J. Gunnarson, Monument St., Concord, Mass.

FOR SALE — TWO-MANUAL AND pedal Wicks pipe organ, 22 sets of pipes, three years old. Specification upon request. Being replaced by larger organ. Can be seen and heard by appointment. Edgar H. Mangam, 23 S. Front St., Philadelphia, Pa. 19106.

HARPSICHORD — SAME AS OWNED by Philadelphia Orchestra and RCA Victor. In kit form for home workshop assembly \$150. Also Clavichord kit \$100. Free brochure. Write Zuckermann Harpsichords, Dept. D, 115 Christopher St., New York City 10014.

FOR SALE — HARPSICHORDS, CLAVICHORDS, made in England by John Paul & Co. Free catalog and USA price list. Write eastern representative, John Allen, 500 Glenway Ave., Bristol, Va. 24201.

FOR SALE — LARGE SELECTION OF consoles, manuals, pedals, couplers, etc. Send \$5 for giant catalog (refunded with order). Artisan Organs, 2476 N. Lake Ave., Altadena, Calif.

FOR SALE — CONN ORGAN SUITABLE for home or small church. Two-manuals, 4 octave and 25 pedals. Best offer. Address H-4, THE DIAPASON.

FOR SALE — QUINTADENA 8-FT. (Skinner), trumpet, cornepean, clarion 4-ft. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE — TWO-MANUAL CONCERT harpsichord, priced for quick sale. Address G-5, THE DIAPASON.

FOR SALE — WURLITZER ELECTRONIC model 4800, three years old, \$2,100. Handwerk, Plainfield Road, Naperville, Ill.

FOR SALE — THREE-MANUAL ESTEY pipe organ, modern tonal design, 25 ranks. Address H-3, THE DIAPASON.

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NEW LEE SILENT ORGAN BLOWERS Model RO-3S-B (\$36) suction unit for melodeons and parlor organs with up to 3 sets reeds (no sub bass) plus couplers and tremolo. RO-3P-B (\$40) special 1 3/4-in./85 CFM pressure unit. RO-6S (\$65) heavy duty suction unit for organs with up to 6 — 8 sets reeds, plus sub bass, couplers and tremolo. RO-6P (\$75) pressure unit for 1-manual Vocalion, etc. RO-12-S (\$85) suction unit for the largest 2-manual pedalboard reed organs. RO-12-P (\$95) pressure unit for 2-manual Vocalion, etc. All units listed here are lab-approved as electrically safe (seal on each) and are covered by substantial product liability insurance. They are completely assembled, carefully packed and include all parts and instructions needed for installation. Motors are fully-warranted induction-type. All normal shipping costs are paid on terms of CWO (or 10% deposit on COD). Quantity discounts (units may be mixed) are: 5% on 2, 7 1/2% on 3, 10% on 4 — 5, 12 1/2% on 6 — 7, and maximum of 15% on 8 or more. Also available are Lee Silent Suction Units for player pianos. Lee Music Mfg. Co., Box 595, Tujunga, Calif.

FOR SALE — ELECTRONIC ORGAN sale. Due to model change manufacturer has excess inventory. Buy direct at wholesale price for your home or church. Complete and ready to play. 90-day factory guarantee. Two 61-note keyboards. Full pedalboard. AGO specification. Several models and cabinet styles available. Address H-2, THE DIAPASON.

FOR SALE — TWO-MANUAL 11 STOP Möller tracker organ in storage. Pedal chest (30 notes) clavier and reservoir missing. Other material good condition. \$235 as is, come and get it. Organ Sales & Service, Short Falls, N. H.

FOR SALE — TRACKER PIPE ORGAN. Eleven ranks. Ideal for residence, chapel or small church. May be seen and played in Boston by calling 267-3924 in Boston. For details write P.O. Box 137, Winter Park, Fla.

FOR SALE — HARPSICHORDS, CLAVICHORDS by Neupert, world's finest, oldest maker. American or European delivery at reasonable prices. Catalogs on request. Magnamusic, Sharon, Conn.

FOR SALE — BARTON PIT THEATER pipe organ, 7 ranks of 30 pipes, marimba, xylophone, drums, etc. Working condition \$1,200. J. W. Tschantz, 422 Altorfer Lane, Peoria, Ill.

FOR SALE — REUTER 8-FOOT GEIGEN principal, scale 47, 73 pipes, 4-inch pressure, 5 years old, perfect condition. New Mexico area. Best offer. Address H-7, THE DIAPASON.

FOR SALE — THEATER ORGAN ITEMS. Kimball large string \$80; Wurlitzer violins \$60 each; string chest \$50! Wurlitzer pizzicato relay. Robert Gates, Montrose, N. Y.

FOR SALE — TWO-MANUAL WURLITZER console originally for 2-manual 8-stop organ. Address H-8, THE DIAPASON.

FOR SALE — ONE 49 NOTE MECHANICAL voicing machine. Reasonable. Address F-13, THE DIAPASON.

FOR SALE — USED PIPES AND ORGAN gear. Write Box 177, Oak Ridge, Tenn.

FOR SALE

FOR SALE — WURLITZER 6 RANK unit chest and relay for two manuals and pedal, wired to 25 switches. Möller 16-ft. wood open diapason 1 3/4-in. sugar pine 12 1/2-in. by 14 1/2-in. 24 pipes. Austin type chest for 2-manuals 4-ranks great, 5-ranks swell complete with racks. Several sets of shutters, some with actions. One set of 16-ft. diapason phonor or trombone metal and very heavy mitered to 10-ft. Address G-7, THE DIAPASON.

