

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. 11—Whole No. 659

OCTOBER, 1964

Subscription \$3.00 a year—30 cents a copy

ROCHESTER CATHEDRAL WILL HAVE NEW WICKS

SACRED HEART ORDERS 4-MANUAL

Free Standing Instrument in Gallery
 Installation Scheduled for Summer 1965 Completion

Sacred Heart Cathedral of Rochester, New York, has selected the Wicks Organ Company to build a new 4-manual instrument for their edifice. Cathedral organist Frank Pilecki supervised the tonal design in conjunction with Wicks tonal director John Sperling. Assistant pastor the Rev. Edward A. Zimmer was in charge of actual negotiations for the cathedral. F. A. Morris acted as a design and engineering consultant. Negotiations for the builder were finalized by President Martin Wick and district representative Wilford B. Humphries, Niagara Falls, N.Y.

The organ will be completely free-standing and unobstructed in the gallery. Great and positiv divisions will be placed in reflective cases; great in the center and positiv divided on the balcony rail. The pedal division will form the facades for the enclosed swell and choir on either side. A trompette en chamade will be placed below the great case, directly in the center. A compact, 4-manual console will be located in the center of the balcony.

The organ's tonal resources are arranged to provide proper support for the liturgical service as well as adequate leadership for vigorous congregational singing. Recital and concert usage is also anticipated in the design. Traditional voicing procedures will be followed.

Installation is scheduled for late summer, 1965. Plans for dedicatory festivities are as yet incomplete.

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Stillgedeckt 8 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Waldflöte 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Trompette en Chamade 8 ft. 61 pipes
 Trompette en Chamade 4 ft. 12 pipes
 Chimes

SWELL

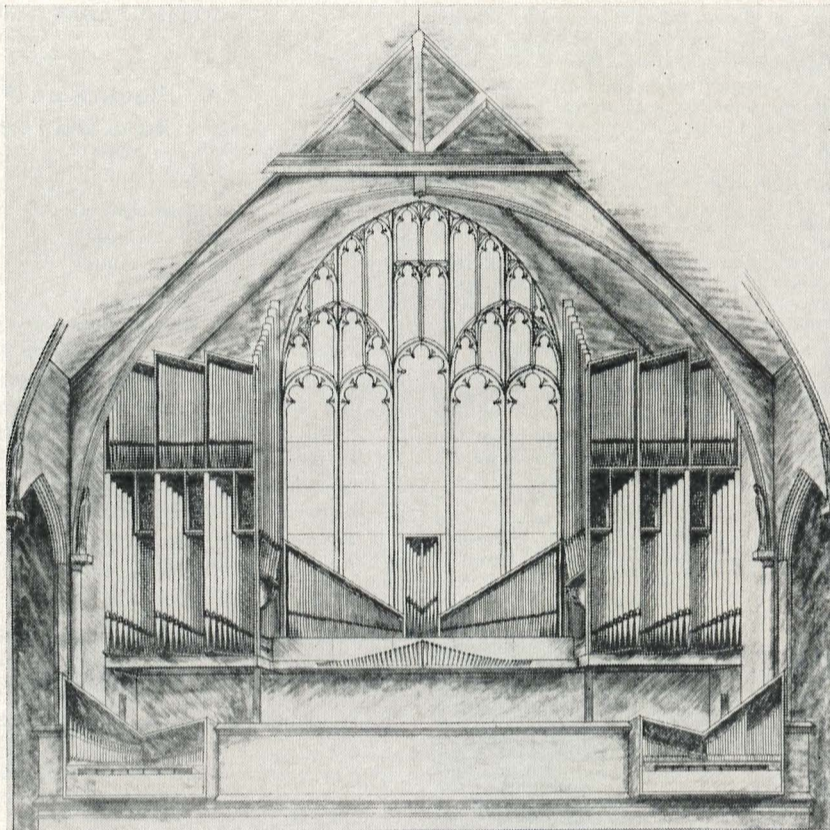
Rohrflöte 8 ft. 61 pipes
 Viole d' Gambe 8 ft. 61 pipes
 Viole Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Quint 2 2/3 ft. 61 pipes
 Hohlfloete 2 ft. 61 pipes
 Terz 1 1/2 ft. 49 pipes
 Mixture 3 ranks 183 pipes
 Basson 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Rohrschalmei 4 ft. 61 pipes
 Tremulant

CHOIR

Geigen Principal 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Nachthorn 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Flautino 2 ft. 61 pipes
 Acuta 2 ranks
 Trompette en Chamade 8 ft.
 Cor Anglais 8 ft. 61 pipes
 Tremulant

POSITIV

Holzboridon 8 ft. 61 pipes
 Spillpfeife 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Siffloete 1 ft. 61 pipes
 Sesquialtera 2 ranks 110 pipes
 Klingende Cymbel 3 ranks 183 pipes
 Krummhorn 16 ft. 12 pipes



Architect's conception of the large new organ being built by the Wicks company for the Cathedral of the Sacred Heart, Rochester, N.Y. Completion is scheduled for summer.

Krummhorn 8 ft. 61 pipes
 Holzregal 8 ft. 61 pipes
 Reed tremulant

PEDAL

Principal 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Quintaton 16 ft.
 Groszquint 10 1/2 ft. 5 pipes
 Octave 8 ft. 32 pipes
 Gedeckt 8 ft. 32 pipes
 Gemshorn 8 ft.
 Choralbass 4 ft. 32 pipes
 Copula 4 ft. 12 pipes
 Flute 2 ft. 12 pipes
 Mixture 3 ranks 96 pipes
 Fagott 32 ft. 12 pipes
 Posaune 16 ft. 32 pipes
 Krummhorn 16 ft.
 Trompette en Chamade 8 ft.
 Trumpet 8 ft. 12 pipes
 Zink 4 ft. 32 pipes
 Krummhorn 4 ft.
 Chimes

WESTMINSTER & COLUMBUS CHOIR SCHOOLS HONORED

The Westminster Choir College and the Columbus Boychoir School, Princeton, N.J., have been invited by the Department of State to participate in a special concert honoring the two institutions to be held in Washington Oct. 25 under the patronage of the President and Mrs. Lyndon B. Johnson. The college and boychoir school were invited to "participate in an official program arranged in Washington to recognize your contribution to the United States' Cultural Presentations Program of the Department of State."

The concert will be held at Constitution Hall, Washington, and will feature Leonard Bernstein's Third Symphony for chorus, soloist and orchestra with the composer as conductor. The participation is in recognition of past tours overseas under the sponsorship of the State Department.

SCHANTZ GOES INTO NEW CHURCH AT RALEIGH

WHITE MEMORIAL PRESBYTERIAN

Six Divisions for North Carolina
 Edifice Played from 3 Banks —
 William Byrd Directs

The White Memorial Presbyterian Church, Raleigh, N.C., has installed a new three-manual organ built by the Schantz Organ Company, Orrville, Ohio. It consists of six divisions, exposed great and positiv, enclosed swell and choir, antiphonal in the rear and pedal.

The pipes are controlled from a three-manual English type draw-knob console finished in white and mahogany to match the interior of the Georgian building. The Schantz Company was represented by Alfred E. Lunsford in consultation with William Byrd, director of music.

GREAT

Gemshorn 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Octav 4 ft. 61 pipes
 Quintade 4 ft. 61 pipes
 Super Octav 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Trompette 8 ft. 61 pipes
 Chimes

SWELL

Hohlfloete 8 ft. 61 pipes
 Gambe 8 ft. 61 pipes
 Gambe Celeste 8 ft. 49 pipes
 Flötenprinzipal 4 ft. 61 pipes
 Octav 2 ft.
 Plein Jeu 3 ranks 183 pipes
 Dulzian 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Schalmey 4 ft. 61 pipes
 Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Quinte 1 1/2 ft. 61 pipes
 Siffloete 1 ft. 61 pipes
 Cymbal 3 ranks 183 pipes

CHOIR

Rohrflöte 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Erzähler Celeste 8 ft. 49 pipes
 Gemshorn 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Terz 1 1/2 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo

ANTIPHONAL

Lieblich Gedackt 8 ft. 61 pipes
 Spitzprinzipal 4 ft. 61 pipes
 Waldflöte 2 ft. 61 pipes
 Mixtur 3 ranks 183 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
 Bordun 16 ft. 32 pipes
 Rohrflöte 16 ft. 12 pipes
 Gemshorn 16 ft.
 Quinte 10 1/2 ft.
 Octav 8 ft. 12 pipes
 Bordun 8 ft. 12 pipes
 Rohrflöte 8 ft.
 Gemshorn 8 ft.
 Super Octav 4 ft. 12 pipes
 Bordun 4 ft. 12 pipes
 Mixtur 2 ranks 64 pipes
 Bombarde 16 ft. 32 pipes
 Dulzian 16 ft.
 Bombarde 8 ft. 12 pipes
 Clairon 4 ft. 12 pipes

ANTIPHONAL PEDAL

Lieblich Gedackt 16 ft. 12 pipes
 Lieblich Gedackt 8 ft.

THE PROGRAM BOOKLET for the 69th season of the Carnegie Institute free organ recitals is available without charge to those who write to Marshall Bidwell, director of music, Carnegie Music Hall, Pittsburgh, Pa. 15213.

NORTHWESTERN U EXPANDS CHURCH MUSIC EVENT LIST

Northwestern University's new Alice Millar Chapel has so far scheduled three separate series of music programs for the impending season. A series of five Tuesday evening organ recitals will introduce well-known players who are alumni of the university.

A series of six Sunday vespers will include the chapel choir in programs of Mozart, of Buxtehude and of Bach motets, with organ recitals by chapel organist, Grigg Fountain, to include the complete Orgelbüchlein and the three Hindemith Sonatas.

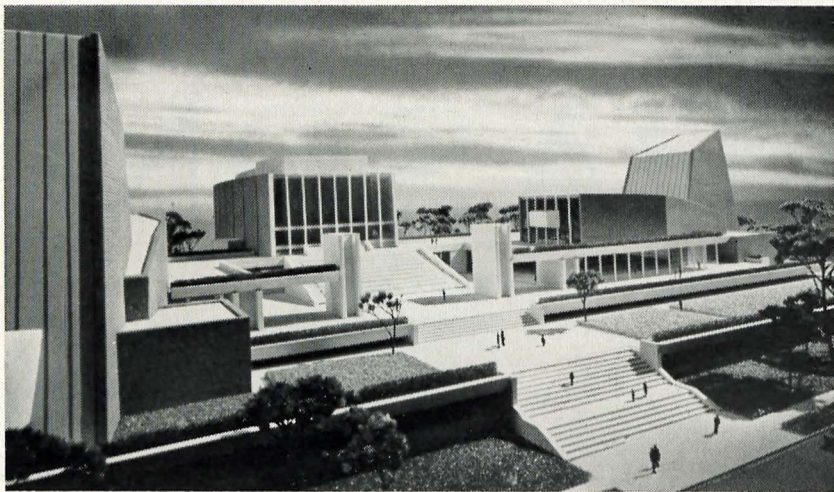
Plans for the annual church music conference April 26-28, 1965 have been announced to include Hans Heintze, Fenner Douglass, Arthur Poister, Richard Vikstrom and Mr. Fountain. More details as to its program and objectives will be outlined later.

The calendar pages of THE DIAPASON will list dates of each event for the season.

FESTIVAL AT MORAVIAN CHURCH SCHEDULED FOR NOV. 1

Bach Cantata 11 and three works by Robert Elmore will highlight the Nov. 1 music festival at the Central Moravian Church, Bethlehem, Pa. Brass and percussion from the Philadelphia Orchestra, the choir of the church and Mr. Elmore and Robert Plimpton on the organs will join in a program including these Elmore works: Psalm of Redemption, Psalm of Thanksgiving and Concerto for organ, brass and percussion, the latter written especially for Mr. Plimpton and the festival.

A group of early American Moravian anthems will complete the program.



The Center for Performing Arts for the University of Illinois, Urbana, was made possible through gifts of \$10 million. The model shows music theater, right; music auditorium, center; drama center, left. Not visible is experimental theater near the drama theater. Top level of steps serves as seats for outside theater. This educational facility for 1,700 students in music, theater, band and dance will provide impressive areas for performances by students, faculty and visitors.

**PIET KEE TO PLAY RECITAL
SERIES IN SOUTH AFRICA**

Piet Kee has been invited to play in South Africa in November. Recitals have been arranged in Pretoria, Johannesburg, and at the University of Patchef-stroom.

For the second time, Mr. Kee was chosen as chairman of the jury at the Festival at St. Albans June 30 to July 4; also gave a master class and made a recording for the BBC. From Sept. 4 to 7 Mr. Kee was on the jury of the International Organ Competition in Arnhem, Holland along with Marie-Claire Alain, Hans Klotz and Dr. M. A. Vente.

Mr. Kee returns for his second American tour in February and March 1965.

**MAJOR APPOINTMENTS MADE
AT EASTMAN SCHOOL OF MUSIC**

Following the appointments of Walter Hendl as successor to Dr. Howard Hanson as director and of Eugene Liszt and Carroll Glenn, pianist and violinist, comes announcement of the addition to the faculty of the Eastman School of Music of John La Montaine, Pulitzer-prize winning composer, as visiting professor of theory and composition for 1964-65. Organists are familiar with his works in their medium.

KASSELER MUSIKTAGE, taking place Oct. 1-4 at Kassel-Wilhelmshöhe, Germany, includes concerts of sacred music, Romantic "Hausmusik", symphony and chamber orchestras, contemporary choral music and even a guitar recital.



Roy and Nyle Hallman have been appointed director and organist of the eight choirs of First Presbyterian Church, Tulsa, Okla. Both are graduates of Westminster Choir College, and Mr. Hallman holds the SMM from Union Theological Seminary where he studied under Dr. Elaine Brown, Dr. Ifor Jones, and Julius Herford. Mrs. Hallman, AAGO, has studied organ with Lauren Sykes, Claire Coci, Dr. Alexander McCurdy, and Dr. Hugh Porter. For five years the Hallmans have held a similar position at Trinity Methodist Church, El Paso, Tex., where Mr. Hallman was also the founder-director of the 200 voice International Choir with members from El Paso and Juarez, Mexico.



JUST OFF PRESS

**HOVHANESS
GLORY TO GOD**

Christmas Cantata

Soli (Soprano, Alto), Mixed Voices
and Brass, Percussion, Organ (Piano)

duration: 14 minutes

Vocal Score (Peters 6350) \$.90

Brass and Percussion on rental

- | | |
|----------------|--------------------------|
| 4 Horns | Percussion |
| 4 Trumpets | I Timpani, Tamtam |
| 4 Trombones | II Glockenspiel, Cymbals |
| Alto Saxophone | III Vibraphone, Tamtam |

The music opens with alto saxophone and percussion playing in two simultaneous tempi. A fugato in trombones and vibraphone leads to an alto solo in free rhythm accompanied by measured percussion, telling of the shepherds in the field. A short soprano solo leads to a fugato in horns and percussion. The chorus continues the Christmas story. A soprano solo intones the message of the angel in free rhythm over measured bells. The chorus sings of the heavenly hosts and, after a climax, leads into a choral fugue. Then trumpets blaze up in a fiery 4-part canon into which the chorus injects exclamations of "Glory." Horns, trombones and trumpets then join in a 12-part double canon against which the chorus shouts "Glory to God."

The new Peters Edition Choral thematic Music catalog available upon request

C. F. PETERS CORPORATION

373 PARK AVENUE SOUTH
NEW YORK, N. Y. 10016

COMPETITIVE

SCHOLARSHIP AWARDS

MARYVILLE COLLEGE

Dr. Joseph J. Copeland, President
MARYVILLE, TENNESSEE

Scholarships based upon auditions held on
APRIL 17, 1965

by personal or taped performance
Music PIANO - VOICE - ORGAN
STRING and WIND INSTRUMENTS

by submitting six examples of work
Art OILS - WATER COLOR - PASTELS
DRAWINGS - GRAPHICS

For detailed information and application forms Write to:

Dr. Harry H. Harter, Chairman
Department of Fine Arts
Maryville College
Maryville, Tennessee

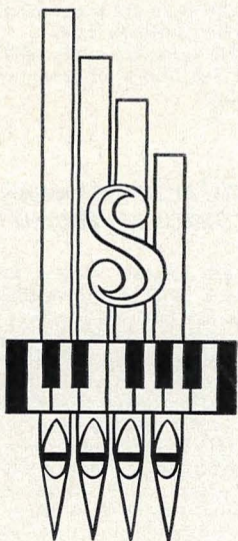
Application must be submitted by April 1, 1965

**SCHLICKER
organs**

Buffalo, New York 14217

- traditional voicing with variable scaling and no nicking
- modified pitman chests with *tonekappelle* and electro-pneumatic action
- slider chests with electro-pneumatic action
- slider chests with tracker action

Member of A.P.O.B.A.



AEOLIAN-SKINNER GOES INTO HONOLULU CHURCH

HAWAIIAN LANGUAGE IN SERVICE

Hawaiian Queen Was First Organist
New 3-Manual Will Be Played
By Charles W. Brennan

A three-manual Aeolian-Skinner organ has just been installed in Kawaihāo Church, Honolulu, Hawaii. It replaces a 1937 Hillgreen-Lane, which in turn replaced an 1867 Simmons and Co. instrument built in Boston.

The history of Kawaihāo Church, "the Westminster Abbey of Hawaii," is fascinating and eventful. Space requirements make it impossible to do full justice to the complete story concerning the development of worship and music in this historic edifice.

Some of the highlights: The first thatched church holding 300 worshipers was dedicated in 1821, followed by a second and a third. A fourth thatched church seating 4,500 was dedicated in 1829.

In 1842, seven years of back-breaking labor culminated in the completion of the existing stone structure. Basic material consisted of coral reef rock hauled from Waikiki. Quarrying was done with blunt axes, much of the time the work done by divers in 10 to 20 feet of water.

Queen Liliuokalani was the first organist to play the original pipe organ in 1867. Anthems and responses are still performed in the Hawaiian language.

The new organ was designed and installed by Lawrence Schoenstein of Aeolian-Skinner. The specification was drawn up by Charles W. Brennan, organist, and Mr. Schoenstein.

GREAT

- Spitzprinzipal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Oktave 4 ft. 61 pipes
- Quintade 4 ft. 61 pipes
- Spitzoktave 2 ft. 61 pipes
- Mixtur 3-4 ranks 232 pipes
- Bassoon 16 ft. 61 pipes
- Trompeta Real 8 ft.
- Chimes

SWELL I

- Viole Pompose 8 ft. 68 pipes
- Violes Celestes 8 ft. 68 pipes
- Prestant Conique 4 ft. 68 pipes
- Cymbale 3-4 ranks 232 pipes
- Contre Hautbois 16 ft. 68 pipes
- Trompette 8 ft. 68 pipes
- Hautbois Clairon 4 ft. 24 pipes
- Tremblant

SWELL II

- Gemshorn 16 ft. 68 pipes
- Rohrgedeckt 8 ft. 68 pipes
- Gemshorn 8 ft. 12 pipes
- Klein-Erzähler 8 ft. 61 pipes
- Nachthorn 4 ft. 68 pipes
- Rohrmasat 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terz 1 3/4 ft. 61 pipes
- Krummhorn 8 ft. 68 pipes
- Tremulant

POSITIF

- Cor de Nuit 8 ft. 61 pipes
- Gemshorn 8 ft.
- Flute a Fuseau 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Larigot 1 3/4 ft. 61 pipes
- Octavin 1 ft. 61 pipes
- Trompeta Real 8 ft. 61 pipes
- Tremblant

ANTIPHONAL

- Keraulophon 8 ft. 61 pipes
- Celeste 8 ft. 61 pipes
- Stopped Flute 8 ft. 61 pipes
- Fugara 4 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Tremulant

PEDAL

- Kontrabass 16 ft. 32 pipes
- Untersatz 16 ft. 12 pipes
- Gemshorn 16 ft.
- Prinzipal 8 ft. 12 pipes
- Bordun 8 ft.
- Gemshorn 8 ft.
- Choralbass 4 ft. 12 pipes
- Bordun 4 ft.
- Mixtur 3 ranks 96 pipes
- Posaune 16 ft. 32 pipes
- Bassoon 16 ft.
- Hautbois Bombarde 8 ft.
- Bassoon 8 ft.
- Bassoon 4 ft.
- Chimes

A CONCERT of sacred music Aug. 16 by the choir of Christ Church, Mexico City, included anthems by Tallis, Farrant, Gibbons, Purcell, Handel, Wesley and Bach; Noel Lindsay was director and Manuel Zacarías organist.

THE DIAPASON
Established in 1909

(Trademark registered at U.S. Patent Office)
S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

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

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

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

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

Advertising rates on application.

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

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

OCTOBER 1964

FEATURES

Headquarters: Nerve Center of the Guild by Joanne Jacobson	12
Wedding Music with Brass by Louis Wildman	20-21
Winnipeg RCCO Convention	26-27
With Meek Heart and Due Reverence by Mary Levine	34-36
English Cathedral Choral Practices by Robert Griswold	39
AGO CHAPTER NEWS	10-13
CALENDAR	14
RCCO CENTRE NEWS	16
NUNC DIMITTIS	18
EDITORIALS	24
LETTERS TO THE EDITOR	24
RECITALS	30-31
CLASSIFIED ADVERTISING	46-47

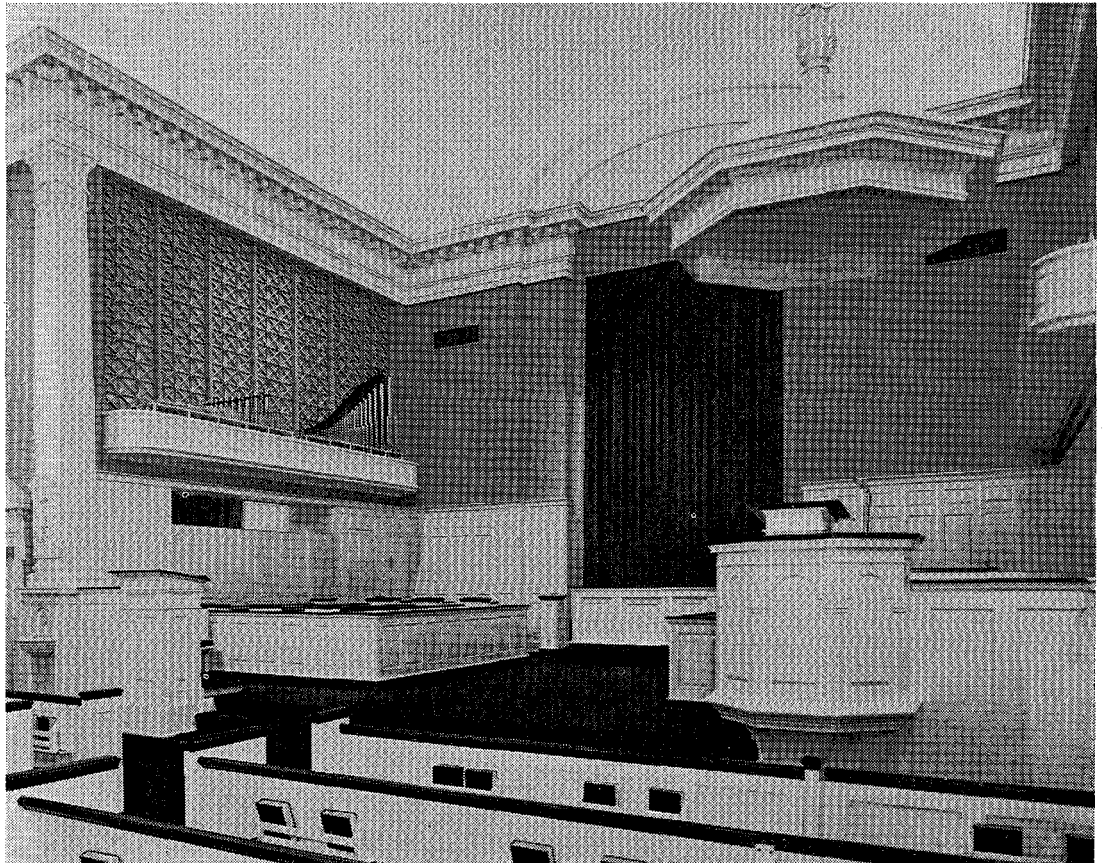
REVIEWS

Organ	7
Books	17
Records	25
Choral	32

A RECENT INSTALLATION

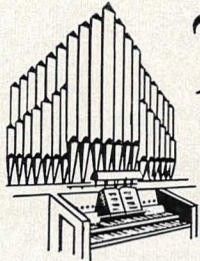
**3 MANUALS
50 RANKS**

**WHITE MEMORIAL
PRESBYTERIAN CHURCH
RALEIGH, NORTH CAROLINA**



SCHANTZ ORGAN COMPANY

Orville, Ohio



For Worship Services

BROADMAN ORGAN AND PIANO DUETS arranged by Jeanne Shaffer

Twelve duets designed for use as preludes, postludes, offertories, and special music for worship services. Selections include: *We Gather Together*; *Fairest Lord Jesus*; *The First Noel*; *Amazing Grace*; and *Have Thine Own Way*. 48 pages. **\$2.50**

ORGAN REFLECTIONS ON FIFTEEN HYMN TUNES George Lynn

Short, simple organ arrangements that can be used as preludes, offertories, postludes, etc. Most selections are one page in length and require only basic registration which can be found in small pipe organs or electronic instruments. Hymn tunes include: *Ewing*; *Arlington*; *Herr Jesu Christ*; and *Morning Hymn*. 24 pages. **\$1.75**

HYMN TUNE MEDITATIONS FOR THE ORGAN

Music for special occasions, and every occasion throughout the year. Eighteen familiar hymn tunes arranged for the organ, and also with Hammond registration. Titles include: *Just As I Am*; *O Little Town of Bethlehem*; *Low in the Grave He Lay*; and *How Great Thou Art*. 48 pages. **\$2.50**

PRELUDES ON WELL-KNOWN HYMN TUNES, Vols. 1, 2, and 3 compiled and arranged by Samuel W. Shanko

Each volume contains 12 organ arrangements of medium difficulty with registration for Hammond, pipe, and electric organs. Written on two staves with downward stems for pedal notes. **Volume 1** includes: *Fairest Lord Jesus*; *Immortal Love, Forever Full*; and *This Is My Father's World*. **Volume 2** includes: *There Is a Green Hill Far Away*; *Christ the Lord Is Risen Today*; and *O Worship the King*. **Volume 3** includes: *He Leadeth Me!* *O Blessed Tho't*; *Majestic Sweetness Sits Enthroned*; and *How Firm a Foundation*. Each, **\$2.25**



Buy
Broadman Music

at your
favorite music store

GREENWOOD INSTALLS ORGAN IN GREENEVILLE

FIRST PRESBYTERIAN CHURCH

Several Stops of Old Organ Rescaled for Design — Mrs. Robert S. Cowles Is Organist-Director

The Greenwood Organ Company, Charlotte, N.C. has installed a three-manual organ in the First Presbyterian Church, Greeneville, Tenn., founded in 1780. The specification was prepared by the Greenwood firm along with Mrs. Robert S. Cowles, Jr., organist and choir director of the church. Several stops in the former organ were rescaled and revoiced in the new design. Norman A. Greenwood, tonal director of the firm, finished the instrument.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL

Bourdon 16 ft. 85 pipes
Lieblich Gedeckt 8 ft. 61 notes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 notes
Nasard 2 1/2 ft. 61 notes
Flautina 2 ft. 61 notes
Trumpet 8 ft. 61 pipes

CHOIR

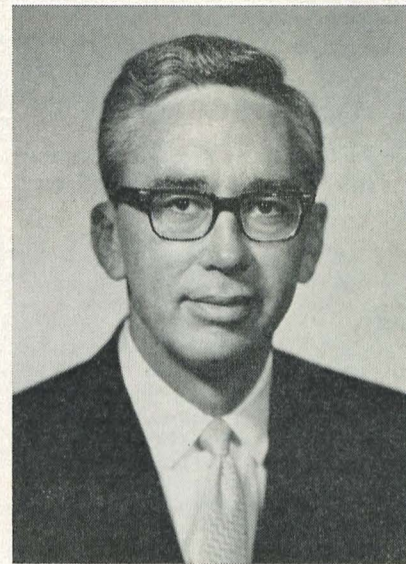
Melodia 8 ft. 61 pipes
Salicional 8 ft. 61 notes
Dulciana 8 ft. 61 pipes
Flute Traverso 4 ft. 12 pipes
Principal 2 ft. 61 pipes
Oboe 8 ft. 61 pipes

ECHO

Muted Viol 8 ft. 61 pipes
Viol Celeste 8 ft. 61 pipes
Viol Octave 4 ft. 12 pipes
Vox Humana 8 ft. 61 pipes

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Double Trumpet 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Claron 4 ft. 12 pipes



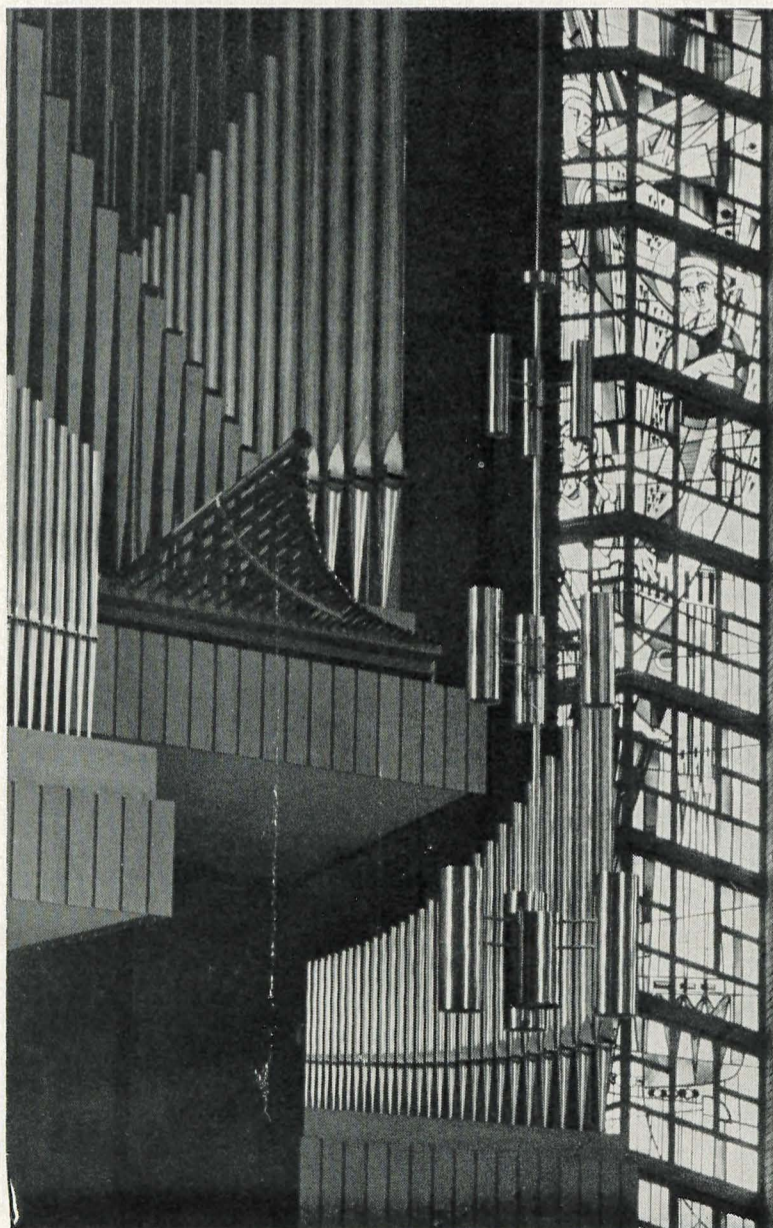
Donald McDonald assumed his duties Sept. 1 as minister of music at Christ Church (Methodist) in New York City, succeeding Dr. Austin Lovelace. He comes to this position from Montclair, N.J. where he has served the First Congregational Church as director of music for the past eight years.

In addition to his new duties at Christ Church, Dr. McDonald will continue as professor of organ at Westminster Choir College and as instructor in organ at the School of Sacred Music, Union Theological Seminary.

Dr. McDonald played two recitals in June for the 13th International Organ Week in Nuremberg.

ATLANTA CHOIR PERFORMS JOHN WORK CHORAL CYCLE

John W. Work's new choral cycle, Isaac Watts Contemplates the Cross, was given a performance by the Beulah Baptist Church Choir, Atlanta, Ga., under the direction of Hampton Z. Barker, with David Stills at the organ. The program opened with works of Purcell and Mozart and closed with arrangements by Dr. Work of *This Little Light O' Mine* and *Rockin' in Jerusalem*.



VALPARAISO UNIVERSITY

CHURCH MUSIC SEMINAR

TWENTIETH ANNIVERSARY

NOVEMBER 5-8, 1964

Theme: CRITERIA FOR CHURCH MUSIC —
TRADITIONAL AND CONTEMPORARY

Visiting European Lecturers and Performers

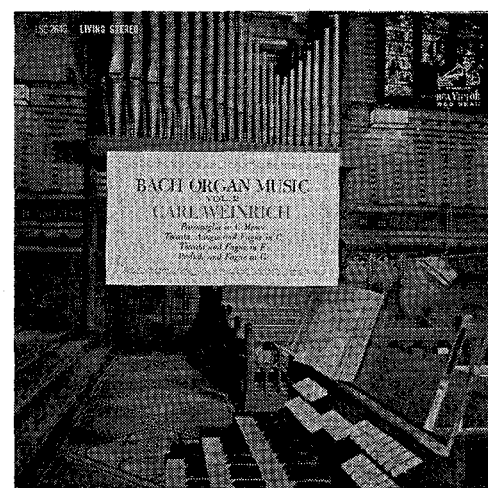
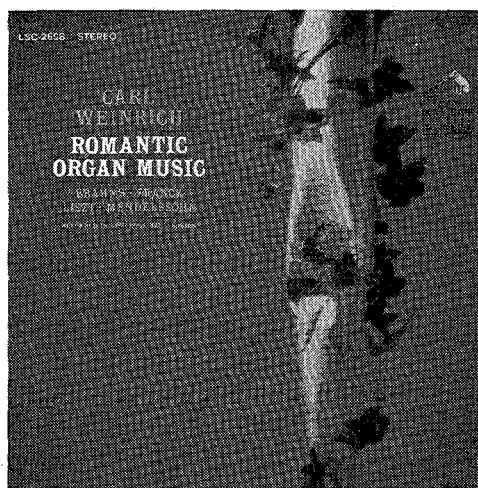
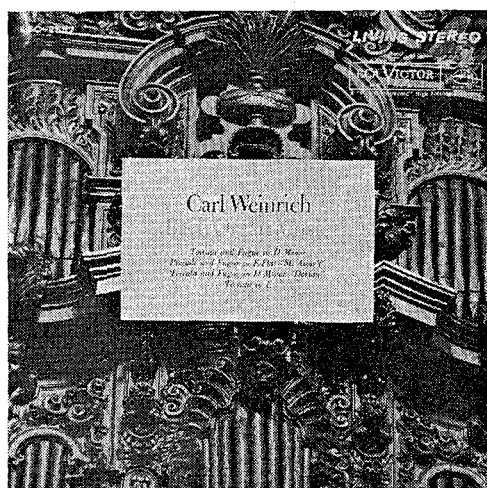
Organ Recitals featuring American and European Composers

Concerts featuring "Magnificat" for Chorus and Orchestra
(Richard Wienhorst) "Totentanz" (Hugo Distler)

For information write: Department of Music
Valparaiso University
Valparaiso, Indiana

WEINRICH

RCA VICTOR RECORDS



BACH ORGAN MUSIC - VOL. I

LM 2557 — LSC 2557

Tocatta and Fugue in D Minor; Prelude and Fugue in E Flat; Tocatta and Fugue in D Minor (Dorian); Tocatta in E

BACH ORGAN MUSIC - VOL. II

LM 2649 — LSC 2649

Passacaglia in C Minor; Tocatta, Adagio and Fugue in C; Tocatta and Fugue in F; Prelude and Fugue in G

ROMANTIC ORGAN MUSIC

LM 2698 — LSC 2698

Franck, Piece Heroique; Liszt, Variations on "Weinen, klagen"; Mendelssohn Sonata in F Minor; Brahms, Fugue in A Flat Minor

ORGAN MUSIC OF THE BACH FAMILY

(To be released)

Music by Carl Philipp Emanuel Bach; Johann Bernard Bach; Johann Christoph Bach; Johann Michael Bach; Johann Sebastian Bach; Wilhelm Friedmann Bach

CHRISTMAS MUSIC OF THE BAROQUE PERIOD

(To be released)

Music by Bach, Buxtehude, Daquin, Pachelbel, Schlick, Sicher

BACH ON WESTMINSTER RECORDS

- | | |
|---|-----------------------------|
| Vol. 1. ORGELBUECHLEIN (2 records) | WN 2203 |
| Vol. 2 TOCCATAS | WN 18148 |
| Vol. 3 GERMAN ORGAN MASS (2 records) | WN 2205 |
| Vol. 4 TOCCATAS | WN 18260 |
| Vol. 5 PRELUDES AND FUGUES | WN 18427 |
| Vol. 6 PRELUDES AND FUGUES | WN 18499 |
| Vol. 7 TRIO-SONATAS AND TRIOS (3 records) | Mon. WN 3308; Ster. WST 302 |
| Vol. 8 EIGHTEEN GREAT CHORALES, (3 records)
SIX SCHUEBLER CHORALES | WN 19049 |

NEW FALL PUBLICATIONS

CHRISTMAS CANTATAS

- LET ALL TOGETHER PRAISE OUR GOD DAVID H. WILLIAMS 1.25
For Mixed Voices with Soprano, Tenor and Baritone Solos.
Choir ad lib. Time of performance: 30 minutes
- EMMANUEL ROBERT BARROW 1.75
For Mixed Voices with Soprano, Tenor and Baritone Solos.
Time of performance: 35-40 minutes
- A CHILDREN'S NATIVITY DESMOND RATCLIFFE 1.50
A Play in Two Scenes for Unison Voices and Piano.
Time of performance: 30 minutes.

CHRISTMAS ANTHEMS

(For S.A.T.B. unless otherwise noted.)

- WONDROUS IS HIS BIRTH W. GLEN DARST .25
TWO CHRISTMAS CAROLS (1. Love Came Down. 2. Bright Star) J. S. MATTHEWS .20
THE WISE KINGS THREE C. MEANS .25
I SAW THREE SHIPS (Adult and Youth Choirs) arr. J. OSSEWAARDE .25
WE WILL SING A NEW SONG R. B. REED .20
TORCHES arr. J. ROFF .20
LULLAY LORD JESUS (Polish) arr. G. THALBEN-BALL .18
A CAROL OF BELLS (For Handbells and Combined Choirs) D. WATSON .25
THE CHRISTMAS STORY (Unison) M. E. CALDWELL .20
THE YODLERS' CAROL (S.A. optional with descant) M. E. CALDWELL .20
LULLABY, LITTLE JESUS (S.S.A.) R. T. MAGNEY .25
THE SNOW LAY ON THE GROUND (S.S.A.) arr. L. SOWERBY .25

GENERAL ANTHEMS

(For S.A.T.B. unless otherwise noted.)

- A HYMN OF THANKSGIVING (Mixed Voices in Unison with descant) L. WEBBER .25
SOULS OF THE RIGHTEOUS (All Saint's Day) E. TITCOMB .20
A PRAYER OF ST. RICHARD OF CHICHESTER D. WESTRA .20
SOULS OF MEN (Hymn Anthem) arr. D. RATCLIFFE .22
SEARCH, PROVE MY HEART W. G. DARST .25
TWO SHORT ANTHEMS E. H. THIMAN .25
1. Teach Me, O Lord. 2. Almighty and Everlasting God.
TURN THEE AGAIN (Russian) arr. A. SULLIVAN .25
GOD MY SHEPHERD (S.A.B. with Solo or Youth Choir) J. S. BACH, arr. Dickinson .25

Approval Copies Sent on Request

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street

New York, N. Y. 10017

CANTICLES

(Mixed voices)

By

BASSETT W. HOUGH

Magnificat and Nunc Dimittis in B Flat

Benedictus es, Domine in A

Benedictus es, Domine in G (Mostly unison)

Te Deum Laudamus in F

Approval copies on request

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street

New York, N. Y. 10017

ORGAN AND CHURCH MUSIC

Fenner Douglas

Garth Peacock

Haskell Thomson

David Boe

OBERLIN CONSERVATORY OF MUSIC

OBERLIN, OHIO

NORTH PARK

CHICAGO 60625

5125 North Spaulding Avenue

College

Department of Music
Wayne Harwood Balch
Bachelor of Music Degree
in Music Education
and Applied



Allan Birney has joined the concert management of Ingeborg Noack. Winner of the organ competition of the Fort Wayne, Ind. Presbyterian Church and also of that at the Southern New England AGO regional in 1963, he went on to win the competition of the Boston Symphony and AGO Chapter in 1963. As a result of this latter award he will appear in the Boston Symphony Hall organ series this season.

A native of Cedar Rapids, Iowa, Mr. Birney received his bachelor's degree from Oberlin and his master's from the Yale University school of music. Among his organ teachers have been Donald Heath, Eleanor Taylor, Fenner Douglass, Arthur Poister, Franz Sauer and Frank Bozyan. He has also studied piano with John Elvin and Ward Davenny and harpsichord with Isolde Ahlgrimm.

NO FIRST PRIZE winner was selected in classification 2, a work for chorus, in the annual competition of the National Federation of Music Clubs. A second prize was given to Ralph C. Verdi, 19, Rensselaer, Ind. and honorable mention to Jack Eric Williams, 21, Odessa, Tex. No other works were in our categories of organ and choral music. Judges were Kent Kennan, University of Texas, Thomas Canning, West Virginia University, and Paul Creston.

MARIETTA BACH SOCIETY HAS 42ND ANNUAL MEETING

The 42nd annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society.

The program was announced in traditional manner with chorales played by a brass choir. Instrumental numbers included The Art of Fugue, played on the piano, the Concerto in D minor for two violins, with piano accompaniment, and the Toccata and Fugue in F major for organ, played by Jack S. Edwards, and the Toccata in D minor, played by William E. Waxler.

Sections of cantatas and oratorios presented in the sequence of the Christian Church Year by choir and soloists, with instrumental accompaniment, included: Sleepers, Wake!, the Christmas Oratorio, The Sages of Sheba, the Passion According to St. Matthew, Hold in Affection Jesus Christ, the Ascension Oratorio, He Who Loves Me. The Heavens Declare the Glory of God, and the Mass in B minor.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody Come, Sweet Death, played on solo instrument, and his last composition, played by Lillian E. Cisler, the chorale prelude Before Thy Throne I Now Appear.

