

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

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NOVEMBER, 1964

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ATLANTA CHURCH GETS NEW SCHANTZ ORGAN

INSTALLATION TO BE IN CHANCEL

Grace Methodist 4-Manual Is Planned
by Mrs. J. W. Goddard, Organist
— Widener Company in Charge

Grace Methodist Church, Atlanta, Georgia has contracted with the Schantz Organ Company, Orrville, Ohio for a 60-rank, four-manual instrument to be installed in January 1966. It contains six divisions and provides for a transept division with exposed pipework. The great and positiv will be exposed at the front of the church with new chambers provided by a remodeling project.

Design and negotiations were handled by Widener and Company, Ltd., Atlanta area representatives of Schantz in conjunction with Mrs. J. William Goddard, AAGO, organist and Don Sanford, minister of music.

GREAT

Gemshorn 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Quint 2½ ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Chime (prepared)
Zymbelstern (prepared)

SWELL

Rohrgedackt 16 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 12 pipes
Prinzipal 4 ft. 61 pipes
Flöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 61 pipes

CHOIR

Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Holzgedackt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazat 2½ ft. 61 pipes
Flöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Bombarde 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

POSITIV

Nason Gedackt 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel 3 ranks 183 pipes

TRANSEPT

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

PEDAL

Resultant 32 ft. 32 notes
Prinzipal 16 ft. 32 pipes
Brummbass 16 ft. 56 pipes
Gemshorn 16 ft. 32 notes
Rohrgedackt 16 ft. 32 notes
Oktav 8 ft. 56 pipes
Bordun 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Choralbass 4 ft. 32 notes
Nachthorn 4 ft. 32 pipes
Flöte 4 ft. 32 notes
Oktavin 2 ft. 32 notes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 56 pipes
Basson 16 ft. 32 notes
Posaune 8 ft. 32 notes
Hautbois 8 ft. 32 notes
Klarine 4 ft. 32 notes



Surprise guest artist at the midwinter conclave in Chicago Dec. 28-30 is Karel Paukert, 29-year-old Czech "displaced" organist, who will include music of his homeland from the 18th century and from our own; his conclave recital is scheduled for the Church of SS. Faith, Hope and Charity, Winnetka Dec. 30. Since his "defection" from behind the iron curtain some three years ago, Mr. Paukert has played with great success in Iceland, Sweden, Germany, Holland and Belgium. In October he spent several days recording for a German company and in November he will play several French dates.

A graduate with high honors from the famed Prague Conservatory, Mr. Paukert won a number of Czech prizes. On short notice in 1961 he replaced Raymond Daveluy at the Harlem improvisation competition, placing second for the silver tulip. At that event he made the acquaintance of Robert Noehren, one of the judges, and of Catharine Crozier, an observer. At the Chicago conclave he will share billing with these two major artists.

FORT WAYNE CHURCH HOLDS 6TH PLAYING COMPETITION

The sixth national organ playing competition sponsored by the First Presbyterian Church, Fort Wayne, Ind., will be held March 6, 1965. It is open to all organists who have not passed the age of 34. Eight finalists will be chosen in a preliminary judging of tape-recorded contest pieces which have been received by Feb. 3. The finalists will appear in the Fort Wayne church for the March 6 competition.

The winner will receive a cash award of \$300 and an appearance April 6 as one of the artists on the season-long series at the church which this year includes Catharine Crozier, Jack Ruhl, Michigan State University Singers and Alexander Schreiner.

The music staff of the Fort Wayne church includes Lloyd Pinkerton, minister of music, Jack Ruhl, organist, and Nancy Ferguson, director of music education.

A FESTIVAL of Bach music in a series of eight monthly programs of choral, organ and instrumental works is being heard at the Trinity Episcopal Church, Columbus, Ohio with Wilbur Held in charge.

CHURCH MUSICIANS COLLEGE NAMES EIGHT NEW FELLOWS

The College of Church Musicians at Washington Cathedral admitted eight new students with the September term. Dr. Leo Sowerby, director of music at the college named these young musicians to pursue the course of study: Richard A. Darne, Falls Church, Va.; Zane W. Gordy, Boston, Mass.; Robert Anthony Lee, Takoma Park, Md.; John R. Fenstermaker, Indianapolis, Ind.; Daryl C. Kemerer, Adamsburg, Pa.; James L. Parry, Pasadena, Cal.; Geoffrey Simon, Washington, D.C.; and David G. Sparkes, Akron, Ohio.

Four returning as advanced students are: Dale Krider, Robert Grogran, Charles Bradley and John Cooper.

COCHEREAU TO MAKE TOURS OF USA IN 1965 & 1966

Pierre Cochereau will come to this country for a short teaching and recital tour next summer and will be available for a longer recital tour after Easter 1966. Roberta Bailey will manage his American appearances.

PITTSBURGH CHURCH ORDERS LARGE MÖLLER

MUSIC MOVED TO REAR GALLERY

Third Presbyterian to Have Extensive
Four-Manual for Expanded Music
Program — John Lively Director

For many years the Third Presbyterian Church, Pittsburgh, Pa. has had outstanding music programs. Marshall Bidwell headed the program for 25 years and before him Charles Heinroth. Upon Dr. Bidwell's retirement, John R. Lively, Mt. Mercy College, was selected as his successor.

Since assuming his duties at the Third Presbyterian Church, Mr. Lively has expanded the music program and has brought together a large professional choir, which sang first performances in this country of the Durufle Requiem and the Peeters Missa Festiva.

To meet the need of the expanding music program it became apparent that a new pipe organ must be considered. After extensive studies it was decided to move the organ and choir to the rear gallery where adequate space would be available for orchestra also for special choir performances. In addition to the main organ a small organ was required for a youth choir in one of the transept galleries, an instrument playable from its own console and also the main console.

M. P. Möller, Inc. has been selected to build the organ. Details of the installation have been determined by Mr. Lively, members of the Möller factory staff and Victor Zuck, Pittsburgh representative for Möller.

The main organ will be free-standing on the rear gallery with great, positiv and pedal divisions exposed.

GREAT (manual 1)

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Super Oktave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharff 4 ranks 244 pipes
Bombarde 16 ft.
Bombarde 8 ft.
Bombarde 4 ft.
Scharff 4 ranks
Zimbelstern

TRANSEPT GREAT

Bourdon 16 ft. 61 notes
Principal 8 ft. 80 pipes
Gedackt 8 ft. 80 pipes
Oktave 4 ft. 61 notes
Flute 4 ft. 61 notes
Super Oktave 2 ft. 61 notes
Flautino 2 ft. 61 notes
Mixture 2 ranks 122 pipes

SWELL (manual 3)

Bourdon 16 ft. 61 pipes
Principal Etroit 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Oktave Geigen 4 ft. 61 pipes
Flute Traversiere 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Oktavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Vox Humaine 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

(over)

TRANSEPT SWELL
 Viola 8 ft. 73 pipes
 Nachthorn 4 ft. 73 pipes
 Viola 4 ft. 61 notes
 Nachthorn 2 ft. 61 notes
 Trompette 16 ft. 85 pipes
 Trompette 8 ft. 61 notes
 Trompette 4 ft. 61 notes
 Tremulant

POSITIV (manual 4)
 Quintflöte 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Waldflöte 2 ft. 61 pipes
 Quintflöte 1½ ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Terzian 2 ranks 122 pipes
 Scharff 4 ranks 244 pipes
 Zimbel 3 ranks 183 pipes
 Tremalo

CHOIR (manual 2)
 Dolcan 16 ft. 12 pipes
 Flute a Cheminee 8 ft. 61 pipes
 Dolcan 8 ft. 61 pipes
 Dolcan Celeste 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Nazard 2½ ft. 61 pipes
 Zauberflöte 2 ft. 61 pipes
 Tierce 1½ ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Dulzian 16 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Regal 4 ft. 61 pipes
 Tremulant

GRAND CHOIR (manual 2)
 Diapason 8 ft. 61 pipes
 Nachthorn 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Flute Octaviane 4 ft. 61 pipes
 Full Mixture 4 ranks 244 pipes
 Scharff 4 ranks 244 pipes
 Bombarde 16 ft. 61 pipes
 Bombarde 8 ft. 61 pipes
 Bombarde 4 ft. 61 pipes
 Tremulant

PEDAL
 Gemshorn 32 ft. 32 pipes
 Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintaton 16 ft.
 Gemshorn 16 ft. 12 pipes
 Dolcan 16 ft.
 Violone 16 ft. 32 pipes
 Principal 8 ft. 32 pipes
 Gedacktpommer 8 ft. 32 pipes
 Viola 8 ft. 12 pipes
 Gemshorn 8 ft. 12 pipes
 Rohrflöte 8 ft.
 Octave 4 ft. 32 pipes
 Nachthorn 4 ft. 32 pipes
 Blockflöte 2 ft. 32 pipes
 Grand Cornet 6 ranks 192 pipes
 Cornet 4 ranks 128 pipes
 Mixture 4 ranks 128 pipes
 Scharff 4 ranks 128 pipes
 Bombarde 32 ft. 32 pipes
 Rankette 32 ft. 32 pipes
 Bombarde 16 ft. 12 pipes
 Basson 16 ft.
 Bombarde 8 ft. 12 pipes
 Trompette 8 ft. 32 pipes
 Trompette 8 ft.
 Basson 8 ft.
 Clairon 4 ft. 32 pipes
 Clairon 4 ft.
 Basson 4 ft.
 Dulzian 16 ft.
 Krummhorn 8 ft.
 Regal 4 ft.

TRANSEPT PEDAL
 Bourdon 16 ft. 12 pipes
 Diapason 8 ft. 32 notes
 Gedackt 8 ft. 32 notes
 Viola 8 ft. 32 notes
 Octave 4 ft. 32 notes
 Nachthorn 4 ft. 32 notes
 Mixture 2 ranks 32 notes
 Trompette 16 ft. 32 notes
 Trompette 8 ft. 32 notes
 Trompette 4 ft. 32 notes



Phillip Steinhaus has been appointed to the faculty of the department of music of the American University, Washington, D.C. where he will teach organ. On the occasion of his appointment as organist-choirmaster of St. John's Church THE DIAPASON for June 1964 surveyed his educational and professional background.



George Decker has been appointed associate organist and choirmaster of St. Thomas Church, New York City. He will assist William Self and will teach in the choir school.

From Vineland, N.J., Mr. Decker is a graduate of the Westminster Choir School and of the Curtis Institute of Music.

BIGGS HEARD ON POSITIV AT STRATFORD FESTIVAL

E. Power Biggs was organist for a "Baroque Heritage" program at the Stratford, Ont. Festival Aug. 14, playing a positiv by German Paul Ott installed by Gabriel Kney, London, Ont. Members of the National Festival Orchestra participated.

Mr. Biggs was heard in the Handel "Cuckoo and Nightingale" Concerto, the Haydn Concerto and the Telemann Overture Aus dem getruen Musikmeister.

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Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1965 is also included.

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- March 30 — Richard Enright, First Presbyterian Church, Evanston, Illinois

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CONFERENCE ON CHURCH MUSIC
April 26-28, 1965

Featuring Hans Heintze, Organist and Director of Music, Lutheran Cathedral, Bremen, Germany, in recital. He will also conduct master classes in organ literature, April 28-30.

For brochure outlining various events and fees, write Concert Manager, School of Music, Northwestern University, Evanston, Illinois.

George Howerton, Dean



School of Music
Evanston, Illinois

**CANADIAN CHOIR TO SING
KENNEDY MEMORIAL IN D.C.**

George N. Maybee will direct the choir of St. George's Cathedral, Kingston, Ont. in a memorial concert in the National Gallery, Washington D.C. Nov. 22, the anniversary of the death of John F. Kennedy, a Canadian tribute to his memory.

The program will include three specially commissioned works dedicated to President Kennedy's memory, all heard for the first time: Leo Sowerby's Thy Word Is a Lantern unto my Feet, Herbert Howells' untitled work on a text from the Latin poet Prudentius, and Graham George's In God's Command Ne'er Ask The Reason Why. Other works will include a series of Healey Willan motets and a broad panorama of a cappella works from the 16th century to the present.

The Kingston choir will also sing the same afternoon in the evensong service at the National Cathedral.

**FANNING JOINS BOSTON U
ORGAN, CHURCH MUSIC STAFF**

Emory Fanning has been appointed to the faculty of Boston University's organ and church music department. A 1957 graduate of Oberlin College, he has his MMus degree from the University of Illinois and his DMA from Boston University. He has taught at the University of Illinois and at Southwestern College, Winfield, Kans. He serves as music director at All Saints Church, Brookline.

**WESTENBURG PLAYS COAST
RECITAL DATES IN OCTOBER**

Richard Westenburg made a West Coast trip playing October recitals in San Jose and Sacramento, Cal. and conducting a master class in the latter city. He played a recital at his own church, Central Presbyterian, New York City, Oct. 19, then flew to Lincoln, Neb. for another class and a recital the following night.



Vernon de Tar, FAGO, was honored Oct. 4 on his 25th anniversary as organist and choirmaster of the Church of the Ascension, New York City. At the morning service the choir sang Louie White's On the Immensity of the Supreme Being, composed especially to honor Mr. de Tar's silver anniversary.

A dinner at which parishioners and friends honored and paid tribute to Mr. de Tar was held Oct. 22 at the parish house.