FOR SALE — PIPE ORGAN, FOUR-manual Skinner, 40 ranks. Completely rebuilt and refinished. Excellent condition. Set up in organ shop, can be seen and played. Will install within 100 mile radius of Springfield, Mass. or will sell as is. Stanley's Piano & Organ Service Co., 1113 St. James Ave., Springfield, Mass. 01104.

FOR SALE — HARPSICHORDS, SPINETTS, clavichords and clavinettes by Kurt Wittmayer. Top make recommended by outstanding harpsichordists and specialists for European prices. Import representative: Nick Verkruijsen, P.O. Box 212, Broomall, Pa. Write for catalogues and details.

FOR SALE — MORTON THEATER TYPE pipe organ in good playing condition to person making highest offer. Purchaser must remove by approximately Oct. 1, 1964. For information write Bob Burroughs, Minister of Music, First Baptist Church, 7th and Okmulgee, Muskogee, Okla.

FOR SALE — SCHOBER CONCERT ORGAN, two full manuals, 32 note pedal, AGO standard. Price \$1,200. Like new. Robert Horak, 85-28 55th Ave., Elmhurst, L.I., N.Y. Telephone 212-HA 9-0226.

FOR SALE — THIRTY COPIES FAURE Requiem FitzSimons edition. Very good condition. Some brand new. \$22 postpaid. Buncombe Street Methodist Church, c/o Organist-choirmaster, Greenville, S. C.

FOR SALE — 2/8 LINK THEATRE CONSOLE, Wurlitzer 85-note tibia, Morton salicional, rare Wurlitzer stop diapason, Wurlitzer chests all sizes. Ronald McDonald, 1720 S. 11th East, Salt Lake City, Utah.

FOR SALE — BALDWIN MODEL 5, two-manual, full pedalboard, with tone cabinet. Walnut finish. Excellent condition, privately owned. Alfred Bartrop, P.O. Box 349, Orlando, Fla. CH 1-6337.

FOR SALE — ELECTRIFIED FELGEMACHER pipe organ, nine straight ranks, good condition, \$300 or offer. William R. Hanley, 141 W. Kennedy St., Syracuse, N. Y. Phone 315-478-3302.

FOR SALE — THREE-MANUAL ORGAN, 35 stops, drawknob console, chests recovered with treated leather. Also many used pipes and organ parts. Address G-9, THE DIAPASON.

FOR SALE — CASAVANT 15 RANKS, 1910, good condition, free standing with case-work, immediate possession. Write 7328 Trenton Ave., St. Louis 30, Mo.

FOR SALE — 49 BAR HARP AND action for organ \$400. St. Paul's Lutheran Church, Columbia, S. C.

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FOR SALE — TWO-MANUAL KILGEN theatre organ in excellent condition, now installed in residence and in perfect operating condition. Approximately \$300 maintenance has been done on this instrument every year to keep it nearly as good as new. All the following stops speak on every note. Pedal: Resultant 32, Bourdon 16, Tuba 8, Cello 8, Bass Flute 8, Clarion 4, Flute 4, Bass Drum, Cymbal, Timpani and coupler accompaniment to pedal. Accompaniment: Bourdon 16, Tuba 8, Tibia 8, Viol d'Orch 8, Quintadena 8, Flute 8, Vox 8, Clarion 4, Tibia 4, Vox 4, Piccolo 2, Marimba 8, Harp 8, Harp 4, Snare Drum, Tambourine, Castinets and four capture-type pistons. Solo: Tuba 16, Contra Viol 16, Bourdon 16, Vox 16, Tuba 8, Tibia 8, Orchestral Oboe, Viol d'Orch 8, Quintadena 8, Flute 8, Vox 8, Clarion 4, Tibia 4, Salicet 4, Flute 4, Vox 4, Piccolo 2 and four capture-type pistons. Best offer over \$4,000 takes this fine Kilgen. Also for sale, installed in same residence and in perfect operating order is one of few remaining large high-pressure Wurlitzers still available in this country. An average of over \$2,000 per year has been spent in maintenance of this instrument, so that it is in top-notch condition, newly voiced, and will not be in need of any extensive repair for many years. All the expensive work has been done. All notes of all stops speak, including six separate 16-ft. pedal ranks, and genuine brass trumpet and many other rare and hard-to-find ranks in perfect condition. Pedal: 16 stops plus 4 couplers and 3 toe pistons. Great: 33 stops plus 4 couplers and 15 piston presets. Swell: 36 stops plus 3 couplers and 12 pistons. Solo: 15 stops plus 6 pistons. There are four second touches on the Great and four on the Swell. There are five separate tremulant and five expression pedals. This fine instrument will be sold for the best offer over \$20,000. Also for sale is Wurlitzer D recently removed from theatre and stored at present in warehouse. Chests and pipework are in excellent condition, relays in fair condition, console in very poor condition. Best offer over \$1,000. All three instruments can be seen in Western New York State by appointment only. Address E-6, THE DIAPASON.

FOR SALE — ZEPHYR BLOWER, 500 cfm at 15 inches with new GE 3-hp 230-v single phase motor. \$100 or trade for quiet 3/4 or 1-hp at about 8 inches. John Schroeder, 45 Alton Rd., Trenton 90, N. J.

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FOR SALE — 25-BAR VIBRAHARPS. ALL electric action. Connects to any make organ. Send for brochure. Artisan Organs, 2476 N. Lake Ave., Altadena, Calif.

FOR SALE — CONCERT MODEL HAMMOND organ, walnut, separate speaker. In private home, like new, \$2,700. Telephone Aurora, Ill. 312-896-9634.

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