WEHR'S BELL RINGERS MAKE NORTHEAST CONCERT TOUR

David Wehr conducted the Cathedral Bell Ringers of the First Methodist Church, Boise, Idaho, in a Northeast concert tour between Boston and Washington. Special events included a meeting with Marian Anderson, the Duke of Windsor and U.S. Senators and Representatives.

Mr. Wehr played three carillon recitals daily the last two weeks of June at the Coca Cola Pavilion at the New York World's Fair.

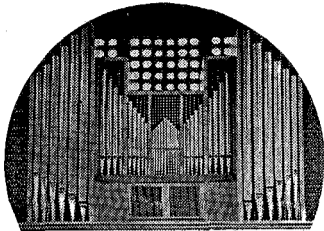
The Boston Symphony Orchestra and The Boston Chapter of the American Guild of Organists Join to Sponsor The Fourth Annual YOUNG ARTISTS' COMPETITION Spring, 1965

Any organist between the ages of 25 and 35 as of March 31, 1965, whose residential or professional address is in the New England states, New York, New Jersey, or Pennsylvania is eligible to compete.

A tape recording of the applicant's playing, accompanied by an application fee of \$5.00, must be submitted to the Competition Committee by March 31, 1965. The recording must be made on high quality tape at 7.5 inches per second. Music performed should include a major prelude and fugue of Johann Sebastian Bach and at least one work from a later period. Total time is not to exceed 25 minutes.

Players chosen on the basis of their recordings will appear in Boston in April, 1965, for further adjudication. Winners will be presented in Symphony Hall (date to be announced) as part of the annual meeting of the Boston Chapter. The final winner, selected by a committee of three judges, will be presented in the 1965-66 Boston Symphony Organ Series, for which he will receive a cash award of \$500.00. The Committee reserves the right to withdraw the award, in the event no applicant is sufficiently qualified.

All applications and inquiries should be addressed to the Chairman of the Competition Committee: John Fesperman, Old North Church, Salem Street, Boston 13.



Organ Music

There is a good deal of worthwhile organ music both old and new in our supply from publishers this month; it goes without saying that there are exceptions to this.

C. F. Peters has brought out a new three-volume edition of the organ works of Brahms prepared by Walter Buszin and Paul Bunjes. The first volume includes the four early works, the second the chorale preludes of opus 122. The third is properly a supplement giving alternate versions of four of the chorale preludes laid out for bringing out the chorale melody more easily, somewhat in the manner of the familiar E. Power Biggs version. The foreword in English and German includes a two-manual stoplist on which the registration indications are based. The presswork, paper etc. all combine with the editorial standard to produce a high quality new edition of these beloved works.

Six Hymn-Tune Voluntaries by F.R.C. Clarke (Waterloo) treat strong standard tunes skillfully. They are substantial both in length and in their demands and are suitable for a good player in a dignified service. Keith Bissell's Two Preludes are short, meditative and useful service music; his little four-movement Trio Suite is fairly light-weight but pleasant and well-made; it has teaching possibilities. Charles S. McClain's Prelude on Were You There develops quite a climax.

Galaxy sends two volumes in the Elkin Edition from London. Book 5 of The Progressive Organist edited by famed British teacher C. H. Trevor is a collection of 16 well-edited pieces

from Kauffmann and Walther to Trevor himself, but in this volume with emphasis on late 18th and early 19th century music. An informative and useful preface is concerned largely with registration. This is a volume most teachers will want. Robert Groves' Six Scottish Hymn-Tune Preludes can be played with or without pedals; the tunes are fairly familiar, the moods and styles varied.

H. W. Gray has a charming prelude by Claude Means on Joseph Dearest, Joseph Mine; one by Arthur Rhea on Intercessor which develops a climax; and one by David Lacey on Georgetown, with a big ending. Jean Pasquet has arranged the Couperin Little Windmills and a Lully Minuet, published together.

Rayner Brown's terse style comes through well in his Liturgical Fugue, number 15 in the California Organist series.

David N. Johnson's Three Trumpet Tunes (Augsburg) will be especially welcomed and much used by organists with an en-chamade reed to keep using.

Seth Bingham's little Offertory on a Spanish Folk Song (World Library) is a pleasant piece with varying phrase lengths — a kind of series of variations with a big ending.

Part 2 of Wayne Barlow's Voluntaries on the Hymn of the Week (Concordia) extend from Septuagesima to Good Friday and are all on German chorale tunes. As such they will be useful preludes and postludes in many seasons in most churches. The toccata on Ride On, Ride On in Majesty may become a particular favorite.

Carl Fischer gears its organ music to various levels of advancement and taste. In the prevalent hymn-prelude category are: a volume of five Hymn Preludes for the Church Year by Richard Peek which covers a wide range of styles as well as of seasons; three Invocations Extempore by Hovdesven — on Decius, Strasburg and Innsbruck — in a sentimental idiom. Service Music for Organ by Hudson Howell (R. D. Row obtainable from Carl Fischer) is pretty commonplace stuff on a level with hundreds of other such collections. Wesley R.



Volker Gwinner, Lüneburg, Germany will arrive in this country Oct. 9 to open his introductory tour with a recital at the Concordia Senior College, Fort Wayne, Ind. His itinerary is now almost complete. Appearances include the University of Michigan, Ann Arbor, Concordia Teachers College, Seward, Neb., United Lutheran Church, Grand Forks, N.D. and the Bush-Reisinger Museum, Cambridge, Mass. Other dates are listed on the calendar page.

Bartlett's short Prelude Arioso is several cuts above this. R. Paul Herbert's Four Contrasts for organ do most of the familiar things in the usual way. Chester Nordman's volume called Church Music is mostly of transcriptions of time-worn 19th century music. Favorite Hymn Duets for Organ and Piano arranged by Wendell Babcock and Herman Voss are largely gospel-hymn based; they will hardly contribute to the progress of church music in America, but they may sell. From Here to There, 72 modulations is intended for the spinet trade, to whom it will no doubt be useful.

The same group will be interested in Volume 1 of Play-Along Sing with separate word sheet (Presser). —FC.

Just
Off
Press . . .

Alec Wyton

Hark! What Mean Those Holy Voices

Christmas carol-anthem for SATB #2214 med. Organ acc. .30

★ ★ ★ ★

New . . .
for Thanksgiving

Thomas Matthews

I Will Give Thanks Unto The Lord

#2212 SATB med. Organ acc. .30

for General

Jean Pasquet

Into Thy Hands, O Lord

Prayerful setting of text by the Very Rev. F. B. MacNutt. #2205 SATB easy Acc. optional .20

Robert J. Powell

For The Mountains Shall Depart

A short effective anthem, nice voice leading. (accap.) .20

James Ferris Traver

In Him I Abide

After the style of a folk song. Optional accomp. .25

L. Stanley Glarum

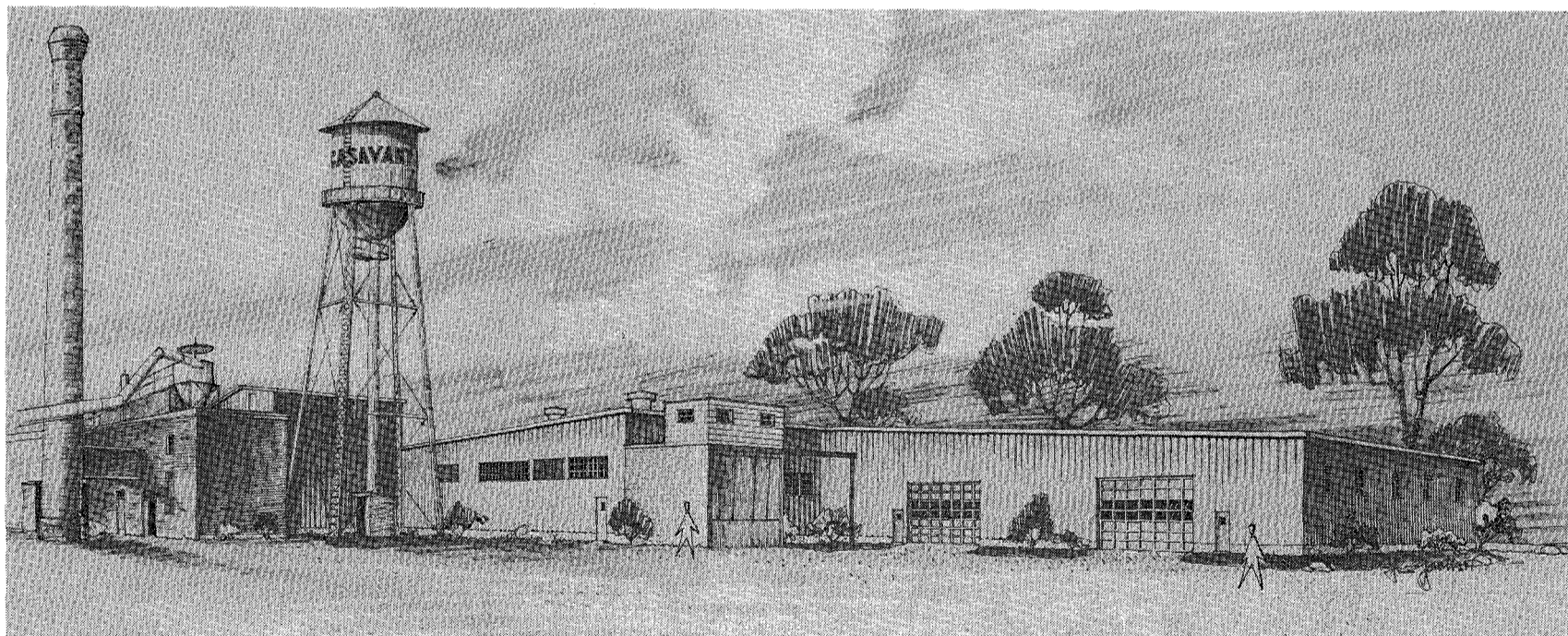
Seek Ye First The Kingdom Of God

A capella with interesting chromatic development. .25

Send for complete miniatures and a sample copy of the new Christmas anthem. Order from your dealer or direct from

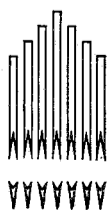
H. T. FitzSimons Company Inc.

DEPT. D
615 North La Salle Str. Chicago 10, Ill.



So that we may build ever better organs . . .

Casavant has invested over half a million dollars in your faith in us — greatly increasing production facilities to meet the growing acclaim accorded our instruments. These new facilities, and our traditional fine hand-crafting, assure our clients of a constantly improving product, embodying all the latest techniques.



Casavant Frères

LIMITÉE

ST. HYACINTHE, QUEBEC
CANADA

C. H. PERRAULT
President and General Manager

L. I. PHELPS
Tonal Director

ORGAN MUSIC FOR THE CHRISTMAS SEASON

Collections

Barlow — Three Christmas Tunes	97-4476	\$1.00
Barlow — Voluntaries on The Hymn of the Week — Christmas Season	97-1453	\$3.00
Fleischer-Goldschmidt — The Parish Organist		
Advent — Christmas	97-1382	\$2.50
Christmas — Epiphany	97-1391	\$2.50
Held — A Nativity Suite	97-4461	\$1.25
Van Hulse — Seven Preludes on Advent Hymns	97-1363	\$1.50
Van Hulse — Seven Preludes on Christmas Hymns	97-1364	\$1.75

Single Compositions

Bach — Pastorale in F Major	97-3058	\$1.00
Bunjes — All My Heart This Night Rejoices	97-3206	\$.75
Schafer — Two Preludes for Christmas	97-4433	\$1.25
Scheidt — Magnificat on Tone V	97-1393	\$1.50
Walther — Variations on "Praise God the Lord, Ye Sons of Men"	97-3860	\$1.00

CHRISTMAS MUSIC FOR BRASS ENSEMBLE

Hillert — Three Christmas Carols for Brass	Score 97-4653	\$.75
	Instrumental parts 97-4665	1.50
In Dulci Jubilo, Coventry Carol, and God Rest Ye Merry, Gentlemen		
Krapf — Chorale Intradas for Brass Choir, Set I	97-4600	\$2.75

CHRISTMAS MUSIC FOR STRINGS

Schalk — Ricerare on the Coventry Carol	97-4634	\$1.25
For three violins.		
Willan — Prelude on "Puer nobis nascitur"	Score 97-1394	\$1.00

CHRISTMAS MUSIC FOR FLUTE AND ORGAN

Rohlig — A Little Shepherd Music	97-4422	\$.75
Rohlig — Christmas Music for Flute and Organ	97-4629	\$1.25

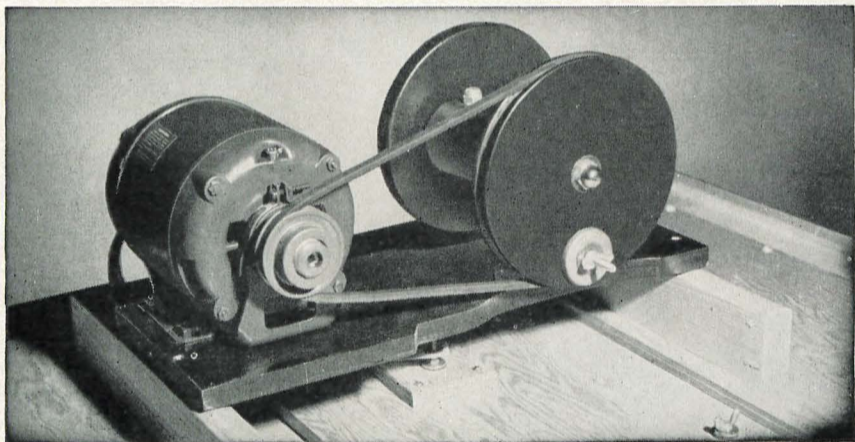


Concordia

MUSIC

CONCORDIA PUBLISHING HOUSE • ST. LOUIS, MISSOURI 63118

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



the Wicks all-electric TWENTIETH CENTURY TREMOLO

priced from \$66 to \$75 with quantity discounts

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

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

Exclusive with Wicks, patent pending!

Mail Coupon Today... No Obligation

Wicks Organ Company • Dept. 30
Highland, Illinois

Please give me more information on the Wicks Twentieth Century Tremolo
(If for your church, please fill in:)
Our reservoir dimensions are _____

Pressure in reservoir is _____

Name _____

Church (or Business) _____

Street Address _____

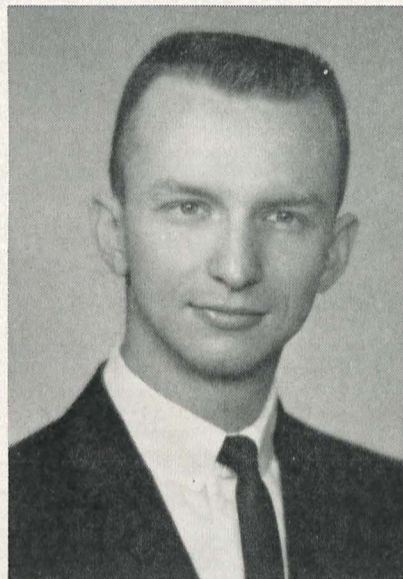
City _____ Zone _____ State _____

FILL OUT
AND MAIL
COUPON TODAY!



Peggy Kelley Reinburg, for four years organist and director of music at the First English Lutheran Church, Richmond, Va., has been appointed organist at the First Congregational Church, Washington, D.C. The Casavant organ there was described in the November 1958 issue.

Mrs. Reinburg is a candidate for the MMus degree at Northwestern University. She has studied with Jean Slater Edson, Granville Munson, Jr., Paul Callaway, Gustav Leonhardt and Richard Enright.



Ronald A. Hough has received a teaching assistantship at the University of Illinois where he has begun work toward the DMA degree. He is studying with Jerald Hamilton. He has been instructor of organ and theory at the Southwest Baptist College, Bolivar, Mo. His previous teachers have included Marian Lower, Jack C. Goode, Gladys Day and Robert T. Anderson.

He has also been appointed organist at the Immanuel Memorial Episcopal Church, Champaign, where his wife will serve as director of choirs and soprano soloist.

FERNDALE, MICH. CHURCH TO HAVE NEW REUTER

1965 COMPLETION SCHEDULED

First Methodist Will Have 3-Manual, 28-rank Organ Installed Within Chancel Area

The Reuter Organ Company has been awarded a contract to build a three-manual, 28-rank instrument for the First Methodist Church, Ferndale, Mich. The pipework is to be installed to the right of the chancel as one faces that area, with the great cantilevered into the chancel proper. The independently expressive swell and choir divisions are to be situated to the rear of the exposed great section, as is the pipework of the pedal. The console is to be located on the opposite side of the chancel. Completion of the instrument is scheduled for the summer of 1965.

GREAT

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
Mixture 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Twelfth 5 1/2 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft. 32 notes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Trompette 4 ft. 32 notes

CCWO OPENS FALL SEASON WITH TEA; LIST NEXT EVENT

The Chicago Club of Women Organists opens its season with a tea Oct. 4 at the home of Retha Jane Mason. Glenda Mossman, program chairman, is arranging the program.

Nov. 1, members of the club will be the guests of Mr. and Mrs. Henry Beard of Barrington. Several organists will play on the Möller organ in the Beard home.

DURST & Co., INC.

"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"

FOR THE FINEST PIPE ORGAN SUPPLIES AND PIPES WITH THE FASTEST DELIVERY AND BEST PRICE

BOX 1165 • ERIE, PA.

ERNEST WHITE EDITIONS

ORGAN MUSIC

CHURCH MUSIC

3356 N. Pennsylvania Street

Indianapolis, Indiana 46205

CHOIR ROBES CLERGY ROBES ALTAR HANGINGS



Wide selection of colors and styles in a variety of beautiful fabrics including colorfast, solution-dyed material, for cool comfort and a well-groomed appearance. Expert tailoring and styling at remarkably low prices. Write for catalog DIA.

IRELAND NEEDLECRAFT
GLENDALE, CALIFORNIA
3661 San Fernando Road

THE DIAPASON

The University of Rochester

EASTMAN SCHOOL OF MUSIC

WALTER HENDL, Director

ALLEN I. McHOSE, Associate Director

Undergraduate and Graduate Degree Programs
with major fields in
Applied Music or Music Literature, Church Music, Composition, History of Music
or Musicology, Public School Music or Music Education, and Theory

Piano, Organ, Voice, and all Orchestral Instruments

The Eastman Philharmonia

The Eastman School Symphony Orchestras

The Eastman School Wind Ensemble

The Eastman School Symphony Band

Baroque Orchestra

The Eastman School Chorus

The Eastman Polyphonic Choir

The Opera Workshop

Choral Workshop Choir

Collegium Musicum

Chamber Music

String Quartets

Piano Trios

Quintets

Residence Halls

Applications are now being considered for degree study in the academic year, 1965-66, and in the 1965 summer session. Complete information is available in the Eastman School of Music Bulletin, which will be sent on request. If application forms for degree study are desired please include a brief resume and specify desire for either undergraduate or graduate forms.

Address inquiries to EDWARD H. EASLEY, Director of Admissions

EASTMAN SCHOOL OF MUSIC

Rochester, New York, 14604

American Guild of Organists

Chapters in Every State

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



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

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

National Headquarters: 2010 International Building, Rockefeller Center
630 Fifth Avenue, New York, N.Y. 10020

NATIONAL OFFICERS

President
ALEC WYTON, MA (OXON), FRGO,
GHM, FAGO, FRCCO

Vice-President
GEORGE MEAD, MA, MUS DOC, AAGO

Secretary
CHARLES DODDSLEY WALKER, MA, FAGO

Treasurer
JOHN HOLLER, AAGO

Registrar
RUTH MILLIKEN, MS, AAGO

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

Auditors
SETH BINGHAM, MUS DOC, FAGO
M. SEARLE WRIGHT, FAGO, FTCL

Chaplain
THE REV. JOHN M. KRUMM, PH D, STD

COUNCIL

ROY A. ANDERSON, AAGO, CHM
ROBERT S. BAKER, DSM, MUS DOC
LEE H. BRISTOL, JR., LHD, MUS DOC, LLD,
LTCL

JOHN F. CARTWRIGHT, AAGO, FTCL
DONALD L. COATS, MSM
CLAIRE COCI, MUS DOC
VIOLA LANG DOMIN, AAGO
GENE DRISKILL
EDGAR HILLIAR
NORMAN HOLLETT, FAGO, CHM
ALBIN DUNSTAN MC DERMOTT, MA, AAGO
ANNE VERSTEEG MC KITTRICK, FAGO, CHM,
FTCL

ROBERT LEE MAHAFFEY, MUSM,
FAGO, FTCL

GEORGE MARKEY, MUS DOC, FAGO
GROVER J. OBERLE, FAGO, CHM
ROBERT OWEN

RUTH BARRETT PHELPS, AAGO
CLINTON REED, AAGO
ALLEN SEVER, MUS BAC, MSM, AAGO
FREDERICK SWANN, MM, SMM
GEORGE WILLIAM VOLKEL, DSM, FAGO
SAMUEL WALTER, DSM, AAGO, CHM

Chairman's Report on 1964 Examinations

Despite all the adverse publicity the examinations received in 1963, we still had a total of 89 candidates for all the examinations this year. This is by no means a record-breaking number, but we are happy to report that the work of these candidates showed an improvement over that of last year's candidates.

There were 57 in all who tried for Associateship: 10 for Section I only; 24 for Section II only; 23 for both sections; 15 who gained the Certificate.

There were 11 candidates in all for Fellowship: 3 for Section I only; 6 for Section II only; 2 for both sections; 4 who gained the Certificate.

Choirmaster A had a total of 19 candidates: 2 for Section I only; 3 for Section II only; 14 for both sections; 9 who gained the Certificate.

Choirmaster B had 2 candidates: 1 for Section II only; 1 for both sections; 1 who gained the Certificate.

Certificates to be issued totals 29; a rather fair percentage compared with the statistics of some previous years.

However, the usual weaknesses which we bewail every year are still too evident in too many candidates. The importance of the development of the "inner ear" can not be overemphasized.

The characteristics of the style in 16th century counterpoint must be captured, and the basic principal of the tonic-dominant, dominant-tonic relationships in fugue answers must be grasped together with a thorough understanding of what invertible counterpoint at the 8ve or 15th is. Too many candidates completely neglect to mark bowing for string instruments when it is asked for.

When the importance of the ability to hear what is read and written is fully realized and this most necessary skill developed, the rules which are preached in text books will no longer seem quite so arbitrary. We shall then see great improvements in candidates' harmonizations and compositions, for these will then sound more like music to our eyes.

SVEND O. TOLLEFSEN, Chairman
Examination Committee

AGO Examination Prize Winners for 1964

Fellowship (half-prize) Robert B. Lynn, Meadville, Pa.

Associateship (half-prize) John Charles Schmidt, Corpus Christi, Tex.

Choir Master (half-prize) Darrell Peter, New York, N.Y.

The Palmer House, State at Monroe, will be the official conclave hotel. Special conclave rates of \$7 single, \$11 double, \$12 twin are being offered. Make your reservations directly with the hotel.

Educational Emphasis to Be Feature of Midwinter Conclave

AGO midwinter conclaves often attract a goodly number of college and university people, especially those whose summer school schedules conflict with the great biennial conventions.

Partly with this in mind, the hosting Chicago Chapter for the 1964 conclave Dec. 28, 29 and 30 has scheduled all the daylight hours of its second day about Rockefeller and Bond Chapels of the University of Chicago and its third day's activities with the new Alice Millar Chapel of Northwestern University as its center. Other well-known schools to be hosts to delegates will be the Moody Bible Institute for a program of organ with instruments, and an organ crawl among the nearly a score of practice instruments at Concordia Teachers College.

The two major personalities so far announced — Catharine Crozier and Robert Noehren — are widely known as great teachers.

Even the door-prize — *Grove's Dictionary of Music and Musicians* — carries out the educational motif. Send in "15 before the 15th" (\$15 before Nov. 15) to qualify for the drawing. Make out your check to: '64 Conclave, AGO and mail it to Dwight J. Davis, 575 Washington Street, Gary, Ind.

Successful Candidates for 1964 AGO Examinations Tot Up to 39

Four more organists, a woman and three men, earned the privilege of appending FAGO to their names as a result of the successful negotiation of the AGO Fellowship Examinations in 1964. A good showing of 15 may now attach AAGO to their names and 10 may add ChM.

FELLOWSHIP

Wallace M. Coursen, Jr., Glen Ridge, N.J.
Robert B. Lynn, Meadville, Pa.
George Daniel Marshall, III, Pittsfield, Mass.
Nancy Leask Phillips, Arlington, Va.

ASSOCIATESHIP

Norman B. Chapman, Lexington, Ky.
George Bailey Clark, Fort Eustis, Va.
Donald F. Cook, New York City
D. Frederic DeHaven, Irvington, N.Y.
Joseph H. Dyer, Philadelphia, Pa.
Eugenia M. Henderson, Palos Heights, Ill.

Marilyn Jean Keiser, New York City
Christopher M. King, Winchester, Mass.

Lowell Vincent Lacey, Redlands, Cal.
Myron G. Leet, Wilkes-Barre, Pa.
John Mason Pagett, New Rochelle, N.Y.

Lawrence J. Salvatore, Asbury Park, N.J.

Robert J. Schaffer, Covington, Ky.
John Charles Schmidt, Corpus Christi, Tex.
M. Lee Suitor, Redlands, Cal.

CHOIR MASTER A

Ruth Fink, Palmyra, N.J.
Jack Berry Fisher, Boston, Mass.
Victoria Glaser, Cambridge, Mass.
Arnold M. Johnstad, Brockton, Mass.
Dorothy C. Menne, Dover, Mass.
Karl Eby Moyer, South Williamsport, Pa.

Darrell Peter, New York City
R. John Specht, Jr., Pittsburgh, Pa.
Sally Slade Warner, Allston, Mass.

CHOIR MASTER B

Theodore Charles Ley, San Francisco, Cal.

AGO NATIONAL COUNCIL MINUTES July 1, 1964

Luncheon Meeting of the National Officers, Councillors, Regional Chairmen and Deans of Chapters of the American Guild of Organists, held at the Columbia University Faculty Club, 400 West 117th St., New York City, at 12:00 noon, July 1, 1964.

The following attended: Dorothy Addy (Wichita, Kansas); Roy Anderson (New York City); John H. Andrews (Detroit, Mich.); Robert S. Baker (New York City); Lee H. Bristol, Jr. (Central N.J.); Leon Carson (New York City); Gaylord Carter (Pasadena, Cal.); Donald Coats (New York City); Claire Coci (Tenafly, N.J.); Robert F. Crone (Louisville, Ky.); Adele Dieckmann (Atlanta, Ga.); Viola Lang Domin (New York City); S. Lewis Elmer (New York City); John Holler (New York City); Norman Hollett (Garden City, L.I., N.Y.); George Huddleston (New Brunswick, N.J.); Howard Kelsey (St. Louis, Mo.); Nelson Linaburg (Norfolk, Va.); Clarence Mader (Los Angeles, Cal.); Robert L. Mahaffey (New York City); George Markey (New York City); David W. McCormick (Tyler, Texas); Albin D. McDermott (New York City); George Mead (New York City); Lorraine Merritt (Queens, N.Y.); Ruth Milliken (New York City); Ruth Barrett Phelps (Boston, Mass.); Clinton Reed (New York City); Emily H. Remington (Augusta, Ga.); Newell Robinson (Philadelphia, Pa.); Allen Sever (New York City); Frederick Swann (New York City); Harry J. Tomlinson (Palm Springs, Cal.); James H. Vail (Los Angeles, Cal.); Harry C. White (Wheeling, W. Va.); M. Searle Wright (New York City); Alec Wyton (New York City).

Following lunch, the meeting was called to order by President Wyton at 1:10 p.m.

Mr. Wyton read a letter of resignation from Dr. Austin Lovelace, who was elected in May to the office of Registrar. Mr. Wyton's suggestion to fill this vacancy was voted upon and the new Registrar is Ruth Milliken.

Minutes of the Council Meeting in Philadelphia June 24th, were accepted



ST. JOHN'S EPISCOPAL CHURCH

COLD SPRING HARBOR

Long Island, New York

II Manuals 26 Ranks 20 Voices

DELAWARE ORGAN COMPANY, Inc.

Tonawanda, New York

News of the American Guild of Organists — Continued

as read. Particular mention was made of the appointment of Geraldine Curphey, Ft. Lauderdale, Fla. Chapter, to head a Committee on Proposed Change of Name of the Guild. The Council was advised that Mr. Wyton will move quickly when progressively minded members make worthwhile suggestions which entail research and other expenditures of time and energy.

Mr. Wyton requested and received authorization of required bank signatures.

Mr. Wyton requested and received authorization of President and Executive Committee to appoint committees, in so doing requested approval of his new Executive Committee to consist of: The National President, Mr. Wyton; the National Secretary, Mr. Walker; the National Treasurer, Mr. Holler; Dr. Elmer; Dr. Baker; Dr. Mead; Miss Milliken.

Mr. Wyton introduced the matter of the appointment of an Executive Secretary. He said that this matter had been explored previously in Council and Executive Committee meetings, and that two names had been suggested. At the May meeting the matter was tabled until after the election, in order that the new officers have some say in the matter. He said that he felt there were many capable people who should also be considered. The question of the duties of an Executive Secretary was raised. Dr. Bristol suggested that a job description be drafted. Dr. Mead said that the job had previously been described in a limited way, but he felt a detailed description is now in order.

Mr. Wyton said that the Executive Secretary should work closely with Regional Chairmen and Deans of Chapters — he should travel a great deal more than is possible for the President. Dr. Baker said that for several years he had recommended that there was need for an Executive Secretary because we are a large organization and have relied heavily on Dr. Elmer's generous counsel and assistance. He said that the organization owed an enormous debt of gratitude to Dr. Elmer (applause).

Dr. Baker said, in response to Mr. Wyton's suggestion that he and Dr. Bristol draft the job description, that he was willing to help, but that he felt it was primarily a task for the Executive Committee with suggestions from the Council.

Mr. Andrews suggested that the Deans and Regional Chairmen be consulted. He also asked what salary would be paid and Council was informed that \$10,000.00 plus travel expenses had been suggested. Mr. Kelsey suggested \$15,000.00, and was probably closer to reality. Mr. Wright felt that the qualifications should reach toward a business manager type of person, who could take on considerable responsibility in which case \$10,000.00 is not enough. But, all must wait until the job description is drafted.

Mr. McDermott suggested that the matter be referred to the Executive Committee for further consideration, and Mr. Wyton will poll Deans and Regional Chairmen for suggested candidates.

Ninety-two new members were elected and 43 were reinstated.

Mr. Wyton requested and received authority to ratify elections and appointments of Chapter and Branch Officers.

Mr. Wyton reported that he had visited the Wheeling, W. Va. Chapter in May and at that time had asked Harry White to prepare a proposal for voluntary pension plan for members of the American Guild of Organists. Mr. White then presented a comprehensive pension plan and answered questions raised by a number of those present.

Mr. Wyton said that he would poll the membership for reaction on the pension plan. Dr. Baker suggested that the report be drawn up in a form that the individual could take to his insurance broker and/or employer for evaluation and counsel. Dr. Baker feels this is an important step forward and full support should be extended. Mr. White agreed to make a digest of his report. Mr. Wyton feels that rather than publish in THE DIAPASON, the report should be mailed directly to all of the membership with a reply card attached. It was agreed that the plan, whether paid for by employer or employee, would not be contrary to Internal Revenue regulations.

Mr. Wyton then called for other reports, the first of which he presented as a letter from Mary Louise Wright of the National Choral Committee. A request that the expenses of members of this Committee be paid for an annual meeting in New York was discussed, and it was felt that if this were done, a precedent for all of the national committees would lead to a dangerous drain on national funds. Mr. Wyton suggested that the facilities of the Headquarters Office be put at the disposal of committees, if they wish to use the same.

Mr. Wyton turned next to the problem of compliance with income tax ultimatum. The Internal Revenue Service has arbitrarily ruled that the Guild assets cannot be more than \$76,000.00 on September 30, 1964, or the tax free status of the Guild will be forfeited.

Mr. Wyton proposed that some of this surplus be used for additions to and improvements of existing facilities and equipment in Headquarters Office. In particular, he requested the purchase of a dictaphone and replacement of shabby office furniture. Relocation of the office does not seem logical at this point, although it may be necessary to find larger quarters when the Executive Secretary begins his duties. Furniture will be purchased with this possibility in view. Mr. Wyton was authorized by the Council to spend an appropriate amount to bring the office "up to par."

Mr. McDermott requested the amount to be spent in order to meet the \$76,000.00 maximum. Dr. Elmer said that the approximate figure was \$45,000.00. Dr. Baker advised that part of the total assets of the Guild (\$121,000.00) were holdings in stock.

Mr. Wright asked about using funds for scholarships, prizes, commissioning works. Mr. Wyton advised that no

pecuniary benefit may be realized by members. Additional ways of using monies were discussed such as allotting funds to Regional Chairmen for travel to attend meetings; and the Council learned that a report is forthcoming in October (from Mr. Kelsey), regarding recommendations for Regional Chairmen's travel within Regions. The question was also asked if an irrevocable trust could be established.

Mr. Wyton advised that we must meet the September 30, 1964 deadline; there is no possibility of extension. Mr. Wright recommended that monies be spent that are necessary at the present time. If still a surplus the first part of September, certain monies might be returned to individual Chapters for their use. Mr. Wyton also feels that the surplus could be returned to Chapters, pro-rated according to size, to be used for educational purposes and programs.

Mr. Wyton also advised of the Musicians' Foundation (established by Toscanini). Organists can benefit from this fund. Dr. Elmer advised that, at the present time, an annual contribution of approximately \$100.00 is made to this Foundation from the interest on a legacy of \$3,000.00.

Mr. Wright recommended that the matter of excess funds be referred back to the Executive Committee because of complexity and deadline. Dr. Bristol recommended that the Executive Committee be given power to take action. This was done.

Mr. Wyton introduced Clarence Mader, Southern California State Chairman. Mr. Mader reported that following the Los Angeles Convention, the surplus convention monies were divided between three Southern California Chapters and the project undertaken was publication of new compositions by composers who write in a contemporary idiom. Certain limitations were imposed, such as that the composition must be suitable for use in a church service. Now in its 15th month, the *California Organist* has been successful, and although no "leading" composer has contributed, he feels that this will come. Mr. Mader suggested that a one-year gift subscription be made to 1,000 colleges and universities throughout the country, "and on the inside cover be printed 'this gift is by courtesy of National Headquarters of the American Guild of Organists.'" He feels this would reach many more prospective contributors, perhaps even the leading composers. The publication has averaged four pages, twelve issues a year, at a \$5.00 yearly subscription. The editorial board is composed of a member from each of the three chapters, and Mr. Mader. He would like to see the publication expand to six or eight pages. The June 1964 issue did print a full Sonata of 25 pages. He suggests there would be greater prestige with enlarged circulation, and proposed that a grant of \$5,000 be made to extend the influence of the *California Organist*.

Mr. Wyton suggested that the matter presented by Mr. Mader be referred to the Executive Committee for consideration, and this was done.

Mr. Wyton mentioned the work of the Boston Chapter in a young artist's competition, and also that of the Ft. Wayne Chapter, and of a young artist's promotion festival in Louisville, Kentucky.

Mr. Wyton read a letter from a member in California regarding the Service Playing Test. This letter referred to a request that cloistered nuns (bound to a life of poverty), be allowed to take this Test without becoming members of the Guild. Could this also be true with Student Groups? Is it necessary to change the By-Laws? Service Playing Tests were initiated without changing the By-Laws. The question was raised by Dr. Coci, if we could have members without dues. The matter was referred to the Executive Committee.

Mr. Wyton was authorized by the Council to write a letter of commendation to the Philadelphia Chapter for the outstanding job done for the Convention.

Mr. Robinson asked for counsel and assistance in handling the young artist's competition. He feels that perhaps the Guild is requiring too much of young organists, in demanding that they be at least AAGO before they can enter. Mr. Wyton mentioned that the competition is held at two-year intervals, and that since 1958 the number of participants has become smaller. He recommended dropping the academic requirements.

Mrs. Phelps raised the question of paying travel expenses of State Chairmen and Members of the Council. Mr. Wyton advised that State Chairmen are welcome, but have no voting power. There is no provision for paying travel expenses. (Some chapters, such as Los Angeles, have underwritten the expenses of their elected representative.)

Mr. Andrews raised the question of attendance at the President's Breakfast. Could old and new deans both attend? Mr. Wyton explained that to accommodate and pay for meals of such a large group would be prohibitive.

Mr. Wyton advised that action regarding the 1966 Convention would be taken in October.

Mr. Wyton announced that he was at present scheduled to attend the Centenary Celebrations of the Royal College of Organists in London during August. However, because his professional schedule (of long standing), limited him to one day in London, he wished to recommend to the Council that Dr. and Mrs. Elmer attend in his place (applause). The Council accepted the recommendation and designated Dr. and Mrs. Elmer official representatives of the American Guild of Organists at the RCO Centenary Celebrations in London this August.

The Council Meeting was adjourned at 2:50 p.m.

Respectfully submitted,

RUTH MILLIKEN
Registrar

15 REGIONAL CONVENTIONS
Summer of 1965
Attend Several!

COMPLETE ORGAN WORKS

of
CESAR FRANCK

RECORDED ON THE ORIGINAL FRANCK ORGAN AT THE
BASILICA OF ST. CLOTILDE, PARIS

by
JEAN LANGLAIS

3-12" records in a leatherette album containing:

The Three Chorales, Piece Heroique, Priere, Cantabile, Grande Piece Symphonique, Prelude, Fugue and Variation, Fantasie in C, Pastorale, Finale in B Flat, Fantasie in A minor.

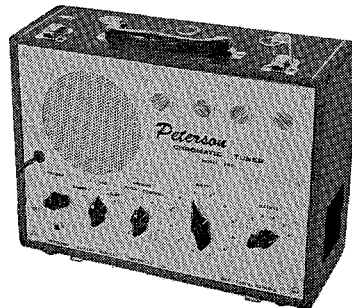
MONO SET No. M-108/10 \$14.94
STEREO SET No. S-208/10 \$17.94

Order from

GREGORIAN INSTITUTE OF AMERICA

2132 Jefferson Avenue --:-- Toledo, Ohio 43601

THE PETERSON CHROMATIC TUNER MODEL 200



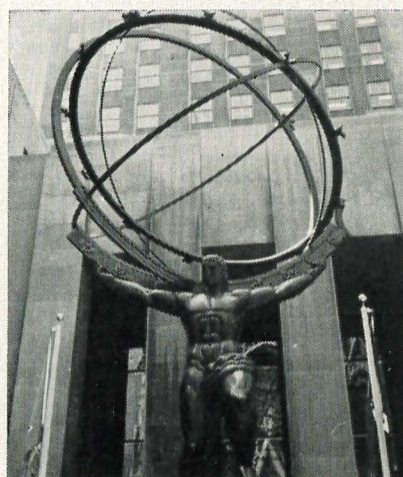
This light-weight instrument (Only 10 pounds) is designed specifically for tuning organs. Used and recommended by most of America's leading organ builders, the Chromatic Tuner makes it possible for almost anyone to do precision tuning; greatly speeds the work of the expert.

Orders now shipped same day received — for more detailed information write:

Peterson Electro-Musical Products
10108 HARNEW RD., E. OAK LAWN, ILL.

News of the American Guild of Organists

HEADQUARTERS Nerve Center of the Guild



Atlas guards 630 Fifth Avenue

I am particularly anxious that Guild members everywhere shall know something of what goes on at 630 Fifth Avenue, and I am planning a series of articles written by the people most directly concerned, telling of the work of Headquarters and the various committees of the Guild.

The first of these follows, and is written by Miss Joanne Jacobson, Secretary to the President.

ALEC WYTON
National President

Welcome to Headquarters! As you walk through the door marked American Guild of Organists, Room 2010, you will find yourself in a small reception room. On the walls around you, you will see pictures of many famous regular and honorary members of the Guild, both past and present. Most of you will recognize photos of Dr. Gerrit Smith, Founder of the AGO, Dr. S. Lewis Elmer, Dr. Albert Schweitzer, Charles M. Widor, Dr. T. Tertius Noble, and many more.

Here, also, is the President's Office, and here he dictates his letters, debates Guild problems, and conducts meetings of the Executive, Finance and Examination Committees on a regular basis, and

Foyer displays many pictures



the other Guild Committees, at designated times during the year.

Two secretaries occupy the office directly beyond the reception room. Here are kept many of the Guild Vital Statistics, and here all of headquarters office work is done. It is a pleasant place in which to do office work — the large window overlooks 51st Street, and directly visible to the right is Fifth Avenue; Central Park and the George Washington Bridge are straight ahead, and if you really stretch (from the 20th floor!) you can see Brooklyn to the right and New Jersey to the left.

It may surprise many members to learn of the variety of business carried on at headquarters. There are two complete card files here of every active Guild member — a general alphabetical file and Chapter files. With approximately 18,000 members, this is quite a few cards. The dues record is kept on the Chapter card, also current (it is hoped) address and Chapter affiliation. The general alphabetical file also shows Chapter and address. In addition, a record is kept of all past Guild members.

The U. S. Post Office delivers mail three times daily — and there is never a dearth of interesting and varied letters to answer. These range from "How do I join the AGO?" to "Where can I buy a barrel organ?" The first question merely involves locating the nearest Guild Chapter on the map and making it known to the inquirer, but the second question may require several telephone calls, and letters to answer.

There are available in the Guild Office a series of 21 pamphlets — all designed to provide information for the church musician; Fellowship, Associateship, and Choir Master Examination papers are available from past years, and numerous other helpful items. Every day, orders for varying amounts are mailed from the office. Many college and university libraries and music departments purchase entire sets of AGO pamphlets and examination papers for the further study and edification of their students.

Guild Examination co-ordination and arrangement is one of the most important functions of this office. In January and February the first notifications from chapter deans begin to arrive — "We have a candidate for the examinations this year. Please set our Chapter up as an Examination Center, and send all further information." There begins a lengthy "paper-process" — informing the dean that he must nominate local examiners; arrange for a proper testing place; and times for the candidates to practice. In May, lists arrive from all Examination Centers, of candidates, examinations and/or sections of examinations the candidates plan to take, and lists of local examiners. Then, at least one very large package is mailed to each dean where examinations are to be held, containing examination papers for all candidates and examiners, mark sheets, and last-minute instructions on the "hows" of conducting

the examinations. Approximately one week later, the completed examination papers return, and the paper-work examiners begin examining all *Sections II*. For the next four to six weeks, the office is a scene of feverish activity, so that everyone may know the results of his or her examination in the shortest possible time. Mark sheets must be tabulated, letters and averages sent to each candidate, and scores recorded on individual cards. During this period of time there are enough papers on view in the office to make one feel quite overwhelmed! All of this culminates, hopefully, in a large number of successful examination candidates.