Mr. de Tar continues his busy schedule at the church and as teacher of organ and church music at Juilliard School of Music and at Union Seminary.

**FOX ON LEAVE FROM CHURCH;
INSTALLS ORGAN IN HOME**

Virgil Fox will take a seven-month leave from his duties as organist of the Riverside Church, New York City, from November 1964 to June 1965. Within this time he will be soloist with the Philadelphia Orchestra and the Winston-Salem Orchestra in addition to his recital and recording commitments.

Twenty-four ranks of an 86-rank, three-manual organ have been installed in Mr. Fox's Englewood, N.J. home by the Pierce-Wilson Company of New York.

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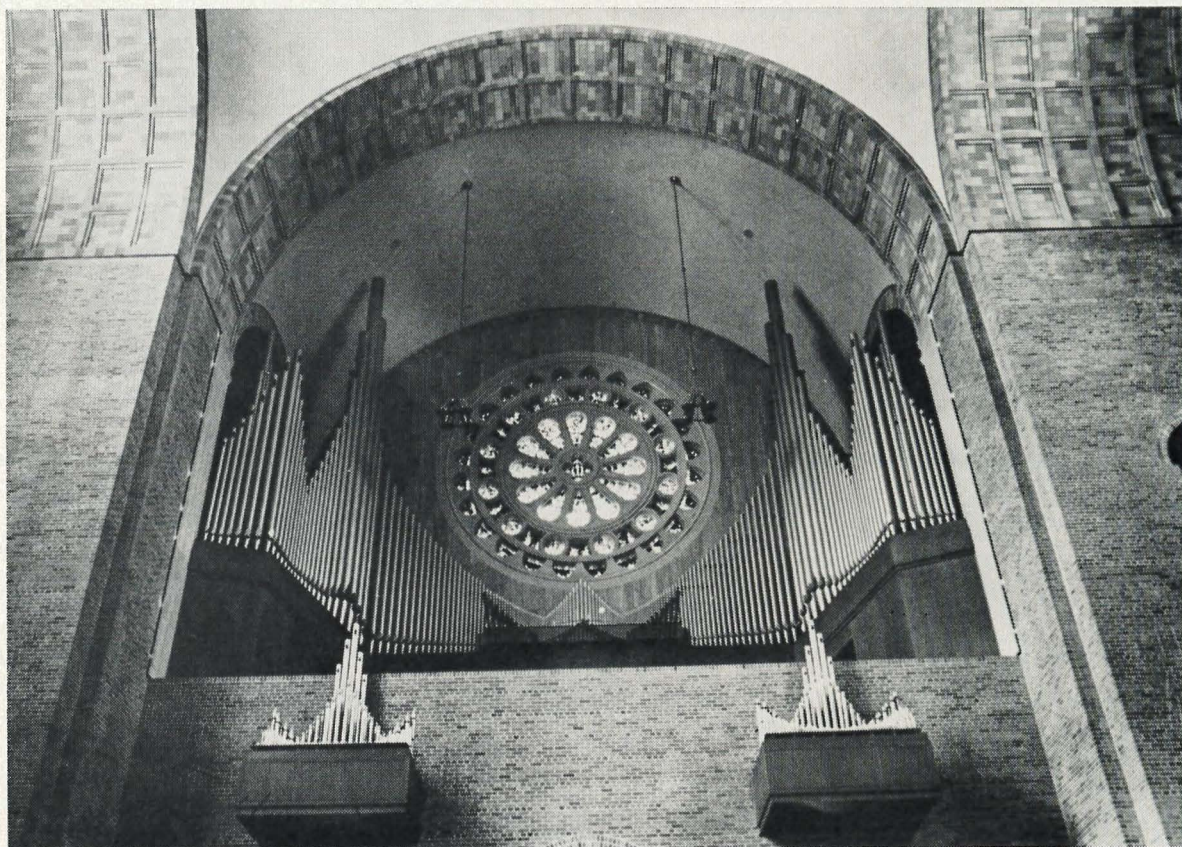
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NO. CONGREGATIONAL CHURCH

Classic Instrument Uses Certain Parts
of Hutchings-Plaisted — James
Farmer Is Organist

The North Congregational Church, St. Johnsbury, Vt., has planned the opening recital on its newly rebuilt and enlarged organ by the Berkshire Organ Company, Inc., North Wilbraham, Mass. Charles E. Page, Springfield, Mass., a former organist at the church, will include works of all eras in his Nov. 29 program.

The original 1880 Hutchings-Plaisted two-manual tracker was installed in a free-standing cherry case. Only the blower, original casework and frame, pedal chests rebuilt by Berkshire and some original pipe bodies have been used in the new instrument.

An additional division was added with many new ranks throughout the organ and with all old pipes revoiced by Berkshire. The new tonal design was developed by David W. Cogswell of Berkshire and Charles Page. James Farmer, present organist, assisted in the tonal finishing.

The church rebuilt the chancel area to enable location of the new console in front of the free-standing instrument with the choir between.

GREAT

Diapason 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Gedeckt Pommer 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 4 - 6 ranks 312 pipes

POSITIV

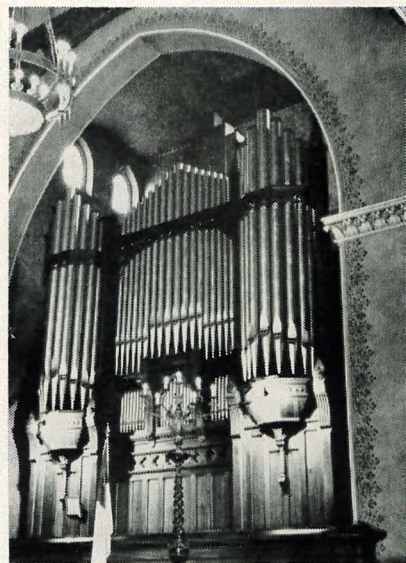
Rohrflöte 8 ft. 68 pipes
Still Gedeckt 8 ft.
Dolcan 8 ft. 68 pipes
Nachthorn 4 ft. 68 pipes
Spitzprinzipal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Cymbal 2 ranks 37 pipes
Cromorne 8 ft. 68 pipes
Tremolo

SWELL

Gedeckt Bass 16 ft. 12 pipes
Gedeckt 8 ft. 68 pipes
Viola d'Gambe 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Geigen Principal 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Nazard 2¾ ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Clairon 4 ft. 12 pipes
Tremolo

PEDAL

Contrabourdon 32 ft. 32 pipes
Holzprinzipal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Gedeckt Bass 16 ft.
Principal 8 ft. 32 pipes
Flute Ouverte 8 ft. 32 pipes
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Flöte 4 ft.
Octav 2 ft. 12 pipes
Mixture 4 ranks 12 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Tromba 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Oboe 4 ft.



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for Organ, Strings, Trumpet and Timpani

OP. 36a

TOCCATA FESTIVA was originally composed for full orchestra and solo organ and first performed on September 30, 1960 by the Philadelphia Orchestra, Eugene Ormandy conducting, Paul Callaway, organ soloist. The present version for organ, strings, trumpet and timpani had its first performance on December 10, 1961 at the Church of the Incarnation in New York, Thomas Dunn conducting. The organ solo part is identical in both versions. Duration: approximately 14 minutes.

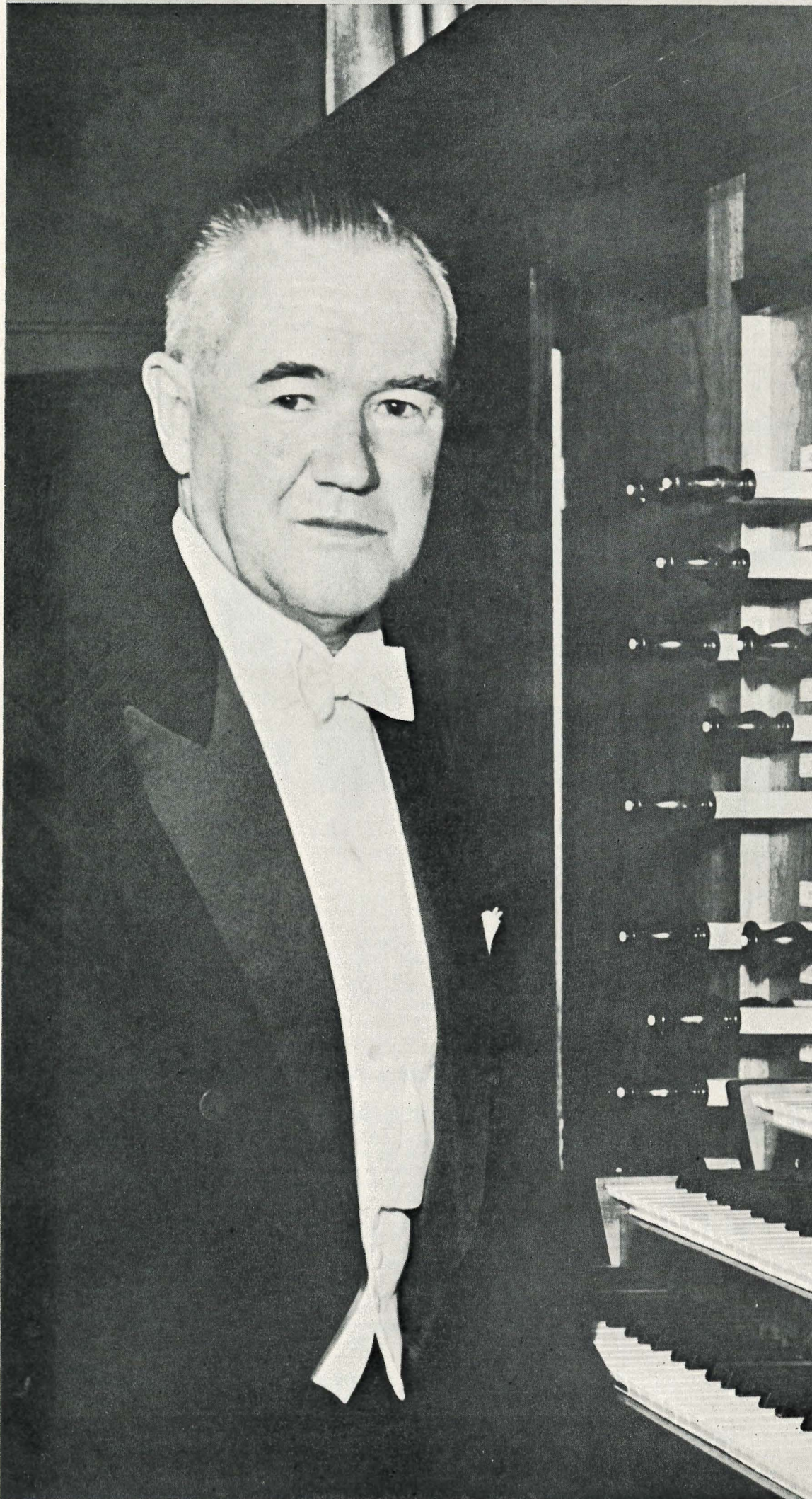
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LET ALL TOGETHER PRAISE OUR GOD	DAVID H. WILLIAMS	1.25
For Mixed Voices with Soprano, Tenor and Baritone Solos. Choir ad lib. Time of performance: 30 minutes		
EMMANUEL	ROBERT BARROW	1.75
For Mixed Voices with Soprano, Tenor and Baritone Solos. Time 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.)

WONDEROUS 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

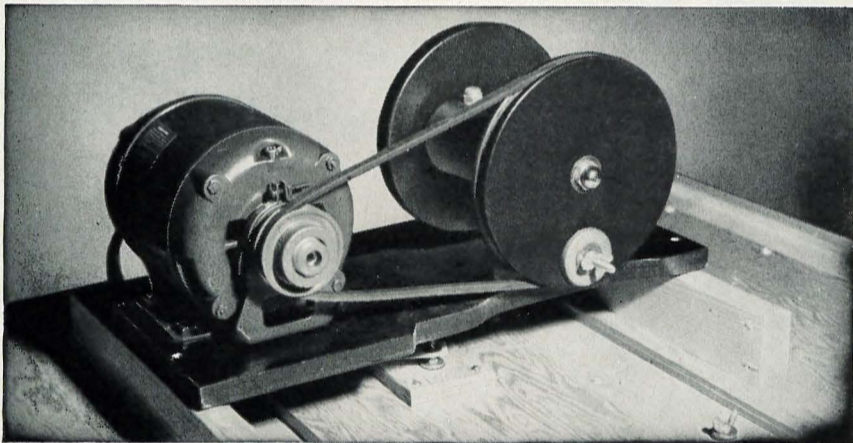
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TELLERS BUILDS 3-MANUAL FOR TEMPLE IN SYRACUSE

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Temple Society of Concord Organ Will Replace Former Barkhoff Tracker Instrument

The Tellers Organ Company, Erie, Pa., will build a three-manual organ in the Temple Society of Concord, Syracuse, N.Y. The instrument will replace the existing Barkhoff tracker organ and will be located in the front gallery above the Ark. The organ façade design features functionally exposed great and pedal divisions in the center of the casework.

The organ will be of contemporary voicing on low pressure and will incorporate several ranks from the Barkhoff instrument.

The tonal and façade designs were created by Robert B. Po-Chedley for the Tellers Company in collaboration with Harris Cooper of the Temple. Completion is scheduled for September of 1965. A three-stop antiphonal is prepared for.