Headquarters is the one place where each and every Guild member is one Very Important Person. From the time a prospective member's application first arrives in the office, the staff does everything in its power to make The Member's affiliation with headquarters of benefit to him. One first consideration is to try to keep up with moving members and their consequently changing addresses. The post office requires a current and absolutely correct address to deliver copies of the *A.G.O. Quarterly* — none are forwardable — and those not delivered to their owners are returned to headquarters at a fee of 8¢ each. Thus, every effort is made to keep the mailing lists up-to-date so that everyone receives all Guild communications sent to him.



Miss Canavan and Miss Jacobson

Every summer there is a complete count made of all current members, and the current year's membership cards are sent to each Chapter Secretary. At this time, many chapters order material for membership drives, and there are many pamphlets and brochures available for this purpose. Obtainable without charge in any quantity are letters signed by Dr. Elmer, inviting interested persons to apply for membership in the chapter nearest them, or letters "calling a meeting", to form a new chapter. There is, also, the regular membership application, the *Brief Sketch of the A.G.O.*, a *Message to Catholic Choirmasters and Organists*, and small maps of the United States, showing locations of Guild chapters.

Guild Student Groups, sponsored by active Guild members in schools and communities, are rapidly growing in



Article's author consults files

number. Many of these Groups hold recitals, sponsor visiting organists to their campuses, and take trips to hear outside concerts. Several Groups study every year for the AGO Examinations and/or Service Playing Certificate test. Headquarters provides suggestions for meetings and activities, copies of the *A.G.O. Quarterly*, and yearly membership cards for each GSG.

Each year, the H. W. Gray Co. offers a prize for a composition contest sponsored by the Guild. Anthems are alternated with organ compositions. All manuscripts are sent to the AGO Office, together with their return envelopes and nom de plumes, and there they are numbered, and mailed to the competition judges. Of course, only one manuscript can be chosen, so all others must be returned to their owners after the competition; and the office at these times looks like a second U. S. Post Office.

Two years ago, headquarters purchased a tape recorder, and now Service Playing Certificate test examiners can examine all test tapes in the office. This is a great improvement over former times when examiners had to secure their own tape recorders, and all tests had to be mailed to each examiner individually. Now, candidates learn the results of their tests much sooner than in past years.

There is an interesting music library in the Guild Office. There are books on hymns, famous composers, how to write counterpoint, and even one 1890 directory of churches and choirs in Metropolitan New York.

Headquarters has many visitors during the course of the year. Besides the Guild members from various cities and towns in the United States, there are visitors from abroad. Some of them are members of organists' and choirmasters' associations in other countries, who come to see what the AGO Office looks like, and to find out where they can hear and see organs and choirs in the United States. At times like these, it makes us especially proud to be part of an organization as fine as the AGO, with its constantly challenging outlook, and its fine leadership in the field of church music.

JOANNE JACOBSON
Secretary to the President

ARE YOU WILLING TO BUY QUALITY?

When you are buying skill rather than just so much merchandise, get the best, and pay the price that is necessary to give the workmen a chance to do their best work for you. Cut prices mean cut workmanship.

As John Ruskin once said, there is hardly anything in this world that some man cannot make a little worse and sell a little cheaper, and people who consider price only are this man's lawful prey.



Hillgreen, Lane and Co.

ALLIANCE, OHIO

An OLD and EXPERIENCED firm with YOUNG and PROGRESSIVE ideas . . .

. . . write us for some of them!

Place your confidence in an APOBA member.

Est. 1898

News of the A G O

CHAPTER RADIO SERIES

The District of Columbia Chapter in co-operation with radio station WAMU-FM has sponsored a series of recitals each Sunday since December. The performers have been organists of churches in the Washington area playing on their "home" organs. The programs are taped by George Geesey of the radio station and the host-commentator for the series has been William O. Tufts, AAGO, sub-dean. Among the performers have been Dr. Paul Callaway, Harold Ash, William Watkins, Dr. Louis Potter, Lawrence Schreiber, Maureen Robinson, Mrs. Helen M. Bellman, Lyman McCrary, Nancy Phillips, Glenn Carow, Wilmer Bartholomew and others. In the summer months programs have been repeated from earlier presentations. Beginning in September the series was resumed with additional programs from other players.

Lincoln

The executive board of the Lincoln, Neb. Chapter, which includes 11 members, has been meeting in the summer months to plan programs for the coming year. The chapter will sponsor Richard Westenburg at Holy Trinity Church Oct. 27.

The chapter lost two longtime members in the month of July. Treasurer Rena Olson and Edith Meginnis. The executive committee appointed Vera Rost as acting treasurer.

Mrs. WALTER WITT

Long Beach

The Long Beach Chapter began its winter activities Sept. 1 with a chicken dinner in the John Marriner home. Dean James R. Weeks gave reports on the Philadelphia convention. Sub-dean Don Palmer guided members to the Killingsworth home for a show "Don't Rain on My Parade" played by Greg Killingsworth and the Virginia Country Theater. These teenager productions serve as an outlet of young talent with a common interest in the theater. Following the show members made a tour of the Killingsworth home.

Orange Coast

The season's first program took place Aug. 18 at Temple Beth Shalom, Santa Ana. With members of the Choral Conductors Guild as special guests, and the event open to the general public, the group heard a lecture and program of Hebrew liturgical music by Cantor Harvey Goldstein, the High Holyday quartet and Mrs. Goldstein at the organ. Cantor Goldstein demonstrated and chanted ancient and mideastern modes for identical prayers in addition to the singing of music by modern day composers for the synagogue services, including Isadore Freed and Max Janowski. Singers included Beverly Singer, Barbara Dunbar, Willis Brewer and T. J. Marker. A welcome was extended by Dean Gerald VanDeventer and Rabbi Morton C. Fierman. A social hour followed the program and refreshments were served by Birdie Goldstein and members of the temple Sisterhood. Ann Thal, chairman of the temple Guides, took the group on a tour of the temple building.

BIRDIE GOLDSTEIN

Rockland County

Dean Ruth Churchill of the Rockland County Chapter was installed with other officers for her second year at the May 7 meeting held at St. Stephen's Church, Pearl River, N. Y. Other officers are J. Buchanan MacMillan, sub-dean; Margaret Rednour, secretary; Gunnar Jaerne, treasurer; Helen Galt, registrar; Fred Leiper, Laura Boucher, Harlowe Hawthorne, executive committee.

HELEN E. GALT

North Texas

The North Texas Chapter attended a dinner at the Marchman Hotel for the initial meeting of the new season. The mood of the evening was that of a party with light entertainment. Don L. Wittenbach, program chairman for the event, introduced a trio, The Travelers, in a selection of ballads and songs of American folklore. Afterwards a film depicting the humorous antics of the early silent films was shown by Jon Burkhart. Dean Mary Frances Deatherage presided over the evening. A brief business session was held and the highlights of the new season were discussed.

San Jose

The Aug. 22 meeting of the San Jose, Cal. Chapter was a dinner party held in the yard of Les and Marian Frasier which 58 members attended. With fountains, outdoor music speakers, marble statues and ample lawn chairs members had no trouble in relaxing and getting better acquainted. For the indoor-type there was Frasier's music room built separate from their home which housed their organ, record collection, wood carvings and stereo system. After dinner and business were over Glen Pratt gave a demonstration on the subject "Don't knock the electronic until you've heard it speak!"

LARON JACOBSEN

Central Pennsylvania

The Central Pennsylvania Chapter members held a cook-out picnic Aug. 29 at the Taylor-Rodland home. A business meeting followed the meal at which plans for fall and winter meetings were made. The following officers were elected for the coming year: dean, Millie Taylor; sub-dean, Fred Wagner; treasurer, Robert Frank; registrar, Donald Johnson; corresponding secretary, Madaline Shaffer; chaplain, the Rev. Robert Willhauer; hospitality chairman, Mary E. Wertz.

MARY E. WERTZ

Houston

The Houston Chapter held a dinner meeting honoring the past deans of the chapter Sept. 1 at the First Methodist Church. Mary Ellen Bond gave a resumé of the past 20 years in the chapter and the following were honored with gold past-dean pins: Mrs. Anthony Rahe, wife of former dean Anthony Rahe; Mary Moore, daughter of Helen Lasley, who was the first dean of this chapter; Kay Ault, Robert Bennett and Charles Pabor. The program for the year was outlined by Kay Holford and the members then had a period of fellowship.

ELEANOR CRUM

Central Nebraska

The Central Nebraska Chapter will sponsor Catharine Crozier and Harold Gleason for a recital and a two-day workshop Oct. 30 and 31 in Hastings. Miss Crozier will play a recital Oct. 30 and the two-day workshop will be conducted by both Dr. Gleason and Miss Crozier.

MRS. RONALD VEBURG

New Orleans

Mrs. Charles Alfaro, dean of the New Orleans Chapter, released the schedule of concerts and special events of the local chapter for the coming year at an executive meeting Aug. 17. Beatrice Collins presented the schedule which will be reported monthly in these pages.

GEORGE C. KOFFSKEY

Suffolk

Suffolk Chapter members and friends were the guests of Dr. Thomas Richner and Mrs. Edna Richner July 25 at their Setauket, L.I. home. After a picnic supper Dr. Richner entertained with a recital on his three-manual Aeolian-Skinner followed by a piano recital on his Steinway.

ERNEST A. ANDREWS

WILLIAM TEAGUE

Organist — Choirmaster St. Mark's Episcopal Church
Music Faculty Centenary College, Shreveport, La.



6 Youngstown Vindicator
Wednesday, March 18, 1964

Teague Shows Brilliance In First Church Recital

By Adrian Slifka

William Teague was the organ soloist for a program of lovely music that was played with technical brilliance and gorgeous tone at a recital Monday evening in First Presbyterian Church.

Organist and choirmaster of St. Mark's Episcopal Church in Shreveport, La., Teague was co-sponsored here by the church and the Youngstown Chapter of the American Guild of Organists.

The seven selections performed by the versatile soloist deserve particular mention. Here was an attractive program that was varied in theme and tempo — not of the staid pattern that usually typifies organ recitals. This was a recital of unhackneyed music played with taste and polish. It was a program which pleased the musically literate and also provided an evening of real enjoyment for the more casual listener.

Sense of Color, Balance

The recital opened with John Cook's "Fanfare for Organ." Teague played this gay, rousing piece with an assurance based on a fluent technique. In contrasting the strident trumpet sounds with the delicate phrasings of the soft melody, he exhibited a keen sense of color and balance and firm rhythmic control.

Bach's Choral Prelude: "Num komm, de Heiden Heiland" was sensitively performed, with a keen feeling for the significance of the solemn music. Teague's precision and complete command of the manuals were demonstrated in a brilliant rendition of Bach's Prelude and Fugue in A Minor. In addition, he thrilled the audience

with his mastery of pedal technique, as he pulled out all the stops for the booming climax of this Bach favorite.

The second portion of the program opened with Jean Langlais' "Dialogue for the Mixtures." This short number took on a new flavor when Teague rippled up and down the keyboards in exciting fashion. Then, in sharp contrast, followed John La Montaine's "Even Song." This selection of elegance and warmth was sensitively performed in a style of polished refinement.

Teague closed the second section of the recital with Marcel Dupre's "Prelude and Fugue in B Major." After a spirited opening on the manuals, the soloist once again exhibited his skill on the pedals with some fine solo work. His beautiful registration featured the loud, soaring conclusion of the Dupre's work.

Julius Reubke's Sonata, "The Ninety-Four Psalm," was the closing number of this satisfying concert. It was in this four-movement number that Teague convinced his listeners that he has a sensitive ear for color and the ability to make organ music rhythmic. His performance of the Reubke composition disclosed not only virtuosity on the part of the organist but also the gorgeous tone of the instrument. It was the perfect ending to an excellent program, well played with just the right touch of restrained showmanship.

The Son of Man

A NEW CHRISTMAS CANTATA
For Mixed Voices (S.A.T.B.)

and

Two Trumpets, Two Trombones, Flute and Organ
MUSICAL COMPOSITIONS

by

Robert Elmore
Joseph W. Clokey
Dorothy James

Roberta Bitgood
Austin C. Lovelace
Theron Kirk

Compiled by

Price \$1.50

Howard D. McKinney

J. Fischer & Bro.

Glen Rock, N. J.

ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

*Consult a qualified member
before plans for a new church
or remodeling program are
completed — valuable and
necessary information will
be given without obligation.*

BUILDERS

- Aeolian-Skinner Co., Inc.**
Boston 27, Mass.
- Austin Organs, Inc.**
Hartford 1, Conn.
- Hillgreen, Lane & Co.**
Alliance, Ohio
- Otto Hofmann**
Austin 4, Texas
- Holtkamp Organs**
Cleveland 9, Ohio
- M. P. Moller, Inc.**
Hagerstown, Md.
- Chester A. Raymond, Inc.**
Princeton, N. J.
- Reuter Organ Co.**
Lawrence, Kansas
- Schantz Organ Co.**
Orrville, Ohio
- Schlicker Organ Co., Inc.**
Buffalo 17, N. Y.
- Tellers Organ Co.**
Erie, Pa.

ALLIED MANUFACTURERS

- Klann Organ Supply Co.**
Waynesboro, Va.
- Orgelectra, LaMarche Mfg. Co.**
Schiller Park, Ill.
- A. R. Schopp's Sons**
Alliance, Ohio
- Spencer Turbine Co.**
Hartford 6, Conn.

MAINTENANCE

- Midwest Organ Service**
Granite City, Ill.

write for free booklet
1133 N. La Salle
Chicago, Ill. 60610

Oct. 11

- Volker Gwinner, Concordia Senior College, Fort Wayne, Ind.
- Jean Langlais, Congregational Church, Manhasset, N.Y.
- Solo Cantata Program, Westminster Presbyterian, Greenville, S.C.
- Herbert Burtis, Bach, First Methodist, Red Bank, N.J.
- Organ and Voice, St. Peter's Lutheran, Miami, Fla.
- Elijah, Christ Church, Cincinnati, Ohio
- John Obetz, Albion, Mich., College
- Philip Hahn, First Presbyterian, Deerfield, Ill.
- David Craighead, First Presbyterian, Jamestown, N.Y.
- Marilyn Mason, Phillips Exeter Academy, Exeter, N.H.
- Richard Westenburg, plus class, Fremont Presbyterian, Sacramento, Cal.
- Gale Enger, Madison Avenue Presbyterian, New York City
- 12
Jean Langlais, St. Anne's, Fall River, Mass.
- Clyde Holloway, George Washington Memorial, Arlington, Va.
- Ladd Thomas, First Methodist, Glendale, Cal.
- John Weaver, plus master class, St. Paul's, Chattanooga, Tenn.
- 13
Jean Langlais, Brown U, Providence, R.I.
- E. Power Biggs, Symphony, Portland, Maine
- Catharine Crozier, AGO, Norfolk, Va.
- Volker Gwinner, London, Ont. School of Church Music
- Frederick Swann, Western Washington College, Bellingham
- Albert Russell, Central Methodist, Kansas City, Mo.
- 14
William Whitehead, Music Hall, Methuen, Mass.
- 15
Jean Langlais, State U College, Potsdam, N.Y.
- 16
Richard Ellsasser, Washington, D.C.
- Jean Langlais, AGO, Syracuse, N.Y.
- Donald McDonald, Dutch Reformed Church, Bronxville, N.Y.
- Catharine Crozier, National City Christian, Washington, D.C.
- 17
Catharine Crozier, master class, Washington, D.C.
- Preston Rockholt, Washington, D.C. Cathedral
- 18
William Osborne, Cathedral of St. John the Evangelist, Spokane, Wash.
- William Tortolano, St. Michael's College, Winooski Park, Vt.
- Jean Langlais, Christ Episcopal, Dearborn, Mich.
- E. Power Biggs, (two) AGO, Milwaukee, Wis.
- Stephen Farrow, Westminster Presbyterian, Greenville, S.C.
- Herbert Burtis, Bach, First Methodist, Red Bank, N.J.
- Reginald Lunt, First Presbyterian, Lancaster, Pa.
- Marilyn Mason, Westminster, Buffalo, N.Y.
- Frederick Swann, AGO, Denver, Colo.
- Elijah, St. Paul's Lutheran, Miami, Fla.
- 19
Jean Langlais master class, Ann Arbor, Mich.
- Catharine Crozier, Temple Emanu-El, Dallas, Tex.
- Volker Gwinner, plus class, U of Michigan, Ann Arbor
- Richard Westenburg, Central Presbyterian, New York City
- 20
Frederick Swann, Northwestern U Chapel, Evanston, Ill.
- E. Power Biggs, plus lecture, Bluffton, Ohio, College
- Richard Ellsasser, Philharmonic Hall, New York City
- Corliss R. Arnold, Peoples Church, E. Lansing, Mich.
- Jean Langlais, plus master class, Hope College, Holland, Mich.
- John Weaver, Hope Lutheran, Fostoria, Ohio
- 21
E. Power Biggs, plus master class, Bluffton, Ohio, College
- Catharine Crozier, Baldwin-Wallace College, Berea, Ohio
- Volker Gwinner, Concordia Teachers College, Seward, Neb.
- 22
Jean Langlais, Boys Town, Neb.

OCTOBER

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

- Catharine Crozier, master class, Baldwin-Wallace College, Berea, Ohio
- 23
Marilyn Mason, Hiram, Ohio, College
- Carl Weinrich, Bethlehem Lutheran, Ridgewood, N.J.
- 24
Jean Langlais, First Lutheran, St. Paul, Minn.
- 25
Albert Russell, First Methodist, Hartford, Conn.
- William Teague, Trinity Methodist, Beaumont, Tex.
- Richard Ellsasser, Napoleon, Ohio
- Jean Langlais, Grace Lutheran, Glen Ellyn, Ill.
- Choral Program, Westminster Presbyterian, Greenville, S.C.
- Herbert Burtis, First Methodist, Red Bank, N.J.
- Robert Baker, Immanuel Lutheran, Baltimore, Md.
- Volker Gwinner, (two) United Lutheran, Grand Forks, N.D.
- Marilyn Mason, Rutgers U, New Brunswick, N.J.
- Frederick Swann, First Evangelical Lutheran, Chambersburg, Pa.
- Gale Enger, First Presbyterian, Reading, Pa.
- Dedication Service, Ebenezer Baptist, Atlanta, Ga.
- 26
Richard Ellsasser, Birmingham, Mich.
- Fred Tulan, instruments, Haggin Museum, Stockton, Cal.
- John Weaver, St. Mark's Lutheran, Williamsport, Pa.
- 27
Richard Ellsasser, Birmingham, Mich.
- Jean Langlais, First Methodist, Canton, Ohio
- E. Power Biggs, Kresge Auditorium, Cambridge, Mass.
- Catharine Crozier, First Presbyterian, Fort Wayne, Ind.
- Alexander Schreiner, First Methodist, Grand Rapids, Mich.
- Richard Westenburg, Holy Trinity, Lincoln, Neb.
- Frederick Swann, Central Lutheran, Minneapolis, Minn.
- 30
Crozier-Gleason Workshop, Catharine Crozier Recital, Hastings, Neb.
- Alexander Schreiner, Trinity Methodist, Youngstown, Ohio
- John Obetz, Calvin Christian Reformed, Grand Rapids, Mich.
- Jean Langlais, Second Congregational, Rockford, Ill.
- 31
Crozier Gleason Workshop, Hastings, Neb.
- Nov. 1
Music Festival, Central Moravian Church, Bethlehem, Pa.
- Grigg Fountain, Northwestern U Chapel, Evanston, Ill.
- Reformation Vespers, Concordia Senior College, Fort Wayne, Ind.
- Jean Langlais, Pleasant Ridge Presbyterian, Cincinnati, Ohio
- Herbert Burtis, Bach, First Methodist, Red Bank, N.J.

- Schubert Mass in G, St. Mary's Episcopal, Kinston, N.C.
- Brahms Requiem, Christ Church, Cincinnati, Ohio
- Robert Baker, Presbyterian Church, White Plains, N.Y.
- Alexander Schreiner, First Presbyterian, McKeesport, Pa.
- John Weaver, St. Paul's Methodist, Wilmington, Del.
- Frederick Swann, Riverside Church, New York City
- Brahms Song of Destiny, St. Paul's Lutheran, Miami, Fla.
- Brahms Program, Asylum Hill Congregational, Hartford, Conn.
- 2
Alexander Schreiner, First Presbyterian, Bethlehem, Pa.
- Catharine Crozier, St. Luke's, Houston, Tex.
- 3
Catharine Crozier workshop, Houston, Tex.
- 4
Gerre Hancock, Longwood Gardens, Kennett Square, Pa.
- Alexander Schreiner, Adrian, Mich., College
- 5
Jean Langlais, Florida State U, Tallahassee
- Volker Gwinner, Busch-Reisinger Museum, Cambridge, Mass.
- 6
Ray Ferguson, Oklahoma Baptist U, Shawnee
- Catharine Crozier, Church of the Heavenly Rest, Abilene, Tex.
- Volker Gwinner, Busch-Reisinger Museum, Cambridge, Mass.
- 7
Jean Langlais, AGO, New Orleans, La.
- Marilyn Mason master class, Macon, Ga.
- Vivaldi Gloria, First Methodist, Evanston, Ill.
- 8
Jean Langlais master class, New Orleans, La.
- Herbert Burtis, Bach, First Methodist, Red Bank, N.J.
- 20th Century Organ Music, St. Peter's Lutheran, Miami, Fla.
- Gerre Hancock, First Presbyterian, Lancaster, Pa.
- Ladd Thomas, St. Mark's Episcopal, Beaumont, Tex.
- Robert Baker, Temple Sinai, Stamford, Conn.
- William Teague, AGO, La Jolla, Cal.
- Albert Russell, First Congregational Church, Danbury, Conn.
- Volker Gwinner, Gardner Museum, Boston, Mass.
- Marilyn Mason, Vineville Methodist, Macon, Ga.
- 9
Gerre Hancock class, Lancaster, Pa.
- Marilyn Mason, St. Luke's Episcopal, Atlanta, Ga.
- David Craighead workshop, Omaha, Neb.

Drews Pipe Organs

7117 66 Road
Middle Village 79,

N. Y.

Church Organ Company

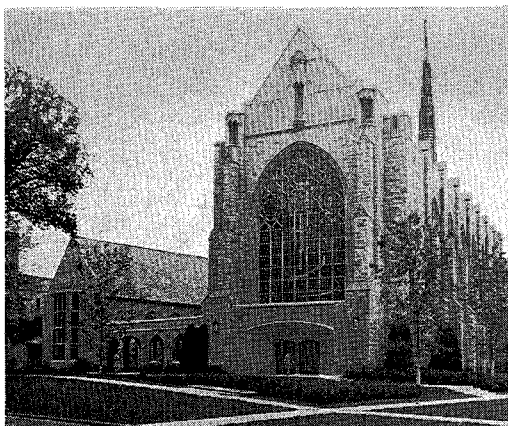
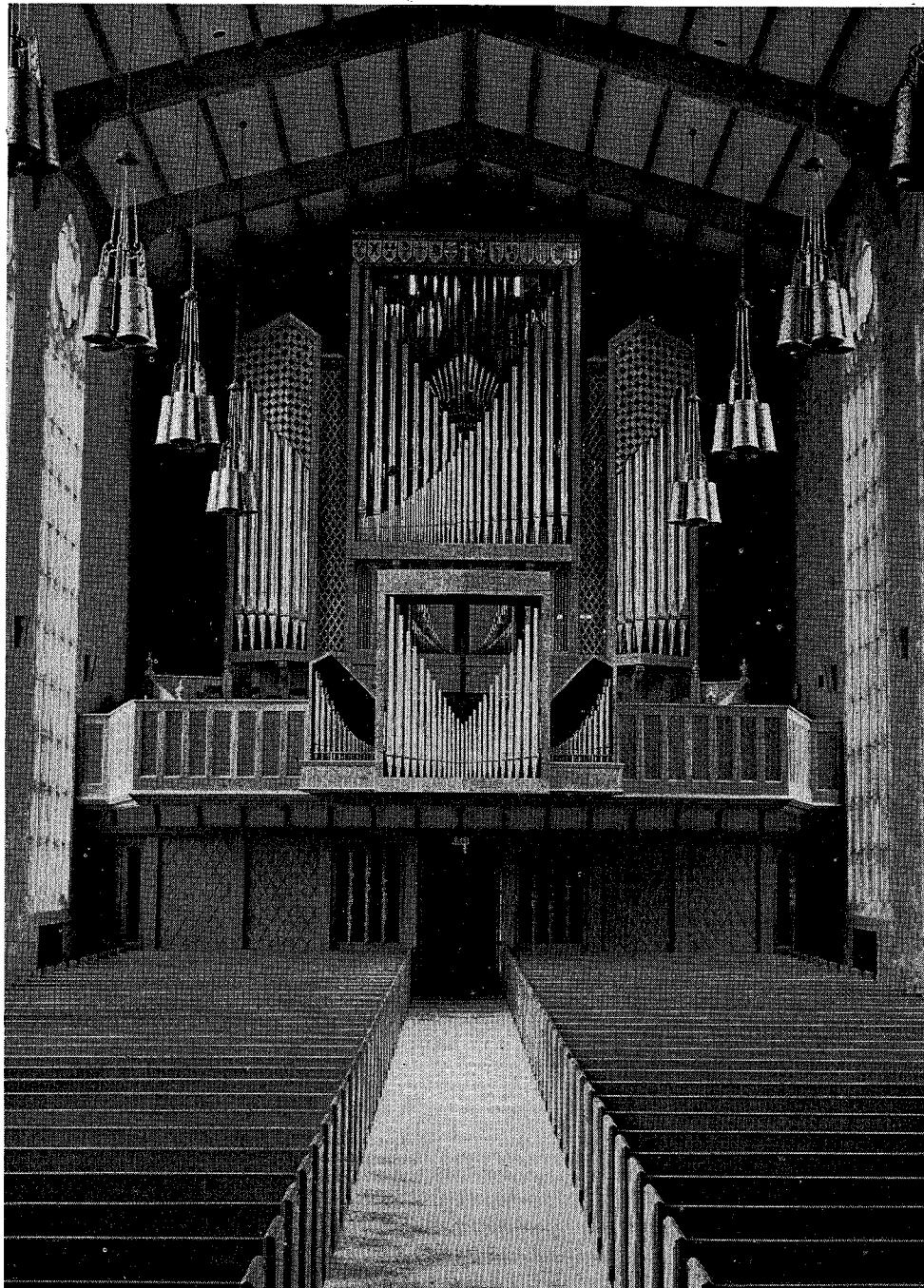
ORGAN BUILDERS

New Instruments — Rebuilding

Modification — Repair
Maintenance

18 Walton St.
Nixon, N. J.

Telephone:
Kilmer 5-4150



excellence

Northwestern University sought an instrument artistically conceived, capable of interpreting the entire gamut of the literature.

Aeolian-Skinner was commissioned to design and build an organ of 5 divisions totalling 97 ranks. Throughout every phase of design and execution, "excellence" was the watch-word that sustained the artistic integrity of our craftsmen.

AEOLIAN-SKINNER ORGAN CO., INC.
BOSTON

MEMBER APOBA



Introducing a new series,
"Studies in Church Music"

Twentieth Century Church Music

by ERIK ROUTLEY

This initial volume in a significant new series traces, with the aid of numerous musical illustrations, the story of church music during the critical period of development after the turn of the century.

Editor of the series and author of the current inspirational paperback, *The Man for Others*, as well as other books, Dr. Routley begins with Vaughan Williams, Walford Davies, Martin and Geoffrey Shaw, and their successors in Britain and America. He then gives attention to Continental composers, very recent arrivals on the scene, and the latest developments in church music, including its "pop" manifestations.

The book offers a comprehensive bibliography, index, and discography.

244 pages \$5.00

At your bookseller

**OXFORD UNIVERSITY
PRESS**
New York

13th Annual Liturgical Music Workshop

August 15-27, 1965

Apply:

MUSIC DEPARTMENT
BOYS TOWN, NEB.



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT—George T. Veary, Hamilton
HONORARY VICE-PRESIDENTS—Sir Ernest MacMillan and Dr. Healey Willan
GENERAL SECRETARY—Mrs. J. M. Griffin, 232 Aldercrest Rd., Toronto 14, Ont.
RECORDING SECRETARY—Molly L. Sclater, Toronto
TREASURER—Mrs. R. J. G. Reiner, Toronto
REGISTRAR—Gordon D. Jeffery, London
REGISTRAR FOR EXAMINATIONS—Henry Rosevear, Toronto

All correspondence should be directed to the general secretary

President's Column

Congratulations, Winnipeg! The convention was an outstanding success. An excellent and varied programme, well organized and managed, produced a happy and memorable occasion. Registration was more than 200, including a goodly number of our welcome friends and colleagues from the AGO.

One of the very important changes to emerge from discussions by the Council and General Meeting at the convention, was the carrying of a motion to hold future national conventions biennially, rather than annually as at present, in the odd-numbered years. Coupled to this motion was a clause urging the organization of regional conventions in all areas of Canada for the even-numbered years. Thus, in August 1965, the national convention will be in Hamilton, Ont; in 1966 we hope to have some regional conventions; and in 1967 the International Congress of Organists will be organized for Toronto and Montreal.

May I stress that so much good can emanate from the regionals: (a) Local organists and choral groups could, and probably should, if worthy, be given opportunity to perform. (b) Programmes, speakers and recitalists, etc. could be exchanged between regions. (c) The choice of time and date could be convenient to local conditions. We do hope that you will start now thinking and preparing for a regional in your area in 1966. Headquarters will be asked to give special thought to working out many of the details involved in this new plan. We will do our best to give you some lead.

Our Mother College, the RCO, kindly invited us to participate in its Centenary Celebrations. This was a rare privilege and a happy experience for those of us attending. Warm and generous hospitality, inspiring music in great cathedrals and many other interesting events combined to make for us a very pleasurable and exciting week, long to be remembered.

And now — do plan to be with us in 1965 and 1967. You are assured of a very cordial welcome in Hamilton, and Toronto-Montreal.

GEORGE VEARY

Directory of Officers 1964-65

PRESIDENT

George T. Veary, ARCO
HONORARY VICE-PRESIDENTS
Sir Ernest MacMillan, BA, MusD, LLD, DLitt, FRCO
Healey Willan, MusD, LLD, DLitt, FRCO, FRCM

VICE-PRESIDENTS

Maitland Farmer, MusB, FRCO, FRCCO, DCL, Nova Scotia
D. K. Peters, DDS, Newfoundland
Christopher Gledhill, MA, MusB, ARCCO, Prince Edward Island
Georges Lindsay, Quebec
C. C. McAree, MusB, FCCO, Ontario
Filmer E. Hubble, ACCO, Manitoba
H. D. Hart, BA, BSc (Med), MD, Saskatchewan
John W. Searchfield, BA, Alberta
Hugh J. McLean, MA, MusB, FRCO, FRCCO, British Columbia

OFFICERS EX-OFFICIO

Past President
Henry Rosevear, FCCO
General Secretary
Mrs. J. M. Griffin
Recording Secretary
Molly Sclater, MusB, ACCO
Treasurer
Mrs. R. J. G. Reiner
Registrar
Gordon D. Jeffery, BA, FRCO
Registrar for Examinations
Henry Rosevear, FCCO
Editors of RCCO Newsletter
E. S. Davies, H. Barrie Cabena, FRCO, FRCCO

CHAIRMEN OF STANDING COMMITTEES

By-Laws
Eric Dowling, FCCO
Examination
H. Barrie Cabena, FRCO, FRCCO
Board of Trustees
Muriel Gidley Stafford, FRCCO
Extension
Reginald G. Geen, FCCO
Convention
James C. Chalmers, ACCO

GENERAL COUNCIL

R. Bell, MusB, ACCO, ARCO (CHM), Calgary, Alta.
George Black, MA, London, Ont.
J. F. Burchill, FRCO (CHM), FRCCO, BA, MusB, Brockville, Ont.
Frederick R. C. Clarke, MusD, FCCO, Kingston, Ont.
John M. Dedrick, MusB, FCCO, Toronto, Ont.
G. L. Douglas, FCCO, Hamilton, Ont.
Mrs. G. K. Drynan, MusB, Oshawa, Ont.
D. F. Elliott, MusB, ACCO, Toronto, Ont.
R. G. Harries, Montreal, Que.
Keith L. Hopkins, FCCO, Burlington, Ont.
Howard W. Jerome, ACCO, Hamilton, Ont.
Glenn C. Kruspe, MusD, ARCO, Kitchener, Ont.
C. H. Milligan, MusB, Ottawa, Ont.
Paul Murray, MusB, FRCO, FCCO, Toronto, Ont.
Mrs. Gerald Rogers, Winnipeg, Man.
John R. L. Sidgwick, MA, MusB, FRCO, Toronto, Ont.



William H. M. Wright, snapped in front of Brompton Oratory, London, England, was awarded the Healey Willan Scholarship for 1964 as one of the three successful new FRCCOs. He graduated from the University of Toronto in 1961 with an honours AB in English Language and Literature. A student of John Sidgwick and John Weatherseed and later with John Dedrick, he obtained his ARCCO in 1960.

In 1961 he was appointed organist of Victoria College chapel; upon the death of Eric Rollinson he became choirmaster as well. In 1964 he graduated from Emmanuel College, University of Toronto, with bachelor of divinity degree, winning the Hugh Matheson Memorial Scholarship for study of church arts.

He will study this year at the Musikakademie und Norddeutsche Orgelschule, Lübeck, Germany.

Peter W. Snyder, ACCO, St. Catharines, Ont.

M. Vanderburgh, Halifax, N.S.
Gerald Wheeler, FRCO, Ottawa, Ont.
R. Wright, ARCCO, Peterborough, Ont.

CHAIRMEN OF LOCAL CENTRES

Barrie—P. Coates
Bay of Quinte—F. E. Moore, BSc
Brantford—G. A. Smale
Calgary—A. L. Ward, MusB, FRCO
Charlottetown—Mrs. H. G. MacKinnon, MusB
Edmonton—G. W. Lange, DCom
Fredericton—R. W. Mott
Halifax—H. Hamer, FRCO
Hamilton—John Taylor
Kitchener—Gwilym J. Bevan
Lake Huron—W. M. Cameron
London—W. E. L. Belton
Moncton—E. W. Freeborn
Montreal—Neil W. Beauchamp
Orillia—B. E. Hirons
Oshawa—R. K. Kellington
Owen Sound—J. W. Waines
Ottawa—Peter Hall
Pembroke—F. C. Chadwick
Peterborough—James Hopkirk, MusB, ACCO
Picton Co., N.S.—L. N. Miller
Saint John—W. J. Seely, BA, BED.
St. Catharines—Lewiss Jones, ACCO
Sarnia—J. M. Watson
Saskatoon—L. I. Ritchey
Stratford—L. Willits
Toronto—W. M. Findlay, BA, ACCO
Vancouver—J. A. White
Victoria—J. F. Lenaghan
Windsor—P. L. Bradbury
Winnipeg—Dorothy Matheson

A
P
O
B
A

TELLERS ORGAN CO.

SYRACUSE, NEW YORK — TEMPLE SOCIETY OF CONCORD
3 M., 34 R.

LIBERTYVILLE, ILLINOIS — FIRST PRESBYTTERIAN CHURCH
3 M., 21 R.

architects and builders
of custom instruments
created for a purpose.

1906 - 1964
Erie, Pennsylvania

Symphonic Bells

SOUND SO MUCH BETTER

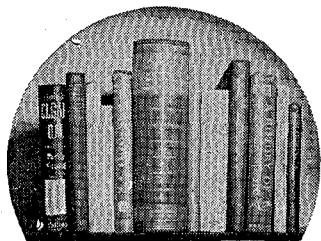
COST SO LITTLE MORE

*Trademark

PRODUCED EXCLUSIVELY BY

MAAS-ROWE
Carillons

3015 Casitas Avenue, Dept. DP, 3015 Casitas Avenue, Los Angeles



Books

None of the books received this month fits squarely in the center of our fields of interest but each will have considerable value and more than a little stimulation for many of our readers.

Those familiar with the various Oxford University Press reference books will expect that *The Concise Oxford Dictionary of Opera* by Harold Rosenthal and John Warrack will measure up to all the others. They will not be disappointed. This is a mine of information expressed in brief, precise terms.

The latest report of the Office of Education of the U. S. Department of Health, Education and Welfare is entitled *Music in Our Schools: a Search for Improvement*. None of us in the field of music teaching can afford not to read this report of the Yale Seminar on Music Education. Send 30¢ to the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., 20402.

A valuable edition of Wyeth's historic *Repository of Sacred Music* which played such a role in American religious history has been prepared for Da Capo Press, c/o Plenum Press, 227 W. 17th Street, New York, N.Y., 10011. Irving Lowens is the editor and contributes an excellent and detailed introduction. The *Repository* itself is reproduced in facsimile. Every department of sacred music will need this in its library. Many individuals will also want to own it. —FC

HERBERT BURTIS is again engaged in an eight-recital series of the organ works of Bach on October and November Sundays at the First Methodist Church, Red Bank, N.J.

KANSAS CITY EDIFICE OPENS NEW CASAVANT

CENTRAL METHODIST CHURCH

Thomas Atkin, Organist-Choirmaster,
Plays Dedicatory Recital on
Anniversary Organ

The three-manual Casavant organ in the Central Methodist Church, Kansas City, Mo., was dedicated on May 10. The opening recital was given on May 24, by Thomas Atkin, organist-choir-master of the church.

The organ installation coincides with the 120th anniversary of the founding of Central Church on the banks of the Missouri river. The present English Gothic church was built in 1939, and is adjacent to the campus of the University of Missouri at Kansas City. Extensive alterations were made to the church; a new ceiling of hard reflective material for the nave, and a new chancel providing greater room for the organ, allowing for unrestricted speech. A gallery division serves to accompany the youth choirs in the rear. The chancel organ is divided on two sides.

GREAT

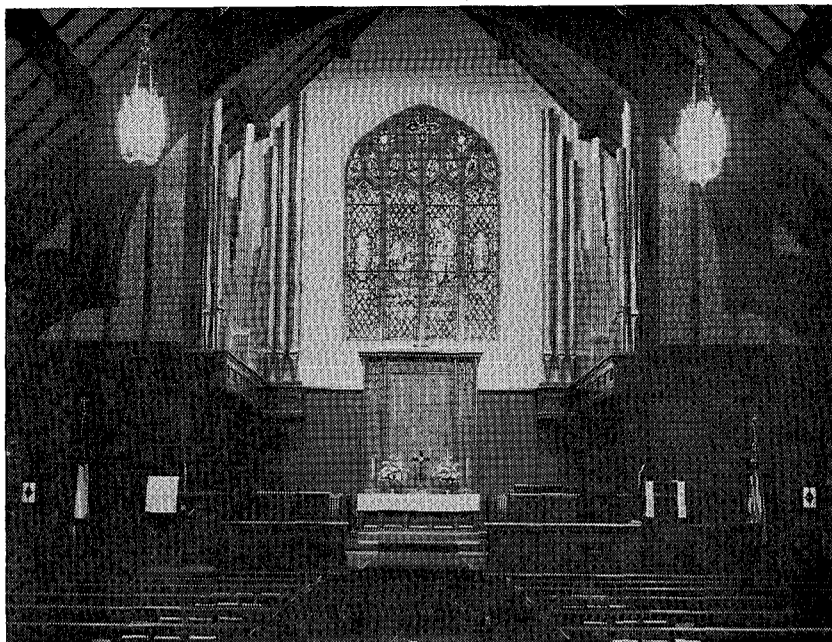
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Zimbelstern 4 bells

SWELL

Salicional 8 ft. 61 pipes
Voix Céleste 8 ft. 54 pipes
Nachthorn 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Céleste 8 ft. 54 pipes
Gemshorn 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes



Blockflöte 2 ft. 61 pipes
Quintefflöte 1 1/3 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Chimes (prepared)

GALLERY

Rohrflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft.
Mixture 4 ranks, 128 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft.
Schalmci 4 ft. 32 pipes

ROBERT SHEPHER, First Presbyterian Church, Royal Oak, Mich. studied the month of August with Marcel Dupré; the church sponsored a previous period of study with Dupré in 1962.

EDINGTON FESTIVAL HAS MANY SPECIAL FEATURES

The Edington Music Festival held this year Aug. 23-30 in Edington Priory Church, Wiltshire, England differs from all the other festivals in several particulars. All its choral music is from the polyphonic schools of the 16th and 17th centuries; all the organ music is by Bach. No ticket is required and no seat is reserved for any service. There are no overnight accommodations in the town of Edington (population 600); it and substantial food must be sought in neighboring villages. The nearest train stop is at Westbury, four miles away. Next year we hope to bring information about the festival in time for some of our readers to include it in summer plans.

FRED TULAN is playing the complete organ-orchestra works of Handel and Mozart in a series of concerts with members of the Stockton, Cal. Symphony.

RICHARD ELLSASSER

"Paganini of the Concert Organ"

NEW YORK'S

PHILHARMONIC HALL

TUES. OCTOBER 20, 8:30

TICKETS: \$4.50 Loge; \$3.50 Orch; \$3.00 1st Terr; \$2.00 2nd Terr

Make Checks Payable to PHILHARMONIC HALL, and send to:

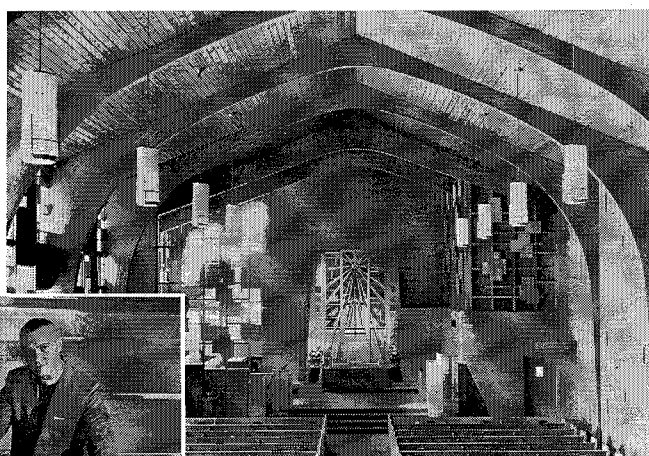
ANN SUMMERS MANAGEMENT

135 West 56th Street

New York 10019

Rosedale Gardens Presbyterian Church

Livonia
Michigan



Rev. Arthur K. Beumler,
Associate Pastor

James Marshall,
Organist

Mrs. David Harden,
Music Director-Organist

RODGERS 3-MANUAL 36-C SPECIFICATIONS

GREAT	SWELL	CHOIR	PEDAL
16' Gemshorn	16' Bourdon	16' Lieblich Gedeckt	32' Contra Prinzipal
8' Prinzipal	8' Geigen Prinzipal	8' Viola	16' Prinzipal
8' Bourdon	8' Rohrflöte	8' Gedeckt	16' Bourdon
8' Gemshorn	8' Viola da Gamba	8' Quintade	16' Lieblich Gedeckt
4' Oktave	8' Viola Celeste	8' Dulciana	16' Dulciana
4' Spitzflöte	8' Flute Dolce	8' Unda Maris II rk	8' Oktave
2-2/3' Quint	8' Flute Celeste	4' Prinzipal	8' Flötenbass
2' Super Oktave	4' Prinzipal	4' Koppelflöte	8' Gemshorn
2' Blockflöte	4' Nachthorn	4' Gemshorn	4' Choralbass
Mixture III rk	4' Gemshorn	2-2/3' Nazat	4' Spitzflöte
Tremulant	2' Doublette	2' Nachthorn	Grave II rks
	1-1/3' Oktave Quint	1-3/5' Terz	16' Bombarde
	8' Trompette	1-1/3' Larigot	16' Fagotto
16' Great to Great	8' Hautbois	1' Sifflöte	
Great Unison Off	8' Schalmei	8' Krummhorn	8' Great to Pedal
4' Great to Great	8' Tremulant	8' Waldhorn	4' Great to Pedal
16' Swell to Great		8' Harp	8' Swell to Pedal
8' Swell to Great		Carillon	4' Swell to Pedal
4' Swell to Great		Tremulant	8' Choir to Pedal
16' Choir to Great	16' Swell to Swell		4' Choir to Pedal
8' Choir to Great	Swell Unison Off	16' Choir to Choir	
4' Choir to Great	4' Swell to Swell	Choir Unison Off	
		4' Choir to Choir	
		16' Swell to Choir	
		8' Swell to Choir	
		4' Swell to Choir	

ANTIPHONAL CONTROLS	COMBINATION ACTION
Choir Antiphonal On	(Capture type)
Choir Main Off	5 Swell Pistons
Swell Antiphonal On	5 Great Pistons
Swell Main Off	5 Choir Pistons
	3 Pedal Pistons & Toe Studs
	5 General Pistons & Toe Studs
	1 General Cancel
	Great to Pedal
	Reversible Piston & Toe Stud
	Swell to Pedal
	Reversible Piston & Toe Stud
	Swell to Great
	Reversible Piston & Toe Stud
	Sforzando
	Piston & Toe Stud

OUTDOOR SPEAKER PROVISIONS

EXPRESSION
Choir
Swell
Great & Pedal
Balanced Crescendo

COMBINATION ACTION
(Capture type)
5 Swell Pistons
5 Great Pistons
5 Choir Pistons
3 Pedal Pistons & Toe Studs
5 General Pistons & Toe Studs
1 General Cancel
Great to Pedal
Reversible Piston & Toe Stud
Swell to Pedal
Reversible Piston & Toe Stud
Swell to Great
Reversible Piston & Toe Stud
Sforzando
Piston & Toe Stud

Another Rodgers Installation By The

Dearborn Piano & Organ Company

3211 South Telegraph Rd. • Dearborn, Michigan

CR 8-5400

Representing The
Rodgers ORGAN COMPANY
HILLSBORO, OREGON



Pictured above following graduation exercises from the 16th annual Schulmerich School of Campanology are: (seated) Frederick Reinhardt, Baltimore, Md.; Jean Minnich, Slatetdale, Pa.; Mrs. George Putman, Lima, Ohio; Louise Stoner, Lima, Ohio; Ruth Cattley, Oakmont, Pa.; (standing) R. I. Beach, president of Schulmerich; J. P. Dougherty, director of the carillon school; William Cook, Cleveland, Ohio; Evert Johnson, Rockford, Ill.; Paul Pettinga, University of Illinois; Albert D'Aurelio, Barberton, Ohio; John Klein, instructor at the school and musical director for Schulmerich; George West, instructor at the school and organist at Franklin, N.J. Diplomas were awarded after a week of intensive study.

SOPHIE RICHTER RESIGNS AFTER 35 YEARS' SERVICE

Sophie M.P. Richter has retired from the Ravenswood Evangelical Church of Christ after serving as organist there for 19 years. Previously she had served for 16 years at the Humboldt Park EUB Church.

A prominent member of the Chicago AGO Chapter and the Chicago Club of Women Organists for many years, Miss Richter is enjoying the opportunity of visiting Sunday morning services in other churches.

WESLEY JAMES IS AWARDED ATCL IN JUNE EXAMINATIONS

Wesley L. James, Farmingdale, L. I., N.Y., was a successful candidate for the ATCL degree given by the Trinity College of Music, London, England, in June.

The playing portion was given at Trinity Cathedral, Newark, N.J. and consisted of performance of three pieces from the official lists, sightreading and harmonization. The paper work covered the whole gamut of theory, form and history.

NUNC DIMITTIS

NEW YORK AREA ORGANIST, RETIRED FOR YEAR, PASSES

Ralph E. Douglass, 75, retired organist, died suddenly July 29 at his home in Jackson Heights, Queens, N.Y. He had been in failing health for a year. Until October 1963, he was organist and choirmaster of the Presbyterian Church of Astoria. He had served as organist in several churches of the New York metropolitan area and had been summer organist of St. Andrew's Dune Church, Southampton, for 25 years.

He was a graduate of the Institute of Musical Art, now the Juilliard School of Music, where he studied with Gaston Dethier and Percy Geotschius. He studied boy choir training with Lacy Baker

and coached with Frank LaForge. He was a teacher of voice, piano and organ.

In his earlier years Mr. Douglass was an accompanist and toured extensively with many outstanding artists.

Funeral services were held at the Astoria church; burial was in Ticonderoga, N.Y. Mrs. Douglass survives.

LINCOLN CHAPTER BEREFT OF TWO LONG-TIME MEMBERS

The Lincoln AGO Chapter lost two of its loyal, long-time members in the month of July. Rena Olsen, treasurer of the chapter for the last 20 years died July 26 and Edith Meginnis, member for many years, July 20.

FINE CHURCH ORGANS

Careful attention

also given to

REBUILDING

Toledo Pipe Organ Company

4011 Vermaas Ave.

Toledo 12, Ohio

Est. 1906

Julian Bulley, pres.

LOUIS F. MOHR & COMPANY ORGAN

MAINTENANCE

2899 Valentine Ave.

New York 58, N. Y.

Telephone: SEDgwick 3-5628

Emergency Service—Yearly Contracts

Harps—Chimes—Blowers

Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

barclay wood

FIRST BAPTIST CHURCH

Worcester

Massachusetts

ALEC WYTON

M.A. (Oxon.), F.R.C.O.
Ch.M., F.A.G.O.

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

SEARLE WRIGHT

F.A.G.O. F.T.C.L.

St. Paul's Chapel, Columbia University
and Union Theological Seminary
New York City

Music Faculty of Columbia University

GORDON YOUNG

First Presbyterian Church

DETROIT

GALE ENGER

Organ Virtuoso



Organ Faculty
Westminster Choir College
Princeton, New Jersey

Organ Faculty
Wyomissing Institute of Fine Arts
Wyomissing, Pennsylvania

Organist-Choirmaster
First Presbyterian Church
Reading, Pennsylvania

"Mr. Enger's performance gave eloquent evidence that he is a sincere musician who seeks to understand the music at hand, bring it to life and portray its meaning to the listener. The artist accomplished his goal via a sure technical command, rhythmical excellence, and registration which seemed to grow out of the music itself, producing a rewarding and satisfying musical experience!"

The American Organist

"impressive solo work set forth in crisp and precise rhythmic pulse with admirable musicianship"

The Oregonian

"The Oklahoma City premier of the Howard Hanson 'Concerto for Organ, Strings and Harp' was eloquently performed last night by Gale Enger. He successfully captured its lyric gentleness, drama, and poeons of triumph in a recital that was thoroughly outstanding!"

The Daily Oklahoman

RECITALS

for information write

Westminster Choir College, Princeton, New Jersey

**Giving yourself
enough time for
Christmas Program
Planning?**



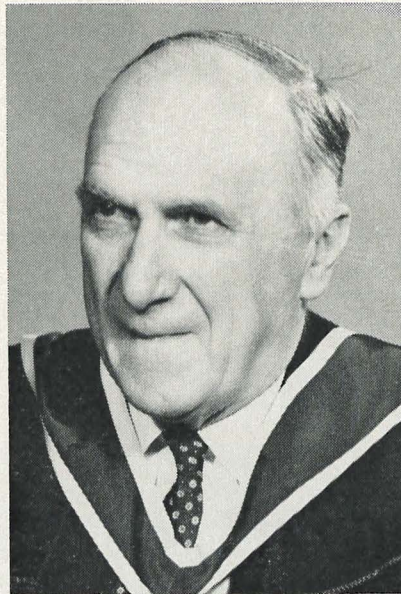
There's no need to hold off to the last minute for want of an interesting selection of Christmas material for Church, School or Concert. To help you with this year's Christmas program plans, Theodore Presser Company has considered your every need and placed a complete selection of music in all categories at your local music store.

Send for our special Christmas music listing to help you in choosing the most suitable selection for your programs. When writing, ask for the circular on the New 1965 Classic Masters Calendar.



**THEODORE PRESSER
COMPANY**

BRYN MAWR, PENNSYLVANIA 19010



Arthur K. Putland, FCCO, FTCL, retired June 30 as organist and choirmaster of Southminster United Church, Lethbridge, Alta., Canada, after 20 years of service there and almost 50 as a church organist. He has been appointed organist emeritus.

Born in England where he received his early education, he came to Canada to visit a brother in 1914 when he was 17. After acting as a substitute organist, he became regular organist in 1916 at the MacDougall Methodist Church, Edmonton. He received his BMus in 1918 from the University of Toronto and his AB in 1924 from the University of Alberta. He became an FCCO in 1924, received his MA and FTCL in 1927.

He came to Lethbridge and to Southminster Church in 1943. He has served as a vice-president of the Canadian College of Organists.

Mr. Putland has composed many anthems and intros as well as several important commissioned works. He will continue teaching at the Lethbridge Junior College.

HERMAN BERLINSKI has received commissions for works for Temple Emanu-El, New York City, Temple Emanu-El, Dallas, Tex. and Washington Hebrew Congregation. The latter commission is for a new Shofar service.

**Wedding Music
with Brass**

by LOUIS WILDMAN

Marriage is not imposed by religion, but joyfully sought by men and women and ordained by God. Sacred music abounding in such joy is available for organ, but for a specially festive occasion the addition of brass instruments is incomparable.

Within the literature for brass, the 17th century offers the widest choice of sacred music particularly appropriate. If the church is long and slightly narrow, antiphonal music might be used. Perhaps the details of an actual example might be helpful:

In this instance eight brass players were used with a conductor and organist. Three played trumpet, two played French horn, two played trombone, and one played either tuba or baritone. Though there were ten musicians involved many of the pieces required fewer players. The music was not too difficult. Only one mass rehearsal was required preceded by individual consultations with each player. The entire service lasted 50 minutes including the music before the service, which took 20 minutes. The entire service might be described in ten parts, four of which will describe the music before the entrance of the attendants.

Three selections, played from a balcony at the rear of the church, will be described in part 1. They were Sonata 21, Gottfried Reiche (1667-1734), Sonata 1 Johann Georg Christian Storl (1675-1719), and The Choice from Five Pieces by Anthony Holborne (died 1602). All three are edited by Robert King. The Reiche Sonata uses canonic imitation throughout, but perhaps more important is its inquisitive manner which makes it particularly appropriate as an opening. Obviously brass music in church is the exception, not the rule and this work by a famous trumpeter introduces the beautiful sounds of the trumpet, horn, two trombones, and tuba without alarm. The

**HEINRICH
SCHÜTZ
CHORAL
SERIES**

edited by
C. Buell Agey

**A CHILD TO US
IS BORN**

(Ein Kind ist uns geboren)
—SATB (10829)
Christmas30

**LO, THE ANGEL SAID
TO THE SHEPHERDS**

(Gabrieli) (Der Engel sprach zu den Hirten)—SATTTBB (10865) Christmas . .35

**WHO SHALL
SEPARATE US FROM
THE LOVE OF GOD?**

(Wer will uns scheiden von der Liebe Gottes?)
—SATB (10874) . . .25

**WONDRIOUS IS
THE LIFE IN HEAVEN**

(Unser Wandel ist im Himmel)—SSATTB (10875) .35

**IF GOD BE FOR US,
WHO SHALL
BE AGAINST US?**

(Ist Gott für uns, wer mag wider uns sein?)—SATB (10876)30

G. SCHIRMER 609 FIFTH AVENUE, NEW YORK, N.Y. 10017

In Los Angeles: 3330 Wilshire Blvd.

Sample copies sent to Choral Directors on request. Address Educational Dept.

Storl Sonata is a hearty piece for the same combination. This sonata was written for imported French and Italian musicians in Stuttgart called Stadtpfeifers who were hired to play for weddings and local festivities. The Choice is a light humorous allegro using slightly shifting syncopation.

Part 2 consisted of an organ selection which provided contrast to the brass music yet was within the style of the period. John Stanley's Praeludium was selected (1713-1786). As a practical consideration, this piece gave time for the ensemble to separate for the antiphonal music in the next part.

Part 3 included two antiphonal selections. Providebam Dominum, Orlande De Lassus (1530-1594), and Antiphony 2, Giovanni Gabrieli (1557-1612). One choir remained with conductor in the balcony and two trumpets, horn, and trombone journeyed to the front of the church. The choirs in the Lassus work, edited by Robert King, are at first compositionally separated, which gives the musicians a chance to adjust to the sound lag. The Gabrieli work is transcribed by G. W. Anthony and available from Theodore Presser Co.

Part 4 included the Fantazia 2, Henry Purcell (1658-1695), which can be found in Volume 31 of *The Works of Henry Purcell* edited under the supervision of the Purcell Society by Thurston Dart. It may easily be arranged for three instruments: trumpet, trombone, and tuba. As a practical consideration it was played while the antiphonal choir returned to the balcony.

Part 5 included two works by Johann Pezel, (1639-1694). The moderato section of Sonata 2 was used as a "miniature fanfare" for the entrance of mothers, grandmothers, and attendants. In-trade was used for the actual approach. The latter may be obtained in a collection of *Tower Music* by Johann Pezel published by Breitkopf & Hartel. It may easily be arranged for this combination. Both works are written within the devout spirit of the reformation yet within the tradition of splendor and pageantry of the Baroque.

Perhaps the most expectant moment at any wedding is just before the en-

trance of the bride. Fanfare, Dietrich Buxtehude (1637-1707), one of the greatest fanfares ever written, uses the full eight-part brass choir. It is only 30 seconds long, which is just time enough for the congregation to rise. At this point further brass music might distract from the bridal procession, therefore the straightforward Wedding March 3 by Ernest Bloch (1880-1959) for organ was used without inappropriate distraction yet without anticlimax. Bloch uses traditional chord structures in a melodious and meaningful way.

Part 7 included the vows of the service.

Part 8, normally the place perhaps for a vocal solo, included a chorale easily arrangeable for brass choir, entitled "If thou but suffer God to guide thee," Georg Neumark (1621-1681). At this time the couple moved toward the altar.

Part 9 included the remaining prayers and blessing.

The recessional was Marche Triomphale, Sigfrid Karg-Elert (1879-1933) for brass and organ. This brightly exuberant piece using all resources opened the doors in triumphant climax. This piece may be obtained from Robert King for three trumpets and organ. It can easily be adapted in order to use the resources of the entire brass group by eliminating entire phrases of the organ part and using brass alone. For this selection all of the musicians played from the front of the church.

Herein was achieved a service of piety to the glory of God.

ONE ORGANIST IS INCLUDED AMONG NFMC'S 20 WINNERS

One organist, 17-year-old Sandra Emerson, Charleston, S.C., was a winner among the 20 pianists, violinists, cellists, flutists and singers listed for prizes in the summer camps and music schools listed in the news release of the National Federation of Music Clubs. Miss Emerson's award came at the Chautauqua Music School.

Arrangements

for choir and congregation,
with instruments—

GOOD CHRISTIAN MEN, REJOICE, Knut Nystedt

SATB with congregation, 2 violins and organ
Complete score 50¢
Violin parts 25¢

O COME, ALL YE FAITHFUL, Knut Nystedt

SATB with congregation, trumpet and organ
Complete score 50¢
Trumpet part 25¢

CROWN HIM WITH MANY CROWNS, Walter Pelz

SATB with congregation, 3 trumpets and organ
Complete 35¢

BUILT ON A ROCK, G. Winston Cassler

SATB with congregation, brass quintet and organ
Complete score \$1.25
Choir score 25¢
Brass quintet \$1.25

EVEN SO, LORD JESUS, QUICKLY COME, Jeanne Narum and Carol Preus

SATB with congregation and organ
Complete score \$1.75
Choir score 60¢
Congregation bulletin \$5.00/100

Plan to attend the 10th Annual Augsburg

CHURCH MUSIC CLINIC

January 8 & 9 at Central Lutheran Church, Minneapolis

AUGSBURG PUBLISHING HOUSE

Music Department

426 South Fifth Street
Minneapolis, Minn. 55415

57 East Main Street
Columbus, Ohio 43215

Edward Mondello

Organist, Rockefeller Memorial Chapel of the University of Chicago

Featured Soloist on "The Sacred Note"

Heard by Millions over:

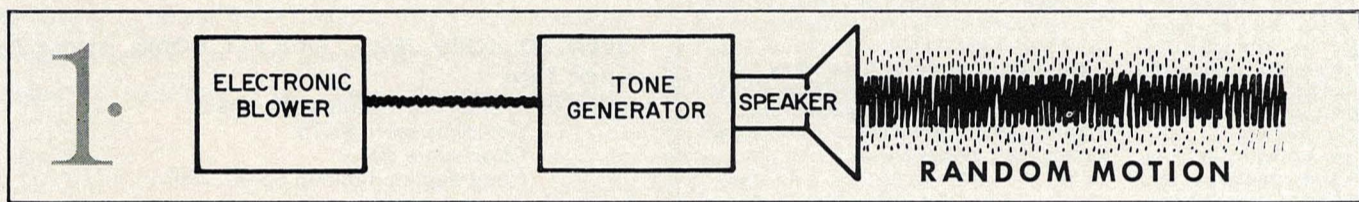
KHIQ-FM Sacramento, Calif.
KING-FM Seattle, Wash.
KOGO-FM San Diego, Calif.
KOSU Stillwater, Okla.
KRCW-FM Santa Barbara, Calif.
KRHM Los Angeles, Calif.
KSL Salt Lake City, Utah
KSLH St. Louis, Mo.
KUHF-FM Houston, Texas
KWFM Minneapolis, Minn.
KYFM Oklahoma City, Okla.
VOA Washington, D.C.
VOAR St. John's, Newfoundland
WASH-FM Washington, D.C.
WBUR Boston, Mass.
WDTM Detroit, Mich.
WGKA Atlanta, Ga.
WDUQ Pittsburgh, Pa.
WHA Madison, Wis.
WIBC Indianapolis, Ind.
WILL Urbana, Ill.
WKAR East Lansing, Mich.
WKBW Buffalo, N.Y.
WPFM Providence, R.I.
WLW Cincinnati, Ohio
WOSU Columbus, Ohio
WQMG Greensboro, N.C.
WREK-FM Richmond, Va.
WRVR New York City
WSCH Hartford, Conn.
WTRC Elkhart, Ind.
WUNC-FM Chapel Hill, N.C.
WUOT Knoxville, Tenn.
WYFM Charlotte, N.C.
WWMT New Orleans, La.
WBBM Chicago, Ill.

and over the World-Wide services of Voice of America

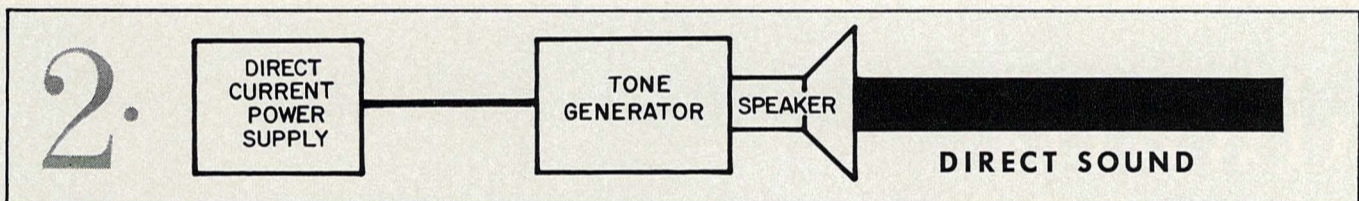
Tapes available

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

What on earth makes an electronic organ tone produced like this...



sound better than a tone produced like this...



(This is important to know when selecting an organ for your church)

Diagram #1 illustrates tone with Random Motion.† Notice that this tone is not absolutely steady. It has a continuous flow of slight quavers or variations. Almost imperceptible. But very significant.

All wind instruments produce a sound with Random Motion. A flute does. So does a clarinet, a French horn and similar instruments. A singer does, too.

This is 'living tone.' It is *natural* tone.

Allen produces this sound because of its new patented method of generating tone.

How does this affect the performance of your organ? Let's consider the whole field of organs.

All pipe organs produce sound that has Random Motion. However, electronic organs do not. Except one.*

Electronic organs produce tone *with no Random*

Motion. An unwavering sound. (See Diagram #2.) All except one, that is. The exception is the Allen organ.

The patented Allen process creates tone with the living characteristics of Random Motion.

One other feature gives the Allen a unique distinction. Its Electronic Whind† creates the sound associated with air passing through pipes, a traditional organ characteristic.

Random Motion and integrated Electronic Whind are exclusive features that will make the Allen an even more dramatic favorite among concert performers, symphony orchestras and all who have a stake in tone.

Send for our Demonstration and Recital Record. It is an exciting display of the tonal powers of the Allen of Great Concerts.

*Of course, we are not talking about musical ornaments such as tremolo or celeste, which produce a repetitive throb or beat.

†Patented



Alec Buckingham Simson at the console of the Allen installed in the Northside Methodist Church of Atlanta.

The Allen of Great Concerts Is Professionally the Finest

The Allen's unique qualities got national attention in 1962, when the organ was chosen to perform at the opening of Philharmonic Hall in Lincoln Center.

Astonished critics acclaimed the powers of this sensitive and versatile instrument.

Since then, symphony orchestras and concert organists have added even more to the Allen's laurels, in glowing performances.

Alec Buckingham Simson said this about the Allen recently installed in the Northside Methodist Church of Atlanta, where he is Minister of Music:

"When Cochereau opened the Allen, it was a revelation to the Atlanta musical community. Every Sunday's use increases our appreciation of this fine instrument. These are not 'electronic' tones. Electronic Whind and Random Motion impart 'real' sound that is not only inspiring but possesses true tonal beauty and, above all, wears well."

Allen

Allen Organ Company, Dept. D-10, Macungie, Pa.
 Enclosed is \$1 (\$2 outside U.S.A.). Please send your Demonstration and Recital Record.

Stereo Monaural

NAME _____

STREET _____

CITY _____

STATE _____ ZIP CODE _____

©A.O.Co.

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

Border Hopping

One of the major decisions made at the RCCO annual meeting at the Winnipeg convention was that to change RCCO national conventions to a biennial basis, in years alternating with AGO national conventions. We salute a wise and constructive decision.

The fine co-operation between these two great sister organizations has been developing steadily year by year. AGO chapters along the border have increasingly combined in joint activities with neighboring RCCO centres. Canada sent a large delegation to Philadelphia; 42 statesiders enjoyed Winnipeg's hospitality. Though the two conventions have in no way been competitors, we believe that alternating the years will greatly expand the extent of the border hopping.

With two years to plan a convention, many Canadian centres believe they can now afford to build programs of such a stature that organists not too far below the border will feel they simply can't afford to miss. We have noticed how many AGOers, after sampling one RCCO convention, come back again and again. For these charming people and their relaxed conventions easily become habit-forming.

The first officially biennial convention will be held in 1965 at Hamilton, Ont., home of the RCCO president, George Veary. Knowing many Hamiltonians at least as far back as the famed ICO at London in 1957, we are already feeling a little inner glow about what we can expect there in 1965. We haven't had a Canadian disappointment yet!

Past Master

One of the most pleasant activities we (editorial we!) ever engage in is the resurrecting of some piece of music from our long-forgotten personal repertory. This is a prerogative only of those whose repertory has had time to be forgotten, of course. And it would hardly be a recommended occupation for those who have "outgrown" all their repertory to the point of being ashamed of it.

Fortunately (probably) we have never been quite as big as the music we have kept trying to master, so for us something with a distant past dusted off it

has just as much challenge for us as it had in the first place.

Frequently we find, even on a first resurrection session with most music, that there are better, more musical ways of solving both the technical and formal problems. Often passages we had sweat blood over as a college student seem much less formidable today. This no doubt has some fancy psychological explanation — uncovering the unconscious, perhaps, or relayed recall.

It has been said that one never forgets how to ride a bicycle. Organ pedals are a little like that. How quickly an old pedal passage returns to normal!

On your Autumn agenda put the task and stimulation of relearning at least one sizeable piece missing from your repertory for at least ten years. Take it apart, re-examine it in minute detail, work at it until you play it better than you ever did before. You will probably find it a better piece than you realized it was; and we will wager you will get more than a little satisfaction at the musical growth you have made since that early acquaintance.

Few old pieces, conscientiously revived, turn out to be skeletons in one's closet.

Operators

A very merry evening spent recently with a remarkable woman in our field brought up a long and facetious discussion on the subject of "operating". There was agreement that both "good operating" and "bad operating" exist, so that the epithet "operator" was not necessarily one of opprobrium.

Perhaps much of the work of the world would not get done were it not for "operators." All politicians and most diplomats are necessarily "operators." This particular talent is part of the syndrome of executive ability.

In our conversation we searched for a definition of "operator" and finally came up with a rather inclusive one: "an operator is one who takes advantage." A good one takes advantages of opportunities and of circumstances; a bad one may very well take advantage of other people. Many operators are both good and bad, depending on the event or the task in question.

As we parted from this efficient, energetic, ambitious woman we ventured an opinion that she was "one of the best operators in the business." Her retort: "I've never been so insulted in my life and thank you very much."

Channels

A new series prepared by AGO National Headquarters will bring readers of THE DIAPASON an understanding of the workings of our national organization, the people who devote time and energy to its development and the surroundings in which they serve. Too little such knowledge has ever been common knowledge in the past, and too few members possessed any such information at all. The first of the new series appears in the Guild pages of this issue.

We feel that most of the past discontent with the workings of the Guild (and this discontent is not something sudden nor new) has been the result of the lack of any genuinely open channel of communication between the office in New York City and the member in, say, Dubuque. That such a channel is being opened wide will be a matter of rejoicing from Astoria, L.I. to Astoria, Ore. As a Southern member phrased it: "Now we can believe that when we beef, someone will listen; so maybe now we won't feel so much like beeing."

Much more to the point, though, than mere beefs, are constructive, thoughtful suggestions from members sent directly to the AGO president. But watch your step! Don't suggest an improvement unless you are prepared to

implement your suggestion with some hard work: President Wyton may very well appoint you to a committee for working out the very project you suggest.

What better way to achieve democratic co-operation?

Letters to the Editor

Rebuttal

Omaha, Neb. Sept. 5, 1964 —
To the editor:

Regarding the letter July 17 of Gregory Abbott, Larchmont, N.Y. concerning depression time rate of the tracker action organ:

Mr. Abbott related that his first organ teacher, Henry M. Dunham gave explicit instructions, as nearly as he could recall, to depress each key crisply and quickly and to release it the same to avoid any possibility of the pipe being underblown during the attack or release.

Now, Mr. Abbott, assuming that Mr. Dunham's instructions apply to the good organist, wishes to know where is the advantage of tracker action!

In reply, first I remind you that none of the American trackers of that period were voiced "classic". By "classic" I mean (1) low wind pressures of not over 2½ inches; (2) completely open toes in the foot of the pipe; and (3) absolutely no nicking of the languid and lower lip. Without classic voicing it is impossible and/or useless and wrong to vary the descent time rate of the keys. So, Mr. Dunham was absolutely correct in his directives. In fact, it is impossible on the majority of early American trackers to depress the key gently and slowly. In the tracker organ you know that the organist uses finger muscle to open the valves which are held closed with a spring and the air pressure inside the pipe chest. The spring tension is constant and can be demonstrated if one will depress the keys when the air blower is not running. It is easy to open the valves when only spring tension is applied. And one can move the key any distance desirable with the same strength and without increased resistance as the key descends. Now turn on the blower and depress the keys. It will be felt that an additional force has been applied to the valves, obviously the air under pressure in the chest. If one attempts to open the key slowly with control, it will be found impossible, for one will have to slowly increase finger pressure until, without notice, the valve will open and before one can reclaim this increased pressure, the key will be completely down. Just try it.

After one has broken through the air pressure and the key is down, slowly move the key up and down several times, without bringing it completely up, and one will see that this air pressure resistance only affects the very initial opening of the valve. After the valve is open, only spring tension is left to control. This indeed is a curious and mysterious principle discovered and explained by a man named Bernoulli and for this reason is referred to by and with his name. So, this then is one of the reasons that Mr. Dunham instructed his pupils to depress the key rapidly.

However, this does not apply to tracker organs on air pressures of 2½" and less, for if one will try out the keys on such a low pressure instrument, it will be felt and seen that Bernoulli's pressure has disappeared, thus rendering it possible to depress the key ¾, ¼, or ⅛ of an inch with the same degree of strength, any speed, and with complete control. The "pluck" is gone. Some organists prefer pluck, others do not, and others still prefer it in varying degrees. This is not my point here. I only wish to say that it is possible to decrease and even eliminate pluck on modern trackers, and it has been done.

Secondly, the toes in the feet of the pipes of those organs were not completely open, thus requiring longer time for the air in those pipes to build up to the higher pressure at the windway. Thusly, for a second time, Mr. Dunham was right in that the possibility of the pipe being underblown during the attack and release did exist.

However, this is not the situation with Classic voiced principals and reeds where the toes are completely open, thus expediting the movement of air pressure being built up in the foot of the pipe. This is the situation in the majority of modern trackers being built today.

Thirdly, all the American organs were nicked in greater or lesser degree which destroyed "chiff" which is the only reason for varying the key depression time rate. On a low pressure tracker, where the pipes are not nicked and thus chiff, the chiff can be accentuated and even eliminated by careful key depression speed. Very slow depression will hinder chiff, and very fast depression will allow ultimate chiff. You can be sure though, that it will take a tracker organist many years before he will be able to intelligently control chiff, but it is possible and certainly a challenge. So again, we see that Mr. Dunham was right, but that the situation has changed with the modern tracker.

Now it may be that controlling chiff is not important to you. If so, then I will point out another advantage of the tracker organ. It is responsive. If you but move the key only ⅛" the pipe will speak. Therefore, when you play on a tracker organ, when you touch a key, you better mean to. You've got to be careful, accurate, precise, and deliberate.

Those Were the Days

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

The tragic death of Robert Hope-Jones, famed organ designer, a suicide by gas, was reported in great detail

Dr. William C. Carl, director of Guilman Organ School, returning from Europe with the outbreak of war, described the crisis as "a stupendous political fugue"

W. H. Donley of Seattle was given the alternative of abandoning his playing in the Colonial Theater or resigning from his post at the First Methodist Church; he chose to continue at the theater where he was a featured recitalist and did not accompany the movies

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

The Canadian convention at Hamilton featured recitals by George T. Veary, ARCO, Eric Rollinson, Ernest White, Myron McAmbrose and Florence McKay Joyce. Paul Ambrose, Hamilton, was elected new president

Marcel Dupré was in America for an extensive tour

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

The Canadian Convention in Toronto attracted 337 visitors, 66 from the states. D'Alton McLaughlin was elected president. Francis Jackson came from England as guest recitalist

Fire destroyed the Boosey and Hawkes publishing plant at Oceanside, Long Island

Recitals at the World Council of Churches meeting in Evanston, Ill. were played by Heinrich Fleischer, Robert Baker, Austin Lovelace, Walter McCurry, Marilyn Mason, Alexander McCurdy and Nita Akin

Ronald Arnatt was appointed organist and choirmaster of Christ Church Cathedral, St. Louis

Depress a key ⅛" on a direct-electric or electro-pneumatic organ and nothing happens. And as the organ ages, the point at which contact is made for the various stops changes as the contacts fail to return to their original state of rest.

Now if this is felt to be unimportant, then remember that a fine tracker organ will never have to be replaced mechanically as will all the magnet organs. It will need overhauling, but only the felts and leathers will need replacing, which will never cost what replacing a console and pipe chests in the magnet organs will. And the mechanical organ will usually last for 75 years before it needs overhauling. Magnet organs need mechanical replacement every 50 years.

I could go on and on. There is but one point I wish to make before I close. It is apparent that so many of you organists who have been raised on the magnet organ are obviously prejudiced. You can't bear the thought of being humiliated by admitting that the magnet organ in your church or college is not the ideal instrument. It hurts to say "I'm wrong", and it is rightly said, the truth hurts. All of the many people I have visited with concerning the tracker organ, who are opposed to it, actually know nothing about the tracker organ. They take one look at an old early American tracker that has been sorely neglected, and pass judgment on the whole community of trackers, old and new, good and bad. I tell you, before you continue to curse trackers, get your hands on as many new ones as you can, and with an open mind, immerse yourself in it. If you will but give yourself a chance, you will find the new trackers are far improved over the early American ones, and completely superior in the majority of considerations of magnet organs.

Respectfully,
RODNEY LESLIE DEGNER
(We hope to close the present tracker exchange at this point. Many columns have been devoted to this subject on which there are strong feelings pro and con. Ed.)

YOUTH CHOIR FROM TORONTO SINGS AT ABBEY ON BIG TOUR

The Youth Choir of St. George's United Church, Toronto, was invited to sing the evening service and a pre-service recital Aug. 30 in Westminster Abbey, London. The event climaxed the series of services and recitals in cathedrals and concert halls in the choir's 28-day tour of England and Scotland. The group of 109 high school and university age choristers was conducted by Lloyd Bradshaw, founder of the choir five years ago.



New Records

Six records reaching us since last column have varying intentions and varying audiences.

Two bear the Cantate label. The first is a beautiful reading of two of Handel's so-called Chandos Anthems, those on Psalms 96 and 42. The Rutgers Collegium Musicum with strings and instruments and some exemplary solo work by Helen Boatwright and Charles Bressler are all under the direction of Alfred Mann and provide a real addition to a record library. The other record offers a lovely performance of the extraordinary Bach wedding cantata, O holder Tag, by Ursula Buckel. Deliberately asking the utmost from both soloist and instruments (directed by Helmut Winschermann), here is late Bach overflowing with breath-taking invention and performed with great verve and brilliance — a must for any genuine Bach lover. A short portion of side 1 is taken up by a reconstruction of an aria from an earlier and less sophisticated wedding cantata now lost. Only two flutes and oboe di caccia accompany the little aria, Unschuld! Kleinod reiner Seelen. Both these Cantate records have good leaflets of notes and handsome if not very substantial jackets.

Bach also is the composer chosen for E. Power Biggs' annual Columbia record pointed especially at the semi-pro Christmas trade. As usual, Mr. Biggs has made a fine choice for a gift record for "music lovers." Entitled Music of Jubilee, it has a whole bouquet of favorite Bach tunes — mostly sinfonias or other numbers from cantatas — with a very discreet organ and a chamber orchestra conducted by Zoltan Rozsnyai and recorded in Austria. Jesu, Joy, Sheep May Safely Graze, Sleepers Wake — name a Bach favorite and it is probably here. A tiny "bonus record" gives excerpts from several of Mr. Biggs' previous albums. As always, the jacket notes are excellent.

Each of the other records has a special task to perform and each does its task well. Bruce Angell plays a carefully selected program to demonstrate the capabilities of his organ described and pictured on page 35 of the September two-manual issue. Mr. Angell's playing is entirely adequate to this purpose and the organ has an interesting design and sound.

The dedicatory recital which Paul Manz played on the Schlicker at St. Luke's Evangelical Lutheran Church, Chicago, was recorded and is being released by the church, 1500 W. Belmont, Chicago 60657. Mr. Manz is a competent player in a rather bravura style. Knowing the organ as we do, we wish he had used it a bit more economically more of the time on his program ranging from Sweelinck to Peeters.

We question whether any discussion of the Hammond record introducing the company's new G-100 model has any place in a record column. The disk is specifically a sales record designed to reach organ or music committees. Few organists, however they feel about the Hammond sound, will be wholly in accord with the recorded sales talk which fills one side nor with Mario Salvador's slapdash bravura playing on the other. How the non-musical members of church committees will react is another story. — FC

CASAVANT COMPLETES ORGAN FOR HARTFORD

IN FIRST METHODIST CHURCH

Albert Russell to Open Instrument
Oct. 25 — Richard W. Knappe,
Organist Assists in Design

The 45-rank Casavant at the First Methodist Church, Hartford, Conn., was installed in the Spring of 1964. It was designed by the organist, Richard W. Knappe, and the area representative, Joseph A. Surace, in collaboration with Lawrence I. Phelps, tonal director of Casavant. Classical scaling and voicing techniques utilizing low wind pressures and unlicked pipework were used.

To overcome as much as possible the disadvantage of having to install the organ in the existing chancel chamber, the major part of the grand orgue and the positif are cantilevered out into the chancel, with the montre and prestant (in spotted metal) placed in their traditional façade positions (en montre). By placing the pédale just behind the transept opening and disposing the récit on two shallow chests along the transverse wall of the chamber, and fitting louvers to both the side and front of the enclosure, a reasonably wide-spread line-of-sight egress of tone to all areas of the auditorium is attained. Except for the bottom octave of the contrebasse and the soubasse, the entire organ is on one level, above the heads of the choristers.

The old chancel pipe screen is supplanted by the exposed divisions. The transept arch is fitted with a simple Lumite (acoustically transparent fabric) screen. Expanded metal screening replaces wood panels in the dado below the exposed chests and insures a proper outlet for the 16-ft. pedal flue tone. All structural supports, screens and decorative woodwork are designed, executed and installed by Casavant.

The inaugural concert will take place Oct. 25 and the guest organist will be I. Albert Russell, University of Hartford. Among other works, he will play the Poulenc Concerto with an orchestra of strings and percussion from the Hartford Symphony.

GRAND ORGUE

Quintade 16 ft. 56 pipes
Montre 8 ft. 56 pipes
Bourdon 8 ft. 56 pipes
Prestant 8 ft. 56 pipes
Flute à Cheminée 4 ft. 56 pipes
Flute à Bec 2 ft. 56 pipes
Fourniture 4 ranks 224 pipes
Trompette 8 ft. 56 pipes
Chimes

POSITIF

Flute Bouchée 8 ft. 56 pipes
Flute Conique 8 ft. 56 pipes
Principal Conique 4 ft. 56 pipes
Flute à Fuseau 4 ft. 56 pipes
Cor à Chamois 2 ft. 56 pipes
Larigot 1½ ft. 56 pipes
Galoubet 1 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Cymbale 3 ranks 168 pipes
Trémolo

RECIT

Salicional 8 ft. 56 pipes
Salicional Céleste 8 ft. 49 pipes
Flute de Bois 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Flute Ouverte 4 ft. 56 pipes
Doublette 2 ft. 56 pipes
Fourniture 4 ranks 224 pipes
Hatubois 8 ft. 56 pipes
Trémolo

PEDALE

Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Quintade 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Basse de Chorale 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Chalumeau 4 ft. 32 pipes

Thoughts on Gordon Young's . . .

ORGAN SOLOS FOR THE WORSHIP SERVICE AND RECITAL

Our church is presently laboring through a renovation program, so we are worshipping in an auditorium for the moment, using a small electronic instrument (with, however, two full-size manuals and 32 pedals).

And, we have just spent a most enjoyable couple of hours reading through Gordon Young's new collection of organ compositions. *ORGAN SOLOS FOR THE WORSHIP SERVICE AND RECITAL*.

Even within the limitations imposed upon the music by this particular instrument and the room's acoustics, we couldn't help being overwhelmingly impressed with Mr. Young's wealth of musical ideas and his self-discipline in organizing these ideas concisely. There's no excess in his writing. This lean approach to composition for the organ is to be highly treasured because organs vary so in their tonal resources.

We'd guess it's this quality of conciseness in composition that makes J. S. Bach's organ music so very durable, capable of surviving nationalistic "schools" of organ building and eccentricities of taste that can lead to either wild- or woolly-toned instruments. Bach sometimes wrote complex music, but he was always concise. So, if you like the tone of your instrument to begin with, you will like the way Bach's music, well-played, sounds on it. Indeed, the music itself will tend to make whatever tonal resources you have available sound better.

Now, we don't want to labor the comparison of Gordon Young with J. S. Bach — after all, they are 300 years apart in time — but suffice it to say that the music of both of them shows a superb understanding of the principles that govern keyboard instruments with sustained tone.

Having heard and enjoyed Mr. Young's music under far from ideal circumstances, and having just recently returned from the Philadelphia AGO Convention where so many fine instruments were heard, we are eagerly looking forward to hearing it performed in a more accommodating environment.

The present volume, *ORGAN SOLOS FOR THE WORSHIP SERVICE AND RECITAL*, is a large collection of excellent original compositions for organ, all available only in this edition, providing a substantial body of fresh repertory for organists and organ teachers.

For a special treat, send the coupon below for a copy of this collection on 30 day approval.

CONTENTS

PASSACAGLIA
SOLILOQUY
SCENES FROM THE HOLY GRAIL

I. The Quest
II. The Holy Supper
III. Christus

TOCCATA IN THE STYLE OF SCARLATTI

THREE ANTIPHONS

SOLEMN PRELUDE

LE COUCOU (Scherzino)

SONATA IN A MINOR

THE MYSTERIOUS FOUNTAIN

Price: \$2.50

SHAWNEE PRESS, INC.

Delaware Water Gap, Pa. 18327

Please send one copy of *ORGAN SOLOS FOR THE WORSHIP SERVICE AND RECITAL* on 30 day approval. (HF 20)

NAME

ADDRESS

CITY..... ZONE STATE

D-1064

GEORGE M. HALL, JR.
A.A.G.O. M.S.M.

Episcopal Church of the Holy Apostles
(Boy Choir)

Graduate Faculty,
Manhattan School of Music
NEW YORK CITY

Theory Department
The Brooklyn Music School
Brooklyn, New York

Vernon de Tar, F.A.G.O.

Church of the Ascension
Fifth Avenue at Tenth Street
New York 11, N.Y.