GREAT
Quintflöte 16 ft. 12 pipes
Prinzipal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Spitzflöte 8 ft.
Octav 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Quint 2 2/3 ft. (prepared)
Kleinprinzipal 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Tremulant
Chimes

SWELL
Rohrgedeckt 8 ft. 61 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Rohrgedeckt 4 ft. 12 pipes
Blockflute 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 68 pipes
Voix Humaine 8 ft. 68 pipes
Fagot 4 ft. 24 pipes
Tremulant

CHOIR
Quintflöte 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Octavin 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Zimbel 3 ranks (prepared)
Krummhorn 8 ft. 61 pipes
Tremulant
Chimes
Shofar

PEDAL
Montre 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Bordun 16 ft. (prepared)
Quintflöte 16 ft.
Montre 8 ft. 12 pipes
Hohlflöte 8 ft. 32 pipes
Quintflöte 8 ft.
Montre 4 ft. 12 pipes
Hohlflöte 2 ft.
Rohrgedeckt 2 ft.
Mixture 4 ranks 48 pipes
Bombarde 16 ft. 12 pipes
Fagotto 16 ft.
Trompette 8 ft.
Krummhorn 4 ft.
Chimes

GRESS-MILES TO BUILD FOR POUGHKEEPSIE, N. Y.

IN CHRIST CHURCH, EPISCOPAL

Electronic Replaced by 3-Manual 53-rank Organ in Transept — Installation in 1965

Christ Church (Episcopal), Poughkeepsie, N.Y., will have a new Gress-Miles organ of three manuals, 53 ranks and 2852 pipes. Installation will be completed in 1965.

The instrument will replace a large Allen electronic. New choir seating will be prepared in the left transept and the organ case will occupy the transept wall adjacent to the chancel arch. Pure burnished tin pipes from the great and positiv principals will be used in the display, with the positiv located under the great. Only the swell will be enclosed.

The console will be detached and located so the organist may hear the organ and choir in proper balance and be able to see into the chancel.

Christ Church is the leading Episcopal church in the area.

GREAT
Quintaton 16 ft. 58 pipes
Principal 8 ft. 58 pipes
Bordun 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Spitzflöte 4 ft. 58 pipes
Nasat 2 2/3 ft. 46 pipes
Superoctave 2 ft. 58 pipes
Waldflöte 2 ft. 12 pipes
Mixture 4-6 ranks 312 pipes
Zimbel 3 ranks 174 pipes
Trumpet 8 ft. 58 pipes
Tremulant

POSITIV
Holzgedeckt 8 ft. 58 pipes
Spitzgamba 8 ft. 58 pipes
Principal 4 ft. 58 pipes
Rohrflöte 4 ft. 58 pipes
Octave 2 ft. 58 pipes
Quint 1 1/2 ft. 58 pipes
Scharf 3-5 ranks 254 pipes
Dulzian 8 ft. 58 pipes
Tremulant

SWELL
Rohrflöte 8 ft. 58 pipes
Salicional 8 ft. 58 pipes
Unda Maris 8 ft. 46 pipes
Salicional 4 ft. 12 pipes
Koppelflöte 4 ft. 58 pipes
Blockflöte 2 ft. 58 pipes
Siffelöte 1 ft. 12 pipes
Sesquialtera 2 ranks 92 pipes
Plein Jeu 5-6 ranks 336 pipes
Basson 16 ft. 58 pipes
Trompette 8 ft. 58 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft. 32 notes
Quintflöte 10 3/4 ft. 7 pipes
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 5 pipes
Octave 4 ft. 12 pipes
Gedecktfloete 4 ft. 12 pipes
Superoctave 2 ft. 12 pipes
Mixture 5-6 ranks 180 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft. 32 notes
Trumpet 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Dulzian 4 ft. 32 notes
Cornett 2 ft. 12 pipes

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Dr. Harry H. Harter, professor at Maryville, Tenn. College, has succeeded Katharine C. Davies as head of the department of fine arts at the college. Because of the new responsibilities, Dr. Harter has resigned as choirmaster at the New Providence Presbyterian Church.

Coming to the faculty and to the church as choirmaster and eventually as organist is Lou S. Mize. He became choirmaster at New Providence at the end of August and will become organist at the end of the year when Mrs. J. Wendell Carter plans to retire.

Dr. Harter, on the Maryville faculty since 1947, is director of the college choir, which has achieved wide recognition and makes an extensive tour each spring. He holds the SMD degree from the school of sacred music of the Union Theological Seminary and the MMus degree from the University of Nebraska where he won the Alpha Rho Tau award for his choral compositions. He has studied composition with Roy Harris and Normand Lockwood, conducting with Nicholas Slominsky, Lowell Beveridge and Ifor Jones and voice with Maurine Thompson, Arthur Westbrook and Lucius Metz.

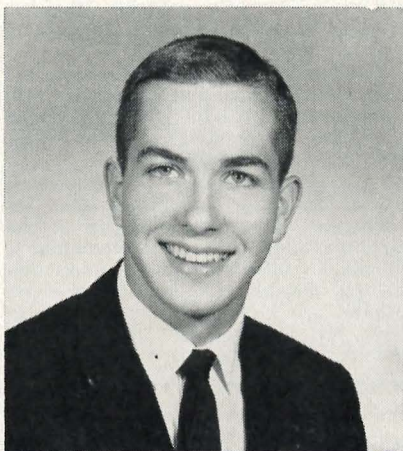
Mr. Mize served as organist and choirmaster at the Church of the Holy Comforter, Burlington, N.C. and was choral director at the Walter Williams high school, Burlington, directing five choirs. He was minister of music at the Centenary Methodist Church, Quincy, Fla., and assistant choral director for the University Singers at Florida State University where he has been completing requirements for the PhD.

Dr. Harter and Mrs. Carter formed the Harter-Carter team in church music for 17 years in Maryville, first at First Baptist Church and then at New Providence.

Dr. Harter, Mrs. Carter and Mr. Mize were honored Sept. 20 at a reception at the church.



Winfred E. Johnson has been appointed organist and choirmaster of St. George's School, Newport, R.I. and organist and choirmaster of the United Congregational Church there. He was formerly head of music at Woodberry Forest School, Woodberry, Va. and St. Mark's School, Dallas, Tex. He holds BA and MA in musicology from Washington University, St. Louis; he is working toward a PhD at North Texas University. He has studied organ with Ronald Arnatt and Alec Wyton and composition with Samuel Adler.



James Dorrah won the Birmingham AGO Chapter's organ scholarship and, for the second year, the Birmingham Music Club scholarship to Birmingham-Southern College in which he is beginning his sophomore year.

He has been a student of Sam Batt Owens since the age of 13. He is organist for the male chorus of Birmingham Southern College and is on Mr. Owens' staff at the First Methodist Church serving as organist and assistant choirmaster. He will play two recitals in Birmingham this season and also on the recital series of the Atlanta AGO Chapter.

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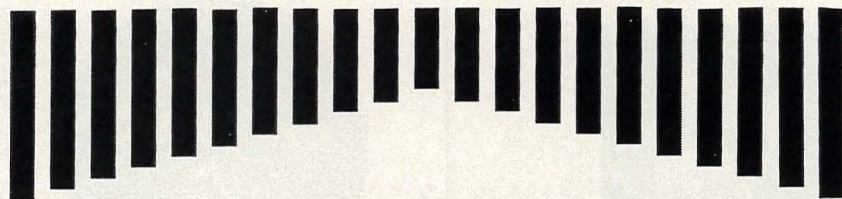
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ALLELUIA! CHRIST IS BORN — Gordon Young, whose "Now Sing We Joyfully unto God" was received so enthusiastically, offers now this simple, lively song of adoration and praise. The title makes up the entire text, and through tasteful rhythmic, harmonic and dynamic devices, Mr. Young musically creates a mood for worship that is religiously awake, alert and expectant. Lullabies are appropriate for Christmas, but they should not set the overall tone for the season or the worship service. This song makes a good counter balance. SATB

GLORY TO GOD IN THE HIGHEST — Antony Garlick has taken the words of the angels' hymn at Bethlehem and set them to music that is joyous, graceful, and very appealing to singers. Beginning softly, in a fast triple meter, the sopranos and altos sing antiphonally with the tenors and basses, capturing the attention immediately. There are contrasting interludes, including brief, chant-like tenor and soprano solos, and it ends with a ringing D major chord. The traditional Latin text, "Gloria in Excelsis Deo," and the English text, are given in the voice parts of the choral score. Fine for church services at Christmas, or opening a choral concert at any time of the year. SATB

THREE AUSTRIAN CAROLS — These three lovely Christmas carols, in one publication, can be performed as a suite, or separately, as you prefer. Gerhard Track arranged them for mixed chorus using two traditional carols and one original carol written by his father, Ernst Track. New English texts have been written for them by Wihla Hutson. So many of our American observances and customs associated with Christmas come from the Middle European countries that the music from there seems to blend naturally into our Christmas offerings. SATB

NEVER A CHILD AS HE — James Niblock, a new contributor from the faculty of Michigan State University, has given us this very beautiful song for the two-part treble choir. It is quiet, smoothly flowing, and it weaves a mood of reverent awe that is appropriate for the worship service as well as the carol program. SA

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Choral Music

Several fairly large works for chorus head receipts in that medium since last column was written.

Ron Nelson's *What Is Man* (Boosey & Hawkes) premiered in May at Atlantic City under Thor Johnson's direction, will doubtless attract considerable attention. Using narrator, soprano and baritone solos, mixed chorus and orchestra (or organ and brass) the work is a very large conception and makes physical, musical and even logistic demands on its participants. Directors with ample resources will want to study the work at once.

The vocal score of Benjamin Britten's Psalm 150 (also Boosey) indicates that it is a much smaller scale work; we cannot estimate the demands it makes on instruments from the rather skeleton edition provided. Paul Nelson's *In Bethlehem, That Noble Place* is a substantial work for a good a cappella chorus for the Christmas season. Neither of these include solos.

In the category of the familiar Play of Daniel comes a 12th century Easter music drama *Visitatio Sepulchri* (Oxford). A minimum of six principals, unison chorus and organ are required with optional parts for other instruments. Like others works of the genre it has both historical and practical interest. English and Latin text is given.

Associated Music Publishers send: Joseph Roff's *Sing for Joy, O Heavens*, with bass solo; an unaccompanied Christmas lullaby, *A Babe Lies in the Cradle* by Doreen Droste, with solos for soprano and alto; Ella Rose Halloran's *The Prince of Peace*, with a soprano solo. For treble voices are Alvin Etler's *SSA Lord God, Hear Our Prayer* and Gordon Binkerd's *SSAA Scapulis Suis*.

The most extended work from Novello is a kind of small Christmas cantata, *Meeting Place* by Lloyd Webber. Requiring a baritone solo, it achieves an effect of fresh writing within fairly

conservative limits. Also for Christmas from Novello are two original carol settings by Derek Holman, *Mary Is a Lady Bright* and *May we Joy Now in This Feast*; a traditional *King Herod* and the *Cock* arranged by Norman Gilbert, and *Six Christmas Rounds* by Tony Hewitt-Jones which should be fun.

It was inevitable, we suppose, that the fascinating Bach records of the Swingle Singers should result in the publication of their swinging arrangements. And here four of them come from B. F. Wood: *Aria* from Suite in D (G-String); *Bourée*, English Suite 2; *Canon*, and *Fugue in C minor*. We think we'll stick with the records for awhile. Also from Wood is a volume of *Madrigals for Treble Voices* by Don Malin, a useful volume for women's groups.

From Mills come a French carol arranged by Don Malin, *To Our Little Town*, and an ersatz spiritual by Lowe-Sandlin, *Take Your Sins to the River*.

In E. B. Marks' Christmas with the Masters series edited by John Cramer are: *Ave Maria*, Franck; *Let Our Souls be Joyful*, Mendelssohn; *Born Among Us in the Manger*, Berloiz; *Come, Ye Gay Shepherds*, Costeley; *Cantate Domino*, Viadana; *Laudate Dominum*, Hassler, and *O Praise the Lord*, Graun, all SATB; *Thou Art the King of Glory*, Handel; *Angelus ad Pastores Ait*, Lassus, and *From Heaven Above to Earth I Come*, Schein, all SSATB, and a Dufay *Gloria* for SA or TB.

Jean Pasquet has two general purpose anthems for Elkan-Vogel, *They That Seek Thy Truth* and *Fret Not Thyself*, the latter with a tenor solo. Robert Graham's *In This Thy Mercy's Day* is undemanding with much unison and block harmony. Arthur Frackenhohl's *Make a Joyful Noise* has optional brass parts available. James Case's *All-Commanding Might* and Charles Bestor's *Unto Thee Do I Lift Up My Soul* are small a cappella anthems. W. Glen Darst's *Awake the Sacred Song* is a morning service rouser.

Our first big stack of music has come from Golden Music Publishers, Box 383, Golden, Colo., whose principal editor appears to be George Lynn of Westminster Choir College. The amount of material included indicates the seriousness of the company's intentions. One set of review copies does not give us the right to comment on the standards it intends to maintain. The reproduction process, possibly from music typewriter originals, is clear and not difficult to read. Mr. Lynn appears both as com-



Dr. William F. Connell, Jr. starts his 22nd year as organist of St. Timothy's Roman Catholic Church, Los Angeles, with a new Schantz console installed by Ken Simpson and Co.