Faculty, Juilliard School of Music
Union Theological Seminary

Recitals
Organ and Choral Workshops



Winnipeg



GIBSON



BLACK



McLEAN



ANDERSON



HADFIELD

What will officially be the last annual convention of the Royal Canadian College of Organists was not last in many other ways. But it listed a number of firsts. It was the first such convention to be held in Winnipeg or in any other prairie city of the Dominion. It was first to list in its social events a reception by the Lieutenant Governor (Left-tenant, please!) and his lady in beautiful Government House quarters and the first to have a mayor's banquet at the close. It was the first, at least since Vancouver-Victoria, to have cool weather and, if our memory has not failed us, the first since Toronto to have a registration exceeding 200.

About the registration, the list and the breakdown supplied us by the indefatigable registration chairman, Franklin Shinn, shows a total of 202, of whom 160 came from 42 Canadian cities in eight provinces from Nova Scotia to British Columbia and 42 came from 22 state-side cities in 16 states from Maine to Texas. Ontario surpassed even host Manitoba with 75 present, but with many long-familiar Ontario faces absent. Neighboring Minnesota and Wisconsin led the south-of-the-border parade.

The first official function, Monday evening Aug. 24, was a dinner for the council hosted by the T. Eaton Company, Canadian institution which had its start in Winnipeg. Since the council meeting is a closed session, we must not report even our hearsay on it.

Tuesday

The official opening of the convention took place at United College whose fine new dormitories housed most of the delegates and whose good cafeteria served not only most of the regular convention meals but some of the teas as well. In the midst of an extensive building program — like most everything in Winnipeg — the college had workmen busy just outside meeting rooms as well as a fine crop of students just taking their final exams.

Annual Meeting

The first event was, as always, the annual meeting in the convocation hall of the college. The usual reports were read, most interesting to us being that of the examination committee which noted (1) the new Rollinson prize for paper work (2) the progress toward a new choirmaster diploma (3) advance toward official scholastic recognition of all College diplomas and (4) the appointment of John Dedrick to assist Henry Rosevear as registrar for examinations. A total of 21 tried for the ARCCO in 1964; 19 per cent were successful. Christopher Gledhill, Charlottetown, PEI, was the ARCCO winner of the Willan prize plus the Rollinson prize. William Wright won the FRCCO Willan prize.

Discussion of the building fund was extensive and often amusing but perhaps more informative and illuminating than previously.

Surely the most important step taken at the meeting was the decision to change national conventions to a biennial basis, with an effort to develop effective regional meetings in the off years. President George Veary discusses this in his president's column in this issue.

In connection with discussion of the ICO for 1967, whose plans are slowly evolving, information came from Peter Hall about the probable inclusion of a fine organ in the new National Performing Arts Centre in Ottawa.

A gift to the College from inveterate international conventioneer Edwin Northrup of a magnificent badge of office and chain surely as gorgeous as any lord mayor's was another noteworthy event of the annual meeting.

At luncheon official greetings were tendered by a representative of the government and by President W. C. Lockhart of United College.

Choral Workshop

The first event with music was a lively choral workshop and demonstration led by Richard Eaton of the University of Alberta, Edmonton. He has agreed to provide *THE DIAPASON* a copy of his remarks under the title, *Choral Prejudices*.

College Service

The traditional College service was held at St. Andrew's River Heights United Church where Filmer E. Hubble, ACCO, conducted the Sunday Choral in some skillful singing with Helen F. Young, ACCO, LRSM, at the organ. Dr. C. Earle Gordon's sermon seemed so exactly what it should have been that we have asked to reproduce it. The presentation of diplomas was especially noteworthy because of the honorary FRCCO awarded Mary Pirie in gratitude for her years of self-sacrifice and devotion to the College.

Supper was served in the church hall.

Fleischer

Heinrich Fleischer's recital was a long and demanding one — unusually substantial convention fare. That it was so enthusiastically received, and that the enormous Reger was the work singled out for the most extravagant praise was a real indication of the extent and the growth of interest in major organ literature. The large church was packed for the event, which means that townspeople outnumbered conventioners by at least two to one. Dr. Fleischer was in fine fettle and used the Hill, Norman and Beard rebuild to maximum effect.

Magnificat on Tone 5, Scheidt; Prelude and Fugue in B minor, Bach; Two Fantasies on Medieval Hymns, Lenel; Introduction, Theme with Variations and Fugue in F sharp minor, Reger.

Government House

The aforementioned reception at Government House saw organ-playing Mrs. Eric F. Willis become an RCCO member and her husband, the Lieutenant Governor, suggested by President Veary for a diploma of FRCCMO (Fellow of the Royal Canadian College of Mouth Organists).

Exam Pieces

Wednesday's first musical event was the essential but usually thankless job of the recital of next year's examination pieces. It is a real tribute to George Black, University of Western Ontario, London, to say that he made one forget his recital was made up of those pieces and served them up with verve and musicianship and without the need for the usual dull introductory remarks. Applause was introduced here in Westminster United Church and it was spontaneous and prolonged.

Prelude and Fugue in C minor, Mendelssohn; Herzlich thut mich verlangen, Brahms; Tripartita in F, Howard Genzmer; Ach blieb bei uns, Kommst du nun and Canzona in D minor, Bach; Whimsical Variations, Sowerby; Joie et clarté des corps glorieux, Messiaen; Ave Maris Stella 1 and 2, Dupré; Moderato, Symphony 7, Widor.

President Veary thanks Ed Northrup for gift of beautiful badge and chain, symbol of presidential office.





Richard Eaton in the course of giving a fine illustration of his choral principles

Lower Fort Garry

After lunch Wednesday came a refreshing and enjoyable jaunt to Lower Fort Garry and a visit to the old St. Andrew's Church pictured on the front of the July issue. A brisk day added to the pleasant outing. A return to "high tea" and some lively and charming dances by the Royal Scottish Country Dance Society preceded Hugh McLean's recital at All Saints Anglican Church.

Hugh McLean

Mr. McLean's recital was no usual convention recital. Nothing on the program was really familiar yet nothing was strange or incomprehensible either. The Bach, from a manuscript, was a familiar fugue in an earlier version, preceded by an unfamiliar prelude. The Crunden-White was not very substantial but was worth a hearing. By far the most popular work was the little concerto, projected with real charm. It was good to have a hearing of the big Howells Sonata, a work many players might decide hardly worth the effort. Mr. McLean handled the rather off-beat program with a fine sense of color and his usual musicality. The organ was described in the October 1959 issue.

Prelude and Fugue in G minor (Moeller manuscript), Bach; Theme and Variations, Paul Crunden-White; Concerto in A, Blam, arr. Walther; Sonata, Howells.

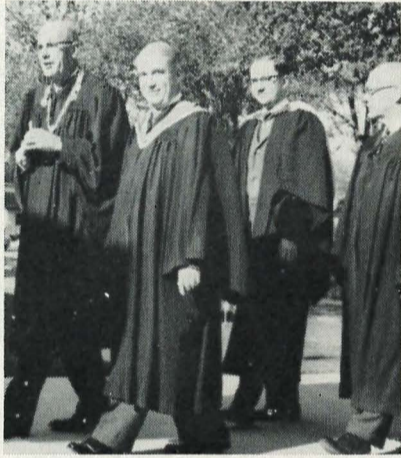
A coffee hour followed at United College.

Organ Crawl

Thursday's activities constituted what these days is often called an "organ crawl" (not the strenuous, dirty climbing through ancient installations which this term once connoted). The crawl was well designed to allow three entirely different organs in vastly different settings to be heard to advantage. At little St. Aidan's Anglican Church Donald Hadfield used a bright crisp two-manual Casavant very well indeed in the Bach Trio Sonata I and the Peeters Suite Modale. At larger, new St. George's Anglican G. Barry Anderson gave a good demonstration of the Hill, Norman and Beard in Karam's Modal Trumpet, Sowerby's Requiescat in Pace and Dupré's Fugue in G minor. The quality of performance of these two young local organists was one of the brightest spots of the convention. The

organ was described in the February 1959 issue.

Ronald Gibson, experienced veteran, was given the difficult but rewarding assignment of adjusting to the kind of resonance rarely encountered in North America. He used the wonderful tonal decay at St. Boniface Cathedral-Basilica effectively in two works carefully chosen



President Veary and Past President Rosevear lead academic procession at College service

for the setting; the smaller C major Prelude and Fugue of Bach and the Simonds Dorian Prelude on Dies Irae. The contrast in sound to previous events made this an especially interesting half hour.

Advent, Christmas Music

After lunch Conrad Grimes conducted an interesting and stimulating program at the First Presbyterian Church using the Beckerath described in the September issue with strings and soprano in various combinations. The music was for Advent and Christmas. Four of Mr. Grimes' own chorale arrangements for soprano and organ were especially effective. The organ attracted a good bit of attention and engendered a bit of disagreement among delegates. This is a good thing.

Banquet

Mayor Stephen Juba must have chickened out at the thought of facing so many organists, for Mrs. E. I. Tennant, alderman, acted in his stead as hostess

and as chairman of the banquet held in a fine old room of the gracious Fort Garry Hotel. A minimum of introductions and speaking included some byplay about Winnie or Windy, the honorary bronze buffalo awarded President Veary, a toast to the College by Dr. George Y. Wilson, Indiana University, and a response by Neil Beauchamp, chairman of the Montreal Centre. By paring away these more usual matters, plenty of time remained for one of the most successful entertainment programs we have seen at any convention. The Mennonite Children's Choir did some of the most precise and polished singing imaginable. The response of the beautiful group of children to Helen Litz, their director, was something to see and to hear. The Polish "Sokol" Choir, a colorful singing and dancing group with an authentically raucous singing tone and some delightfully athletic dancing brought the evening and the convention to a rousing close.

Afterthoughts

Canadian conventions always have a special flavor. This results from many ingredients — a warmer friendliness, a tradition against overloading schedules to the point of exhaustion, a fierce pride in their cities and their country and a remarkably wide and tolerant interest in just about everyone and everything. The new biennial scheduling should permit many more state-siders to sample these qualities for themselves.

Probably it will be some time before Winnipeg's next turn as convention host. We hope it will still be our assignment to be a part of that convention and to report it for THE DIAPASON. We hope too that Wilf Gardiner will be around to keep things moving; that Jacqueline Anderson and Gladys Hector will again make checking in and asking questions a pleasure; that Dorothy Matheson will again cook the final breakfast; that Mrs. Gerald Rogers will again share her little red Volkswagen with us; and that Donald Menzies will again make parting with money less painful than usual for delegates. But then we just mustn't try to run down the whole list, much as we would like to.

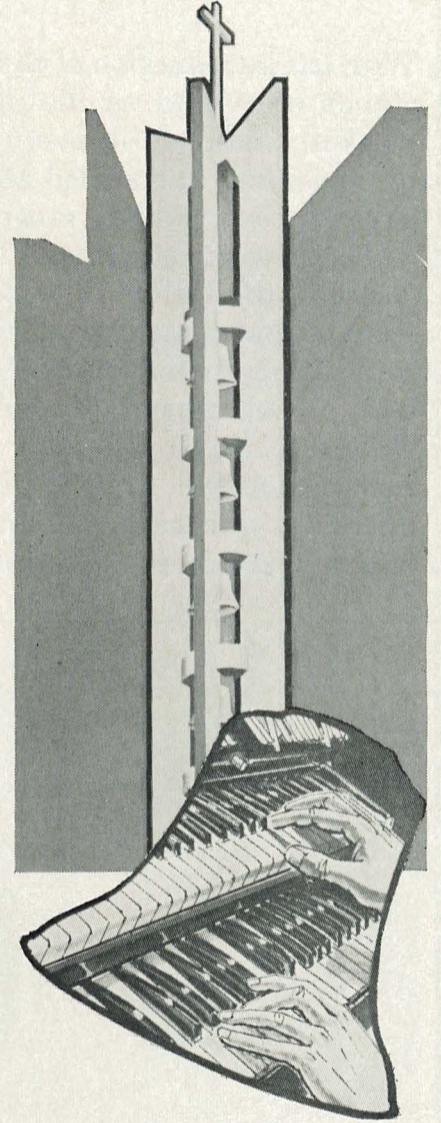
In the meantime Hamilton is preparing to host the first biennial convention in 1965. Knowing those Hamiltonians we can confidently predict something pretty special there too.

Mary Pirie immediately after receiving honorary RCCO diploma, with Beatrice Rosevear



Bells

add
GREATER MAJESTY
TO
CHURCH ORGANS
and
a Whole New Range of
Effects for the Organist!



The stirring resonance of Schulmerich® Carillons—lyrical or grave, light or sacred—can be an integral part of your music ministry. The Carillon puts a magnificent, new world of melody and harmony at your fingertips!

Mighty voice of thousands of churches, the bells may be played alone, within or without the building; or together with the organ, by the organist.

There is a Schulmerich Carillon for every budget, every situation. An expert Schulmerich representative will be pleased to discuss your church's needs. No bell tower is needed. Write for details. No obligation.

SCHULMERICH CARILLONS, INC.

41104 Carillon Hill • Sellersville, Pa.
World's Most Honored Name in Carillons, Bells, Chimes.
© Trademark of Schulmerich Carillons, Inc.

ALEXANDER BOGGS RYAN

A. A. G. O.

Faculty — Music Department

WESTERN MICHIGAN UNIVERSITY

Kalamazoo RECITALS

Lake Erie College
Painesville, Ohio

david
gooding

The Temple
Cleveland 6, Ohio

Write Today for FREE ANTHEMS

If you are choir director or minister of music, you will receive 12 NEW Anthems at NO cost or obligation. Send your name and address, Church and denomination and state your position. Test the exciting new octavos in the Anthem Series. Get list of titles available. Write NOW! Address:

HOPE PUBLISHING CO.

5765 PA4 West Lake St.,
Chicago, Ill., 60644

william whitehead

2344 center street, bethlehem, pennsylvania

NEW CONCEPT IN ORGAN COMPLETENESS

With the introduction of these three new organs, Conn stands unrivalled as the most complete line on the market. Complete in every respect to satisfy the requirements of the skilled and demanding organist for superior tone, playing range and versatility.

The new models shown here—the Custom Three-Manual, the Deluxe Theatre, and the New Classic—were designed and crafted especially for those who are impatient with “limited” models; for those who seek an instrument of extended versatility, and are willing to pay a fair price for value received. These new models will answer these requirements, yet are offered at prices kept within reason by Conn through continuous research, electronic advances and the most

modern manufacturing methods. Remarkably complete when you consider that each of these instruments proudly boasts of being piston equipped, employs the independent tone generator system, a full 32-note AGO pedalboard, standard AGO keyboards, transistor keyers, exclusive Conn Chorus Control, sustain and reverberation, and multi-channel sound.

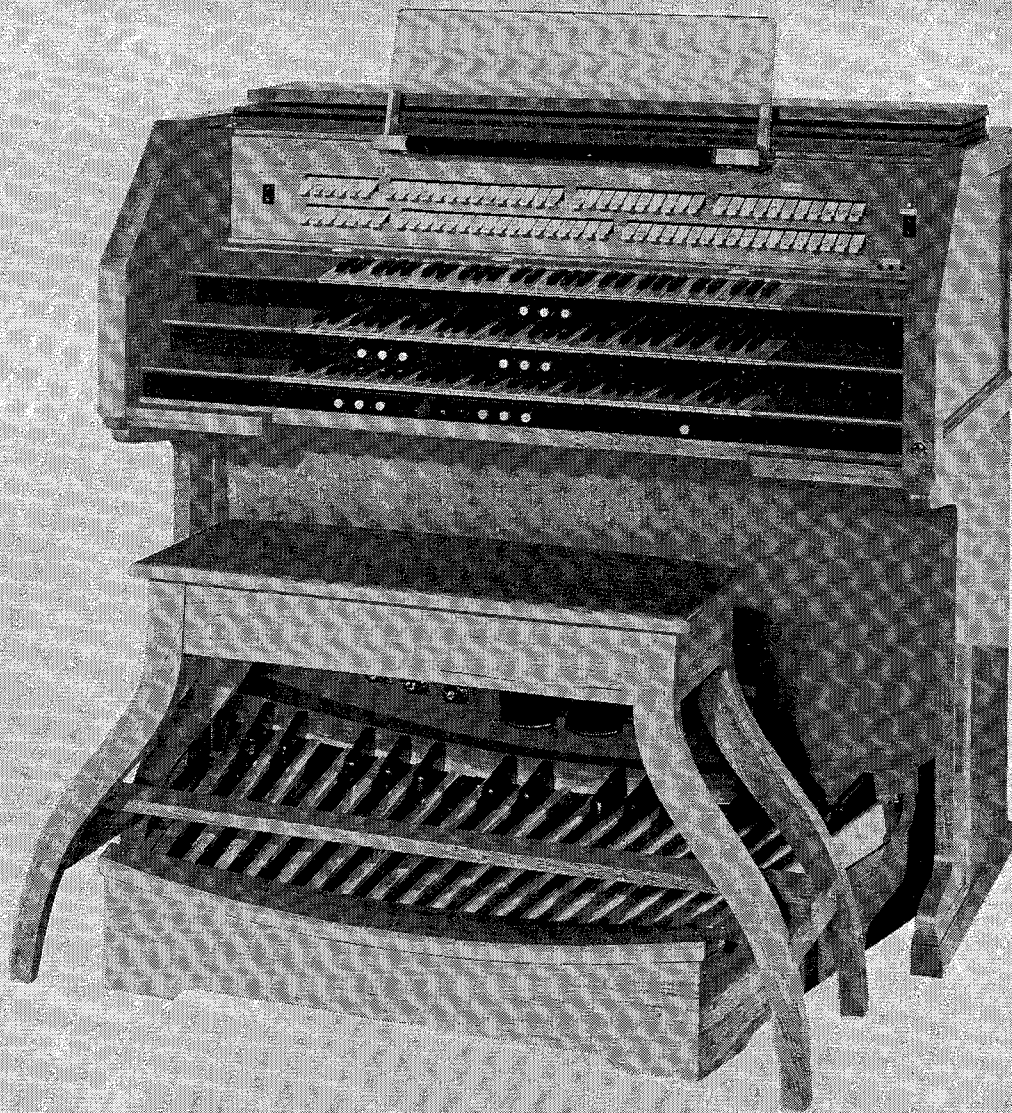
By any standard of measurement, you will quickly be convinced that these are the most complete organs available anywhere. Demonstrating once again that, indeed—there is a noticeable difference in a Conn!

CONN ORGAN

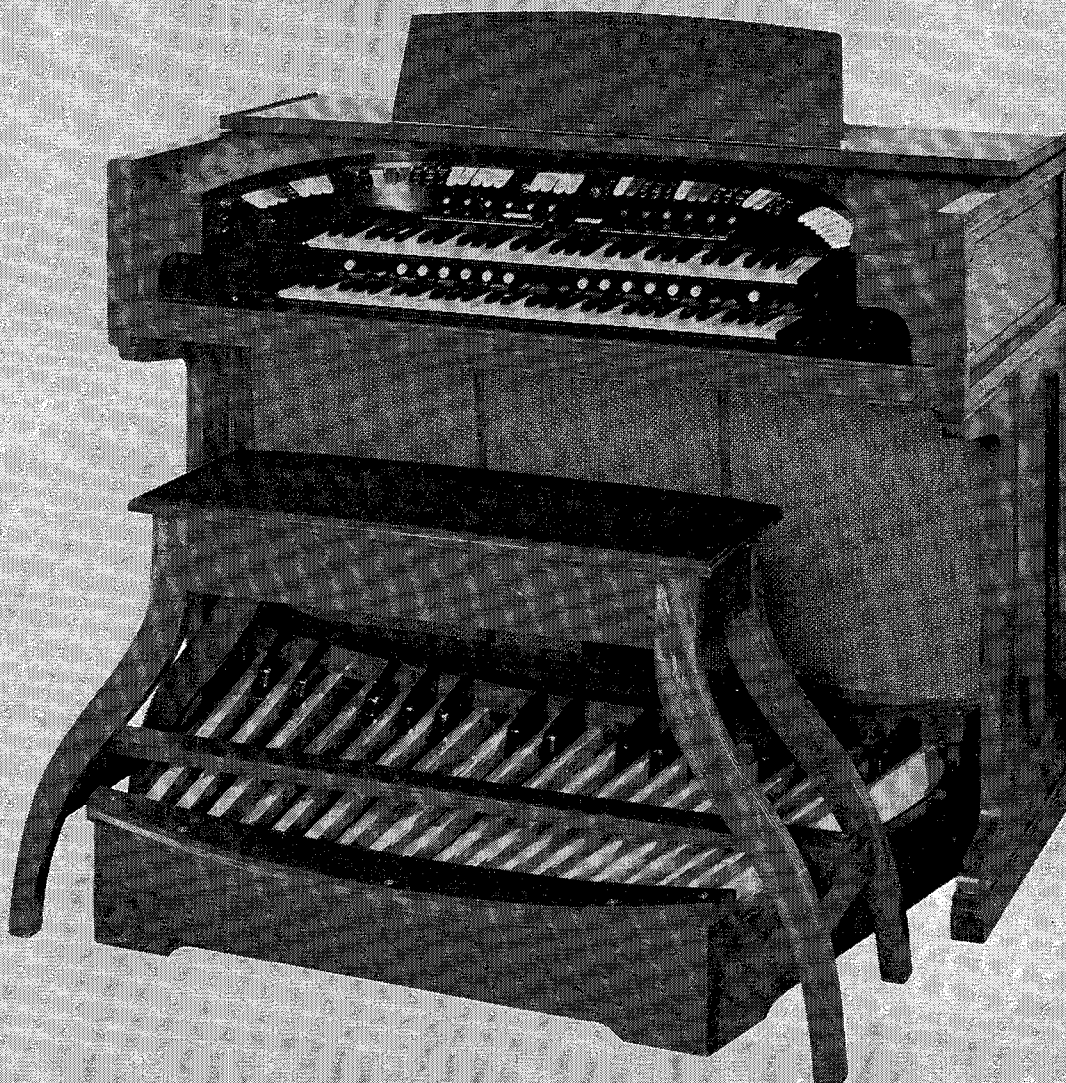
Made by C. G. Conn, Ltd., World's Largest Manufacturer of Band Instruments... Since 1875



NEW! The Conn Classic



NEW! The Conn Custom Three-Manual



NEW! The Conn DeLuxe Theatre

Programs of Organ Recitals of the Month

Arthur Howes, Baltimore, Md. — Davis Hall, Abbot Academy, Andover, Mass. July 31: Prelude, Fugue and Chaconne, Pachelbel; Variations on Puer Nobis Nascitur, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Revelations, Pinkham; Chorale Improvisation on Let All Mortal Flesh Keep Silence, Banks; Prelude and Fugue in B minor, Chorale, Chorale Preludes (Schubler) and Prelude and Fugue in A minor, Bach.

Richard Van Sciver, Charlotte, N. C. — Green Memorial Baptist Church Aug. 9: Trumpet Voluntary, Clarke; Dialogue, Clérambault; Prelude, Fugue and Chaconne, Buxtehude; Flute Solo, Arne; Trumpet Voluntary, Stanley; My Heart Is Filled with Longing, O Man, Bewail Thy Grievous Sin and Prelude and Fugue in C minor, Bach; Arioso, Rogers; Musical Clock, Haydn; Adagio, Mozart; Gavotte, Wesley; Pièce Héroïque, Franck; Comes Autumn Time, Sowerby; The Squirrel, Weaver; Toccata, Böllmann.

Students of Willis Bodine, Gainesville, Fla. — University of Florida Auditorium July 28: Suite Médiévale, Langlais, Lee Otto. O Mensch, bewein' dein' Sünde gross and Wer nur den lieben Gott lässt walten, Bach, Carol Hayes. Joie et clarté des corps glorieux and Le mystère de la Sainte Trinité, Messiaen, Patricia Mitchell. Das alte Jahr vergangen ist and Es ist das Heil uns kommen her, Bach, Jack Carter.

Alexander Boggs Ryan, Kalamazoo, Mich. — City Hall, Portland, Maine Aug. 21: Processional on Lobe den Herren, Shaw; Fugue in C sharp minor and Choral, Honegger; Naiades, Vierne; Andante Sostenuto, Symphony Gothique, Widor; Introduction and Fugue, Sonata on Psalm 94, Reubke; Variations on a Noël, Dupré.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist Aug. 29: Prelude and Fugue in A minor, Böhm; Sonata 3, C.P.E. Bach; The Fifers, Dandrieu; Pasacaglia on a Cambrian Bass, James; Fantasie on a Sarum Plainsong, Marriott; Magnificat 5, Dupré; Fanfare, Thomson.

Terry Madeira, Lancaster, Pa. — First Presbyterian Church Sept. 6: Chaconne, Couperin; Noël sur les Jeux d'Anches, Daquin; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Schmücke dich, Brahms; Outburst of Joy, Messiaen. Jean Bobb, soprano, assisted.

Foster Hotchkiss, Indianapolis, Ind. — Christ Church Cathedral Sept. 18: Prelude, Fugue and Chaconne, Buxtehude; Concerto 1 in G minor, Handel; Prelude and Fugue in D major, Bach; Ave Maris Stella, Dupré.

Marilyn Mason, Ann Arbor, Mich. — Davis Hall, Abbot Academy, Andover, Mass. Aug. 7: Concerto del Signor Torelli, Walthers; Sonata per Organo, Pergolesi; Variations on John Come Kisse Me Now, Byrd; Variations on Von Himmel hoch, Bach; Flourish and Fugue, Cook; Suite, Beck; Suite, Haines.

Charles W. McKinney and Lyle Engleman, Alameda, Cal. — R. Talmadge Rice, residence organ, Mi Wuk Village, Cal. Aug. 22: Forest Green, Purvis; Pastorale, Jongen; Chorale in A minor, Franck; Pastorale, Clokey — Mr. McKinney. Vater unser im Himmelreich and Alle Menschen müssen sterben, Bach; Aus tiefer Not schrei ich zu Dir and Schmücke dich, O liebe Seele, Karg-Elert; Prayer, Guilman; Liedchen, Mendelssohn; Rigaudon, Campa — Mr. Engleman. Mrs. Paul Calderaro assisted.

Thomas Richner, New Brunswick, N. J. — City Hall, Portland, Maine Aug. 19: Voluntary in A, Selby; Nun bitten wir and Prelude and Fugue in G minor, Buxtehude; Sleepers, wake, a voice is calling and Prelude and Fugue in B minor, Bach; Andante in F major, K 616, Mozart; Grand Choeur Dialogue, Gigout; Song of Peace, Langlais; Outburst of Joy, Messiaen.

Margaret Weber, Ann Arbor, Mich. — Hill Auditorium, University of Michigan Aug. 8: Introduzione e Pastorale, Pasquini; Wenn wir in höchsten Noten sein, Hilf Gott, dass mir's gelinge and Fantasie and Fugue in C minor, Bach; Prelude and Fugue in G minor, Brahms; Sonata 3, Hindemith; Toccata in B minor, Gigout.

Ronald C. Rice, Georgetown, Va. — Grace Episcopal Church, Alexandria Aug. 10: Fanfare, Sowerby; Prelude in G major, Purcell; Procession, Symphony 2, Weitz; Sonata 6, Mendelssohn; Prelude and Fugue in E flat, Bach; Le Banquet Céleste, Messiaen; Carillon de Westminster, Vierne.

Michael Bulley, Spokane, Wash. — Cathedral of St. John the Evangelist Aug. 15: Variations on Mein junges Leben, Sweelinck; Toccata and Fugue in D minor, Bach; Arioso, Sowerby; Dialogue, Hurford; Le Jardin suspendu, Alain; Fanfare, Jackson.

Sister Dolores Ann Rapp, Carbondale, Ill. — Graduate recital, Shryock Auditorium, Southern Illinois University Aug. 16: Messa Domenichal, Gabrieli; Chorale in E major, Franck; Trio Sonata in E flat and Prelude and Fugue in G minor, Bach.

Dorothy Forbes, Buffalo, N. Y. — St. Paul's Cathedral Aug. 28: All Bach. Prelude in B minor; Four Orgelbüchlein Chorales.

Richard Peek, SMD, Charlotte, N.C. — National Cathedral, Washington, D.C. Sept. 6, Covenant Presbyterian Church Sept. 20, Westminster Presbyterian, Greenville, S.C. Oct. 4: Suite on Tone 7, Nivers; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Toccata on Leoni, Bingham; Prelude, Jacobi; Fantasie and Fugue on St. Anne, Peek.

Herschel Sandefur, Lake Charles, La. — First Methodist Church Aug. 27: Trumpet Tune in C major, Purcell; Lord God Now Open Wide Thy Heaven. In Thee Is Gladness, O Man Bewail Thy Grievous Fall and Prelude and Fugue in E minor (Cathedral), Bach; Intermezzo, Reger; O World I Now Must Leave Thee, Brahms; Song of Peace, and Dialogue on the Mixtures, Langlais; Four Psalm Preludes, Powell; Toccata, Symphony 5, Widor.

Alfred Hoose, Newtonville, Mass. — Swift Memorial Methodist Church, Sagamore, Mass. Aug. 19: Christ ist erstanden, Fischer; Christ lag in Todesbanden, Volckmar; We all believe in one True God, Zachow; Christ ist erstanden, Bach; We Thank Thee Lord Jesus, Walthers; Fugue in B minor, Bach; Suite Gothique, Böllmann; Chorale in B minor, Franck; Trio in Ancient Style, Bossi; Pastorale, Rowley; Psalm 18, Marcello.

Richard Grant, White Plains, N. Y. — City Hall, Portland, Maine Aug. 20: Concerto 5 in D minor, Vivaldi-Bach; Concerto in A minor, Vivaldi; Prelude and Fugue in D major, Bach; Theatre Organ Moods, arr. Kingston, Foster, Polla; Preludium and Allegro, Kreisler; Finale, Symphony 6, Vierne. Craig Yorke, Jr. violinist, assisted.

Rosalie M. Bryan, Bloomington, Ind. — Graduate recital, Indiana University, Aug. 9: Grand Jeu, DuMège; Prelude Fugue and Chaconne, Buxtehude; Pastoral and Fugue on Vom Himmel hoch, Pachelbel; Trio Sonata 3, Bach; Chorale in A minor, Franck; Suite Breve, Langlais.

Charles T. Taylor, Atlantic City, N. J. — St. Andrew's by-the-Sea Evangelical Lutheran Church Sept. 27: Sonata 3, Mendelssohn; Benedictus, Mass for the Parishes, Couperin; Eight Little Preludes and Fugues, Bach. Elaine Haggas, soprano, assisted.

Ruth Wood Harris, Macon, Ga. — Mulberry St. Methodist Sept. 6: Suite on Tone 2, Clérambault; Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Suite Médiévale, Langlais.

Edmund Shay, New York City — Lorimer Chapel, Colby College, Waterville, Maine, Aug. 20: Klavierübung, book 3, Bach.

Samuel Walter, New York City — First Baptist Church, Waterville, Maine, Aug. 18: Prelude and Fugue in C minor, Bach; Sonata 3, Hindemith; Unter der Linden, Sweelinck; Pastorale, Franck; Partita on Von Gott will ich nicht lassen, Hessesberg; Bryn Calfaria, Rhosymedre and Hyfrydol, Vaughan Williams. Hammond Museum, Gloucester, Mass. July 15: Fanfare, Cook; Concerto del Sigr. Meck, Walthers; Jesus still lead on, Karg-Elert; Prelude and Fugue in E minor, Bruhns; Pièce Héroïque, Franck; Modal Trumpet, Karam; Fantasie in D major, Telemann; Andante, Pièce Symphonique, Franck; Scherzo, Cook; Allegro, Symphony 6, Widor.

Juanelva Rose, Lake Charles, La. — First Methodist Church June 26: Prelude, Fugue and Chaconne, Buxtehude; Chorale and Variations on Jesus, My Friend, Walthers; Trumpet Tune Cebell, Purcell; Comest Thou, Jesus, From Heaven, Lord God, Be Merciful to Me, Prelude and Fugue in D major, Bach; Pièce Héroïque, Franck; O Sacred Head, Brahms; Noël in G, Daquin; Requiescat in Pace, Sowerby; Carillon de Westminster, Vierne.

Preston Rockholt, Washington, D.C. — St. John's Methodist Church, Aiken, S.C. Sept. 20: Voluntary on Old 100th, Purcell; The Trophy, Couperin; The Fifers, Dandrieu; Toccata in F, Bach; Präludeln und Interludien, Schroeder; Ballade en Mode Phrygien and Litanies, Alain; Scherzo, Symphony 2, Vierne; Toccata in F, Widor.

H. Myron Braun, Austin, Tex. — Methodist Church, Milbank, S. D. Aug. 30: Trumpet Voluntary in D, Purcell; Voluntary in E, Walond; Prelude and Fugue in E minor, Bach; Now Thank We All Our God, Karg-Elert; Adagio, Mendelssohn; Three Interludes, Schroeder; Morning Star, Pinkham; Carillon, Vierne.

Allison Hulscher, New Rochelle, N. Y. — Lafayette Avenue Presbyterian Church, Brooklyn, Aug. 29: Prelude and Fugue in B minor, Now come, the Gentiles' Saviour and Rejoice, Beloved Christians, Bach; Fugue and Variation, Franck; Scherzetto and Berceuse, Vierne; Litanies, Alain.

Carl Bertram Swanson, Milwaukee, Wis. — Capitol Drive Lutheran Church Aug. 2: Variations on an Original Theme, Peeters; Death and Resurrection, Langlais; Variations on From Heaven Above, Brittenham; Toccata, Monnikendam.

Steve Empson, Bronx, N. Y. — Interchurch Center Chapel, New York City Aug. 7: Fantasie and Fugue in G minor, Bach; Fugue on B-A-C-H, Schumann; Chorale in A minor, Franck.

CHESTER A. RAYMOND
Custom Built Pipe Organs
REBUILDING SPECIALISTS
Over 30 years experience
NEW MODERN FACTORY
20 Washington Rd., Princeton Jct., N. J.
MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

DELAWARE
ORGAN COMPANY, INC.
a progressive company with traditional ideals
designing and building custom pipe organs
252 FILLMORE AVE. TONAWANDA, N. Y.

robert anderson
SMD FAGO
Southern Methodist University
Dallas 22, Texas

CHARLOTTE **ATKINSON** **WILLIAM**
Organist - Recitalist ARMY AND NAVY ACADEMY Lecturer
Choral Music Director CARLSBAD, CALIFORNIA Consultant
RECITALS AND LECTURES IN THE WEST

ARTHUR C. BECKER, Mus D., A.A.G.O.
DE PAUL UNIVERSITY
ST. VINCENTS CHURCH, CHICAGO

Edward D. Berryman, SMD Warren L. Berryman, SMD
BERRYMAN
Organist-Choirmaster Head, Organ-Church Music Dept.
Westminster Presbyterian Church Baldwin-Wallace College
Minneapolis Berea, Ohio

RICHARD ENRIGHT
Mus. D.
Northwestern University First Presbyterian Church
EVANSTON, ILLINOIS

ROBERT
GLASGOW
HILL AUDITORIUM
UNIVERSITY OF MICHIGAN, ANN ARBOR

ROBERT
NOEHREN

UNIVERSITY ORGANIST — UNIVERSITY OF MICHIGAN
RECORDINGS: AUDIOPHILE
EXPERIENCES ANONYMES
LYRICHORD
URANIA

Programs of Organ Recitals of the Month

John Upham, New York City — St. Paul's Chapel Sept. 2: Concerto in D minor, Vivaldi-Bach; Von Gott will ich nicht lassen, In dich hab' ich gehoffet, Herr and Prelude and Fugue in C major, Bach. Sept. 9: Capriccio, Frescobaldi; Partita on Herr Jesu Christ, dich zu uns wend and Prelude and Fugue in A minor, Böhm; Petite Suite, Milhaud. Sept. 23: Prelude and Fugue in F sharp minor, Buxtehude; Fantasie in A major, Telemann; Four Chorale Preludes, Walcha; Fugue in C sharp, Pepping. Sept. 30: Partita on Jesus Christus, unser Heiland, Tunder; Adagio and Allegro in F minor, K 594 and Fugue in G minor, K 401, Mozart; Baroque Prelude and Fantasia, Arnell.

Charles Schramm Jr., New York City — Immanuel Lutheran Church July 1: Pastorale, Vierne; Two Dances, Alain; Bells of Ste. Anne de Beaupré, Russell. July 15: Bryn Calfarina, Rhosymedre and Hyfyrdol, Vaughan Williams; Prelude and Fugue in A major, Bach. Aug. 5: Basse et dessus de trompette, Clérambault; Fantasia on a Ground Bass, Dyson. Aug. 19: Organ Sonata 6, Mendelssohn.

Ronald A. Hough, Champaign, Ill. — Dedication recital, First Baptist Church, Bolivar, Mo. July 26: Allegro, Concerto in A minor, Vivaldi-Bach; Comest thou Jesus down from Heaven and Wake, Awake, Bach; Two Pieces for a Musical Clock, Haydn; Epilogue for Pedal, Langlais; Rock of Ages, Bingham; A Mighty Fortress, Whitford; Song of Peace, Langlais; Toccata, Symphony 5, Widor.

Allanson Brown, Leamington, Ont. — La Iglesia Metodista El Mesias, Mexico City, Mexico Aug. 23: Sonata 9, Corelli; Pavana and Galiardo, Byrde; Rondo, Song Tune and Trumpet Voluntary, Purcell; Con Spiritu, Arne; Arioso, Bach; La Fleurie, Couperin; Divertimento in D, Mozart; Elevation, Communion, Processional and Improvisation, Brown; Postlude, Gilbert.

Sally Hill, Jersey City, N. J. — Interchurch Center Chapel, New York City Aug. 6: Concerto in C major, Bach; Postlude pour l'office de complies, Litanies and Deux danses a agni vavishita, Alain; Chorale in A minor, Franck.

Terry Anderson, Spokane, Wash. — Cathedral of St. John the Evangelist Aug. 22: Prelude and Fugue in D major, Bach; Scherzo in E, Gigout; Te Deum, Langlais; Rondo Francaise, Boëllmann.

Gordon Jones, New York City — St. Paul's Chapel Sept. 16: Chaconne in G minor, Blow; Concerto in B minor, Meck-Walther; Three Chorale Preludes, Vogel; Magnificat in A major, Dandrieu.

Edward Linzel, Indianapolis, Ind. — Christ Church Cathedral Sept. 11: Symphony 6, Widor.

Students of Kathleen Quillen, Atlanta, Ga. — All Saints' Church, Aug. 24: Adagio in G major, Fiocco — Wiletta Jernigan: O God, my strength and fortitude and O, for a heart to praise my God, Dyson; Come, God Creator, Holy Ghost, Bach — Molly Stanley; Prelude and Fugue in E flat, Bach — Annette Brisendine; Cortège and Litanie, Dupré — Danny Pruitt. Aug. 26: Chromatic Study on B-A-C-H, Piston; Prelude on B-A-C-H, Schumann — Janet Palmer; Est ist das Heil, Bach; Nun komm der heiden Heiland, Buxtehude — Ellen Staton; Toccata and Fugue in F major, Bach — Edward Nix.

Graham Steed, Riverside, Ont. — St. Baafskathedraal, Ghent, Belgium July 16: Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; Evocation, Dupré; Prelude and Fugue on a theme of Vittoria, Britten; Paean, Howells. Brussels radio July 22: Same Franck and Howells with Allegro Vivace, Maekelberghe; Sonata 3, Hindemith. B.B.C. July 29: Howells and Dupré as listed above.

John Ken Ogasapian, Lowell, Mass. — City Hall, Portland, Maine Aug. 18: Prelude and Fugue in G minor, Buxtehude; When We Are in Deepest Need, Subdue Us by Thy Grace and Toccata in F major, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Chorale in A minor, Franck; Eclogue: You raise the flute to your lips, DeLamar; Finale Toccata, Symphony 1, Langlais.

Theodore Ripper, Atlanta, Ga. — Peachtree Christian Church Aug. 31: Improvisation on the Agincourt Hymn, Roberts; These are the holy ten commandments, Kyrie, God, the Father everlasting and We all believe in one God, Bach; Pastoral Dance, Milford; Passacaglia and Fugue in C minor, Bach. Rosemary Dixon, soprano, assisted.

Marilou DeWall Kratzenstein, Grand Rapids, Mich. — St. Albanus, Bad Krozingen, Germany Aug. 18: Voluntary on Old 100th, Purcell; Suite 2, Clérambault; Prelude and Fugue in B minor and Maria durch ein Dornwald ging, Kropfreiter; Te Deum, Langlais; Moto Ostinato, Eben.

Shirley Groth, Oakland, Maine — New England Music Camp Aug. 16: Concerto 4, Bach; Flute Solo, Arne; Dearest Jesus we are thine, Krebs; Now Thank we all our God, Karg-Elert.

John Fenstermaker, Indianapolis, Ind. — Christ Church Cathedral Sept. 4: Prelude and Fugue in A minor, Bach; Musical Clocks, Haydn; Sonata 2 in C, Mendelssohn.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral Sept. 4: Suite on Tone 1, Clérambault; Prelude in E flat, Bach.

Klaus-Christhart Kratzenstein, Grand Rapids, Mich. — St. Albanus, Bad Krozingen, Germany Aug. 25: Grand Jeu, Tierce en taills, Basse de Trompette, DuMage; Offertoire sur les Grands Jeux, Couperin; Wacht auf, lobe den Herren, Prelude and Fugue in E flat major, Bach; Toccata in A, Scarlatti; Two improvisations. Kirche zum Heilsbrunnen, Berlin, Germany Aug. 16: Concerto in C minor, Walther; Toccata in A, Scarlatti; Fantasie and Fugue in G minor, Bach; Partita on Maria Durch ein Dornwald ging, Kropfreiter; Incantation, Langlais.

Clyde English, Morgantown, W. Va. — Third Presbyterian Church, Uniontown, Pa. Aug. 26: Voluntary, Croft; Soeur Monique, F. Couperin; Prelude and Fugue in A minor, Jesu, Joy of Man's Desiring and Fugue in D, Bach; Legende, Peeters; Allegro, Symphony 6, Widor; Carillon, Sowerby; God Among Us, Messiaen.

Donald S. Johnson, Huntingdon, Pa. — Oller Hall, Juniata College Oct. 18: Toccata, Adagio and Fugue in C major, Bach; Introduction and Trumpet Tune, Boyce; Sonata 1 in E flat, Mozart; Ballade, Sowerby; Aria and Fugue, Willan; Ariel, Edmundson; Distant Chimes, Snow; Finale, Symphony 1, Vierne. Richard B. Hishman, violist, assisted in the Sowerby.

Robert Kee and George Scott, Spokane, Wash. — For Spokane Chapter and Mt. St. Michael's Seminary Sept. 20: Passacaglia and Fugue, Bach; Benediction, Reger; Finale, Franck — Mr. Scott. Prelude and Fugue on B-A-C-H, Liszt; Clair de Lune, Vierne; Prelude and Fugue in D major, Bach — Mr. Kee.

William O. Tufts, Washington, D. C. — Lafayette Avenue Presbyterian Church, Brooklyn, N. Y. Aug. 15: Partita on Jesu, Meine Freude, Walther; Prelude and Fugue in F minor, Handel; Aria, Wesley; Air, Sumsion; Chaconne and Finale, Symphony in F, Rowley.

Donald W. Williams, Ann Arbor, Mich. — All Saints' Church, Atlanta, Ga. Aug. 23: Offertoire in D, Dandrieu; Partita on Was Gott tut, das ist wohlgetan, Pachelbel; Toccata, Adagio and Fugue in C, Bach; Chorale in E major, Franck; Toccata, Sowerby.

Douglas Butler, Deland, Fla. — All Saints' Church, Atlanta, Ga. Aug. 28: All praise to God, From heaven above and O Saviour, rend the heavens wide, Walcha; Prelude and Fugue in B minor, Bach; A Lesson, Selby; Chorale in E major, Franck; Suite Breve, Langlais.

William Osborne, Ann Arbor, Mich. — Hill Auditorium, University of Michigan Aug. 11: Partita on Sei gegrüset, Jesu gütig, Bach; Variations on Unter der Linden grüne, Sweelinck; Variations on the Austrian Hymn, Paine; Variations on a Recitative, Schoenberg; Variations on a Noël, Dupré.

Eileen Coggin, Alameda, Cal. — For North Shore AGO Chapter, Trinity Episcopal Church, Highland Park, Ill. July 29: Tuba Tune in D major, Lang; A Tote, 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; Etude in B major, Schumann; Miniature and Andantino, Langlais; Allegro vivace and Finale, Symphony 1, Vierne. Interchurch Center Chapel, New York City Aug. 4: Same Lang, Langlais and Bach.

Francis S. Harrell, Falls Church, Va. — Grace Episcopal Church, Alexandria Aug. 17: Chaconne in G minor, L. Couperin; Elevation, Tierce en taille, F. Couperin; Basse et dessus de trompette, Clérambault; Nun bitten wir and Vater unser im Himmelreich, Buxtehude; Toccata in G, W. Pachelbel; Wo soll ich fliehen hin, Kommst du nun, Jesu, vom and Fugue in G minor (Little), Bach; Prelude, Fugue and Variation, Franck; Sonata 2, Mendelssohn.

David S. Harris and Thomas Schaettle, Akron, Ohio — Church of Our Saviour Sept. 8: Fanfare Dialogue, Bancheiri; Concerto 13 (Cuckoo and Nightingale), Handel; These are the ten Holy Commandments, Jesu, Joy of Man's Desiring and Passacaglia and Fugue in C minor, Bach — Mr. Harris. Paraphrase on Verbum Supernum, Oldroyd; Gavotte, Wesley; Sonata 6, Mendelssohn; Paraphrase on Vigiles et Sancti, Slater — Mr. Schaettle.

Mary Jo Brock and Leonard Hollman, Carbondale, Ill. — Student recital Shryock Auditorium, Southern Illinois University Aug. 18: Andante, Krebs; Jesu, meine Freude and Prelude in A major, Bach; Aria, Peeters — Miss Brock. Fugue in C major (Gigue), Buxtehude; Prelude and Fugue in G major, Bach; Sonata 2 for organ, Hindemith — Mr. Hollman.

Thomas Richner, New York City — Interchurch Center Chapel Aug. 5: Prelude and Fugue in B minor and My heart is filled with longing, Bach; Andante in F major K 616, Mozart; Outburst of Joy, Messiaen.

James Litton, Indianapolis, Ind. — Christ Church Cathedral Sept. 25: Prelude and Fugue in B minor, Bach; Chorale in E major, Franck.

JUILLIARD school of music
120 Claremont Ave., New York 27, N. Y.
ORGAN AND CHURCH MUSIC
Diploma and Degree (B.S., M.S.) Courses
VERNON DE TAR, F.A.G.O. BRONSON RAGAN, F.A.G.O.

GLOECKLER PIPE ORGANS
PIPE ORGANS INC.
4105-07 West Jefferson, Los Angeles 90016
Organ Architects
So. Calif. Dealer **Sauille** Organs

UNIVERSITY OF OREGON, EUGENE
JOHN HAMILTON
ORGAN, HARPSICHORD

JOHN WESLEY OBETZ
SMD
Albion College Albion, Michigan

RICHARD M. PEEK
Sac. Mus. Doc.
COVENANT PRESBYTERIAN CHURCH
1000 E. Morehead Charlotte, N. C.

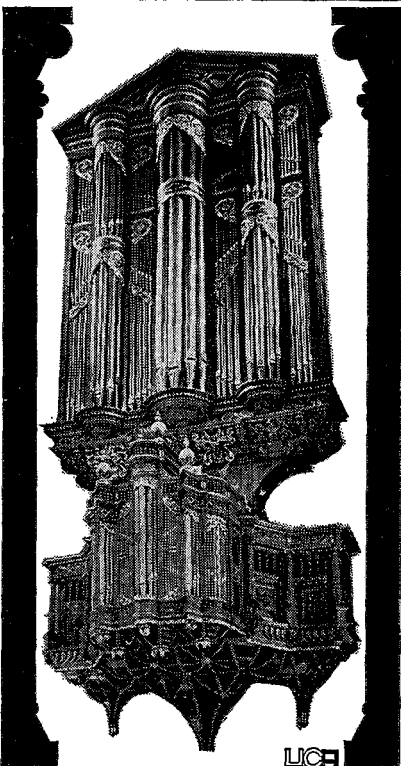
JON SPONG
RECITALIST and LECTURER
Mgt: E. W. Head, 1509 East Hanna, Tampa, Florida 33610

PAUL LINDSLEY THOMAS
F.A.G.O., M.MUS.
St. Michael and All Angels Church 4300 Colgate Street at Douglas Dallas 25, Texas
Organ Faculty, School of Music Southern Methodist University Dallas 5, Texas

CHRISTINE TOMLINSON HARRY
St. Paul's in the Desert, Episcopal Methodist Church Temple Isaiah Civic Chorus
United Presbyterian, Cathedral City
Palm Springs, California

EDGAR HILLIAR
Faculty: The Mannes College of Music, New York City
Pius X School of Liturgical Music, Purchase, N.Y.
Manhattanville College of the Sacred Heart, Purchase, N.Y.
Organist: St. Mark's Episcopal Church, Mt. Kisco, N.Y.

50 years
of craftsmanship with european
tracker organs give security



now we can also furnish all the
american organ builders with:

EUROPEAN
slider chests (guaranteed for
all climates)
mechanical consoles
pipes (nickless voicing)
reeds (one piece construction)
and many other well organ parts

high quality low prices
quick delivery

WILLEM van LEEUWEN
LEIDERDORP-HOLLAND
PHONE 21790



9th Annual CHURCH MUSIC WORKSHOP October 11-12

Westminster Presbyterian Church
Dayton, Ohio

Faculty: Arthur Poister
Robert Stofer
Helen Kemp
Ellen Jane Lorenz Porter
Annie Lakos

Registration \$5.50

For further information:

Mrs. Harold Baughman
120 Schneider Drive
Fairborn, Ohio 45324

Choir Robes

MORE IMPRESSIVE
CHRISTMAS PROGRAMS
A complete selection
of distinctive styles
and quality fabrics.
All colors and shades.
Send today for FREE
catalog: C-114 (Choir
Robes and Accessor-
ies); I-114 (Junior
Robes).

COLLEGIATE CAP & GOWN CO.

CHAMPAIGN, ILL., 1000 N. MARKET ST.
LONG ISLAND CITY, N.Y. CHICAGO, ILL. VAN NUYS, CAL.
48-25 36th St. 169 W. Wacker Dr. 15525 Cabrito Road

METAL PIPES

Quality Manufacturers since 1916
R. V. Anderson Sons, Inc.

Box 278 Brattleboro, Vt.



Choral Music

Not unexpectedly the receipts of new music at the office of THE DIAPASON expanded tremendously with the Advent and Christmas seasons just ahead. But much of the music is for other occasions and some of it is good new editions of works of masters of the past.

For example, C. F. Peters has issued a sheaf of Brahms choral pieces with singable English translations by Jean Lunn as well as the original German. In our packet were: Motet 2 of opus 74, O Savior, Rend the Heavens on High, which has special Christmas connotations; Three Festival Anthems, opus 109, for double chorus — Yea, Our Forefathers, When a Strong Man and Where Is Such a Nation; and the three motets of opus 110 — But I am afflicted, Alas! Poor World, and When We Do Suffer Grief and Woe. Lucky is the director who has the chance to conduct fine a cappella singers in these!

Similar singers should welcome the opportunity to sing the Max Reger music included in the Peters packet, Eight Anthems for Mixed Voices, opus 138. These in most cases are for more than four voices, ranging as high as SSAATTBB, but they are not technically demanding and should be a good introduction to this composer who is now enjoying a belated renaissance. Directors should see the whole opus with its good English translations. A volume of 12 Sacred Songs by Reger (opus 137) are strophic (have several stanzas to the same music) and make no demands as to range or tessitura. They are all short, rather personal and suited to many occasions such as for unison singing by youth groups.

From a more distant century come two motets for mixed voices — double chorus a cappella, — by Heinrich Schütz, in a new edition for Peters by Denis Stevens. Merely reading through I am the Resurrection and the Life and Lift Up Your Heads, O Ye Gates will give a director a considerable idea of why this composer born a century before Bach is more and more considered one of music's all-time greats.

A Moravian anthem, the J. F. Peter He Who Soweth Weeping appears in an excellent Peters New York Public Library edition with parts for strings, flutes and bassoon available.

Among Peters contemporary choral publications are two cantatas and an SSA anthem with soprano solo, by Alan Hovhaness. The cantata, Glory to God for mixed chorus, brass, percussion, soprano and alto solos and organ on a Christmas text is interesting and singable but increasingly mannered; the solos are not easy. In the Beginning Was the Word, with alto and bass solos and small orchestra has been commissioned for a Dec. 31 premiere at the conference of the Methodist Student Movement; it will be highly effective though it seems to us to repeat a number of the composers earlier musical experiments. The little SSA Blessed Throughout All Generations is excerpted from the composer's Magnificat. His song, Watchman, tell us of the night is simple and effective for soprano. The contemporary British Thomas Pitfield has made simple, short, pleasant unison settings of Psalms 23 and 127 in his Two Metrical Psalms. David Amram's Two Anthems for mixed voices a cappella are short but not easy because of ranging tonality; they are SATB Thou Shalt Love the Lord and SATTTBB May the Words unto Thee, bound together. Finally, Daniel Pinkham's unaccompanied motet, Thou Hast Loved Righteousness, is attractive and highly singable.

The stack from Skidmore is entirely carol arrangements, mostly by Theron Kirk. The Basque carol, Companions All Sing Loudly; Polish Lullaby of Jesu, and Flemish The Three Kings all come SATB, SAB, SSA and SA. The ex-

tended English Noël: The Babe in Bethlehem's Manger Laid has parts for two flutes and triangle; it comes in the same voicings. Jack Litten's Sing Ye Praise to the Newborn King comes SA, SSA and SATB while Philip Gordon's Honor, Praise and Glory comes only SATB.

Considerable Christmas music comes from World Library of Sacred Music. Han Van Koert has made a large number of arrangements for two equal voices and organ; these include: Angels We Have Heard on High, Behold a Virgin Bearing Him, The First Nowell, O Come All Ye Faithful, Silent Night, Welcome Son of Mary, What Child Is This and While Shepherds in Meadows — the latter two combining SA and SATB. Most of these are very simple but avoid triteness. Six Advent Hymns from the People's Hymnal have been arranged for two equal voices by various arrangers. We believe we have mentioned before the two and three equal-voice hymn collections entitled One Faith in Song. We have also mentioned Psalm settings by Jan Vermulst; his Psalm 22 is now available in two and three-voice versions and His Psalm 150 for SATB, congregation and two trumpets. Jenő Takacs' Let Nothing Disturb Thee comes SATB and SSA unaccompanied and his Magnificat unison or SATB with organ. For two voices a cappella is Noel Goemanne's Look Down to Us, St. Joseph; with organ Russell Woollen's Ecumenical Hymn to the Holy Spirit and Seth Bingham's carol, The Presentation. Eugene Hemmer calls his Journey to Bethlehem a short Christmas cantata; it is a very brief a cappella work. Joseph Roff's setting of The Quality of Mercy is on the fringe of the secular. Woollen's Psalm 135 uses unison or SATB, congregation, organ, brass, harp and timpani.

Most of H. W. Gray's list is for the Christmas season. Jack Ossewarder has arranged I Saw Three Ships for combined adult and youth choirs; Mary E. Caldwell has an attractive unison The Christmas Story for unison youth choir. Her SA arrangement of the Austrian The Yodler's Carol has a lilt. Robert B. Reed's We Will Sing a New Song changes meter and divides voices but offers no real problems. Joseph Roff has arranged a Galician carol, Torches, in free rhythm with hums. Claude Means original carol, The Wise Kings Three is simple and singable. Not for Christmas is Dorothy Westra's short setting of A Prayer of St. Richard of Chichester. Bassett Hough has made a big setting of the Te Deum Laudamus with baritone and tenor solos and an effective organ part.

Waterloo Music has issued an important set of a cappella motets, mostly SATB, by 16th century Nicolas Gombert. The five large works have Latin texts. They belong in the library of most serious conductors and in the repertory of good college choirs. Also from the past at Waterloo are arrangements of the Purcell Thou Knowest Lord, a Palestrina bit with the English text The Children of the Hebrews and John Hilton's Lord for Thy Tender Mercies' Sake (formerly attributed to Farrant and Tye). Gwilym Bevan, who made these arrangements, also has a revised version of his own Magnificat and Nunc Dimittis for antiphonal choirs. There are two general purpose anthems by P. W. Sweetman, SATB I Will Hearken and SSA Holy Spirit. Harry Hill's Psalm 23 comes either SATB or SSA. Allanson G. Y. Brown has set a familiar Whittier text as a unison anthem entitled Worship. Two small prayer settings are William France's Lord Jesus, Think on Me, with organ, and a cappella Our Father Which Art in Heaven by Welford Russell.

For Augsburg Knut Nystedt has arranged two familiar carols with instruments, choir and congregation: O Come, All Ye Faithful, with trumpet, and Good Christian Men, Rejoice with two violins. Arnold Running has made an extended unaccompanied arrangement of From Heaven High Sweet Angels Come. For other occasions are Jan Bender's unison In Thee, O Lord, Do I Put My Trust and Paul Fetler's intro and gradual titled Reformation Day.

The largest work in J. Fischer's new list is a curious potpourri compiled by Howard D. McKinney for mixed voices, narrator, brass and organ. What it

amounts to is anthems by each of six American writers loosely tied together by some poetic readings. Most of the anthems are of good quality but The Son of Man is certainly not exactly a "Christmas cantata." Other Christmas works are: an SSA and SAB arrangement of O Sanctissima, attributed to Beethoven, with accompaniment of violin, cello and piano. Richard T. Gore's second set of Four Rounds for Christmas (fun!) and John Dressler's SAB A Trumpet Gloria, with parts for three trumpets and three trombones.

From J. Fischer for general use are: Anna Mae Nichols' Thy Mighty Arm with optional trumpets, Maurice Weed's setting of Psalm 13, with a big ending; John Dressler's rousing One Hope, One Lord; Royal Stanton's ersatz spiritual, Come on Home, and Elwood Coggin's SAB arrangement of a Bach-harmonized chorale, From All that Dwell Below the Skies.

We are not entirely clear on the purposes of Polymnia editions. The copies bear no address but the composers are well-known Chattanooga area musicians — Jerry McSpadden and Stephen J. Ortlip. The music is for the liturgical service — by the former, Benedictus Es, Domine; Gloria in Excelsis, Magnificat and Three Songs of Autumn and a Postlude; by the latter Cantate Domino and Four Calls to Worship, all with English texts. The processing is from manuscript not of commercial quality; the music is much better than this.

Mark Foster Music Company, Box 4418, Sacramento, Cal. 95821, sends reproductions of a more acceptable quality, probably from a music typewriter. There are: an Edward Weaver arrangement from Dowland of Psalm 130; a Ray Stroud double-choir arrangement from Lotti of Surely He Has Borne Our Griefs; the Kyrie from a solemn Mass by Vierne arranged by Ronald Huntington, and a James McKelvey arrangement of Angels We Have Heard on High.

Galaxy sends two by Gordon Young: Come, Christians, Join to Sing, with much unison, and a bright Light Everlasting, with division of voices. Carl Sitton has sent Behold, God Is My Salvation.

Very little of the Presser list is for Christmas: SSA Dormi, Jesu by Richard Rodney Bennett, with Latin text; an SSA Rocking Carol arrangement by Robert Graham; SATB A Carol for a Wassel Bowl, an a cappella original by Philip Gordon; and Charles Talmadge's Sing We Nowell.

For general use from Presser: Gordon Young's festival anthem with brass called Praise; John Ness Beck's Canticle of Praise; David Wehr's largely unison Grant Us Wisdom, Grant Us Courage; two spirituals arranged by Wallace Heaton — Were You There and Rock-a My Soul. An interesting but not easy TTBB setting of Psalm 18 by Bernard Rogers will interest male groups.

From Carl Fischer come two a cappella Thanksgiving anthems by Everett Titcomb, O Give Thanks unto the Lord and The Eyes of All Wait Upon Thee, O Lord. Glad Robinson Youse's SSA Faith is in the nature of a harmonized song rather than a choral work. John P. Rush has some bits of the Schubert Mass in G arranged for two equal voices; text is Latin. Richard D. Row has edited a Sweelinck SSATB motet with text translated Born Today. The Carl Fischer volume, Sing Unto the Lord, Ye Children by William Grime is intended for very young children. Even for them, both the music and the texts are disappointing, undistinguished; children deserve better than this. The illustrations by Blanche C. Bowers seem to us the only reasonably attractive feature of this issue.

Alec Wyton's Hark! What Mean Those Holy Voices (FitzSimons) is a pleasant Christmas anthem with an effective organ part and a big ending.

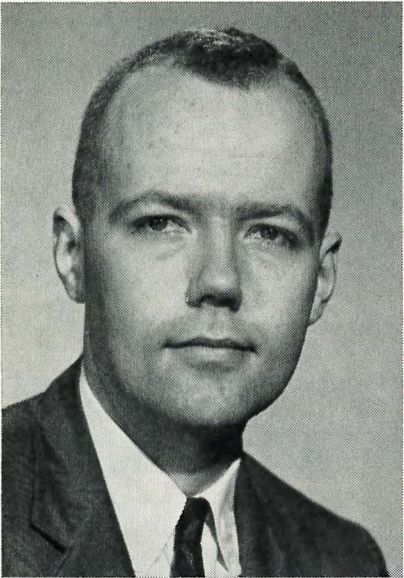
René Frank's cantata, O Give Thanks (Biglow-Main-Excell) does not seem to us to bear out our recent optimism about efforts at raising the quality of the simple music intended for musically limited situations. Optional parts for three trumpets are provided. Sopranos are often divided.

Thomas Matthews has an SA setting of I am the Good Shepherd, commissioned for a summer festival of the West New York diocese; some unison canon works well. — FC



Sam Batt Owens assumed the post of director of music and organist Sept. 1 at the First Methodist Church, Birmingham, Ala. His duties include preparation of major choral works by the choir and an annual series of concerts by outstanding choral groups and organ recitalists. The associate staff will be: Sue Poe Brown in charge of youth choirs and James Dorroh, organist and assistant choirmaster.

Mr. Owens is head of the organ department of the Birmingham-Southern Conservatory of Music and associate choral director for the college. He directs the college's men's choir and is college organist for the concert choir of which Hugh Thomas is director. He is on the board of advisers to the bishop of Tennessee (Episcopal) and for the Fourth Province Church Music Conference. He has served on the planning committee for the Alabama Federation of Music Clubs church music conference.



Milton Gill, college organist and assistant professor at Dartmouth College, has been awarded a Dartmouth faculty fellowship for 1964-65. He will compose, study organ, and travel extensively in northern Europe, particularly in Germany.

Mr. Gill completed his graduate work at Princeton University in 1959, where he studied composition with Roger Sessions and organ with Carl Weinrich. Since 1959 he has been a member of the Dartmouth College faculty; he has taught courses in music history, theory and composition in addition to serving as college organist. He acted in an advisory capacity in the design and construction of two new Austin organs installed at Dartmouth in 1962 and 1963.

Since 1959 Mr. Gill has appeared in numerous recitals in the New England area. At Dartmouth in May 1963 he played the New Hampshire premiere of Vincent Persichetti's *Shimah Bkoli*. He performed this work again the summer of 1963 while Mr. Persichetti was in residence at Dartmouth's Congregation of the Arts.

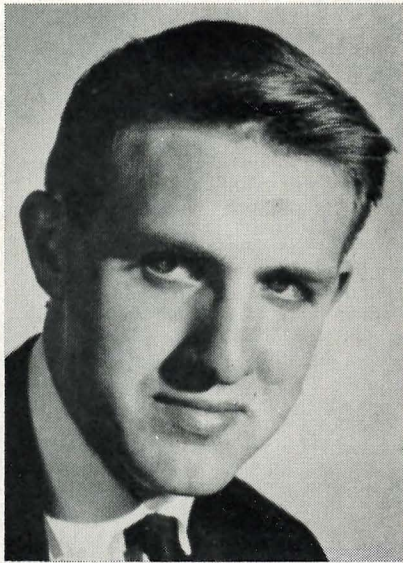
Mr. Gill's compositions include pieces for piano, various choral works and a number of organ pieces. His *Toccata for Organ* won first prize in the AGO National Composition Contest for 1962.

His faculty fellowship will enable him to complete several new compositions which he has been asked to write. He will return to the United States in September 1965.

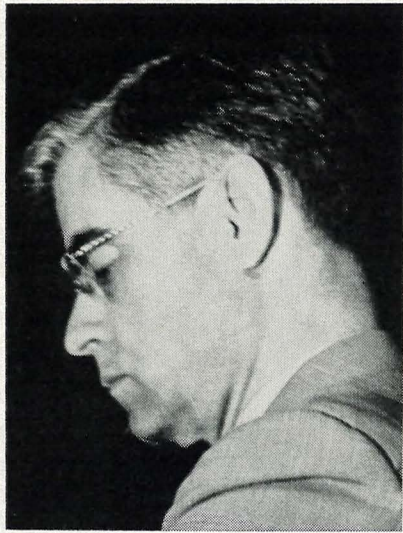
COLBY INSTITUTE HAS 9TH ANNUAL SUMMER SESSION

The ninth annual session of the Colby Institute of Church Music was held Aug. 16-22 on the Mayflower Hill campus of Colby College, Waterville, Maine. Students were present from most northeastern states, from the midwest and from Canada. The faculty included Thomas Richner, Samuel Walter, Phyllis M. Cobb and Edmund Shay. A tight schedule included organ literature, repertory, techniques, construction and design; choral music rehearsals, methods and repertory and *Walcha Bach* articulations emphasized by Mr. Shay. A class in handbell ringing taught by M. Pearl Naramore played a half-hour concert.

Three faculty recitals were played: Mr. Walter in the First Baptist Church, Mr. Richner on the municipal organ in Portland, 80 miles distant, and Mr. Shay in Lorimer Chapel. A student concert was held with no faculty participation. Everett F. Strong was director in charge of general supervision of the sessions.



J. P. Colyar has been appointed instructor at Orange Coast College, Costa Mesa, Cal. where he will teach organ, piano, harmony and solfege. He has his BA from Brigham Young University, Provo, Utah and his MM from the University of Utah, Salt Lake City. He also studied at the Royal Flemish Conservatory, Antwerp, Belgium with Flor Peeters. Other organ teachers have been Roy M. Darley, J. J. Keeler and Alexander Schreiner.



Parvin Titus has become organist and choirmaster of Christ Church, Glendale, Ohio, succeeding Roland Davis, who resigned for reasons of health after many years of service to the parish.

Mr. Titus will continue his work as professor of organ at the College-Conservatory of Music of the University of Cincinnati, in recitals and as organ consultant.



another Saville Organ installation

Mayfair Presbyterian Church

Rev. Robert C. Hubbard, Pastor

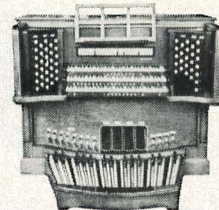
Chicago, Illinois

GREAT		SWELL	
Diapason.....	8'	Geigen Principal.....	8'
Gamba.....	8'	Gedeckt.....	8'
Doppel Flöte.....	8'	Viola.....	8'
Melodia.....	8'	Viola Celeste.....	8'
Octave.....	4'	Flauto Dolce.....	8'
Flute D'Amour.....	4'	Flute Celeste.....	8'
Twelfth.....	2 2/3'	Geigen Principal.....	4'
Fifteenth.....	2'	Flüte Harmonique.....	4'
Nineteenth.....	1 1/3'	Nazard.....	2 2/3'
Clarinet.....	8'	Harmonic Piccolo.....	2'
Trumpet.....	8'	Trompette.....	8'
Tremolo (Light).....		Krummhorn.....	8'
Tremolo (Full).....		Tremolo (Light).....	
Chimes (Prepared for).....		Tremolo (Full).....	

PEDAL		MECHANICALS	
Principal.....	16'	Two-Manual—AGO Throughout	
Bourdon.....	16'	29 Independent Voices	
Lieblich Gedeckt.....	16'	9 Manual Couplers	
Principal.....	8'	4 Manual to Pedal Couplers	
Bourdon.....	8'	Divided Chancel Installation	
Trombone.....	16'	15 Adjustable Capture Pistons	
		Echo Organ in Rear Location	
		Tone Radiation-56 Speakers-400 Watts	

Consider the pipe-voiced electronic Saville. Hear and play it at our dealers, in our Northbrook studios or write for literature. Saville Organ Corporation • 2901 Shermer Road, Northbrook, Illinois • Telephone: Crestwood 2-7070.

the glorious sound
of the custom
Saville



Guilmant Organ School

(Founded 1899)

WRITE FOR CATALOGUE

DR. GEORGE MARKEY, Director

201 West 13 Street

New York 11, N. Y.

Anthems for the Christmas Season

- I STAND BESIDE THE MANGER STALL** Diemer
SATB* CM7263 .20
- MISSA BREVIS** Willan
SATB* (Based on the Christmas sequence "Corde Natus Ex Parentis")
CM449 .25
- O BETHLEHEM THOU BEAUTIFUL** Hovdesven
SATB* CM7122 .25
- THREE SACRED CONCERTS FOR THE CHRISTMAS SEASON** Schein
SAB-SSA-SST or TTB R 498 .35
- TODAY THE PRINCE OF PEACE IS BORN** Mueller
SAB CM7306 .25

*a cappella

Organ Music

- ADVENT AND CHRISTMAS** Titcomb
P3058 1.00
- NOEL (15 classic Christmas works)** Nevins
04359 2.00
- PRELUDE AND 4 CHORALES** Buckland
PT2691 1.00

Directors! Write Dept. JB 3 for Sample Choral Copies.

CARL FISCHER, INC. 62 COOPER SQUARE, BOSTON
NEW YORK CHICAGO • DALLAS

WITH MEEK HEART AND DUE REVERENCE

The Right Reverend David Smatherstone, Bishop of the Protestant Episcopal Diocese of Nebraska, sat drinking his morning coffee after having celebrated the Holy Communion in his private chapel. As he scanned the pages of the Omaha News World, his attention was drawn to an article which soon had the ecclesiastical brows drawn together.

With the hand so often raised in blessing above his kneeling flock he reached for the telephone, and the finger heavy with a Bishop's ring dialed a number.

"That you, Father John?" he inquired. "I am calling you in regard to the new Jazz Mass written by that young Omaha composer, Frank Nero. In my opinion, the music critic of the News World has overstepped his authority of things temporal and is now meddling in our business. He has stated in this morning's press that the Nero Jazz Mass is a "blasphemous affront." Now, I am one for relegating decisions concerning blasphemy to the proper religious authorities, and not the columns of our local paper. It is time we clergy took a hand. I'd like to hear this mass sung in its proper setting, and I wondered if you were game for giving it a whirl at your next Choral Eucharist. I think St. Stephen's is just the place for such a test. What's that? Oh, the music? Quite frankly, old boy, I find it mild, quite mild indeed. For some really heady stuff you should hear that Missa Luba from the Congo. Yes, the one with the bongo drums."

At the following Wednesday night practice the members of St. Stephen's volunteer choir were rehearsing in the parish house with the organist, a tall, thin music major from the university who suffered from astigmatism.

The choir was in the midst of a lusty Te Deum when Father John came in with a package of music.

"Henry," he said to the organist, who

stopped the choir on a dominant seventh in respect for the cloth, "here's the Jazz Mass I called you about. You all know that the Bishop has expressed the desire for this to be sung at services in two weeks, so I expect you all to do your best. For the glory of God and all that sort of thing." He put the parts on the piano and hastily bid everyone "goodnight", murmuring something about having "pressing duties" at the rectory.

The choir, whose personnel leaned heavily on dedicated singers past their prime who spent most of the rehearsals telling Henry How Things Used to be Done, were aghast. However, orders were orders, and the music was given out.

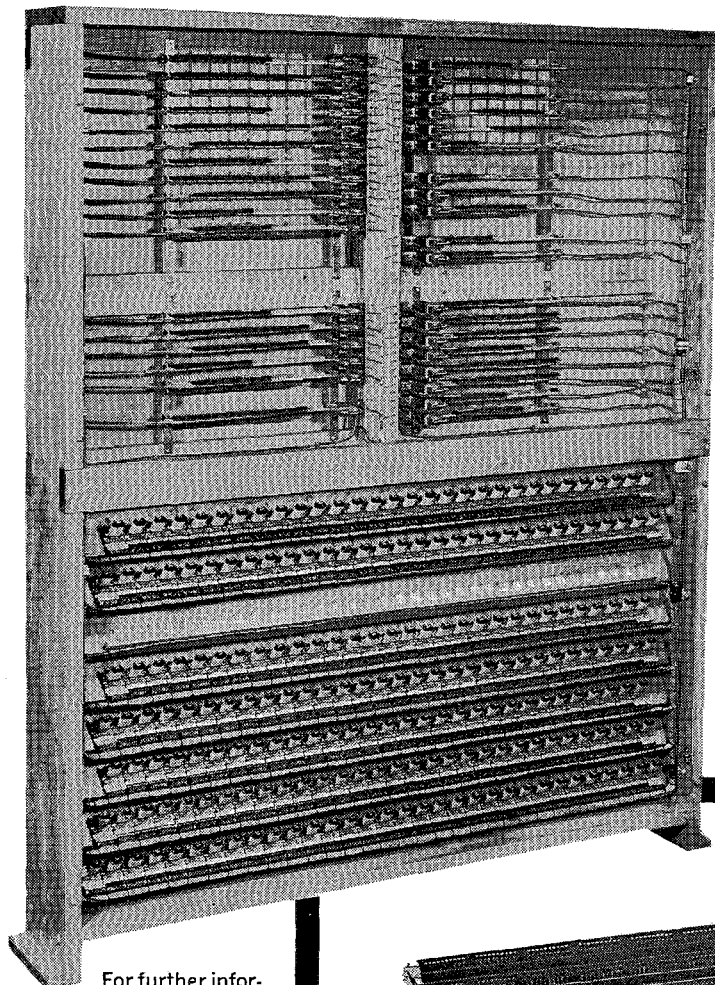
After the first hesitant read-through, the choir smiled at one another in relief. The mood of the work was restrained and quite Gregorian in feeling, and not even the most rabid Congregationalist could find fault.

Henry cleared his throat nervously and assured the choir that he had been told that the vocal line was based on an 11th century plainsong, O Pater Excelsa. What he did not tell them was that the Jazz Mass was to be accompanied by a five man combo whose scoring was way, way out.

The reaction to the forthcoming experiment was immediate throughout the Episcopal community, especially St. Stephen's, whose congregation was noted for its dignity, its slowness to act, and its favorite color — mink. Several contributors declared huffily that under the circumstances they would transfer their membership to the Cathedral. A few former Unitarians who were converts said "hot dog" upon hearing the news, and the teenagers of the parish were ecstatic.

"It might just blow the place apart," they giggled, placing bets that the vestry would veto the whole affair.

The morning of the appointed Sun-

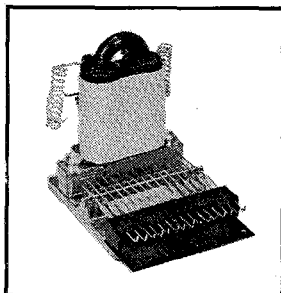


For further information consult your organ technician. Our catalogue is available to organ builders and service men.



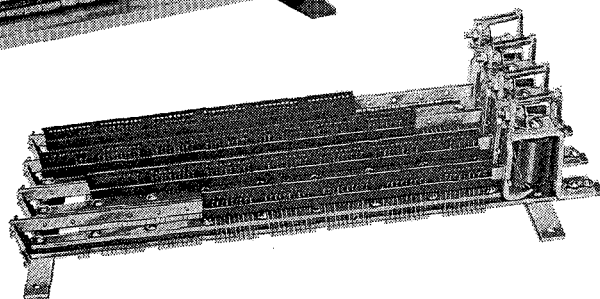
LET REISNER SUPPLY THE TECHNICAL KNOW-HOW

Reisner specializes in manufacturing relays for both major and independent organ builders. Why not use our technical skills and free your own mechanics for installation and tonal work.



Here's another example of how we can serve you. Reisner All-Electric Relays, either coupler or unit type, utilizing our time-proven switches and relay magnets shown here, are assembled on racks and wired in accordance with best organ building methods. Supplied with open racks as shown, or completely enclosed with hard-board.

Send specifications for quotations.



the W. H. **Reisner**
MANUFACTURING COMPANY, INC.

P.O. Box 71, Hagerstown, Maryland

a fictional documentary

by MARY LEVINE

day Choral Eucharist arrived, and St. Stephen's opened its doors to a stampede. Everybody in town wanted to hear the controversial Jazz Mass sung at "Swinging St. Stephen's", as it was sniffingly described by some Christian Scientists. Frenzied ushers herded people into the nave, the chapel, the cry room, and were forced to set up folding chairs in the narthex. St. Stephen's was SRO.

In the sacristy the usual calm was replaced by an air of fevered excitement. Cassocks and cottas became mixed up, gloves were misplaced, preparation cards were strewn on the floor, and the crucifer put on his alb backwards. In the midst of the hubub stood Henry, clutching his hymnal and blinking furiously behind his thick glasses.

With him stood the five jazz musicians of the combo, their hair slicked down and their shoes newly shined. Their saxophone, trumpet, clarinet, drum and double bass looked out of place amid the vigil lights and incense pots.

At ten minutes to the hour Henry lifted his chin, straightened his shoulders, and motioned for the combo to follow him into the chancel. As the little procession made its way to the choir stalls the bass player, struggling under the massive bulk of his instrument, crashed unseeing into the altar railing. Then the drummer, who was self-consciously trying to bow in reverence as he passed the altar, lost his grip of the hi-hat cymbal. The resulting clatter frightened the members of the Church School, who were sure that Judgment Day had arrived.

The faithful, watching every horrifying detail, breathed heavily, and one well corseted matron in the front pew snapped shut her Book of Common Prayer.

Henry struck up the processional, Stand Up, Stand Up for Jesus, and the choir marched down the nave with

stately tread. Father John, bringing up the rear, noted with satisfaction the exceptional turnout. He took his place at the foot of the altar, pointed his fingers heavenwards, and began the Collect for Purity.

The opening Kyrie, sung nine-fold in honor of the occasion, began quietly enough, with the tenors and basses swelling gracefully on the "Lord Have Mercy Upon Us." Subtly, insidiously, the double bass and drum sneaked in with a slow, lazy accenting of the beat, and before long the candle bearers were tapping their toes in time. As the choir moved along with "Christ Have Mercy Upon Us" the saxophone joined in with a toot that rocked the flowers on the altar. Up and around the melody he soared, dipping and summersaulting in descending glissandos. Then the combo diminuendoed into nothing and the choir ended on a modest chord.

The Epistle and Gospel were read and it was time for the Credo. The congregation rose and the choir turned toward the altar. The combo took off. The saxophone began, tracing and retracing a mysterious melodic path. The voices joined in with "I believe in one God" and proceeded to "maker of heaven and earth" and "God of God, light of light." At the Incarnatus est the saxophone phrasing jiggled up and down and the bass and drum pushed forward in an ostinato beat, pulsing and vibrating.

By the time the choir reached "And I look for the resurrection of the dead", the teens in the chapel were visibly nodding in rhythm, a few snapping their fingers. Father John's vestments swirled about him as he joined in with a booming Amen. The congregation sank weakly into their seats.

Oh, it was a great day for the modernists at St. Stephen's. They smiled and preened themselves and tried to look extra devout during the prayers for all those "in trouble, sorrow, need, sickness or any other adversity."

Father John, ascending the pulpit for his sermon, looked out over the packed church, removed his maniple and chasuble, and spoke movingly of the Church's role throughout the ages

*designed for
organists and
choir directors*



MUSIC FOR THE CHURCH YEAR

by Marion J. Hatchett

One single easy-to-use guide can help you select appropriate music for services each day throughout the church year.

Here are suitable anthems, hymns, and organ music not only for regular services but for such special occasions as weddings, confirmations, installations.

Recommended by individual members of the Commission on Church Music and based on the Episcopal Hymnal, 1940, this volume is useful to organists and choir directors of all communions. Full bibliography and index.

Paper \$4.95

At all bookstores

THE SEABURY PRESS

815 Second Avenue, New York 10017



CHRIST CHURCH P. E. RYE, NEW YORK

3 Manuals, 70 Ranks

55 Ranks, in Rear Gallery — Swell,

Great, Choir-Positiv and Pedal.

15 Ranks in Chancel — Great, Choir and Pedal

Movable console

Organist and Choirmaster
Felix McGuire

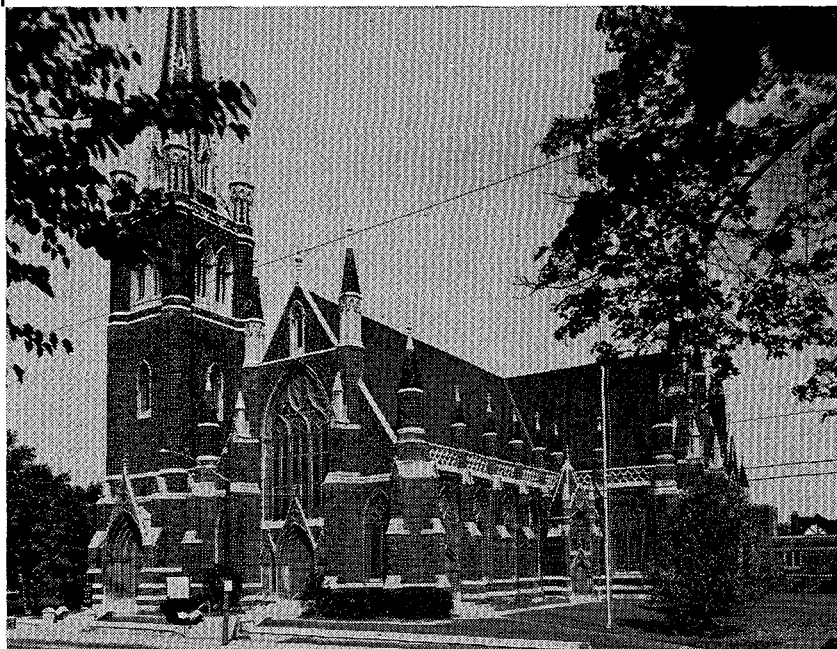
AUSTIN ORGANS

Incorporated
Hartford 1, Connecticut

Member: Associated Pipe Organ Builders of America

THIRD PRESBYTERIAN CHURCH

PITTSBURGH, PENNSYLVANIA



JOHN R. LIVELY
Director of Music

GREAT ORGAN	16 Ranks
SWELL ORGAN	24 Ranks
POSITIV ORGAN	16 Ranks
CHOIR ORGAN	14 Ranks
GRAND CHOIR ORGAN	16 Ranks
PEDAL ORGAN	31 Ranks
YOUTH CHOIR ORGAN	7 Ranks

Completion — April 1966



Member: Associated Pipe Organ Builders of America

of encouraging the laity in their enrichment to the liturgy.

If the vestry in secret conclave had been overruled as to the singing of the Jazz Mass, their faces were expressionless as they stepped smartly down the aisle to pass out the alms basins. To the usual quiet of folding money being placed on the plates was added the tinkle of dropping silver.

"A lot of Baptists here today", commented the head usher.

The choir, on their own, sang an anthem about Faith and Trust, and turned once again to the altar for "All Things Come Of Thee." During this time the combo surreptitiously dumped the spit from their instruments on the chancel rug.

The Mass moved forward through the Sursum Corda to the Sanctus, notable mainly for the double bass walking softly on the beat while the voices swooped skyward on "Holy, holy, holy." The "Hosanna in the highest" saw all forces joined in mighty conclave, ending in a quivering dissonance.

If the Methodists in the congregation were stunned by the Sanctus, they were speechless by the time the choir launched broadside into the Pater noster. To the familiar "Our Father, Who Art In Heaven", the combo was snaking around, tumbling and sliding in eerie fugues, as the trumpet floated airborne on a trajectory all its own. Throughout, the voices rode serenely like a galleon over rough seas, ending triumphantly with "And the power and the glory forever, Amen."

By this time the non-Episcopalians were so confused that they stood where they should have knelt and sat where they should have risen.

The Agnus Dei was almost lost amid the scuffle of the people moving toward the communion rail. The acolytes, however, were keenly aware of the throbbing of the drum's spatula and the slapping of the bass pizzicato, as the voices murmured "O Lamb of God."

Many of the faithful, approaching for communion, their heads bowed in meditation, were swaying right along with the music. The Bread and Wine

were given by Intinction in view of the number of communicants, and after Father John had consumed the remaining Elements, the choir stood and faced the altar for Gloria in Excelsis Deo.

The composer of the Jazz Mass had put forth his finest effort for this final number, and from the opening choked cymbal crash to the syncopation of the combo against the voices, the Gloria was the coolest.

The choir praised God and blessed Him and sang of "peace, goodwill toward men" as the trumpet and clarinet gave happy little jumps and the saxophone rippled high above them in dancing counterpoint. The drum and double bass were going full blast, doubling the beat, and gave all indications of "making a joyful noise unto the Lord."

The Mass was over. Henry put on full organ for the recessional, The Strife Is O'er, the Battle Done. The choir, their hymnals held rigidly at a 45 degree angle, joined in behind the crucifer and torch bearers, moving down the center aisle.