Known as "Wild Bill" at the Los Angeles County AGO convention in 1962, he is widely popular among convention-goers as a wit and a personality.

poser and arranger, the former in *And They Were Filled with the Holy Ghost*, for Whitsuntide, and a cappella *Sing unto the Lord*; as the latter in unaccompanied *When I Survey the Wondrous Cross* and two spirituals, *Mary Had a Baby* and *Ain' Go'n' To Study War No Mo'*. Lee Bristol is the composer of a small *Lamb of God* and a *Beautiful, O Lord, Is Morning*, with a big alleluia ending. David Wehr is represented by *O Living Bread from Heaven*, with 'cello obbligato, *SAB All Ye Mountains, Praise the Lord* and eight-part *Wait Patiently for the Mercy of Jesus Christ*. Also for eight parts is J. Harold Moyer's *Let Us Sing to the Lord*. John Kemp's Psalm 23 adds junior choir or soprano solo. Cecil Lapo's *Exaltation* uses baritone and soprano solos. The irregular phrase lengths of Joao Faustini's *Hail the Lord* add some interest to conventional writing. Henry Morgan's *Who Shall Separate Us from the Love of Christ* has baritone solo. Junior choir or soprano solo is used in David Stanley York's *Beloved Let Us Love One Another*. John Wilson's *Song of the Vineyard* is an extended a cappella piece with few problems. Roy Harris' setting of Psalm 150 is for experienced a cappella singers with a taste for work. — FC

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— Psalm 150

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President's Message

The National Convention in 1966 will be held in Atlanta, Georgia, and I am as pleased as I can possibly be about this. That the Convention will be held in Atlanta is in no small measure due to the determination and enthusiasm of the members of that fine Chapter. For months now, by letter, telegram and phone call, they have let members of the National Council know of their eagerness to be the Convention hosts, and of their determination to make the Convention a milestone in the Guild's history. The other Chapters bidding for the Convention worked hard, too, in the same way, and the meeting at which the decision was made bore some of the earmarks of a first-class political convention! Personally, I loved every minute of it, especially when we found some of Georgia's pink paper peaches on our chairs in the meeting room.

The point of this message is that Atlanta secured to itself the next Convention by sheer ZEAL; and zeal is a commodity which the AGO needs in large measure.

ALEC WYTON

Merrimack Valley

The opening meeting of the Merrimack Valley Chapter Sept. 21 at Free Church Congregational in Andover, Mass. started with a chicken dinner served by church ladies. The membership drive was discussed and members enlisted to contact prospective members. The program schedule for the year was read. Ned Boadway, newsletter editor, promised to publish the list in the next issue. A short demonstration of the organ in the church was given by Tom Sargent. Under a new by-law Bert Muller was elected chairman of the executive committee which includes past deans.

BERT MULLER

Brockton

Members of the Brockton, Mass. Chapter met at the Cochesett Methodist Church on Sept. 28 for the first fall meeting. Julia Young, newly-elected dean, outlined programs for the coming season. To become better acquainted each one filled out a questionnaire of his musical background, type of organ in his church, etc., and as they were read back, members guessed who they were. Luncheon was served by Miss Young.

HELENA J. MOONEY

Information on 1965 AGO Examinations Available Now

The information sheets with full, detailed information on registration, application, fees and preparatory material for the FAGO, AAGO and both ChM examinations for 1965 are now available from deans of chapters. Ask your dean for them or write directly to national headquarters.

The examinations for the ChM are scheduled for June 9, and the FAGO and AAGO for June 10 and 11, these latter with paper work in the mornings and work at the organ either afternoon.

The list of music for the organ playing sections of the tests:

FELLOWSHIP

Toccata in F, Bach (any standard edition)

Toccata Op. 59, No. 5, Max Reger (Peters or any standard edition)

Introduction and Fugue, Ivan Langstroth (H. W. Gray)

ASSOCIATESHIP

Credo: We all believe in one God, Creator (Giant Fugue), Bach (any standard edition)

Allegretto (Sonata 4), Mendelssohn (Schirmer or any standard edition)

Ut Queant Laxis, Seth Bingham (Peters edition 6289)

Worcester

Opening its season with a dinner at which clergy of members churches were guests, the Worcester Chapter met Sept. 21 in the newly-decorated First Congregational Church of Holden. Dean Barclay Wood presided. LeRoy K. Hanson, sub-dean, announced the program for Oct. 26 when Henry Hokans of All Saints Church, Worcester, was to conduct a rehearsal demonstration with his boy choir. The chapter yearbook for 1964-65 was distributed, and Dean Wood expressed appreciation to the committee in charge of that project. A tasty dinner was served under the direction of Mrs. Donald Dalbeck. David L. Klepper of Bolt, Beranek & Newman of Boston gave a talk on church acoustics, showing slides to emphasize the importance of building design on sound. He cited Westminster Presbyterian Church, Greenville, S. C. as an outstanding example of architecture producing excellent natural acoustics. He asserted that a divided chancel is generally the worst possible arrangement for the achievement of good sound.

AZNEV MOORE

Regional Convention List

Regional convention sites for 1965 have been announced as follows (name following each city is that of respective regional chairman):

March 12 - 13 - Salt Lake City, Utah, Roy M. Darley

April 26 - 28 - Raleigh-Durham, N.C., Dr. A. Elbert Adams

May ? - not yet decided, Howard Kelsey

June 7 - 10 - Birmingham, Ala., Dr. Adolph Steuterman

June 8 - 10 - Tulsa, Okla. Janie M. Craig

June 13 - 16 - Norfolk, Va., Kathryn Hill Rawls

June 14 - 16 - Akron, Ohio, Robert F. Crone

June 14 - 16 - Portland, Ore., Dr. C. Harold Einecke

June 20 - 23 - Garden City, N.Y., George Huddleston

June 20 - 23 - Providence, R.I., William Dinneen

June 21 - 24 - Pittsburgh, Pa., Newell Robinson

June 21 - 25 - Riverside, Cal., Harold Mueller

June 22 - 24 - Ann Arbor, Mich., Marie Joy Curtiss

July 7 - 9 - Concord, N.H., Dr. John Perry-Hooker

No date - Denver, Colo., Everett Jay Hilty

Bangor

The first meeting of the Bangor, Maine Chapter for the year was held Sept. 14 at the United Baptist Church in Ellsworth. Dean Stevens called the meeting to order. Albert Black, pianist, Margie Beal and Nancy Black, flutists, added much to the program. After adjournment refreshments were enjoyed under the supervision of Mrs. Elton Black and Mrs. Frederick Grindle with Frederick Grindle and Andrew Rollins as co-hosts.

ANDREW H. ROLLINS

Bridgeport

The first meeting of the Bridgeport, Conn. Chapter took place Sept. 20 at the Charles Ingerson home, Wilton, Conn. The feature was a potluck supper. Members who attended summer workshops or conventions told of their experiences. An executive board meeting preceded the dinner.

CAROLE FANSLAW

AGO NATIONAL COUNCIL MINUTES October 5, 1964

A meeting of the National Council of the American Guild of Organists was held on Monday afternoon, October 5, 1964, at four o'clock in the Choir Room of St. Bartholomew's Church, New York City. The President, Mr. Alec Wyton, was in the chair.

The following other members of the Council were present: Mr. Roy Anderson, Dr. Robert Baker, Dr. Seth Bingham, Dr. Lee H. Bristol, Mr. John Cartwright, Mr. Donald Coats, Mrs. Viola Lang Domin, Mr. Gene Driskill, Dr. S. Lewis Elmer, Mr. John Holler, Mr. Norman Hollett, Mr. George Huddleston, Mr. Albin D. McDermott, Mrs. Anne V. McKittrick, Mr. Robert Lee Mahaffey, Dr. George Markey, Mr. Grover J. Oberle, Mr. Robert Owen, Mrs. Ruth Barrett Phelps, Mr. Clinton H. Reed, Mr. Allen Sever, Mr. Frederick Swann, Dr. George William Volkel, and Mr. Charles D. Walker. Also present were Mr. Leon Carson, Editor of the A.G.O. Quarterly, Miss Adele Dieckmann, Dean of the Atlanta, Ga. Chapter; Mrs. Robert S. Kuwahara, Dean of the Westchester County, N.Y. Chapter; Miss Lorraine Merritt, Dean of the Queens, N.Y. Chapter; Mrs. Walter P. Tischer, Dean of the Redwood Empire, Calif. Chapter; and Miss Marion Boron, Chairman of the Boston Chapter Committee on Church Musician Salary Scale.

Regrets were received from Dr. Claire Coci; Dr. George Mead; Miss Ruth Milliken; Dr. Samuel Walter; and Mr. Searle Wright.

Minutes of the July 1 meeting were approved without reading. Minutes of the September 11 Executive Committee Meeting were approved as read.

Mr. Wyton reported the formation of the Ocean County Chapter, Toms River, N.J., and the appointment of its officers.

The Treasurer, Mr. Holler, reported a balance of \$8,854.26 as of September 30, 1964. Mr. Wyton explained that when the matter of excess funds first arose last April, consideration was not

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DECEMBER 28, 29, 30

CHICAGO

News of the American Guild of Organists — Continued

given to the working expenses of the Guild between April and the end of September, and when the accountant prepared a statement as of September 11th, there was an excess of only \$13,000.00. By advancing working funds to all A.G.O. Regional and State Chairmen, and sending out the Pension Plan letter to all A.G.O. members, this excess was taken care of.

Mr. Driskill wanted to know why the Guild had spent more money in the last six months of fiscal year 1964 than they did in the last six months of fiscal year 1963. Mr. Wyton said that this was because of sending A.G.O. representatives to the R.C.O. Centenary in London; the prize given for the National Organ Playing Competition; letters written to the entire membership; and the new furnishings and office equipment for the Headquarters Office.

62 Members were elected and 26 reinstated.

Following a letter from Mr. Oswald Satzinger, Mr. Wyton proposed that elections and reinstatements of members be approved by a National Officer rather than the Executive Committee or Council, in order to shorten the time between application for Guild membership and actual election to the Guild. Mr. Walker said that the Constitution would have to be changed to accomplish this, because according to the Constitution, each member must be elected by the National Council. It was decided to table this matter for the time being.

Mr. Oberle said that there should be fewer National Council meetings so that there could be a wider nation-wide representation. He noted, however, that the Constitution would have to be amended if the Council were to have less than four meetings per year. This matter was also tabled for the time being.

The bids for the 1966 National Convention were announced: Atlanta, Ga., (Atlanta Chapter); Denver, Colo., (Boulder, Colorado Springs and Denver Chapters); Boston, Mass., (Boston Chapter); and Buffalo, N.Y., (Buffalo Chapter). A letter from the Boston Chapter was received, stating that they would be pleased to have the Convention in 1966 if no other Chapter wanted it, but that they would rather bid for 1968. Mr. Wyton gave a tally of the letters and telegrams received by him in support of the various bidding chapters: Atlanta, 27 letters and 10 telegrams; Buffalo, 20 letters; and the Colorado Chapter, six letters. Mr. Wyton said that he wanted the Council to make a decision that would represent the entire country, and not to choose a city merely geographically. Miss Dieckmann, Dean of the Atlanta Chapter, read the telegrams to the Council that were received from the Governor of Georgia, the Mayor of Atlanta, the President of the Chamber of Commerce of Atlanta, and Dr. Elbert Adams, Regional Chairman. She assured Council that Atlanta would give a warm welcome to all Guild members, should that city be chosen as the next Convention site. She

showed a large photograph of the Marriott Motor Hotel which the Atlanta Chapter would use for a convention headquarters. Miss Dieckmann told Council that convention-goers would be provided with fine musical programs, and with time for recreation. Applause.

Mrs. Phelps spoke for the Colorado chapters, stating that Denver would be a nice contrast with the last Convention, and would be a city where Guild members could combine the education of a convention with their vacation. Mrs. Phelps felt that, after one convention in the eastern part of the country, the next one should be closer to the west to enable more Guild members from the west to attend, "the greatest good for the greatest number."

After much discussion, the vote was taken, 24 voted for Atlanta and four against; and Atlanta will be the A.G.O. Convention City in 1966.

Mr. Wyton asked the Council to approve his two choices for the vacancies on the Council. James Bryan of Philadelphia was appointed to fill the vacancy caused by Ruth Milliken's appointment as Registrar; and Mrs. Barbara Brown was appointed to fill the vacancy caused by Dr. Ray Brown's death. Mr. McDermott moved that these two appointments be ratified. Passed.

Mr. Walker read a letter from Mr. Norman Fitts of New Hampshire, requesting that the Guild provide some sort of emblem for non-academic members to wear on their academic gowns. Dr. Elmer reminded the Council that the only persons able to wear the Guild velvet emblem are Founders, Fellows, Associates, and Choirmasters of the A.G.O. Miss Merritt wanted to know if there wasn't some sort of an emblem that could be awarded to persons who had passed the Service Playing Certificate test. This was doubted, as this is not a Guild Examination, merely a test. Mr. Walker said that non-academic members could always wear the Guild pin on their gowns. Mr. Wyton appointed Mr. Swann Chairman of a Committee to study the matter of a non-academic emblem for gowns.

Mr. Walker read a letter from Mrs. Geraldine Curphey, Chairman of the Committee on Change of Name of the Guild, reporting progress in communicating with the members of her committee, and requesting more time to enable the committee to obtain a reasonable sampling of opinion on a national scale. This was granted.

Mr. Walker also read a letter from Sir William McKie, thanking Mr. Wyton and the Council for sending such superb A.G.O. representation to the R.C.O. Centenary in July as Dr. and Mrs. Elmer, and Mr. and Mrs. Gerre Hancock. Applause.

Dr. Elmer reported on the R.C.O. Centenary, held in London, July 27-31, 1964. He made special mention of the Services in St. Paul's Cathedral, Westminster Abbey; Recitals in The Royal College, The Temple Church, Coventry Cathedral, Brompton Oratory, and Westminster Cathedral, and the Presi-

THE NATIONAL COUNCIL

AND EXECUTIVE COMMITTEE

Administration of the Guild

Herewith is submitted a digest of the fundamentals required in the procedures of the Council and Executive Committee of the American Guild of Organists. For complete requirements, reference should be made to the AGO Constitution, Article IV, Sections 1, 2, and 3.

The Council is the administrative body of the Guild, and has entire management of its affairs. It consists of the nine national officers, elected for one year, who are required to be Founders, Fellows, or Associates; 24 members, at least two-thirds of whom are required to be Founders, Fellows, or Associates, eight being elected each year, to serve for three years. Also, the 15 Regional Chairmen, and 287 Deans of Chapters, who are ex-officio members of the Council.

At least four meetings of the Council are required to be held each year. They are held on the first Monday in October, February, and preceding the Annual Meeting in May. Meetings may be called at the discretion of the President. Seven members constitute a quorum. Since the Guild Office is too small for such a large gathering, the National Council meets in the Choir Room of St. Bartholomew's Church. Here many items of importance are discussed, such as the appointment of an Executive Secretary, the Pension Plan, the proposed change of name of the Guild, an emblem for non-academic members, etc. Here, also, are heard the reports of the various committee chairmen, and election and reinstatement of new members is voted upon.



Dr. Elmer sits at his desk at Headquarters below the bust by John Terken presented to the Guild in 1958 through the efforts of Mrs. A. W. Erickson.

The Executive Committee of the Council consists of the National President, National Secretary, National Treasurer, and four other members of the National Council.

Meetings of the Executive Committee are called by the President between meetings of the Council, to act upon any matters referred to it by the Council, and to give prompt attention in the intervals between Council meetings. Any action taken is required to be reported to the Council for ratification. Four members of the Committee constitute a quorum.

S. LEWIS ELMER

dent's Reception at The Royal College of Organists and the Official Reception by the Corporation of London at Guildhall where the Lord Mayor and Lady Mayoress were present. Dr. W. Greenhouse Allt expressed warm appreciation for the A.G.O. representation, and sent reciprocal greetings to the Guild. Applause.

Mr. Walker read the Job Description for the Proposed Post of Executive Secretary of the A.G.O., in the absence of Dr. Mead. The outline of duties included traveling, coordinating activities and programs of the Regions with those of Headquarters, and investigating complaints and helping to smooth out difficulties. It must be decided by the President and the Council as to whether this will be a full-time or a part-time position. Suggestions on this subject are to be solicited from A.G.O. Deans and Regents.

Mrs. Phelps read a letter from the Dean of the Boston Chapter, Mr. Daniel Pinkham. He stated that, by paying the traveling expenses of a National Coun-

cillor from any given area, the Council was thereby representing the Chapter paying the expenses rather than the Guild at large. He recommended that Councillors' traveling expenses and hotel fees for one night should be paid by Headquarters. Mrs. Phelps noted that paying these expenses would also help to avoid another situation with the Internal Revenue Service. It was decided, after much discussion, that Headquarters will subsidize Councillors who are located 50 miles or more from New York City, paying traveling fees and one night's hotel lodging for each Council Meeting they attend, to be effective for this year.

State Chairmen resignations and appointments were reported by Dr. Elmer. He moved that the resignations be accepted with regret. Seconded and passed.

Mr. Driskill gave a report of the recent activities of his Committee on National Publicity. In June a news story containing names and positions of newly-elected Officers and Councillors, as well as highlights of the Philadelphia

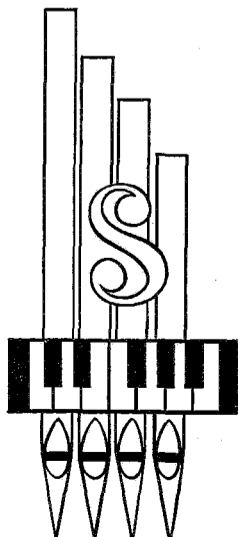
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News of the American Guild of Organists

1964 A.G.O. National Convention was prepared and mailed to 43 U. S. newspapers. A letter was also sent to all A.G.O. Deans, Regents and Regional Chairmen, containing instructions on how to use the news media to publicize Chapter and Regional activities. 1965 Regional Convention Hosts will be provided with two sample letters to use as a help in soliciting ads from music publishers, which will help finance these Conventions.

Mr. Wyton reported on behalf of the National Examination Committee. There were 33 Examination Centers in 1964; 12 took the F.A.G.O. Examination; four earned the Certificate. 55 took the A.A.G.O. Examination; 15 earned the Certificate. 19 took the Choirmaster A Examination; 9 earned the Certificate. Two took the Choirmaster B Examination; one earned the Certificate. Mr. Wyton extended thanks to the past Examination Committee, and announced that the next one will be located in Boston, with an administrative committee in New York. He told of the most successful school the Boston Chapter held last year for those studying the Choirmaster Examination.

Miss Boron read a progress report on the Choirmaster School in Boston. This year the Chapter plans to have a school for those studying for the A.A.G.O., and next year a school for those studying for the F.A.G.O. Last year this school held two hour weekly sessions, and will do the same this year.

Miss Boron also read a report on the Boston Chapter's Committee on Church Musicians Salary Scale. She gave a composite profile of the average church musician in that area, as follows: He is unmarried, about 48 years old. He has a Bachelor's degree in Music and his professional experience consists of: 37 years piano, 36 years organ, 20 years voice, 17 years conducting, 25 years teaching, and 25 years recital programs. He holds a combined organist-

choir director position, and received a salary of about \$2,000.00 per year. His music budget is about \$800.00 and he serves in a church which has a \$40,000.00 total current operating budget.

Miss Boron recommended that the Guild do something to elevate the extremely poor salary scale offered the average church musician. She suggests four levels of A.G.O. accreditation: the Service Playing Test Certificate; Choir Master Certificate; Associateship, and Fellowship Certificates. A person reaching each of these levels of competence would be entitled to a higher basic salary, as he progressed. She also recommended that the A.G.O. Code of Ethics be revised, to help in this elevation of the church musician. The Boston Chapter is currently dealing with the Massachusetts Council of Churches on a state-wide level in this matter, and is being received very well. The Council of Churches approves of the Chapter's recommendations in salaries.

Other improvements in a church musician's contract were discussed: fringe benefits, major medical coverage, and income protection insurance. Mr. Walker noted that the more people who take and pass the Guild Examinations, the more people there will be who are eligible for these higher salaries.

Mrs. Phelps read a proposed revision of the A.G.O. Code of Ethics. The major change is as follows: "That a 'Committee on Ethical Practices' be appointed by the Council to receive and act on complaints of irregular and unfair practices on the part of organists, choir-masters and churches. These complaints should be submitted in writing to this Committee. This Committee, with the ratification of the Council, has the power to act in behalf of the interests of the Guild as stipulated in the Code of Ethics and has the power to take steps to correct any situation presented to them, where this Code is being broken." Mr. Walker moved that this revision

be accepted, subject to approval of the Committee on Code of Ethics. Seconded, and passed.

Dr. Markey moved that the provision of academic membership be dropped for contestants in the National Organ Playing Competition. It was asserted that the purpose of this competition is to interest young people in the A.G.O. and to help some deserving young organist to go ahead with his music studies. It was also recommended that the age limit be dropped to those 25 and under. Mrs. Phelps moved that these two recommendations be incorporated into the rules for the 1966 National Organ Playing Competition. The administration of the 1966 N.O.P.C. was also changed, and is now in the hands of the Chapter holding the Convention. The first contests will be held in the Chapters, the semi-finals in the Regions, and the finals at the Convention in 1966 in Atlanta. These provisions were accepted.

The Council Meeting was adjourned at 6:20 p.m.

JOANNE JACOBSON
(for RUTH MILLIKEN, Registrar)

New Hampshire

The first meeting of the season of the New Hampshire Chapter was held Sept. 29 at St. George's Episcopal Church, Durham. A report on the Philadelphia convention was given by Nesta Williams, Irving Bartley and Dean R. Gilman Stockwell. A discussion of the liturgical conference of the Roman Catholic diocese was led by Dean Stockwell followed by a question and answer period. Mr. Bartley has been appointed AGO state chairman. Host and hostess for the evening were Nesta Williams and Irving Bartley.

MARY SCHOW

Northern Valley

The Northern Valley Chapter held its Sept. 2 meeting at the Calvary Methodist Church, Dumont, N. J. A choral workshop was conducted by Robert Nolan with Mrs. Nolan at the organ. Anthems sung at the meeting were supplied by Carl Fischer.

DORIS BECHBERGER

NINTH CONTEST BY CHAPTER

For the ninth successive year, the Vermont Chapter is offering a prize of \$25 for an original composition for organ or choir by a Vermont resident or member of the Vermont Chapter. Entries must be received on or before March 1 by competition chairman, James W. Stearns, Brattleboro. The winning composition will be performed at the annual meeting of the chapter May 16 at Middlebury.

Vermont

The Sept. 27 meeting of the Vermont Chapter was held at the Immanuel Episcopal Church, Bellows Falls. Demonstration numbers were played on the new Austin organ by Linnea Ekberg and Peter Gowen, Brattleboro, Gilman Stockwell, Newport, N. H., and William Brys, organist of the host church. Frederick Mitchell of the Austin Company described the instrument which is the largest unit organ built by Austin. Dean Katrina Munn conducted and Harriette Richardson accompanied a reading rehearsal of anthems for the coming choir festival Oct. 25. Members enjoyed dinner at the Hotel Windham where James Stearns was awarded a past-dean's pin and appointed chairman of the composition contest.

FRANK G. HENSEL

Metropolitan New Jersey

The Metropolitan New Jersey Chapter opened the season with a dinner meeting Sept. 14 at the Glen Ridge Congregational Church, Glen Ridge. Dean Muriel P. Robinson, minister of music of the host church, conducted a business meeting. This included a resume of the convention in Philadelphia by Dr. George W. Volkel, chapter delegate. William N. Simon was in charge of the program, an anthem reading session. Dr. Carl F. Mueller assisted.

ELSIE B. BROOKS

West Jersey

The Oct. 5 meeting of the West Jersey Chapter was held at the Christ Episcopal Church, Riverton. Amos Heacock, director of music at the church, gave a talk on the four-manual organ which he himself designed. A program of service music was then played by Helen Carrell, Ardyth Lohuis, John Sankey and Georgia Williams. At the close of the program Mr. Heacock played two numbers.

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News of the American Guild of Organists — Continued

SEMINAR AT NEW LONDON

Seventy-five members of the Connecticut and Rhode Island chapters and other church musicians attended the Sept. 12 seminar arranged by the New London County Chapter and the Connecticut College department of music.

After luncheon at the college Rodney Hansen, Stamford, spoke on the Repertoire of the Church Organist, recommending that each listener draw up at the end of the summer of list of organ music unfamiliar to him, of suitable quality, quantity and difficulty, to practice and use at services within the year.

Victor Norman director of the East Connecticut Symphony and dean of the chapter, urged teachers to put less emphasis on technique and more on conceiving how the music should sound. Madeleine Marshall, Juilliard School, listed rules for achieving clarity and impressiveness through choral diction and cited grotesque examples of the results of inattention to diction.

Questions prompted by the three lectures were answered after dinner at St. James Episcopal Church. Mr. Hansen's recital there is included in the recital pages.

RICHARD W. HYDE

Queens

The Queens Chapter opened the fall season Sept. 20 with a service of installation at the First Methodist Church, Astoria, New York. Robert Rowley led the Temple Choir in vesper music and Chaplain Louis Rowley presided. A covered dish supper was served to the host choir and members after the service and a short business meeting followed. Dean Lorraine Merritt showed slides of her vacation trip in Paris, Milan and Rome. The officers listed in the May issue were introduced.

Members attended an all-day master class-workshop conducted Oct. 3 by Dr. Robert Baker at James Chapel, Union Seminary. Dr. Baker discussed, analyzed and played: Prelude and Fugue in B minor, Bach; Chaconne in E minor, Buxtehude; Chorale in A minor, Franck. An opportunity was given volunteers to play, after which their performance was discussed by Dr. Baker and workshop students.

ROY A. ANDERSON

Hartford

The Hartford Chapter met for a pot roast dinner Sept. 28 at the First Congregational Church, East Hartford. Doris Raynor and her committee of East Hartford organists were hosts. A large group of members and guests were present to enjoy the social hour preceding the dinner. A short business meeting was conducted by Dean David Harper, who led group singing with much humor and enthusiasm. Sub-dean John Holtz outlined the year's program. Edgar Gress, Gress-Miles Organ Company, Pennington, N. J., gave a lecture on European organs and showed many beautiful slides. He played excerpts of records made on various kinds of organs, showing the variations of tones.