From the back of the church Father John gave his final blessing, the candles on the altar were snuffed, and the congregation got up to leave, retrieving gloves and purses.

A buzz of conversation filled the church. Father John smiled warmly and shook the hands of parishioner and non-parishioner alike. An Associated Press correspondent, who had been sent to cover the riot at St. Stephen's, slunk disappointedly away to file a "no report" to his office.

MISS BARTLETT APPOINTED TO ROME'S AMERICAN CHURCH

Audrey Jeanne Bartlett, Fulbright student in Rome, Italy, has been appointed organist and choir director of the St. Paul's American Episcopal Church. She will replace Rosemary Dreger; her duties will include the training of the senior choir and the playing of organ recitals.

Miss Bartlett's picture and a summary of her activities appeared in the June 1964 issue.

A SURVEY OF CHRISTIAN HYMNODY

William Jensen Reynolds

A comprehensive text that treats tunes and texts with equal thoroughness. 160 hymns of seven major Protestant denominations illustrates a complete history and evaluation of hymnody.

"May I congratulate the author on his scholarly treatment of the subject. We have long been in need of such a chronological treatment of the subject of hymnody."

1963 336 pp. El. Nelson, Pasadena College \$6.00

PROTESTANT WORSHIP MUSIC:

(Its History and Practice)

Charles L. Etherington

An erudite and highly readable history of worship music for those who are concerned with the church music program — students, choirmasters, organists, laymen and clergy.

"A work that is at once succinct and thoroughgoing . . . Mr. Etherington is always careful to distinguish between fact and personal opinion, and in the latter area he extends many invitations to creative thinking. Anyone interested in this subject . . . stands to profit greatly by studying Mr. Etherington's book."

1962 288 pp. Prof. R. H. Miles, University of Illinois \$5.00

EXULTATE DEO

C. Buell Agey

A collection of choral masterpieces from the late Renaissance and early Baroque periods for mixed voices, S.A.T.B.

1963 57 pp. \$1.40 paper



**HOLT, RINEHART
and WINSTON, inc.**

383 Madison Avenue, New York, N.Y. 10017

In Canada:
833 Oxford Street,
Toronto 18, Ontario

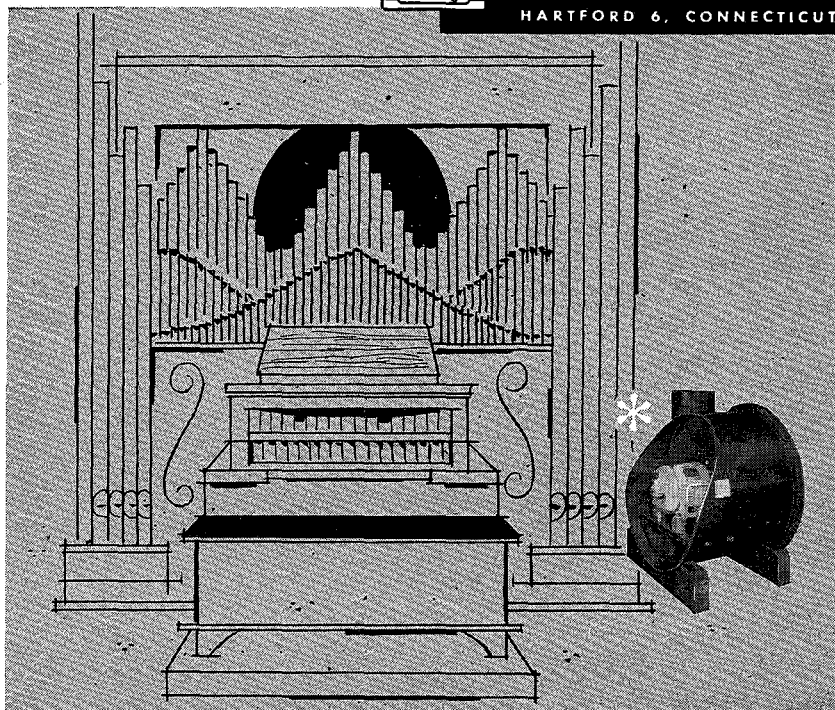
*Spencer Orgoblo®

the power behind the glory

Crisp articulation or transient accent, the unseen power behind the glory of most organs comes from a Spencer Orgoblo. In fact, organ builders have been using Spencer organ blowers for generations. Reason: proved reliability.

For a new organ—
or as a replacement—
specify the Spencer
Orgoblo—and be sure.

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



MUSIC FOR WORSHIP *by Baldwin*



New Model 6: the organ that sounds more expensive than it is

Built in accordance with the recommendations of the American Guild of Organists, the new Baldwin Model 6 Organ is designed to meet the need for a two manual instrument of superior musical quality, with the modest church budget in mind. All thirty-three stops are tonally independent and are programmed through various channels of the standard three channel amplification system in the Main Organ so as to give good acoustical separation for the best musical results. Solid state transistors and diodes as well as vacuum tubes are employed in the circuitry to utilize the best qualities of each. Three pre-sets and a pre-set cancel are available for the convenience of the organist in service playing.

In the design of the Model 6 musical quality, particularly, has been stressed, and the result is a fine Classic ensemble for the rendition of the Classic literature, as well as beautiful solo stops and broad

ensemble so important in playing compositions of the Romantic period. The Model 6 is a superior instrument of Contemporary tonal design, in keeping with the standards of today's best organ building.

BALDWIN

Official Piano and Organ, New York World's Fair, 1964-65

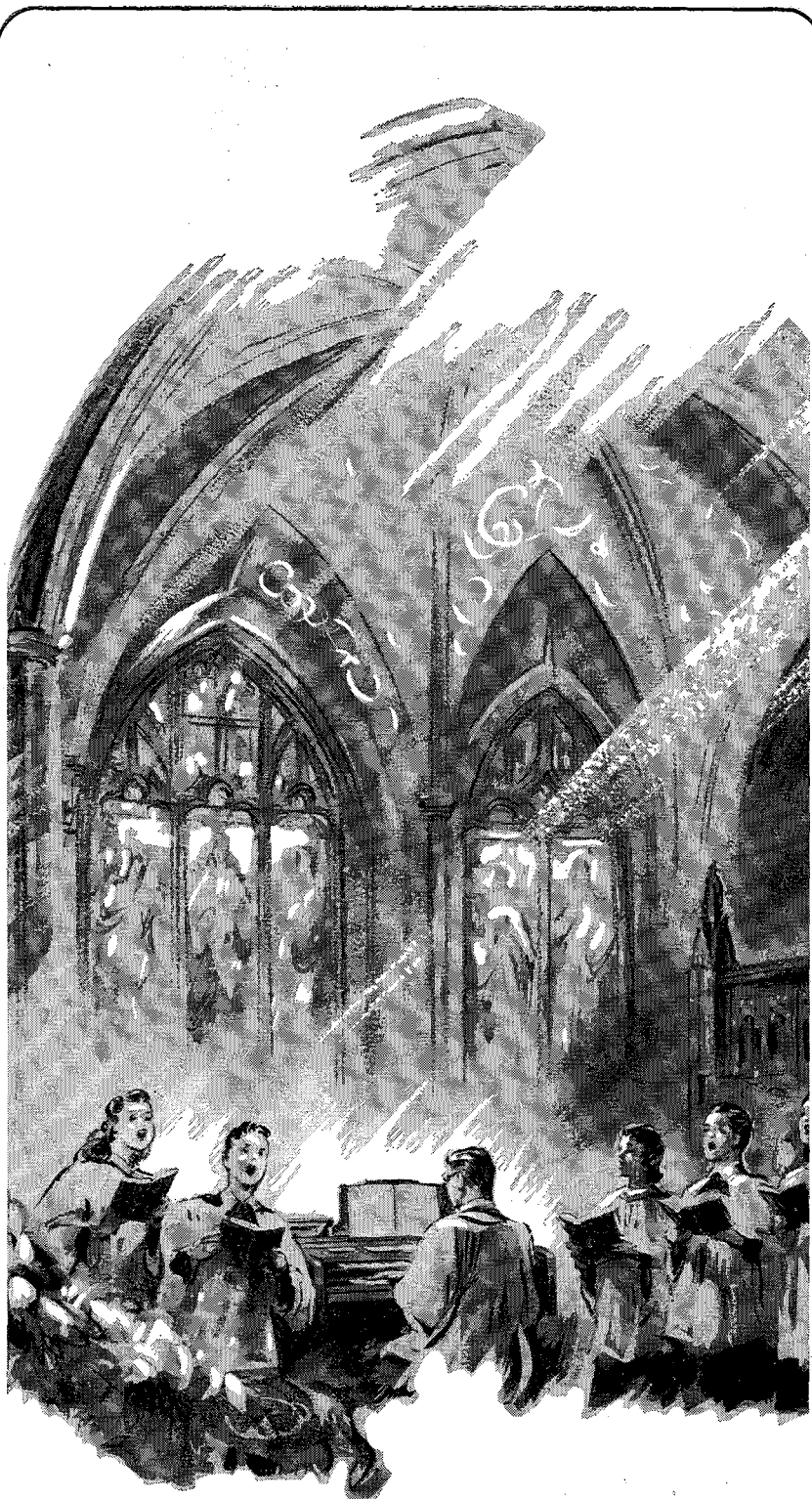
Baldwin Piano & Organ Company, Dept. D10-64
1801 Gilbert Avenue, Cincinnati, Ohio 45202
Please send information on the new Baldwin Model 6
Church Organ

NAME _____

CHURCH _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____



A tribute to organ music

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

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



John C. Holtz, Jr. has joined the faculty of the organ and church music department of Hartt College, University of Hartford. He has his BM degree with honors from West Virginia University where he studied with Clyde English, and his MM degree from the University of Michigan where he studied organ history and design with Robert Noehren. He also studied two years with Claire Coci.

Mr. Holtz is organist and choirmaster of the Center Congregational Church, Harford.

ANNE RALSTON GOES TO NEW POST IN PITTSBURGH AREA

Anne Ralston, director of music and co-ordinator of youth activities at the First United Presbyterian Church of Wilksburg (Pittsburgh) for 13 years has begun her new duties as organist and choirmaster of Hebron United Presbyterian Church, Penn Hills. She has been commissioned to set up a full music program in this church in the midst of a rapidly growing suburban situation.



Virginia Hitchcock Herrmann has been appointed to the faculty of the organ and church music department at Hartt College of Music, University of Hartford. A student of Chinese music, language and anthropology, she has BM and MA degrees from Indiana University, has majored in theory in the graduate school of the Eastman School of Music. She received a Bradley-Keeler fellowship for study with Hindemith at Yale where she studied organ with Frank Bozyan for her MM degree.

Mrs. Herrmann has served as director of music at Trinity Lutheran and Temple Mishkan Israel, New Haven and as organist at Yale's Dwight Chapel.

She has also served St. Mark's Chapel at the University of Connecticut and has played recitals throughout Connecticut and Massachusetts. Her husband is director of the Institute of Cellular Biology at U-Conn.



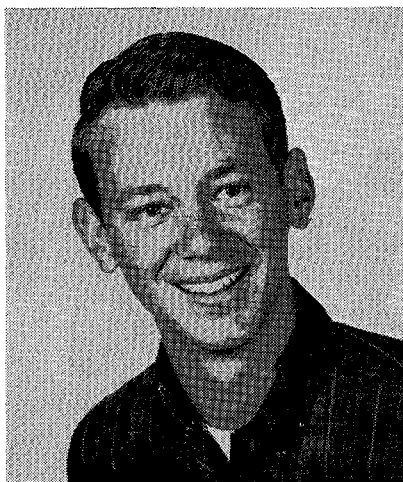
Karl E. Moyer, AAGO, ChM, has been appointed assistant professor of music at the Millersville State College, Millersville, Pa. He will teach organ and piano, music history and appreciation and will direct the 90-voice college choir.

He has his BS degree from Lebanon Valley College, Annville, Pa. and his MSM from Union Seminary, where he studied organ with Vernon de Tar, composition and improvisation with Searle Wright. For two years he has served as choirmaster-organist at the Messiah Lutheran Church, South Williamsport, Pa., and instructor at Susquehanna University, Selinsgrove, Pa.



Perry D. Marshall became the organist-choirmaster Sept. 1 of St. Timothy's Episcopal Church, Catonsville, Md. He holds the AB degree from Colorado College, Colorado Springs, the MM from Westminster Choir College and the DSM from the school of music of Union Theological Seminary. He has studied organ with Claire Coci, Hugh Porter and Alec Wyton; choral conducting with Warren Martin and Elaine Brown; piano with Johana Harris and Max Lanner; and composition with Cecil Effinger, William Graves, Seth Bingham and Joseph Goodman.

Dr. Marshall has most recently served as organist-choirmaster of the Lutheran Church of the Holy Redeemer, Brooklyn, and as instructor in music and liturgy at the Epiphany Lutheran elementary school in Brooklyn. He has conducted a number of musical programs in the greater New York area, including presentation of the Gregorian Mass of All Saints according to the Formula missae of Martin Luther.



Stuart Goodwin has been awarded a Fulbright grant for study of organ building with Dirk Flentrop in Zaandam, Holland. Mr. Goodwin has had considerable experience in organ building, having had his own repair company for several years. He rebuilt a historic Stevens organ for the University of Redlands as an independent studies project. As a hobby he has also built a playable organ with pipes made of paper.

A Guide to Current Practices in English Cathedral Choral Music

by ROBERT GRISWOLD

(Continued from the September issue)

SERVICES

The number preceding the Service indicates the collective number of performances; the letter following indicates the key in which the Service is written.

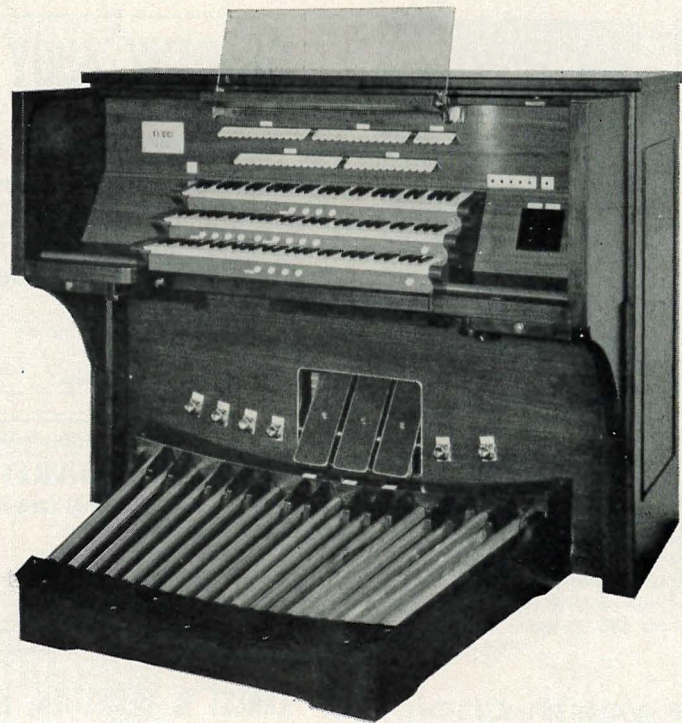
Matins

- 73 Ireland, John (1879-1962) F
65 Stanford, Charles (1852-1924) B flat
52 Stanford, Charles (1852-1924) C
43 Harwood, Basil (1859-1924) A flat
40 Boyce, William (1710-1779) A
37 Vaughan Williams, Ralph (1872-1958) G
35 Boyce, William (1710-1779) C
33 Byrd, William (1543-1623) Short Service
32 Wesley, Samuel S. (1810-1876) F
31 Gibbons, Orlando (1583-1625) Short Service
27 Moeran, Ernest (1894-1950) E flat
22 Gray, Alan (1855-1935) G
Stanford, Charles (1852-1924) A
21 Smart, Henry (1813-1879) F
Sumsion, Herbert (1898—) G
20 Noble, T. Tortius (1867-1953) B minor
19 Alcock, Walter (1861-1947) B flat
Marchant, Stanley (1883-1949) G
16 Harris, William (1883—) A
Lloyd, Charles (1846-1919) E flat
15 Bairstow, Edward (1874-1946) E flat
13 Ireland, John (1879-1962) C
12 Jackson, Francis (1917—) G
Lloyd, Charles (1846-1919) B flat
Wadely, Frederick (1882—) E flat
11 Nicholson, Sidney (1875-1947) D flat
10 Howells, Herbert (1892—) Collegium Regale
Stewart, Hylton (1884-1932) C
Sumsion, Herbert (1898—) B flat
Farrant, Richard (—1580) Short Service
9 Ley, Henry (1887-1961) D minor
8 Bevin, Elway (—1639) Dorian
Britten, Benjamin (1913—) C
Kitson, Charles (1874-1944) E flat
Patrick, Nathaniel (—1595) G minor
Tallis, Thomas (1505-1585) Dorian
7 Davies, Walford (1869-1941) G
Shaw, Martin (1876-1958) E flat
Vaughan Williams, Ralph (1872-1958) F
6 Dyson, George (1883—) C minor
Rose, Bernard (1915—) E
Stanford, Charles (1852-1924) F, G
5 Gray, Alan (1855-1935) A, E
Ley, Henry (1887-1961) C minor
Purcell, Henry (1659-1695) B flat, C
Shaw, Martin (1876-1958) F
Weekes, Thomas (1575-1623) Short Service

- 4 Dyson, George (1883—) D, F
King, Charles (1687-1748) C
Tomkins, Thomas (1572-1656) Fourth Service
Walmisley, Thomas (1814-1856) C
Wood, Charles (1866-1926) D
Travers, John (1706-1758) F
3 Atkins, Ivor (1869-1953) F
Creighton, Robert (c.1639-c.1733) E flat
King, Charles (1687-1748) F
Naylor, John (1838-1897) A flat, G
Rogers, Benjamin (1614-1698) D
Shaw, Martin (1876-1958) C
Statham, Heathcote (1889—) F
Weekes, Thomas (1575-1623) B minor
Willan, Healey (1880—) D
2 Jackson, Francis (1917—) C
Kempton, Thomas (—1762) B flat
Kitson, Charles (1874-1944) D
Macpherson, Charles (1870-1927) E
Roberts, John (1841-1920) C
Somervell, Arthur (1863-1937) F
Walmisley, Thomas (1814-1856) E
Wesley, Samuel S. (1810-1876) E minor
West, John (1863-1929) C
1 Aldrich, Henry (1647-1710) G
Bairstow, Edward (1874-1946) D
Brewer, Herbert (1865-1928) B flat, E flat
Campbell, Sidney (1909—) B flat
Croft, William (1678-1727) A
Harris, William (1883—) B flat
Harvey, William (1886—) F
Harwood, Basil (1869-1924) Gloucester
Service
Hurford, Peter (1930—) G
Lang, Harvey (1891—) F, A
Stainer, John (1840-1901) E flat
Statham, Heathcote (1889—) E minor
Tomkins, Thomas (1572-1656) Second
Service
Wood, Charles (1866-1926) A, C minor

Communion

- 64 Darke, Harold (1888—) F
45 Merbecke, John (—1585)
42 Sumsion, Herbert (1898—) F
40 Ireland, John (1879-1962) C
39 Wood, Charles (1866-1926) Phrygian
35 Stanford, Charles (1852-1924) C
30 Stanford, Charles (1852-1924) B flat
24 Ley, Henry (1887-1961) E minor
17 Byrd, William (1543-1623) Mass For Four
Voices
16 Bairstow, Edward (1874-1946) E flat



FIRST PRESBYTERIAN CHURCH • GREENEVILLE, TENN.

Greenwood Organ Company

3553 DRIFTWOOD DRIVE

CHARLOTTE, NORTH CAROLINA 28205

"THREE GENERATIONS OF ORGAN BUILDING"

PAUL FRITZSCHE ORGAN CO.

SUCCESSOR TO C. E. DURNER QUAKERTOWN, PA.
EST. 1859

RECENT INSTALLATIONS

- ALLENTOWN, PA. — ZION'S UNITED CHURCH OF CHRIST (LIBERTY BELL CHURCH) 3M., 33R.
AIKEN, S. C. — ST. JOHN'S METHODIST CHURCH 3M., 32 R.
FREDERICK, MD. — EVANGELICAL REFORMED CHURCH, U. C. C. 3M., 30 R.
HONSDALE, PA. — FIRST PRESBYTERIAN CHURCH — REBUILT — 3M., 42 R.
NORTHAMPTON, PA. — MARY IMMACULATE SEMINARY 2M., 20 R.

Factory
Allentown, Pa. 797-2510

Office — 868-2672
1138 Highland Ave., Bethlehem, Pa.

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina

B.M. DEGREES IN ORGAN AND CHURCH MUSIC

Harold G. Andrews, Jr., Head, Organ Dept.

Member, National Association of Schools of Music

School of Music

UNIVERSITY OF NORTH CAROLINA

Greensboro, North Carolina

B.A., B.MUS., M.MUS. DEGREES IN ORGAN

Gordon Wilson, Head, Organ Dept.

Member, National Association of Schools of Music

ken simpson & company

new organs — rebuilding — maintenance

5016 Venice Blvd., L. A. 19, Calif. WE 6-8928



105
Y
E
A
R
S

J. H. & C. S. ODELL & CO.

82-84 Morningside Ave., Yonkers, New York

1859—ONE HUNDRED & FIVE YEARS—1964

Five Generations building Odell Organs

Yonkers 5-2607

★ FRANK J. SAUTER and SONS ★

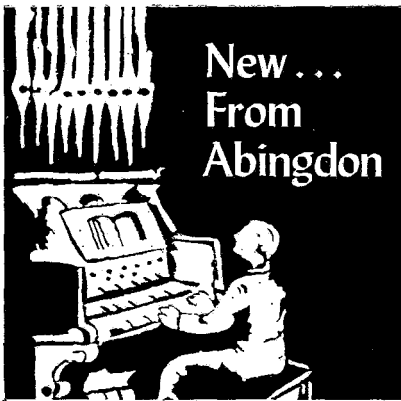
Aberdeen 4-1584

7440 S. Indiana Avenue

Chicago 19, Illinois

Organ Builders

- Rebuilding
 - Repairing
 - Contractual Servicing
- For Unexcelled Service



Hymns today and tomorrow

Erik Routley, Dr. Routley critically examines English and American hymns and hymnals to bring hymnology into theological and historical perspective. 208 pages.

\$4.50

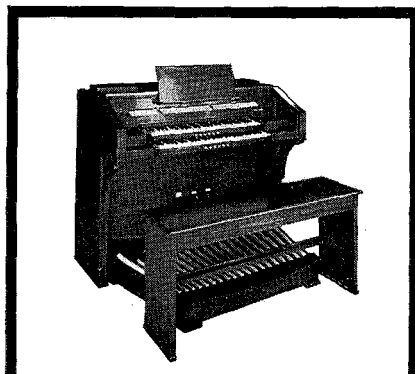
The youth choir

Austin C. Lovelace. A noted authority on church music presents a complete book of instruction for youth choir directors. 72 pages.

Paper, \$1.25

Order from your bookstore

abingdon press
175 YEARS OF Service SINCE 1789



CHURCH MODEL ORGAN

Factory-built by

Artisan ORGANS

Special Price **\$4950.00**

Regular price **\$5500.00**

2-manual church model C-2 32-note AGO pedalboard. 22 independent voices. 40 stop and coupler tablets. Separate amplifiers and 80-watt tone cabinet. Reverberation included. Built by Artisan for the Protestant Center at N.Y. World's Fair. See at Fair or write

ARTISAN ORGANS
2476 North Lake Avenue
Altadena, California

DOROTHY ADDY

First Methodist Church
Friends University

Wichita Kansas

Kenneth A. Bade

First Methodist Church

Kankakee, Illinois

DENE BARNARD

St. Timothy's Episcopal Church
Massillon, Ohio

Mount Union College
Alliance, Ohio
The Festival Choir

ERNEST H. BERNSTEN, III

ORGANIST AND COMPOSER

G. SCHOENFIELD
Concert Manager 1112 42nd Street, N.E.
200 W. 20th Street Washington 19, D.C.
New York City 202 - 562-0782

SETH BINGHAM

School of Sacred Music
Union Theological Seminary

15 Claremont Ave.
New York 27, N. Y.

NORMAN BLAKE

Mus.M. (Dunelm), F.R.C.O.

St. Paul's School
Concord, N. H.

JOHN BOE

F.R.C.O., Ch.M., A.D.C.M.

St. Luke's Church, Evanston

C. Griffith Bratt

Mus. M.—A.A.G.O.

St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

WILFRED BRIGGS

M.S., CH.M.

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

LEWIS BRUUN

Westminster Choir College

Princeton, New Jersey

ORGANIST-DIRECTOR

Old First Church

Newark, New Jersey

HERBERT BURTIS

organ and harpsichord recitalist

"Mr. Burtis is a brilliant artist".

Freehold Transcript

First Methodist Church, Red Bank, N.J.

ARTHUR CARKEEK

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

DePauw University Organist
Gobin Memorial Church
GREENCASTLE, INDIANA

LUDWIG ALTMAN

San Francisco Symphony Orchestra

Temple Emanu-El

California Palace of the Legion of Honor

BALDWIN-WALLACE Conservatory of Music

Berea, Ohio

CECIL W. MUNK, Director
WARREN BERRYMAN,
Head of Organ Department
B. M. Degrees in Organ & Church Music

JUDITH ANNE BARNETT

Organist and Recitalist

Conservatory of Music
Heidelberg College
Tiffin, Ohio

BOY CHOIRS

PAUL ALLEN BEYMER

CHRIST CHURCH

SHAKER HEIGHTS, OHIO

ROBERTA BITGOOD

First Presbyterian Church

BAY CITY, MICHIGAN

Wm. G. BLANCHARD

ORGANIST

POMONA COLLEGE
CLAREMONT GRADUATE SCHOOL
THE CLAREMONT CHURCH
Claremont California

LOUISE BORAK

organist

Faith Lutheran Church

St. Paul, Minn.

ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal

Russell Broughton

F.A.G.O.

St. Mary's School
Raleigh North Carolina

JOHN BULLOUGH

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

Fairleigh Dickinson University

St. Mark's Church

Teaneck, New Jersey

ELISE

CAMBON

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

EARL CHAMBERLAIN

F.T.C.L.

ST. STEPHEN'S CHURCH

Cohasset Massachusetts

- 15 Stanford, Charles (1852-1924) A
12 Harwood, Basil (1859-1924) A flat
Nicholson, Sydney (1875-1947) Missa
Choristarum
11 Lloyd, Charles (1849-1919) E flat
10 Byrd, William (1543-1623) Mass For Three
Voices
Howells, Herbert (1892—) Collegium Regale
Jackson, Francis (1917—) G
Middleton, Roland (1896—) E flat
Oldroyd George (1886—) Communion
Service
9 Shaw, Martin (1876-1958) Folk Mass
8 Batten, Adrain (—1637) Short Service
Nicholson, Sydney (1875-1947) F
Stanford, Charles (1852-1924) G
7 Day, Edgar (1891—) B flat
Nicholson, Sydney (1875-1924) C
Stanford, Charles (1852-1924) F
Whitlock, Percy (1903-1946) G
6 Shaw, Martin (1876-1946) Modal
Stewart, Hylton (1884-1932) A flat
Vaughan Williams, Ralph (1872-1958) D
minor
Wills, Arthur (1926—) G minor
5 Hunt, Eric (1903-1958) E flat
Tallis, Thomas (1505-1585) Short Service
4 Byrd, William (1543-1623) Mass For Five
Voices
Ley, Henry (1887-1961) B flat
Noble, T. Tertius (1867-1953) B minor
Seiber, Matyas (1905—) Missa Brevis
Stanford, Charles (1852-1924) D
Vaughan Williams, Ralph (1872-1958) G
minor
Watson, Sydney (1903—) G
Wills, Arthur (1926—) Missa Eliensis
Missa Passionis Christi
3 Brewer, Herbert (1865-1928) E flat
Dearnley, Christopher (1930—) Missa Sine
Nomine
Prichard, E. (1874-1944) Missa St. Werburg
Somervell, Arthur (1863-1937) F
Statham, Heathcote (1889—) D
Wilson, Archibald (1869-1945) D
2 Batten, Adrain (—1637) Dorian
Howells, Herbert (1892—) G minor
Palestrina, Giovanni (1525-1594) Missa Iste
Confessor
Schubert, Franz (1797-1828) G
Tavener, John (1495-1545) Missa Sine
Nomine
Willan, Healey (1880—) G minor
Wood, Charles (1886-1926) C minor, F
1 Causton, Thomas (—1569) F minor
Mode I
Gibbons, Orlando (1583-1625) Short Service
Guest, Douglas (1916—) Missa Brevis
Harris, William (1883—) F, A
Macpherson, Charles (1870-1927) G
Palestrina, Giovanni (1525-1594) Aeterna
Christi Munera
Shepherd, John (16th century) Playnsong
Mass
Statham, Heathcote (1889—) E minor, F,
G minor
Wadely, Frederick (1882—) G
Wood, Charles (1866-1926) Ionian
Wooley, Edward (1895—) A minor, Modal
Evansong
95 Walmisley, Thomas (1814-1856) D minor
90 Noble, T. Tertius (1867-1953) B minor
87 Stanford, Charles (1852-1924) B flat
Stewart, Hylton (1884-1932) C
84 Stanford, Charles (1852-1924) F
Sumson, Herbert (1898—) G
81 Wesley, Samuel S. (1810-1876) Chant
Service
Wood, Charles (1866-1926) D
80 Wood, Charles (1866-1926) E flat no. 1
76 Farrant, Richard (—1580) A minor
73 Arnold, Samuel (1740-1802) A
68 Gibbons, Orlando (1583-1962) Short
Service
67 Ireland, John (1879-1962) F
Wood, Charles (1866-1926) C minor
62 Purcell, Daniel (1660-1717) E minor
60 Byrd, William (1543-1623) Short Service
Purcell, Henry (1659-1695) G minor
Weelkes, Thomas (1575-1623) Short Service
54 Moeran, Ernest (1894-1950) D
53 Harwood, Basil (1869-1924) A flat
52 Goss, John (1800-1880) E
48 Wood, Charles (1866-1926) Collegium
Regale
Stanford, Charles (1852-1924) A, F
46 Murrill, Herbert (1909-1952) E
Tallis, Thomas (1505-1585) Dorian
45 Howells, Herbert (1892—) Collegium
Regale
44 Byrd, William (1543-1623) Second Service
41 Wood, Charles (1866-1926) E flat, no. 2
37 Tallis, Thomas (1505-1585) Faux Bourdon
Wise, Michael (1648-1687) F
Wood, Charles (1866-1926) G
36 Byrd, William (1543-1623) Faux Bourdon
35 Birstow, Edward (1874-1946) E flat
Byrd, William (1543-1623) Third Service
34 Cooke, Benjamin (1734-1793) G
Vaughan Williams, Ralph (1872-1958) C
33 Nicholson, Sydney (1875-1947) D flat
32 Lloyd, Charles (1849-1919) E flat
Morley, Thomas (1558-1603) Short Service
31 Stanford, Charles (1852-1924) G
Wesley, Samuel S. (1810-1876) E
30 Gray, Alan (1855-1935) G
Harris, William (1883—) A minor
Statham, Heathcote (1889—) E minor
29 Blow, John (1648-1708) F
Brewer, Herbert (1865-1928) E flat
Gibbons, Orlando (1583-1625) Faux Bour-
don
Harris, William (1883—) A
Ireland, John (1879-1962) G
Kempton, Thomas (—1762) B flat
26 Bullock, Ernest (1890—) C
Wilson, Stanley (1899-1953) E flat



ROBES

Wide style selection. Finest materials. Master tailoring. Fair prices. Write for catalog and swatches. State name of church and whether for pulpit or choir.

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

ELECTRIFY PLAYER PIANOS PUMP ORGANS
YOU CAN QUICKLY END TIRESOME FOOT-PUMPING
With a Compact Low-Cost Lee Silent Suction Unit
EASY TO INSTALL
FULLY GUARANTEED
1000'S IN USE
write to
LEE MUSIC MFG. CO.
Box 595, Tujunga, Calif.

- 24 Shaw, Martin (1876-1958) D
 23 Bevin, Elway (-1639) Dorian
 23 Ley, Henry (1887-1961) A minor
 Stewart, Hylton (1884-1932) Dorian
 22 Blow, John (1648-1708) Dorian
 Kelway, Thomas (c.1695-1749) B minor
 21 Macpherson, Charles (1870-1927) G
 Tomkins, Thomas (1572-1656) Second Service
 Wise, Michael (1648-1687) E flat
 20 Brewer, Herbert (1865-1928) D
 Davies, Walford (1869-1941) G
 Dyson, George (1883-) F
 Gibbons, Orlando (1583-1625) Second Service
 Holmes, John (-1602) Faux Bourdon
 William, Healy (1880-) E flat, Faux Bourdon
 18 Bairstow, Edward (1874-1946) D
 Dyson, George (1883-) D
 Jackson, Francis (1917-) G
 Travers, John (1706-1758) F
 Weelkes, Thomas (1575-1623) Five part
 17 Causton, Thomas (-1569) Mode I
 Clarke-Whitfield, John (1770-1836) E
 Long, Kenneth (1920-) F
 Morley, Thomas (1557-1603) Faux Bourdon
 16 Bullock, Ernest (1890-) D
 Hunt, Eric (1903-1958) E flat
 Jackson, Francis (1917-) C
 Somervell, Arthur (1863-1937) F
 15 Batten, Adrian (-1637) Fourth Service
 Gray, Alan (1885-1935) A
 14 Gray, Alan (1885-1935) F minor
 Tallis, Thomas (1505-1585) Short Service
 Tomkins, Thomas (1572-1656) First Service
 Wood, Charles (1866-1926) E
 13 Nicholson, Sidney (1875-1947) D
 Purcell, Henry (1659-1695) B flat
 Smart, Henry (1813-1879) G
 12 Alcock, Walter (1861-1947) A
 Byrd, William (1543-1623) Verse
 Causton, Thomas (-1569) F minor
 Day, Edgar (1891-) B flat
 Howells, Herbert (1892-) G
 Noble, T. Tertius (1867-1953) A minor
 11 Dyson, George (1883-) C minor
 Elvey, George (1816-1893) A
 Garrett, George (1834-1897) D
 Gibbons, Orlando (1883-1625) Verse
 Knight, Gerald (1908-) G
 Parry, Hubert (1848-1918) D
 Russell, William (1777-1813) A
 Wood, Charles (1866-1926) E minor
 10 Blair, Hugh (1864-1920) B minor
 Darke, Harold (1888-) A minor
 Fellowes, Edmund (1870-1951) D
 Goss, John (1800-1880) A
 Rootham, Cyril (1875-1938) E minor
 Stainer, John (1840-1901) E flat
 Whitlock, Percy (1903-1946) G
 9 Blow, John (1648-1708) G
 Causton, Thomas (-1569) Short Service,
 Faux Bourdon
 King, Charles (1687-1748) C
 Patrick, Nathaniel (-1595) G minor
 Smart, Henry (1813-1879) F
 Walmisley, Thomas (1814-1856) C
 Wood, Charles (1866-1926) C minor
 8 Darke, Harold (1888-) F
 Gray, Alan (1855-1935) B flat
 Naylor, John (1838-1897) G
 7 Alcock, Walter (1861-1947) B flat
 Aldrich, Henry (1647-1710) G
 Byrd, William (1543-1623) Three Minims
 Colborne, Langdon (1835-1889) D
 Lloyd, Charles (1849-1919) F
 Macpherson, Charles (1870-1927) A
 Morley, Thomas (1558-1603) First Service
 Patrick, Nathaniel (-1595) Short Service
 Pullein, John (1878-1948) F
 Rose, Bernard (1915-) E
 Rogers, Benjamin (1614-1698) D
 Stewart, Hylton (1884-1932) A flat
 6 Armstrong, Thomas (1898-) D minor
 Howells, Herbert (1892-) B minor
 St. Paul's Service
 Patrick, Nathaniel (-1595) A minor
 Steggall, Charles (1826-1905) G
 Sumson, Herbert (1898-) A
 Walmisley, Thomas (1814-1857) D
 5 Byrd, William (1543-1623) Five Part
 Cook, Benjamin (1734-1793) C
 Davies, Walford (1869-1941) C
 Hunt, Eric (1903-1958) F
 Kitson, Charles (1874-1944) D
 Lang, Craig (1891-) B flat
 Nares, James (1715-1783) F
 Onseley, Frederick (1825-1889) B minor
 Selby, Luard (1853-1919) F
 Shaw, Geoffrey (1879-1943) E minor
 Statham, Heathcote (1889-) C
 Stewart, Hylton (1884-1932) F
 Tomkins, Thomas (1572-1656) Fifth Service
 Viadana, Lodovico (1564-1645) Faux Bourdon
 4 Bairstow, Edward (1874-1946) G
 Batten, Adrian (-1637) Short Service
 Byrd, William (1543-1623) Great Service
 Clarke-Whitfield, John (1770-1836) F
 Davies, Walford (1869-1941) F
 Elvey, George (1816-1889) E
 Kelway, Thomas (1695-1749) A minor,
 G minor
 Kitson, Charles (1874-1944) E flat
 Ley, Henry (1887-1961) B flat
 Morley, Thomas (1558-1603) Second Service
 Rogers, Benjamin (1614-1698) F
 Slater, Gordon (1896-) E flat
 Thiman, Eric (1900-) G
 Tomkins, Thomas (1562-1656) Faux Bourdon
 Tye, Christopher (-1573) G minor (probably by Osbert Parsley (-1585))
 Weelkes, Thomas (1575-1623) Ninth Service
 Wood, Charles (1866-1926) Phrygian
 3 Batten, Adrian (-1637) Dorian
 Dexter, Harold (1920-) B minor, G

GERARD CARON

St. Jean Baptiste Church
 Lexington Ave. & 76th St.,
 New York, N. Y. 10021

CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

DONALD COATS

ST. JAMES' CHURCH
 NEW YORK

Harry E. Cooper
 Mus. D., F.A.G.O.
 Raleigh, North Carolina

WESLEY A. DAY

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

gloria meyer

St. John's Methodist Church
 Temple Israel
 MEMPHIS TENNESSEE

John Doney

M.Mus. A.A.G.O.
 St. James Episcopal Church
 West Hartford 7, Conn.

C. HAROLD EINECKE

Mus. D. FWCC Mus. B.
 The Cathedral of Saint John
 the Evangelist
 AGO Regional Chairman
 Spokane, Washington

STEVE EMPSON

SAINT RAYMOND CHURCH
 Bronx, New York

VERNON EVERETT

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

EMORY FANNING

The Church of the Covenant
 BOSTON

GORDON FARDELL

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

CHICAGO CLUB

OF WOMEN ORGANISTS

President, Bernice Nelson Skooglund

FRANKLIN COATES

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

BARRINGTON COLLEGE

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

VIRGINIA COX

Organist
 FIRST PRESBYTERIAN CHURCH
 San Diego, California

LEE DETTRA

St. Paul's Methodist Church
 Lancaster, Pa.

CLARENCE DICKINSON

7 GRACIE SQUARE
 NEW YORK 28, N. Y.

EDWARD EIGENSCHENK

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

ROBERT ELMORE

CENTRAL MORAVIAN CHURCH
 BETHLEHEM, PA.

george

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

GERARD FABER

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

CHARLES FARLEY, PhD

KNOX COLLEGE
 Galesburg, Illinois
 RECITALS

AMY CLEARY MORRISON RECITALIST

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

Another church chooses VERDIN BELLS

FIRST EVANGELICAL
 LUTHERAN CHURCH
 LAKE GENEVA, WISC.



Stade, Dolan and Anderson, Architects

"Our Verdin Bells are a joy to hear and see. Their wonderful tones and unusual arrangement have attracted attention for miles around."

Reverend D. W. Meier

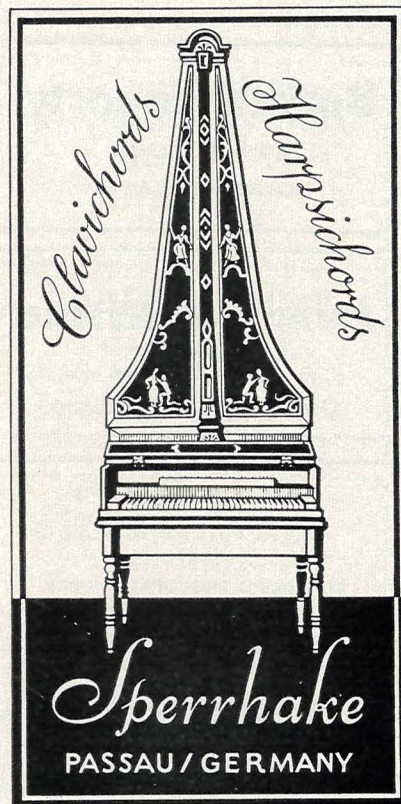
There are Verdin Bells to meet all church requirements
 WRITE FOR FREE FOLDER

THE I. T. VERDIN CO.

2021 Eastern Ave. • Dept. F • Cincinnati, Ohio

"The Bell Ringers of America"

CHICAGO • NEW YORK • ST. LOUIS • CLEVELAND • MILWAUKEE • BUFFALO • PHILADELPHIA
 MINNEAPOLIS • BOSTON • DALLAS • PITTSFORD, VT. • JACKSON (PARMA) MICH. • DES MOINES



"An emotionally filled, inspired work"

MISA SOLEMNE in F, Op. 32

HENRY FRANCIS PARKS

In 6 Parts. S.A.T.B. with Piano Accomp.

Price: \$3.50, postpaid

PARKS LABORATORY

(Established 1933)

Box 1665 Seattle, Washington 98125

Felix F. Schoenstein

& Sons Pipe Organ Builders

SAN FRANCISCO, CALIF.

GEORGE FAXON
TRINITY CHURCH
BOSTON

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

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

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

RICHARD GRANT
139 EAST POST ROAD
WHITE PLAINS, N.Y.