FLORENCE B. CASE

St. Lawrence River

A covered dish dinner in Christ Church, Clayton, Sept. 21 opened the St. Lawrence River Chapter's new season. At the short business meeting after dinner future programs were discussed. William H. Hawke, Gananoque, Ont. recounted the events of the 1964 convention. A program was given in the nave of the church. A tape of a Westminster Abbey Easter Service was played. Slides from the Delaware Organ Company, Tonawanda, N. Y. were shown; this company installed the organ in Christ Church. The organ was described and demonstrated by the organist and choir-master, Mrs. Frank Crandall. Mrs. Crandall and Darwin Stata played a program.

ALTHEA M. CRANDALL

Central Hudson Valley

The Central Hudson Valley Chapter held its first meeting of the season Sept. 21 at the Hudson River State Hospital, Poughkeepsie. Following a picnic supper on the grounds of the Hospital Yacht Club, Richard Ehlenberg and the music therapy staff of the hospital led a program outlining the uses of music in the treatment of patients. Included in the program were interesting tape recordings of the patients performing, and a film entitled *The Sleeping Ballerina*.

JANET PINNEY

Central Pennsylvania

The Sept. 19 meeting of the Central Pennsylvania Chapter began with a dinner at the Penn Alto Motor Hotel in Altoona. Following the installation of officers reports were given by members who attended various college summer workshops. Members who were in Philadelphia for the national convention reported on different phases of the events. A business session followed.

MARY E. WERTZ

National President Opens Binghamton Chapter Season

The Binghamton, N. Y. Chapter was honored to have National President Alec Wyton as speaker for its kick-off banquet Sept. 21 at the Hotel Frederick in Endicott. Several members from the Elmira Chapter attended. Mr. Wyton spoke on the relationship of clergy and organist and the ideals of music in worship.

E. GORDON TYLER

Northern New Jersey

For its first meeting of the new season Sept. 7 the Northern New Jersey Chapter met in the Allwood Community Church, Clifton. An anthem reading session was conducted by Wesley Barlett and William Simon of the Carl Fischer staff. Anthems for different seasons and from various publishers were used. Winifred Hawkins was accompanist for the program. A covered dish supper preceded the program. H. Wells Near was chairman, Elizabeth B. Stryker was hostess, assisted by Hazel Snell, Beatrice Ford and Dorothea Sweet.

The Oct. 7 meeting consisted of a master class on Organ Music I Like and Why, conducted by Harriet Dearden, AAGO. The class was held in the Bethlehem Lutheran Church, Ridgewood. Harvey Huiner, organist-choir-master of the host church, served as the general chairman and Mrs. Donald H. Rose served as hostess. Copies of the music Mrs. Dearden played were available to organists attending the meeting. An open invitation was extended to all area organists to attend the program.

Syracuse

The Syracuse, N.Y. Chapter hosted a joint meeting with Central New York Chapter Oct. 5 at the Park Central Presbyterian Church. Dean Winthrop Martin, AAGO, welcomed the guest chapter and the Rev. Bradford Pusey extended greetings. The Park Central choir under the direction of Frank Hakanson sang the Durufle Requiem. Winifred Isaac, AAGO, accompanied the group and played Messiaen's Vision of the Eternal Church. Two trumpets, trombone, cello and percussion assisted in the mass.

WINIFRED ISAAC

MONMOUTH 50TH ANNIVERSARY

The Monmouth, N.J., Chapter held its annual organist-clergy banquet Oct. 5 at the Calvary Baptist Church, Belmar, with Mrs. William B. Connelly as hostess. The Rev. R. E. Davis gave the blessing for the 50 in attendance. Dean Barbara F. Mount, AAGO, distributed copies of the yearbook, *The Cipher*, containing the year's programs and activities and also copies of the History of Monmouth Chapter in honor of the 50th anniversary of the founding of the chapter.

Tribute was paid to Mrs. Everett H. Antonides, the one remaining active charter member. She was praised for her 50 years of achievements for the chapter, received a gift and was given life membership.

Greetings were read from Dr. S. Lewis Elmer, Harold Heeremans and President Alec Wyton, all expressing regret that they could not attend.

Dean Mount awarded a past-dean's pin the Charles Hill for his two years of leadership. Notice was made of the 25-year membership of Arthur J. Reines, past-dean.

Guest speaker, Christopher S. Tenley, past regional chairman, brought greetings and congratulations and spoke briefly of his long and close association with the chapter.

Chaplain D. Stewart Alexy gave the benediction and members and guests inspected a large display of chapter history which included church music dating back to the 1880s, early chapter minutes and records and a detailed display of photographs and programs of guests speakers and artists who have appeared for the Monmouth Chapter.

JOAN COVERT MILLERING

Wilkes-Barre

New officers for the Wilkes-Barre, Pa. Chapter are: Myron Leet, dean; Mrs. Lee Bloemker, sub-dean; Zlata Tuhy, secretary; Ruth Turn Reynolds, registrar; Henry C. Johnson, treasurer; Rev. F. W. Trumbore, chaplain.

LOUIE W. AYRE

Edward Mondello

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News of the American Guild of Organists — Continued

New York City

A program for the season of 1964-65 of the New York City Chapter, outlined Sept. 19 by Dean. Hewlett, was unanimously accepted by all the officers and executive committee present. New officers are: David F. Hewlett, dean; Stuart Gardner, sub-dean; Oswald Sazinger, treasurer; Anne Conrow Hazard, registrar; Robert J. Russell, librarian; Lilian Carpenter, FAGO and Willard Sektberg, FAGO, auditors; the Rev. Leopold Damrosch, STB, chaplain; Bronson Ragan, FAGO coordinator of AGO examinations.

The first recital of the season was played Oct. 7 by Jean Langlais. Preceding the recital the annual dinner was held at Schrafft's in the Esso Building.

HANA NORTON ATHA

Pittsburgh

The Pittsburgh Chapter met at the Smithfield Methodist Church Sept. 28 for dinner. Dean Mary Louise Wright conducted a brief business meeting. Joseph O'Brien urged organ students to apply for auditions to the Pittsburgh Concert Society. Franklin Watkins announced that examinations for service playing certificates were to be held Oct. 12, Nov. 14 and 17 in the Mount Lebanon Presbyterian Church. The Rev. Carleton McKita was introduced as new chaplain. An interesting workshop on choral materials was held by Frank Cummings, Ivan Ferguson, Marie Palmer and William Wagner.

JANET H. NETTROUR

Detroit

The Sept. 21 meeting of the Detroit Chapter was held at Troy Methodist Church. Following dinner host Rodger Phillips and his choir offered several anthems by contemporary composers. Malcolm Johns, returned from a sabbatical in Europe, commented on various aspects of church music there with recordings to illustrate his remarks. Dean John Andrews and other chapter members who attended the Philadelphia convention constituted an informal symposium and provided many interesting anecdotes.

The chapter held a choral workshop Oct. 3 at Strathmoor Methodist Church with Hugh Ross, director of New York's Schola Cantorum. In two afternoon sessions all present formed a chorus to read through diverse materials. Mr. Ross discussed choral problems and demonstrated solutions with this group. In the evening a choir of professional singers supplied a more responsive medium through which Mr. Ross was able to realize some telling interpretations of music by Bach, Poulenc, White, Marshall and Candlyn.

DALOS GROBE

Harrisburg

The Harrisburg, Pa. Chapter began its fall activities Sept. 15 with a covered dish supper. The meeting was held in the historic Paxton Presbyterian Church where preaching began in a log cabin as early as 1716. The present stone building, erected in 1740, is the mecca of churchmen, historians and sightseers. After the pastor's lecture on the history of the church the chapter assembled in the newly-built Christian Education building for a reading of new anthems led by John R. Scholten and other organist-directors. Dean Charles M. Yokum, Jr. announced activities for the coming year.

IRENE BRESSLER

Akron

The Akron Chapter convened at the First Presbyterian Church Sept. 14 for a dinner and short business meeting. Gloria Massa was hostess. Following dinner members and guests went to nearby Trinity Lutheran Church for a talk and discussion on Service Playing by Dr. John Carruth, Wooster College. Dr. Richard Warner, the new dean, presided.

The chapter met Oct. 2 at the Trinity United Church of Christ. Dean Warner presided at a short business meeting. A report on the progress of plans for the Ohio regional convention next June was given. Robert Hillgreen and D. Byron Arneson of the Hillgreen-Lane Company gave talks and showed slides of their factory and of famous European organs. Social Chairman Genevieve Taylor served cider and doughnuts at the social hour.

LOUISE INSKEP

Lake County

The Sept. 28 meeting of the Lake County Chapter was held at the Perry Methodist Church with dinner served by members of the Wesley choir. After dinner two members of the Cleveland Chapter, Jane Carroll and Mrs. Elmerle Vanderheide, spoke about the Guild and the help it can be to a church musician. In the summer the executive committee held several meetings in planning work in the new year. Letters were sent to all churches in Lake County and some surrounding areas stating the purpose of the Guild and inviting organists to our first meeting. Elizabeth Rossbach was elected sub-dean.

LUKE P. DUDLEY

Peoria

The Peoria, Ill. Chapter held its opening business meeting Sept. 22 at the home of Dean T. N. Neal. The season's activities were announced and Mrs. Neal served refreshments.

MARIANNE S. HARTWIG

Lockport

The Lockport, N. Y. Chapter opened the season with a corn and weiner roast at the home of the dean, Mrs. Charles Robertson, Newfane. A business meeting followed the supper at which time Mrs. Robertson outlined the program for the coming season. The officers are as follows: dean, Mrs. Charles Robertson; sub-dean, Roy W. Clare; secretary, Doris Whitewell; treasurer, Eleanor E. Strickland; registrar, Bessie A. Clifford; librarian and historian, Edwin Searle; auditors, Mrs. George Benzinger and Evelyn Bayliss; chaplain Rev. E. Royden Weeks.

BESSIE A. CLIFFORD

Lorain County

The Lorain County Chapter held the year's first meeting in Oberlin, Ohio. The group met first in Christ Episcopal Church where a short business meeting was conducted by the new dean, Mrs. Jeff Stevens. Following this John Alexander, host organist, demonstrated the new Flentrop organ. The group proceeded to First Church, Congregational to hear and discuss the organ rebuilt in 1962 by H. D. Blanchard and demonstrated by John Wheeler. The last stop was Grace Lutheran where a new Blanchard organ was installed in 1963. Randall Wagner demonstrated and answered questions about the installation.

MRS. RICHARD COOLEY

Cincinnati

The Cincinnati Chapter met Oct. 6 for the first meeting of the fall season. There was a good crowd for the buffet dinner preceding the program. Ernest White, Butler University, gave a demonstration lecture on Music for the Small Organ in the chapel of the Covington Latin School. He played several numbers which demonstrated the use of two and three stop combinations and explained the reasoning behind their use in the construction of the small organ.

M. LOUISE MATCHETTE

Youngstown

The Sept. 28 meeting of the Youngstown, Ohio Chapter was held at Christ Church, United Presbyterian, with Mrs. Melvin C. Bilger host organist. After a casserole supper Dean Paul Batson and Clarence Barger reported on the national convention in Philadelphia and Mrs. A. F. Buchanan gave a short description of her European trip in the course of which she visited many notable churches and cathedrals. Plans were discussed for the recital by Dr. Alexander Schreiner Oct. 30 at Trinity Methodist Church.

JOANNE I. DILL

Toledo

The Toledo Chapter met in the home of Mrs. John Erler for a dinner, business meeting and a two-part program. Past-dean Leslie Peart led the program with his Views of the National Convention. He announced his departure for a new position in Corpus Christi, Tex. after a farewell recital Oct. 4 at the First Baptist Church. The members then heard a program of two piano music by Dean Mary Cheney Nelson and Shirley Roe.

NORMA KELLING

Central Ohio

A meeting of the Central Ohio Chapter was held Sept. 14 at All Saints Lutheran Church, Worthington, Ohio, with Mrs. E. R. Blosser serving as hostess. Members enjoyed a potluck dinner after which a short business meeting was held. Following the meeting there was a program entitled Highlights of the National Convention which included tapes of concerts played in Philadelphia in June.

DOROTHY L. WEST

Western Michigan

The season's first meeting of the Western Michigan Chapter was hosted by Mrs. William Rikkers and Maurice Bolt at the Fifth Reformed Church, Grand Rapids. The program was highlighted by Snapshots of Musical Europe. Remarks preceded the showing of colored slides by Klaus Kratzenstein, Dr. Cyril Barker and Dr. Robert Hieber, who also demonstrated the Art of Changing Bells, as used in Belgium. New officers are: dean, Dr. Cyril Barker; sub-dean, Dr. John Hamersma; secretary, Mrs. Garret Lantinga; assistant secretary, Mrs. William Rikkers; treasurer, Mrs. John Prussner.

ALYCE LANTINGA

Rockford

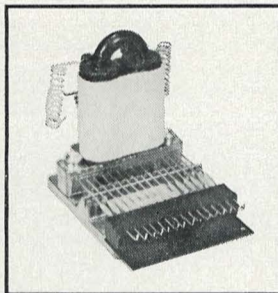
"Romanesque Music" began a series of historical programs for the Rockford, Ill. Chapter Sept. 21 at Bethesda Covenant Church. Mrs. Henry Shugars, teacher at East High School, discussed the subject and played recordings of plainsong and organum. Live music of those early days when the organ was in a most primitive state was provided by Mrs. Clarence Seaton, Monroe, Wis., and Richard Meves, Beloit, Wis. Mrs. Seaton later showed slides of her trip to the RCCO conclave in Winnipeg. Announcement was made of a chapter-sponsored series to include Jean Langlais, Marjorie Jackson, Clarence Helsing, the Beloit YMCA Boys' Choir and Robert Kendall.