Bertha Hagarty
HOWARD COLLEGE
BIRMINGHAM, ALABAMA

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

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

ELDON HASSE
FRONT STREET
PRESBYTERIAN CHURCH
Hamilton, Ohio

WILBUR HELD
S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

DAVID HEWLETT
CHURCH OF THE RESURRECTION
115 EAST 74th STREET
NEW YORK

NORMAN HOLLETT
F.A.G.O. (chm)
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

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

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

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

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

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

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

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

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

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

MILDRED L. HENDRIX
University Organist
Asst. Professor, Department of Music
DUKE UNIVERSITY
Durham, North Carolina
Available for Recitals

EVERETT JAY HILTY
Director Division of
ORGAN and CHURCH MUSIC
UNIVERSITY OF COLORADO
BOULDER

JOHN HOLTZ
M. Mus.
Hartford, Connecticut

Lang, Craig (1891—) B flat
Ley, Henry (1887-1961) Faux Bourdon
Lloyd, Charles (1849-1919) E
Long, Kenneth (1920—) B flat
Marchant, Stanley (1883-1949) D minor
Prichard, Ernest (1887-1944) E
Read, Frederick (1857-1923) F
Selby, Luard (1853-1919) A
Tomkins, Thomas (1572-1656) Short Service
Weelkes, Thomas (1575-1623) Two Trebles
West, John (1863-1929) G
2 Atwood, Thomas (1765-1838) F
Bullock, Ernest (1890—) B flat
Byrd, William (1543-1623) First Service
Clarke-Whitfield, John (1770-1836) E flat
Davies, Walford (1869-1941) E flat
Fayrfax, Robert (—1521) Faux Bourdon
Goss, John (1800-1880) A minor
Howood, Basil (1859-1949) A
Howells, Herbert (1892—) Westminster
Service, Gloucester Service
Lang, Craig (1891—) Collegium Magdalene
Parsley, Osbert (—1585) Short Service
Rubbra, Edmund (1901—) A flat
Selby, Luard (1853-1919) G
Stegall, Charles (1826-1905) B flat
Sumsion, Herbert (1898—) B flat
Thiman, Eric (1900—) F
Walker, Ernest (1870-1949) D
West, John (1863-1929) C
Williams, Charles (1853-1935) D
1 Alcock, Walter (1861-1947) D
Blake, Benjamin (1761-1827) D
Brewer, Herbert (1865-1928) A minor, B
flat, G
Burton, Peter (1916-1955) C
Byrd, William (1543-1623) G minor
Child, William (1606-1697) G
Cook, Edgar (1880-1953) C
Harker, Clifford (1912—) A flat
Hunt, Eric (1903-1958) C
Jackson, Francis (1917—) Hereford Service
Knight, Gerald (1908—) Short Service
Ley, Henry (1887-1961) G minor
Lang, Craig (1891—) E flat
Morley, Thomas (1558-1603) Three Minims
Paul, Leslie (1903—) D
Shaw, Martin (1876-1958) E
Tomkins, Thomas (1572-1656) Third Service
Whitlock, Percy (1903-1946) Faux Bourdon,
Plainsong
Willan, Healey (1880—) A
Wills, Arthur (1926—) Short

Composers of anthems and services listed chronologically; the number preceding each name indicates the number of works performed.

ANTHEMS

Composers whose birth dates are uncertain:

- 2 Fayrfax, Robert d.1521
- 2 Causton, Thomas d.1569
- 2 Parsons, Robert d.1570
- 3 Whyte, Robert d.1574
- 2 Farrant, Richard d.1580
- 1 Blitheman, William d.1591
- 1 Holmes, John d.1602
- 1 Hilton, John d.1608
- 5 Philips, Peter d.1628
- 2 Kirbye, George d.1634
- 10 Batten, Adrian d.1637
- 2 Barcroft, George 16th Century
- 1 Redford, John 16th Century
- 1 Shepherd, John 16th Century

- 2 Josquin des Pres c.1445-1521
- 1 Cornyshe, William 1465-1523
- 1 Cranmer, Thomas 1489-1556
- 1 Johnson, Robert c.1490-c.1560
- 3 Tavener, John c.1495-1545
- 17 Tye, Christopher 1500-1573
- 22 Tallis, Thomas 1505-1585
- 6 Bourgeois, Louis 1510-1561
- 1 Merbecke, John 1510-1585
- 3 Arcadelt, Jacob 1515-1575
- 32 Palestrina, Giovanni 1525-1594
- 7 Lasso, Orlando c.1530-1594
- 1 Mundy, William c.1530-1591



Dr. John Reymes-King, FAGO, University of Massachusetts, Amherst, has returned from a nine-week round-the-world recital tour. In all 30 recitals were played in North America, New Zealand, Australia, Switzerland, England and Scotland.

Recital programs were played at: Mineola, N.Y., Vancouver, B.C., Portland, Ore.; Wellington and Christchurch, New Zealand and for the New Zealand Broadcasting Corporation, Sydney, Australia and for the Australia Broadcasting Commission; Launceston, Tasmania; Adelaide and Perth Australia; Radio-Lausanne, Switzerland; Leicester and London, England, and Aberdeen Scotland. Lectures were given for the Oregon Choral Directors' Guild, Portland; the New Zealand Congress of Organists; One-Day School of Choral Music, Wellington; Canterbury University, Christchurch, New Zealand.

- 1 Guidetti, Giovanni 1532-1592
- 50 Byrd, William 1543-1623
- 19 Victoria, Tomasco c.1548-1611
- 1 Soriano, Francesco 1549-1620
- 10 Handl, Jacob 1550-1591
- 1 Eccard, Johannes 1533-1611
- 1 Hooper, Edmund 1553-1621
- 1 Mundy, John 1554-1630
- 9 Morley, Thomas 1557-1603
- 1 Anerio, Felice c.1560-1614
- 3 Croce, Giovanni 1560-1609
- 1 Marenzio, Luca c.1560-1597
- 3 Bull, John 1562-1628
- 4 Sweelinck, Jan 1562-1621
- 3 Dowland, John 1563-1626
- 2 Hassler, Hans 1564-1612
- 1 Campion, Thomas 1567-1620
- 1 Monteverdi, Claudio 1567-1648
- 1 Bateson, Thomas c.1570-1630
- 1 Coperario, Giovanni 1570-1627
- 1 Nicholson, Richard 1570-1639
- 1 Costanti, Fabio 1570-?
- 2 Praetorius, Michael 1571-1621
- 1 Warde, John 1571-1638
- 10 Tomkins, Thomas 1572-1656
- 1 Lukacic, Ivan 1574-1648
- 5 Dering, Richard 1575-1630
- 12 Weelkes, Thomas 1575-1623
- 1 Amner, John c.1580-1641
- 1 East, Michael 1580-1648
- 1 Ford, Thomas c.1580-1648
- 2 Peerson, Martin c.1580-1650
- 2 Allegri, Gregorio 1582-1652
- 27 Gibbons, Orlando 1582-1625

Harry H. Huber
M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

JOHN HUSTON
FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
NEW YORK CITY

Farley K. Hutchins
Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

d. deane
hutchison
first congregational church
portland, oregon

DONALD INGRAM
ST. PAUL'S CATHEDRAL
Buffalo

James Philip Johnston
F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

Justine E. Johnston
A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

HOWARD KELSEY
Washington University
Saint Louis 5, Mo.

- 1 Schütz, Heinrich 1585-1672
- 1 Scheidt, Samuel 1588-1654
- 1 Agostini, Paolo 1593-1629
- 3 Crüger, Johann 1598-1662
- 1 John of Portugal 1604-1650
- 1 Carissimi, Giacomo 1605-1674
- 1 Child, William 1606-1697
- 3 Rogers, Benjamin 1614-1698
- 1 Drese, Adam 1620-1701
- 1 Lock, Matthew 1630-1677
- 1 Creighton, Robert 1639-1733
- 3 Aldrich, Henry 1647-1710
- 3 Humfrey, Pelham 1647-1674
- 2 Bach, Johann M. 1648-1694
- 11 Blow, John 1648-1708
- 5 Wise, Michael c.1648-1687
- 1 Pitoni, Giuseppe 1657-1743
- 18 Purcell, Henry 1659-1695
- 2 C'arke, Jeremiah 1670-1707
- 4 Weldon, John 1676-1736
- 8 Croft, William 1678-1727
- 74 Bach, Johann S. 1685-1750
- 29 Handel, George 1685-1759
- 1 Marcello, Benedetto 1686-1739
- 13 Greene, Maurice 1695-1755
- 4 Wagner, Gottfried 1698-1756
- 1 Kent, James 1700-1776
- 2 Eberling, Johann 1702-1762
- 1 Stroud, Charles 1705-1726
- 4 Travers, John 1706-1758
- 21 Boyce, William 1710-1779
- 5 Nares, James 1715-1783
- 2 Battishill, Jonathan 1738-1801
- 1 Arnold, Samuel 1740-1802
- 2 Corfe, Joseph 1740-1820
- 1 Webbe, Samuel 1740-1816
- 6 Haydn, Joseph 1752-1809
- 1 Schicht, Johann 1753-1823
- 9 Mozart, Wolfgang 1756-1791
- 1 Cherubini, Luigi 1760-1842
- 1 Banks, Ralph 1762-1841
- 9 Crotch, William 1775-1847
- 8 Atwood, Thomas 1765-1838
- 1 Himmel, Frederick 1765-1814
- 3 Wesley, Samuel 1766-1835
- 1 Novello, Vincent 1781-1861
- 2 Pearsall, Robert 1795-1856
- 3 Schubert, Franz 1797-1828
- 15 Goss, John 1800-1880
- 1 Turle, James 1802-1882
- 26 Mendelssohn, Felix 1809-1847
- 25 Wesley, Samuel S. 1810-1876
- 1 Prichard, Rowland 1811-1887
- 6 Walmsley, Thomas A. 1814-1856
- 3 Bennett, Sterndale 1816-1875
- 1 Elvey, George 1816-1893
- 1 Franck, Cesar 1822-1890
- 1 Dykes, John 1823-1876
- 1 Cornelius, Peter 1824-1875
- 9 Ouseley, Frederick 1825-1889
- 1 Steggall, Charles 1826-1905
- 1 Armes, Philip 1836-1908
- 11 Brahms, Johannes 1833-1897
- 1 Naylor, John 1838-1897
- 4 Stainer, John 1840-1901
- 4 Tschaiakowsky, Peter 1840-1893
- 1 Dvorak, Anton 1841-1904
- 2 Fauré, Gabriel 1845-1924
- 7 Parry, Hubert 1848-1918
- 8 Lloyd, Charles 1849-1919
- 1 Spinney, Walter 1852-1894
- 24 Stanford, Charles 1852-1924
- 2 Selby, Luard 1853-1919
- 1 Williams, Charles L. 1853-1935
- 6 Gray, Alan 1855-1935
- 9 Elgar, Edward 1857-1934
- 1 Read, Frederick 1857-1925
- 3 Harwood, Basil 1859-1949
- 3 Alcock, Walter 1861-1947
- 1 Arensky, Anton 1861-1906
- 5 Buck, Percy 1861-1947
- 2 Somervell, Arthur 1863-1937
- 2 West, John 1863-1929
- 1 Brewer, Herbert 1864-1928
- 2 Terry, Richard 1865-1938
- 2 Kalinnikow, Basil 1866-1901
- 23 Wood, Charles 1866-1926



John Grady, formerly organist of the Church of St. Jude in New York City, has been appointed organist-choirmaster of the Church of the Holy Family.

A graduate of Fordham University, Mr. Grady began his career in the Church of St. Ignatius Loyola. While finishing his degree at Fordham, he was appointed to the Church of Our Lady Queen of Martyrs in New York City and subsequently to St. Jude. His training has been under the supervision of John Hughes, Reginald Mills Silby and Virgil Fox.

Mr. Grady was the organist at the dedication of the Vatican Pavilion, New York World's Fair and at St. Patrick's Cathedral for the Cardinal's Jubilee Masses. While in Europe this summer, he played at Westminster Cathedral and has been invited to play next year at Notre Dame, Paris.

- 2 Noble, T. Tertius 1876-1953
- 1 Fricker, Herbert 1868-1943
- 1 Richardson, Madeley 1868-1949
- 1 Atkins, Ivor 1869-1953
- 13 Davies, Walford 1869-1941
- 7 Macpherson, Charles 1870-1927
- 2 Walker, Ernest 1870-1949
- 1 Palmer, Charlton 1871-1930
- 10 Vaughan Williams, Ralph 1872-1958
- 2 Rachmaninoff, Sergei 1873-1943
- 1 Severac, Joseph 1873-1921
- 15 Bairstow, Edward 1874-1946
- 3 Holst, Gustave 1874-1934
- 3 Kitson, Charles 1874-1944
- 2 Nicholson, Sydney 1875-1947
- 1 Rootha, Cyril 1875-1938
- 2 Shaw, Martin 1876-1958
- 1 Gardiner, Balfour 1877-1950
- 4 Ireland, John 1879-1962
- 2 Shaw, Geoffrey 1879-1943
- 1 Bainton, Edgar 1880-1956
- 1 Bloch, Ernest 1880-1959
- 1 Cook, Edgar 1880-1953
- 2 Willan, Healey 1880-
- 8 Wadely, Frederick 1882-
- 2 Bax, Arnold 1883-1953
- 4 Dyson, George 1883-
- 14 Harris, William 1883-
- 3 Marchant, Stanley 1883-1949
- 3 Stewart, Hylton 1884-1932
- 1 Bates, Frank 1885-1928
- 2 Farrar, Ernest 1885-1918
- 1 Porter, Ambrose 1885-
- 1 Oldroyd, George 1886-1951
- 18 Ley, Henry 1887-1961
- 2 Darke, Harold 1888-

HALSTEAD McCORMAC

First Presbyterian Church
East Los Angeles College
Los Angeles, California
Music Department Chairman
San Gabriel High School

JAMES McGREGOR

M.S.M., A.A.G.O.
Organist and Choirmaster
GRACE EPISCOPAL CHURCH
Newark, New Jersey

CLARENCE MADER

Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

PHILIP MANWELL

Organist-Director of Music
WESTMINSTER PRESBYTERIAN CHURCH
Sacramento, California

JANICE MILBURN

FIRST BAPTIST CHURCH
ANN ARBOR, MICHIGAN

CATHERINE RITCHEY MILLER

Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

JOHN D. MORRISON

M.Mus., A.A.G.O.
Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

EARL

NESS MUS. D.

Philadelphia, Pa.
FIRST BAPTIST CHURCH
TEMPLE KENESETH ISRAEL
PHILA MUSICAL ACADEMY

NORLING

St. John's Episcopal Church
Jersey City Heights New Jersey

Jack Ossewaarde

St. Bartholomew's Church
New York

LARRY PALMER

A. Mus. D.
Saint Paul's College
Lawrenceville, Virginia
ORGAN HARPISCHORD

Newton H. Pashley

First Presbyterian Church
OAKLAND, CALIFORNIA

William MacGowan

All Saints Church
Pasadena, California

Anne Versteeg McKITTRICK

F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

ROBERT L. MAHAFFEY

M.A., Mus.M., F.A.G.O.
Ch.M., F.T.C.L.
CHRIST EPISCOPAL CHURCH
Manhasset, New York

Paul Manz

Mount Olive Lutheran Church
Minneapolis, Minnesota
Concordia College, St. Paul

ASHLEY MILLER

A.A.G.O.
N.Y. Society of Ethical Culture
2 West 64th St. New York City
RECITALS LESSONS

JOSEPH MIRANDA

St. Mark's Cathedral
Salt Lake City

WILLIAM H. MURRAY

Mus. M. F.A.G.O.
Church of the Holy Nativity,
Episcopal
Chicago, Illinois

Edouard Nies-Berger

Organist-Conductor
ST. PAUL'S CHURCH
Richmond, Virginia

GROVER J. OBERLE

M.A., F.A.G.O., ChM
CHRIST & ST. LUKE'S CHURCH
BOYS' CHOIR
NORFOLK 7, VIRGINIA

FRANK K. OWEN

Lessons-Recitals
St. Paul's Cathedral
Los Angeles 17, California

Sam Batt Owens

Birmingham-Southern College
First Methodist Church
Birmingham

Arthur B. Paulmier, Jr.
B.A. A.A.G.O. F.T.C.L.
Grace Episcopal Church
Rutherford, New Jersey
and
Temple Beth Emeth of Flatbush
Brooklyn, New York

PAUL

KOCH

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

DOROTHY E.

LAYMAN

ORGANIST-DIRECTOR
FIRST METHODIST CHURCH
DEARBORN, MICH.

Joan Hult Lippincott

Organ Faculty
Westminster Choir College
Princeton, New Jersey
Recitalist
Princeton, New Jersey

RICHARD W. LITTERST

M.S.M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

robert iodine

mus.d. f.a.g.o.
CHICAGO
• st. chrysostom's church
• american conservatory of music

david m. lowry

S.M.M.
CHRIST EPISCOPAL CHURCH
West Englewood, New Jersey
Lutheran Choral Society of Bergen County,
New Jersey
THE CHAPIN SCHOOL
New York City

Frederick

MARRIOTT
Central Methodist Church
Detroit, Michigan

GEORGE N. MAYBEE

Organist and Master of Choristers
ST. GEORGE'S CATHEDRAL
Kingston, Ontario

HENRY FRANCIS PARKS

Balcom & Vaughan Studios
Seattle Washington

WALTER L. PELZ

M.Mus Ch.M.
Christ Lutheran Church
Minneapolis, Minnesota

Wendell Piehler

Mus. M. Organist
St. Andrew's Episcopal Church
Colby Jr. College for Women
New London, New Hampshire

Robert J. Powell

M.S.M., F.A.G.O., Ch.M.
St. Paul's Episcopal Church
Meridian, Mississippi

CLINTON REED

Organist-Choirmaster
Chapel of the Intercession
Trinity Parish
New York

EUGENE ROAN

Organ Faculty
Westminster Choir College
Princeton, New Jersey
St. Thomas' Episcopal Church
Whitemarsh, Pennsylvania

NEWELL ROBINSON

F.A.G.O., Ch.M.
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL

St. John's Cathedral

JACK EDWIN ROGERS
Jacksonville, Florida

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

LUIS HAROLD SANFORD
Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

john h. schneider

Calvary Presbyterian Church
Riverside, California

WILLIAM SELF

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

JOHANNES F. SOMARY

A.B., Mus.M., Ch.M.
Church of Our Saviour
59 Park Avenue
New York 16, N.Y.

Garth Peacock

Oberlin Conservatory of Music
Oberlin, Ohio

Franklin E. Perkins

The Ladue Chapel
St. Louis, Missouri

St. Mark's In-the-Bowwerie

New York City
George Powers
S.M.D. F.A.G.O.

KATHRYN HILL RAWLS

MUSIC B., A.A.G.O.
Washington, D. C.
Regional Chairman
D.C., Maryland and Virginia
"The Region on the Potomac"

MYRTLE REGIER

Mount Holyoke College
South Hadley, Massachusetts

Irene Robertson

Mus. D. F.A.G.O.
ORGANIST
University of Southern California
Los Angeles

PRESTON ROCKHOLT

Mus. D., F.A.G.O.
DIRECTOR OF STUDIES
College of Church Musicians
Washington Cathedral

WILBUR F.**RUSSELL**

Organist-Choirmaster, First Pres. Church
San Francisco Theological Seminary
San Anselmo, California

RUSSELL SAUNDERS

Drake University
University Christian Church
Des Moines, Iowa

ALEXANDER SCHREINER

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

ROBERT D. SETZER

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

Mark Smith

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



Vincent Persichetti, Juilliard School, is at the left with Larry Smith, graduate student from Guttentburg, Iowa; Russell Saunders associate professor of organ and church music, and Robert Luther, graduate student from Fertile, Iowa, completing the picture taken at Drake University's Contemporary Music Symposium. Mr. Persichetti lectured, demonstrated his keyboard technique and directed the symposium of musicians in the presentation of his works.

- 2 Gibbs, Cecil 1889-1960
- 5 Statham, Heathcote 1889-
- 10 Bullock, Ernest 1890-
- 1 Day, Edgar 1891-
- 2 Lang, Craig 1891-
- 7 Howells, Herbert 1892-
- 1 Moeran, Ernest 1894-1930
- 1 Warlock, Peter 1894-1930
- 1 Jacob, Gordon 1895-
- 1 Trevor, Caleb 1895-
- 1 Waters, Charles 1895-
- 1 Sowerby, Leo 1895-
- 3 Middleton, Roland 1896-
- 1 Ord, Boris 1897-1961
- 2 Armstrong, Thomas 1898-
- 1 Poulenc, Francis 1899-1963
- 3 Thiman, Eric 1900-
- 3 Finzi, Gerald 1901-1956
- 1 McKie, William 1901-
- 3 Rubbra, Edmund 1901-
- 1 Duruflé, Maurice 1902-
- 1 Tomblings, Philip 1902-
- 2 Walton, William 1902-
- 1 Watson, Sydney 1903-
- 6 Whitlock, Percy 1903-1946
- 2 Surplice, Alwyn 1906-
- 3 Campbell, Sydney 1909-
- 1 White, L. J. 1910-
- 4 Ashfield, Robert 1911-
- 1 Harker, Clifford 1912-
- 8 Britten, Benjamin 1913-
- 1 Thorpe-Davie, Cedric 1913-
- 1 Rose, Bernard 1915-
- 2 Jackson, Francis 1917-
- 2 Joubert, John 1922-
- 1 Cox, Derek 1928-
- 3 Dearnley, Christopher 1930-
- 1 Hurford, Peter 1930-

SERVICES

Composers whose birth dates are uncertain:

- 1 Farrant, Richard d.1580
- 2 Patrick, Nathaniel d.1595
- 1 Bevin, Elway d.1639
- 1 Kempton, Thomas d.1762
- 1 Tallis, Thomas 1515-1585
- 1 Byrd, William 1543-1623
- 2 Tomkins, Thomas 1572-1656
- 2 Weelkes, Thomas 1575-1623
- 1 Gibbons, Orlando 1583-1625
- 1 Rogers, Benjamin 1614-1698
- 1 Creighton, Robert 1639-1734
- 1 Aldrich, Henry 1647-1710
- 2 Purcell, Henry 1659-1695
- 1 Croft, William 1678-1727
- 1 King, Charles 1687-1748
- 1 Travers, John 1706-1758
- 1 Boyce, William 1710-1779
- 2 Wesley, Samuel S. 1810-1876
- 1 Smart, Henry 1813-1879
- 2 Walmisley, Thomas 1814-1856

- 1 Steggall, Charles 1826-1905
- 2 Naylor, John 1838-1897
- 1 Stainer, John 1840-1901
- 1 Roberts, John V. 1841-1920
- 2 Lloyd, Charles 1849-1919
- 5 Stanford, Charles 1852-1924
- 3 Gray, Alan 1855-1935
- 1 Harwood, Basil 1859-1949
- 1 Alcock, Walter 1861-1947
- 1 Somervell, Arthur 1863-1937
- 1 West, John 1863-1929
- 2 Brewer, Herbert 1865-1928
- 4 Wood, Charles 1866-1926
- 1 Noble, T. Tertius 1867-1953
- 1 Atkins, Ivor 1869-1963
- 1 Davies, Walford 1869-1947
- 1 Macpherson, Charles 1870-1927
- 2 Vaughan Williams, Ralph 1872-1958
- 2 Birstow, Edward 1874-1946
- 2 Kitson, Charles 1874-1944
- 1 Nicholson, Sydney 1875-1947
- 4 Shaw, Martin 1876-1958
- 2 Ireland, John 1879-1962
- 1 Willan, Healey 1880-
- 1 Wadely, Frederick 1882-
- 3 Dyson, George 1883-
- 2 Harris, William 1883-
- 1 Marchant, Stanley 1883-1949
- 1 Stewart, Hylton 1884-1932
- 1 Harvey, William 1886-
- 2 Lay, Henry 1887-1961
- 2 Statham, Heathcote 1889-
- 2 Lang, Craig 1891-
- 2 Howells, Herbert 1892-
- 1 Moeran, Ernest 1894-1950
- 2 Sumson, Herbert 1898-
- 1 Campbell, Sydney 1909-
- 1 Britten, Benjamin 1913-
- 1 Rose, Bernard 1915-
- 2 Jackson, Francis 1917-
- 1 Joubert, John 1927-
- 1 Hurford, Peter 1930-

Communion

- Composers whose birth dates are uncertain:
- 1 Shepherd, John 16th century
 - 2 Causton, Thomas d.1569
 - 1 Merbecke, John d.1585
 - 2 Batten, Adrian d.1637
 - 1 Tavener, John 1495-1545
 - 1 Tallis, Thomas 1505-1585
 - 3 Palestrina, Giovanni 1525-1594
 - 2 Byrd, William 1543-1623
 - 1 Viadana, Ludovico 1564-1645
 - 1 Gibbons, Orlando 1583-1625
 - 1 Schubert, Franz 1797-1828
 - 1 Wesley, Samuel S. 1810-1876
 - 1 Lloyd, Charles 1848-1919
 - 6 Stanford, Charles 1852-1924
 - 1 Harwood, Basil 1859-1949
 - 1 Somervell, Arthur 1863-1937
 - 1 Brewer, Herbert 1865-1928
 - 4 Wood, Charles 1866-1926

CHARLES SHAFFER

Organist
First Presbyterian Church of Hollywood
Hollywood, California

Robert Shepher

Organist - Choirmaster
FIRST PRESBYTERIAN CHURCH
Royal Oak, Michigan
Recitals

VINGENT E. SLATER

Plymouth Congregational Church
and
Achduth Vesholom Congregation
FORT WAYNE, INDIANA

L. ROBERT SLUSSER

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

ROBERT SMART

Trinity Episcopal Church
Swarthmore College
SWARTHMORE, PENNSYLVANIA

FRANK CEDRIC SMITH

L.T.C.L. CH.M.
GRACE CHURCH IN NEW YORK

- 1 Noble, T. Tertius 1867-1953
- 1 Wilson, Archibald 1869-1945
- 1 Macpherson, Charles 1870-1927
- 2 Vaughan Williams, Ralph 1872-1958
- 1 Birstow, Edward 1874-1946
- 3 Nicholson, Sydney 1875-1947
- 2 Shaw, Martin 1876-1958
- 1 Willan, Healey 1880-
- 1 Wadely, Frederick 1882-
- 2 Harris, William 1883-
- 1 Stewart, Hylton 1884-1932
- 1 Oldroyd, George 1886-
- 1 Ley, Henry 1887-1961
- 1 Prichard, Ernest 1887-1944
- 1 Darke, Harold 1888-
- 2 Statham, Heathcote 1889-
- 1 Day, Edgar 1891-
- 2 Howells, Herbert 1892-
- 2 Wooley, Edward 1895-1950
- 1 Middleton, Roland 1896-
- 1 Sumsion, Herbert 1898-
- 1 Hopkins, Douglas 1902-
- 1 Watson, Sydney 1903-
- 1 Whitlock, Percy 1903-1946
- 1 Seiber, Matyas 1905-
- 1 Ashfield, Robert 1911-
- 1 Guest, Douglas 1916-
- 1 Jackson, Francis 1917-
- 1 Long, Kenneth 1920-
- 3 Wills, Arthur 1926-
- 1 Dearnley, Christopher 1930-

Evensong
Composers whose birth dates are uncertain:

- 1 Fairfax, Robert d. 1521
- 5 Caustun, Thomas d. 1569
- 1 Farrant, Richard d. 1580
- 1 Parsley, Osbert d. 1585
- 3 Patrick Nathaniel d. 1595
- 1 Holmes, John d. 1620
- 3 Batten, Adrian d. 1637
- 1 Bevin, Elway d. 1639
- 1 Kempton, Thomas d. 1762
- 1 Tye, Christopher 1500-1543
(probably by Osbert Parsley d.1585)
- 3 Tallis, Thomas 1505-1585
- 10 Byrd, William 1543-1623
- 5 Morley, Thomas 1667-1603
- 1 Viadana, Lodovico 1564-1645
- 5 Tomkins, Thomas 1572-1656
- 3 Weelkes, Thomas 1575-1623
- 4 Gibbons, Orlando 1583-1625
- 1 Child, William 1606-1697
- 2 Rogers, Benjamin 1614-1696
- 1 Aldrich, Henry 1647-1710
- 3 Blow, John 1648-1708
- 2 Wise, Michael 1648-1787
- 2 Purcell, Henry 1659-1695
- 1 Purcell, Daniel 1660-1717
- 2 King, Charles 1687-1748
- 3 Kelway, Thomas 1695-1749
- 1 Travers, John 1706-1758
- 1 Nares, James 1715-1783
- 1 Cook, Benjamin 1734-1793
- 1 Arnold, Samuel 1740-1802
- 1 Atwood, Thomas 1765-1838
- 1 Cook, Robert 1768-1814
- 3 Clarke-Whitfield, John 1770-1836
- 1 Russell, William 1777-1813
- 3 Goss, John 1800-1880
- 2 Smart, Henry 1813-1897
- 1 Walmisley, Thomas 1814-1856
- 2 Elvey, George 1816-1893
- 1 Ouseley, Frederick 1825-1889
- 2 Steggall, Charles 1826-1905
- 1 Garrett, George 1834-1897
- 1 Colborne, Langdon 1835-1889
- 1 Naylor, John 1838-1897
- 1 Stainer, John 1840-1901
- 1 Parry, Hubert 1848-1918
- 3 Lloyd, Charles 1849-1919
- 5 Stanford, Charles 1852-1914
- 3 Selby, Luard 1853-1919
- 2 Williams, Charles 1853-1935
- 4 Gray, Alan 1855-1935
- 2 Harwood, Basil 1859-1949
- 3 Alcock, Walter 1861-1947
- 1 Somervell, Arthur 1863-1937
- 2 West, John 1863-1929
- 1 Blair, Hugh 1864-1920
- 5 Brewer, Herbert 1865-1928
- 10 Wood, Charles 1866-1926



Albert Johann Strohm was honored at the service Sept. 20 on the occasion of his 50th anniversary as organist and choir-master of St. Paul's Church by-the-Lake, Chicago. The choir of men and boys sang his music. The following day parishioners, friends and special guests honored Mr. Strohm at a dinner in the parish house.

The only living choir-master from the diocese of Chicago with a hymn in The Hymnal, he helped edit its latest edition. He has revised and edited hymnals for German-speaking congregations and has published a songbook for men, an evening service and a communion service.

Born in Evansville, Ind. in 1888, he attended Northwestern University. He has been a mainstay of the Chicago Choir-masters Association for many years.

- 2 Noble, T. Tertius 1867-1953
- 4 Davies, Walford 1869-1941
- 1 Fellowes, Edmund 1870-1951
- 2 Macpherson, Charles 1870-1927
- 1 Walker, Ernest 1870-1949
- 1 Vaughan, Williams Ralph 1872-1958
- 3 Birstow, Edward 1874-1946
- 2 Kitson, Charles 1874-1944
- 2 Nicholson, Sydney 1875-1947
- 1 Rootham, Cyril 1875-1938
- 2 Shaw, Martin 1876-1958
- 1 Püllein, John 1878-1948
- 2 Ireland, John 1879-1962
- 2 Shaw, Geoffrey 1879-1943
- 1 Cook, Edgar 1880-1953
- 3 Willan, Healey 1880-
- 3 Dyson, George 1883-
- 2 Harris, William 1883-
- 1 Marchant, Stanley 1883-1949
- 4 Stewart, Hylton 1884-1932
- 4 Ley, Henry 1887-1961
- 1 Prichard, Ernest 1887-1944
- 2 Darke, Harold 1888-
- 2 Statham, Heathcote 1889-
- 3 Bullock, Ernest 1890-
- 1 Day, Edgar 1891-
- 2 Lang, Craig 1891-
- 6 Howells, Herbert 1892-
- 1 Moeran, Ernest 1894-1950
- 1 Armstrong, Thomas 1898-
- 3 Sumsion, Herbert 1898-
- 2 Wilson, Stanley 1899-1953
- 2 Thiman, Eric 1900-
- 1 Rubbra, Edmund 1901-
- 3 Hunt, Eric 1903-1958
- 1 Paul, Leslie 1903-
- 3 Watson, Sydney 1903-
- 3 Whitlock, Percy 1903-1946
- 2 Knight, Gerald 1908-
- 2 Campbell, Sydney 1909-
- 1 Murrill, Herbert 1909-1952
- 1 Harker Clifford 1912-
- 1 Rose, Bernard 1915-
- 1 Burton, Peter 1916-1955
- 3 Jackson, Francis 1917-
- 2 Dexter, Harold 1920-
- 3 Long, Kenneth 1920-
- 1 Willis, Arthur 1926-

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

ROBERT M. STOFER
Organist and Choirmaster
Westminster Presbyterian Church
Dayton, Ohio

PHYLLIS STRINGHAM
Recitals
Carroll College
Waukesha, Wisconsin

Orrin Clayton Suthern, II
Professor of Music
Organist-Conductor
Lincoln University, Pa.

FREDERICK SWANN
The Riverside Church
New York City

LAUREN B. SYKES
A.A.G.O., Ch. M.
Warner Pacific College
First Methodist Church
Portland, Oregon

JAMES A. THOMAS
First Presbyterian Church
La Grange, Ill.

Adolf Torovsky, A.A.G.O.
Organist-Choirmaster
Church of the Epiphany
Washington, D. C.
Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

Louisa M. Triebel
Parkland Presbyterian Church
Flint, Michigan

George Norman Tucker
Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

FRED. TULAN

JAMES VAIL D.M.A.
UNIV. OF SOUTHERN CALIFORNIA
Church Music Department
ST. JOHN'S EPISCOPAL CHURCH
Organist-Choirmaster
LOS ANGELES

WILLIAM FRANCIS VOLLMER | The Baptist Temple
Temple Square
Bklyn 17, N. Y.

W. WILLIAM WAGNER
MT. LEBANON METHODIST CHURCH
Pittsburgh, Pennsylvania

Charles Dodsley WALKER

MARIANNE WEBB
MADISON COLLEGE
HARRISONBURG, VA.

THOMAS H. WEBBER, JR.
Westminster Presbyterian Church
Nashville, Tennessee

C. GORDON WEDERTZ
9344 S. BISHOP ST. CHICAGO 20

George Wm. Volkel
SAC. MUS. DOC., F.A.G.O.
The Presbyterian Church
WESTFIELD, N. J.

PORTER HEAPS
RECITAL ORGANIST
Chicago

DAVID A. WEHR
CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

HOMER WHITFORD
MUS.D F.A.G.O.
First Church in Chestnut Hill
Boston
Brimmer May School
Highland Glee Club

WALLACE M. COURSEN, JR.
F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N. J.
The Kimberley School, Montclair, N. J.

Thomas Spacht
St. Bernard College
St. Bernard Alabama

Bob Whitley
FOX CHAPEL EPISCOPAL CHURCH
Fox Chapel, Pittsburgh 38, Pa.

Harry Wilkinson
Ph.D., F.A.G.O.
CHURCH OF
ST. MARTIN-IN-THE-FIELDS
CHESTNUT HILL PHILADELPHIA

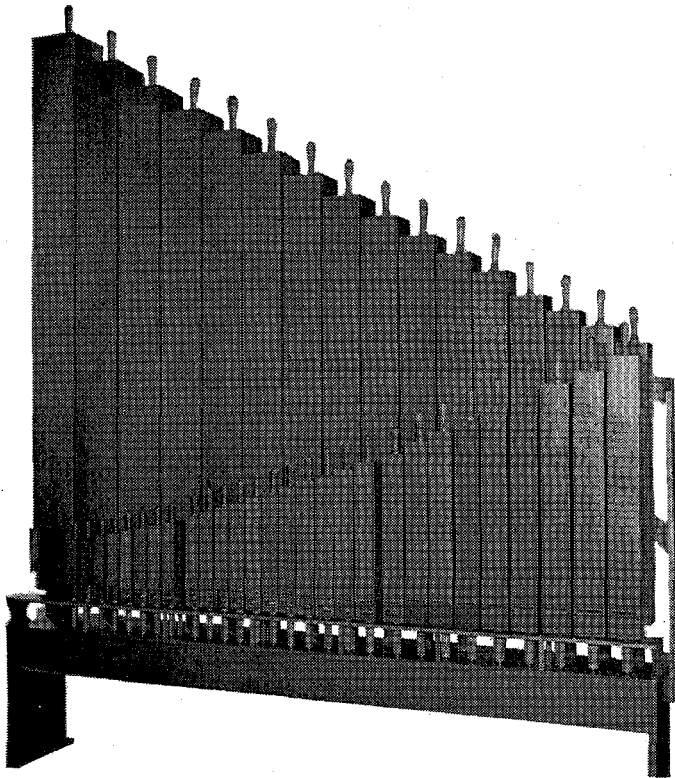
KLAUS SPEER
Houston, Texas

ANN M. STANISKI
UNIVERSITY OF DUBUQUE
Dubuque, Iowa

JULIAN WILLIAMS
Music Doc.
Sewickley Pennsylvania

George Y. Wilson
INDIANA UNIVERSITY
Bloomington, Ind.

Another Quality Product
from
"The House of Quality"



ORGAN SUPPLY CORPORATION

540 EAST SECOND ST.

ERIE, PA.

WELTE-WHALON

Organ Company, Inc.

Portsmouth, R. I.

Custom Building & Rebuilding

Electropneumatic — Tracker

P. O. Box 242

Tel. 401-683-9668

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550

222 Summer Street, Boston 10, Massachusetts

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD

KANSAS CITY 4, KANSAS

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

POSITION WANTED — ORGANIST, choirmaster, director of music, teacher, 24 years experience with all choirs, male, 39, professionally trained, specialist in Episcopal service requirements, seeks challenging position with teaching privileges. Presently employed in the East. Resume available. Address K-8, THE DIAPASON.

POSITION WANTED — PIPE MAKER - voicer, all-around man, vast experience in metal, zinc and reed pipes. Have complete pipemaking equipment available to prospective employer on loan basis or may be purchased at very reasonable price. Address K-6, THE DIAPASON.

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

POSITION WANTED — CATHOLIC OR ganist and choir director desires position in Catholic church. BS, MS, Fulbright studies in Europe, studies in Gregorian Chant. Experienced with adult, boys and girls choirs. Address J-4, THE DIAPASON.

POSITION WANTED — HUSBAND-WIFE organist-director team seeks full-time Protestant church music position, liturgical or non-liturgical. Excellent training, experience and references. Address K-4, THE DIAPASON.

POSITION WANTED — ORGANIST-CHOIR master desires position in New York City area. Master of Music degree and experience. All inquiries answered. Address K-12, THE DIAPASON.

POSITION WANTED — ORGANIST-CHOIR master with degrees and experience seeks full-time Protestant church music position. Address K-2, THE DIAPASON.

POSITION WANTED — YOUNG ENGIN eer interested in developing hammerless pianos or pipeless organ. Address K-10, THE DIAPASON.

WANTED — MISCELLANEOUS

WANTED — ORGANIST - CHOIRMASTER, full time, for Episcopal church. Adult and children's choirs, teaching privileges. College town. Pipe organ. Reply giving education, experience, salary expected to J. D. Peterson, Music Committee, Box 1067, Rocky Mount, N. C.

WANTED — MÖLLER TWO TRACK PLAY er rolls. Will buy, exchange or sell. Please send titles you have: I will do the same. Garo W. Ray, 410 Barton Drive, Orange, Conn.

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

WANTED — INTERESTED IN PURCHAS ing pipe organ service business, preferably in midwest area. Address J-3, THE DIAPASON.

WANTED — USED TRACKER ACTION organ. Send all details, specifications, exact dimensions. Address K-7, THE DIAPASON.

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 — AEOLIAN GRAND OR OR chestrelle player rolls of selected organ compositions by Bach, Widor, Franck, others. Also catalogues of rolls and printed matter about the instruments. Robert McMullin, 40 North Shore Road, Absecon, N. J. 08201.

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 — FROM TENOR C WURLITZER style E Diapason, loud Gemshorn, Estey reedless reeds, soft two or three-rank mixture with chest for mixture. J. R. Robinson, Route 4, Box 52, Tampa, Fla.

WANTED — HARMONIUM OR SIMILAR instrument, electrified, in good condition, for small convent chapel. Address J-13, THE DIAPASON.

WANTED — AMATEUR ASSEMBLING home organ needs complete and incomplete ranks from theatre organs. Address K-3, THE DIAPASON.

WANTED — ORGAN ROLLS AND PLAY ers, also piano rolls. State condition and lot price. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

WANTED — ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

WANTED — THREE OR FOUR-MANUAL theatre pipe organ, used. R. Treul, 8937 San Vincente Ave., South Gate, Calif.

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

MISCELLANEOUS

1964-65 SERVICE MUSIC SCHEDULE — New and practical form to help choir directors and organists plan their church year. File folder style designed for two Sunday services. Provides dates of all Sunday services as well as liturgical calendar (12 non-Sunday services identified). Space provided to write in choir or soloist schedules and music to be used. Back of folder spaced for choir roster. This year's Schedule becomes next year's reference. At year's end, becomes file for special bulletins and concert programs. Can be used by Senior Choir Director, Youth Choir Director and Organist. Order separate schedule for each. Price \$1 cash with order, 15¢ added if billed to church or self. Satisfaction guaranteed or money refunded. Order from Service Music Schedule, Dept. D, Box 723, Decatur, Ill.

ERNEST WHITE

E. H. HOLLOWAY, Corporation
Organs

BUTLER UNIVERSITY
TABERNACLE PRESBYTERIAN
CHURCH

3356 N. Pennsylvania Street
Indianapolis, Indiana 46205

CASTLELIGHT

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

FRAZEE ORGAN COMPANY, INC.

South Natick, Massachusetts
Builders of Quality Pipe
Organs since 1910

"Favorably Known For Frazee Tone"

MIRRORS FOR ORGANS AND PIANOS

Adjustable 4" x 16" plate glass in medium oak, walnut or mahogany at \$25.00 crated f.o.b. Highland.

BEAUTIFUL PLEXIGLAS MUSIC RACK

for any organ: polished edges, clear, handy for organist, pianist, or choir director at \$40.00 crated f.o.b. Highland. If complete with music rack light, \$55.00 crated f.o.b. Highland. Specify if 30" or 34 1/2" length required.

MODERN MUSIC RACK LIGHT:

Illuminates music and keyboard perfectly for any organ, fluorescent, wired with switch at \$25.00 for 2 manual or \$28.00 for 3 manual, crated f.o.b. Highland.

PEDAL LIGHT

for any organ: less than 1" deep x 5" wide x 12" long, fluorescent, completely wired with switch at \$15.00 packaged f.o.b. Highland.

ATTENTION INDEPENDENT ORGAN SERVICEMEN

Are you interested in receiving a list of used equipment available periodically? If so contact:

WICKS ORGAN COMPANY

Attention: A. H. Thalman
Highland, Illinois

Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



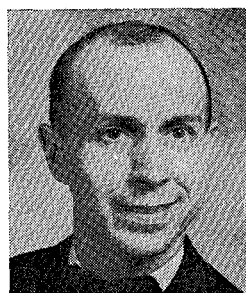
CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



GERRE HANCOCK



WILMA JENSEN



DONALD McDONALD



GEORGE MARKEY



MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE



JOHN WEAVER



WILLIAM WHITEHEAD

EUROPEAN ARTISTS
Touring 1964-65



JEAN LANGLAIS
Oct.-Nov.



PIET KEE
Feb.-Mar.



SUSI JEANS
Apr.-May



HEINZ WUNDERLICH
Apr.-May