KATHERINE HOTCHKISS



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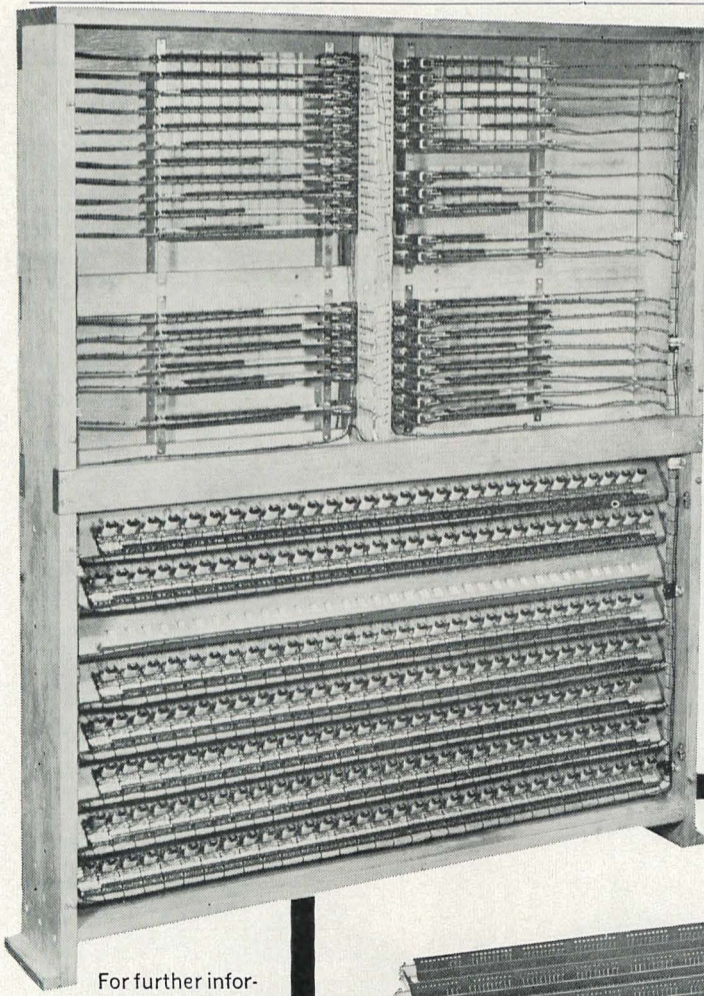


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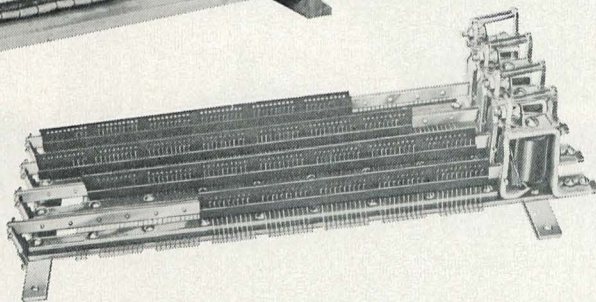
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News of the American Guild of Organists — Continued

Southwest Michigan

The Southwest Michigan Chapter began the fall season with an Oct. 5 meeting at St. Luke's Episcopal Church, Kalamazoo. Following dinner, the group gathered in the chancel for a business meeting and program. Dean Beatrice Stoner and Sub-dean John W. Obetz outlined the programs planned for the year. Dr. John Hammersma, Calvin College, Grand Rapids, gave a lecture recital on the Chorale Preludes of Brahms. Following a paper on Brahms' life, he analyzed and played six of the preludes.

RUTH DUNSMORE

Muskegon — Lakeshore

The Muskegon — Lakeshore Chapter began its fall activities Sept. 26 with a potluck dinner held in a fellowship room of the Central Methodist Church, Muskegon, Mich. After dinner the group participated in a service of installation for the newly elected officers. George Shirley, organist and choir-master of the host church, played for the service and directed the choir in three numbers written by AGO members John Huston, David McKay Williams and Alec Wyton. The newly elected dean, George Shirley, spoke briefly, challenging each to greater adherence to AGO ideals.

FRIEDA STEGINK

Saginaw Valley

The Saginaw Valley Chapter met Sept. 22 at the Ames Methodist Church. Dean Mrs. James Arnold conducted a business meeting. Francis Kroll and Mrs. William Walther talked about the convention in Philadelphia. Mrs. John T. McIntyre and Kent Dennis gave workshop reports. Sonata 6, Mendelssohn; Solemn Prelude on St. Ann, Frost, and Moon over the Steeple, Demorest, were played by Mrs. John Enszer, hostess. Light refreshments were served to members and guests.

MIRIAM ENSZER

St. Joseph Valley

The St. Joseph Valley Chapter held its meeting Sept. 21 at Valparaiso University. Dinner was served in the student building to 40 members. A business meeting followed. Mrs. Albert Wendt, dean, presided. The chapter will sponsor Margaret McElwain, Evanston, Ill. Oct. 18 in recital at the First Presbyterian Church, Michigan City, Ind. Dr. Philip Gehring, Valparaiso University, led an informal discussion on The Well-Tempered Organist — Problems from All Levels. Students demonstrated correct practice techniques.

MRS. ELMO CROSBY



Officers of the new Aloha Chapter seen above in typically Hawaiian surroundings are: Allen Robertson, sub-dean; Gloria Moore, secretary; Edward Frame, treasurer, and Frank Herand, dean. The setting is on the University of Hawaii campus. The new chapter was formed in the summer with the idea of including members from all the Hawaiian Islands and of cultivating greater personal contact among them. One of the programs will be held on the Island of Maui in the spring, a trip by chartered plane. In addition to this, the program series ranges from a social in a Japanese teahouse, to lectures and recitals and a demonstration of the two remaining theatre organs in Honolulu.

FRANK HERAND

Dayton

The Dayton, Ohio Chapter opened its fall program Sept. 14 with a dinner meeting at the home of Mrs. John Doan. Dean Constance Klarer conducted a business meeting. Color slides taken at the convention were shown and a tape recording of Mme. Duruflé's recital at the Academy of Music, Philadelphia, was played. The sound film Man of Music, about Healey Willan, brought the evening to a close.

THEEDA JARVIS

Fort Wayne

The Fort Wayne, Ind. Chapter opened its new season Sept. 25 with a picnic at the Pond Pavilion, Franke Park. Dean Richard Carlson conducted the business meeting and Sub-dean Lloyd Pinkerton outlined the programs for the coming year. Forthcoming recitals in the area were announced. Nine members reported on the national convention. Entertainment for the evening was highlighted by a white elephant organ music auction.

FLORENCE FRY

Evansville

The Evansville, Ind. Chapter met Sept. 28 at the Bethel United Church of Christ. A pre-meeting recital was played by Michael Mains, host organist. His program included: Prelude in E minor, Bach; Canon in B major, Schumann; Mit Freuden Zart, Pepping; Toccata in D minor, Reger. After coffee and cookies, the regular meeting was held in the church parlors; the theme was Policies and Goals of the AGO. A member talked on the founding and history of the Guild and of the local chapter. All present took part in discussion involving questions and problems facing church organists.

MARY FAITH

Wisconsin State GSG

Eleven students gathered Sept. 24 at the home of John Thomas, AAGO, to make plans for the year's activities of the Guild Student Group at Wisconsin State University, Stevens Point. Officers elected were: Richard Nezda, president; Judith Kort, secretary; Dianne Marshall, treasurer. In addition to regular monthly meetings, organ studio classes will be held at which time students will have an opportunity to hear each other perform and to become better acquainted with organ literature.

JUDITH KORT

Chicago

The Chicago Chapter opened its season with an open house Sept. 28 at the Cliff Dwellers. After refreshments, brief accounts of European trips were given by Gladys Christiansen with emphasis on work at Haarlem with Marie-Claire Alain; Norma Williams on a prolonged vacation and Frank Cunkle on sidelights of a reporting trip. Mary Alice Power provided an interlude of musical diversion and Conclave Chairman Robert Lodine discussed plans for the December national meeting. Dean Lillian Robinson presided.

North Shore

The North Shore Chapter opened its fall recital series Oct. 12 with a lecture-demonstration on organ improvisation by Dr. Thomas Matthews. The recital was held at the Glenview Community Church with a potluck supper preceding the program.

Paul Maynard, harpsichordist and organist, will play a recital Nov. 15 at the Deerfield Presbyterian Church as the second in a series sponsored by the North Shore Chapter. The concert is open to the public without charge. The program will include organ works by Bach and pieces for the harpsichord by Byrd, Sweelinck, Handel and Scarlatti.

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- Intelligent overall design for the use to which the instrument is intended.
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- Quality of materials.
- Quality of workmanship.
- Ease of playing, consistency of touch, logical and simple placement of controls.
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News of the American Guild of Organists — Continued

Milwaukee

Members of the Milwaukee Chapter met Sept. 27 in the chapel of Concordia Lutheran College. A traditional Lutheran vesper service was presented with Dr. John Johnson of the Concordia faculty chanting the liturgy and preaching the sermon. Participating were the male choir of the college and brass ensemble directed by Arno Klausmeier. James Engel was at the organ. The service provided an introduction to many members to the recently installed tracker action organ. The 33-rank, two-manual instrument was made by Werner Bosch, Kassel, Germany, and is contained in a beautiful free-standing case in the chapel. A dinner and planning meeting conducted by Dean Alice Leisman followed the service.

WALTER DERTHICK

Northeastern Wisconsin

The first fall meeting of the Northeastern Wisconsin Chapter was held Oct. 4 at the Music-Drama Center, Lawrence University, Appleton. Refreshments were served as old and new members and guests registered. Mrs. Clyde Duncan was in charge of arrangements. Greetings from Dean Gladys Michaelsen opened the meeting after which Sally Thompson and LaVahn Maesch gave brief reports on the national convention. Mr. Maesch gave an illustrated lecture; Pipes, the Why and How of Organ Tone. He stressed the importance of acoustics. Officers for the season are: dean, Gladys Michaelsen, Neenah; sub-dean, Edith Rentner, Appleton; secretary, Mrs. David Harris, Ripon; treasurer, Clinton De Witt, Oconto.

GLADYS MICHAELSEN

Blackhawk

The Blackhawk Chapter will sponsor Gerhard Krapf Nov. 8 at St. John's Methodist Church, Davenport, Iowa. Members of the Collegium Musicum of the State University of Iowa will assist in the program listed in the recital section.

St. Louis

The first meeting of the St. Louis Chapter for the 1964-65 season was held Sept. 27 at the Ladue Chapel. The program consisted of a workshop by Dr. Roberta Bitgood whose afternoon sessions dealt with Planning a Church Music Program around the Church Year and Why Doesn't My Choir Sound Better. A buffet dinner was served followed by a short business meeting. The evening session was entitled Hints for Conducting from the Console. Following this Dr. Bitgood played several of her latest organ compositions.

PAUL ANDERSON

Southeastern Minnesota

A dinner at the Holiday Inn marked the start of what promises to be an exciting year for the Southeastern Minnesota Chapter. Approximately 60 people, including several pastors and their wives, attended and heard Robert Scoggin speak on church musician-minister relationships. The program for the year was outlined by Dean Earl Schwerman.

Lincoln

The Lincoln Chapter had its first meeting of the year Oct. 5 at the Holy Trinity Episcopal Church. Myron Roberts, host organist, played Trumpet Voluntary, Stanley, and Meditation, Symphony 1, Widor, and reported on the annual workshop of the school of sacred music of Union Seminary. Dean Rosanna Wheaton presided at the business meeting. Vera Rost gave a memorial tribute to former Treasurer Rena Olson, who died in July. A report by John Carter Cole on the national convention was read by Dean Wheaton. Dr. and Mrs. Warren Scharf, South Central Chapter brought news of a joint meeting Oct. 30 of the three Nebraska chapters. The remainder of the evening was spent on publicity for the Richard Westenburg recital Oct. 27 at Holy Trinity Church.

MRS. WALTER E. WITT

Omaha

The Omaha Chapter opened its season with a Sept. 22 meeting at All Saints Episcopal Church with organist-choirmaster Cecil Neubecker as host. Dean Roger Arnold presided at a brief business meeting. Announcement was made of preliminary plans for a junior choir festival March 21. Erna Clanton will serve as chairman for the event. The evening's program was provided by Robert Spire, Milfred Mowers and Cecil Neubecker. Mr. Spire outlined briefly steps taken prior to the purchase of the All Saints organ and construction of the church building. Mr. Neubecker described the new Reuter instrument and he and Mr. Mowers played a program of organ music. The meeting closed on a note of levity when all were invited to join in a parody on Sleepers Awake. Refreshments were served at a social hour which followed.

CATHERINE ANDERSEN

Clinton

The Clinton, Iowa Chapter met Sept. 13 at Grace Episcopal Church. Mrs. H. A. Howell, dean, presided at the business meeting. The year's program plans listed by the executive board were approved. Crawford Thomas spoke on his recent visit to a service at Riverside Church, New York City, at which Virgil Fox played. Mr. Thomas then directed a reading session of favorite anthems brought by the members. A coffee hour followed, with Mrs. Alvin Nelson as hostess.

MRS. PAUL BURGDORF

Twin City

The Twin City Chapter opened its first meeting of the season with a gala smörgåsbord supper Sept. 20 at Hotel St. Paul. Following the meal and the business meeting Robert Sproule, Aeolian Skinner Company, gave a talk; a panel discussion on hymn playing was led by Merrill Davis.

VERNA B. STERN

Salina

The Salina Chapter met Sept. 28 in the First Methodist Church. Mayme Porter gave a short resumé of the programs and projects Tom Ritchie, University of Wichita, who spoke on Learning to Play the Organ, approached from the standpoint of a teacher to a student. planned for the ensuing year and introduced followed.

ELINOR ASCHER

Western Iowa

The Western Iowa Chapter opened the season Oct. 3 with a motor trip to Orange City. Members and guests enjoyed a dinner at the Village Cafe, later going to the First Christian Reformed Church where the program was given by Archie Nibbelink on the recently installed Allen. Afterwards members inspected the installation, asked many questions and then went to the loft to try the instrument.

V. DUCOMMUN

Arrowhead

The Arrowhead Chapter met Sept. 21 for a dinner meeting at St. Paul's Episcopal Church, Duluth, Minn., with ministers and their wives as guests.

Following the dinner there was discussion by ministers and organists on the selection, singing and accompaniment of hymns for the worship service. The chapter sponsored a recital and workshop by Paul Manz Oct. 11 and 12 at St. Paul's Episcopal Church, Duluth.

ISABELLE B. JOHNSON

Muscle Shoals

The Muscle Shoals Chapter held a luncheon meeting for the season opener Sept. 17 at the Muscle Shoals Hotel, Sheffield, Ala. Mrs. O. H. Dodson, dean, presided at the meeting where plans for the year were announced; these include a recital by Kenneth Turvey and a survey of wedding music by Walter Urban. The regional convention to be held in Birmingham was discussed. Officers for the year: dean, Mrs. O. H. Dodson; sub-dean, Walter Urban; secretary, Mrs. James M. Campbell; treasurer, Mrs. J. Will; registrar, Mrs. John Martin; auditor, Mrs. Troy Ragland; chaplain, the Rev. Lynn Lanier.

MRS. JAMES M. CAMPBELL

Chattanooga

The Chattanooga Chapter met Sept. 28 at St. Timothy's Episcopal Church. The new four-rank Möller organ was demonstrated by Everett O'Neal, host organist. Enthusiastic support was expressed for a recital and workshop Oct. 12 by John Weaver. Christmas anthems brought by Frank Drewry, Harold Sweitzer and J. Norman Sylar were read by the group.

CORNELIA SWAIN

Central Louisiana

The Central Louisiana Chapter had a fellowship supper for its first meeting of the season. This was held Sept. 22 in the First Methodist Church, Alexandria. Small plastic handbells interspersed with ivy and pictures of baroque organs formed the decor. Dean Mason Campbell announced that Mattie Lee Pate, charter member, had attended the convention in Philadelphia in June. The Rev. Franklin Poole reported on his studies at the National Choristers Guild Seminar at Indianapolis in June. Yearbooks were distributed to members. Attention was called to the recital of Frank Collins in October, and new members were introduced.

VIRGINIA M. HOWARD

Nashville

The Nashville Chapter met Sept. 14 at Christ the King Church with Richard Goetz as host. Dinner was served in the school cafeteria. Msgr. Thomas P. Duffy welcomed the organists and spoke briefly on the merits of music in the current ecumenical movement. Dean Cyrus Daniel presided over the business meeting during dessert hour. Announcement was made of the November recital by Dr. Robert Baker. A feature of the meeting titled Convention Echoes consisted of reports on the national convention last June by Dean Daniel, V. Earle Copes, Arthur Croley and Gregory Colson. After the meeting members adjourned to the church where Richard Goetz played a program of service music.

ELEANOR DUBUISSON FOSSICK

Memphis

The Sept. 14 meeting of the Memphis Chapter was held at the home of Dean David Ramsey. Following dinner, served al fresco, impromptu skits were presented by each table. Sub-dean Albert Johnson announced plans for the October, November and December meetings. Members who attended summer conferences and workshops gave brief reports as follows: Richard White, Singing City Workshop; Mrs. Sherrill B. Entekin, national convention; Jessie Choate, Montreat Conference; Roland Cresci, Westminster Choir School workshop; David Ramsey, Union Seminary workshop; Larry Ladd, Sewanee Conference; Shelby Collier, junior choir workshop (Baptist) of Memphis.

WALTER WADE

Stoplist Rationale

In the area of what constitutes a good stoplist, considerable variation must be allowed in order to accommodate the diversity of musical usages met in various denominational and cultural groups of our country. The important thing is the rationale, or reasoning, underlying the stoplist.

The organ, if it is to perform organ music satisfactorily, must be treated as an entity and the various stops as a part of this totality. The ensemble, consisting of all or most of the stops, will have clarity and grandeur if the component stops meet two conditions: well-blending tone colors; and properly distributed pitches.

Traditional voicing and use of moderate scales help achieve blend. Proper placement of the female (flute) stops in the ensemble is also important. The thinner, more covered voices are generally placed below the fuller, more open colors in pitch.

The stoplist illustrates a sensible balance between high- and low-pitched stops. The distribution will vary somewhat, but extremes in either direction should be avoided.

This stoplist rationale will guide Wicks in custom-designing a stoplist for your individual requirements.

GREAT

principal conique	8'
rohrfloete	8'
Prestant	4'
Spitzfloete	4'
BLOCKFLOETE	2'
MIXTURE	IV
Krummhorn	8'
Chimes	

SWELL

gedeckt	8'
gemshorn	8'
gemshorn celeste	8'
Koppelfloete	4'
PRINCIPAL	2'
SESQUIALTERA	II
ZIMBEL	III
Trompette	8'
Tremolo	

PEDAL

gedeckt pommer	16'
Spitzprincipal	8'
Gemshorn	8'
NACHTHORN	4'
RAUSCHQUINT	II
Fagot	16'
Schalmei	4'

THE STOPLIST

Calvary Lutheran Church
Chicago, Ill.

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Summer, 1964

WELL-BLENDING TONE COLORS
achieved through

Variable and moderate scaling
Traditional voicing
Well-placed female voices

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News of the American Guild of Organists—Continued

New Orleans

The season's initial meeting of the New Orleans Chapter Sept. 21 at Grace Episcopal Church was a banquet honoring the clergy. The Rev. Ralph H. Kimball, rector of St. Andrew's Episcopal Church, spoke about wedding music. A group of 80 members, pastors, guest and prospective members was present, one of the largest gatherings in a number of years. The new dean, Mrs. Charles Alfaro, conducted the meeting, introduced the various persons of note present and announced the activities and programs for the year. After the banquet a program of Wedding Music was given. The general public was invited. Fern Traugott planned it to include some of the outstanding church musicians of the city of New Orleans. Organists included Elizabeth Schwarz, Beatrice Collins, Kathleen Thomsen, John Yarborough and Richard Waggoner. Music included Bach, Handel, Buxtehude, Purcell, Floyd, Gigout, Langlais and other composers.

G. C. KOFFSKY, JR.

Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter met Sept. 21 in the home of Dean Raymond J. Barnes in Handsboro. Chaplain Engstrom opened the meeting with a prayer. Charles Cox gave the treasurer's report. Advantages and obligations of membership were explained to the guests. The schedule of activities for the year was given and approved, including a ministers' dinner, attending the Langlais workshop and recital in New Orleans in November, two recitals by members, a workshop and Robert Baker March 15. Following the meeting Mrs. Barnes served a Swedish coffee table.

FLORA WILSON

Oklahoma City

The first fall meeting of the Oklahoma City Chapter was held Sept. 5 at Christ Methodist Church. Gladys Alder presided at the dinner meeting. Many new men and women interested in the Guild were present and introduced to the group. After dinner, guests observed a demonstration youth choir rehearsal conducted by Helen Kemp, who invited all to participate, along with 35 children from five churches. Mrs. Kemp covered many facets of her subject, stressing the necessity of animation on the part of the director. Everyone gained an insight into the field from the demonstration. Sub-dean Fred Haley outlined the year's program.

FAITH BROWN

FORT WORTH CHAPTER IS 35

The Fort Worth, Tex. Chapter held the first meeting of the new year Sept. 14 in the garden area of the home of Mrs. J. C. Neel, a charter patron. The Rev. Homer Cluck, chaplain, gave the invocation. Dean Fred Bigelow presided over the short business meeting following a catered dinner served to the 70 members and patrons present. The Fort Worth Chapter began its 35th year with this meeting and the dean recognized five active members who were also charter members. These are Dr. E. Clyde Whitlock, Marie Lydon, Mrs. H. L. Rudmose, William Barclay and William Marsh. All officers remain the same as last year with the exception of the secretary. Mrs. John Ehlers has replaced Martha Frances Brown. The chapter has adopted a new plan for its concert series this year. We hope, through donations, to underwrite the series and be able to invite the public and fill the auditorium. Emmet Smith, concert committee chairman, announced over \$300 had already been pledged from only 39 people.

Following the business session Emmet Smith showed his slides taken in Europe this summer with some of his T.C.U. students and other Fort Worth organists who enjoyed a summer of study with Jean Langlais.

MARIE BALCH WRIGHT

Fort Smith

The Fort Smith, Ark. Chapter met Sept. 14 at the First Methodist Church. The new officers were introduced. The program was sung by the First Baptist choir, Bill McGraw director; the Razorback bell choir and the First Christian bell choir, James Groves director; vocal solos by Ann DuVall and Herman Cook, and an organ-piano duo by Linda Wegener and David Huffstetler. 131 people were present.

FRANK L. DEES

Tulsa

The monthly dinner meeting of the Tulsa Chapter was held Oct. 6 at Trinity Episcopal Church. Following a business meeting the members heard Alexander Boggs Ryan, Western Michigan University. His program appears in the recital section. A large audience attended.

LOIS MC HENRY WATKINS

Dallas

The Dallas Chapter opened its fall monthly dinner-business meeting Sept. 21 at the Central Christian Church. Dean Chester N. Channon presided at the business meeting. Paul Thomas, chairman of the recital committee, announced this year's series recitalists as Catharine Crozier, Piet Kee and Frederick Swann and a concert of organ and orchestra to be played by four chapter organists. The remainder of the evening was given over to the reading of new anthem material with Carlton R. Young conducting. Mr. Young recently joined the music faculty of Perkins School of Theology, Southern Methodist University.

BRUCE W. NEHRING

Alamo

The Alamo Chapter met Oct. 5 at the Northwood Presbyterian Church, San Antonio, Tex. Almarie Dieckow was in charge of an organ repertory program. The Southern Music Company had a display of this music. The program of these works included: Maestoso, Titcomb; Introtit, Young; Allegro Marziale, Titcomb — played by Mrs. John Donohue; Chant Heroique, Young; Dawn Hymn, Hovhanness — played by George Gregory; Three Chorale Preludes, Lundquist; Ye Sons and Daughters, Couper — played by James Newman; Festival Preludes on Six Chorales, Bender; Trumpet Tune in D, Johnson; Ye Watchers and Ye Holy Ones, Diercks; Theme and Variations, Crunden-White; Historia Nativatis, Krapf; Three Meditations, Thiman — played by Almarie Dieckow.

ARDIS WARD

El Paso

The El Paso Chapter met Sept. 29 at the home of Mrs. O. G. Moore. A covered dish dinner preceded the business meeting. Sub-dean Roy Wilson presided; plans for future meetings and programs were discussed. Judy Wilson, exchange student to Japan for two years, talked on Japanese music and customs, with a question and answer period. Mrs. Moore and Dorothy Andrews were hostesses.

DOROTHY NAYLOR ANDREWS

West Texas

The West Texas Chapter met Sept. 18 in the William Minnerly home, Midland. The business session was conducted by Dean Clair A. Foster. Each member attending the national convention in Philadelphia in June gave a report on the week's activities. These members were Mrs. Arnold Leandar, Mr. and Mrs. Al Salley, Mrs. Tom McDaniel, Charles Dixon, George DeHart and Dean Foster.

MONA RUTH DICKSON

East Texas

The East Texas Chapter held its Sept. 29 meeting at Marvin Methodist Church, Tyler. A report on the national convention was made by Dean David McCormick. Reported also by Dr. McCormick was the Nov. 24 adult choir methods meeting. Plans for the Nov. 1 chapter-sponsored Community reformation Day hymn festival in the First Baptist Church of Tyler were discussed. An animated panel discussion featured the Rev. James Lee Riley, John Hunter and Will Mann Richardson. The discussion centered about the place of music in worship.

Central Arizona

The Central Arizona Chapter started the season Sept. 14 with a record-breaking attendance of 70. Evening activities commenced with a tour of the new Gammage Auditorium, Arizona State University, followed by dinner at the First Methodist Church, Tempe. After dinner Dean Martha Davidson introduced David McDowell, organbuilder of Tucson, who told The Story of an Organ. Two members of the faculty of the university, Dr. Robert Lamm, host for the evening, and Dr. Martin Stellhorn, program chairman, demonstrated music of various periods and countries mentioned in the address. Mr. McDowell supplemented his lecture with lists of specifications and recordings of the European organs he had recently visited.

G. FRANKLIN MORRIS

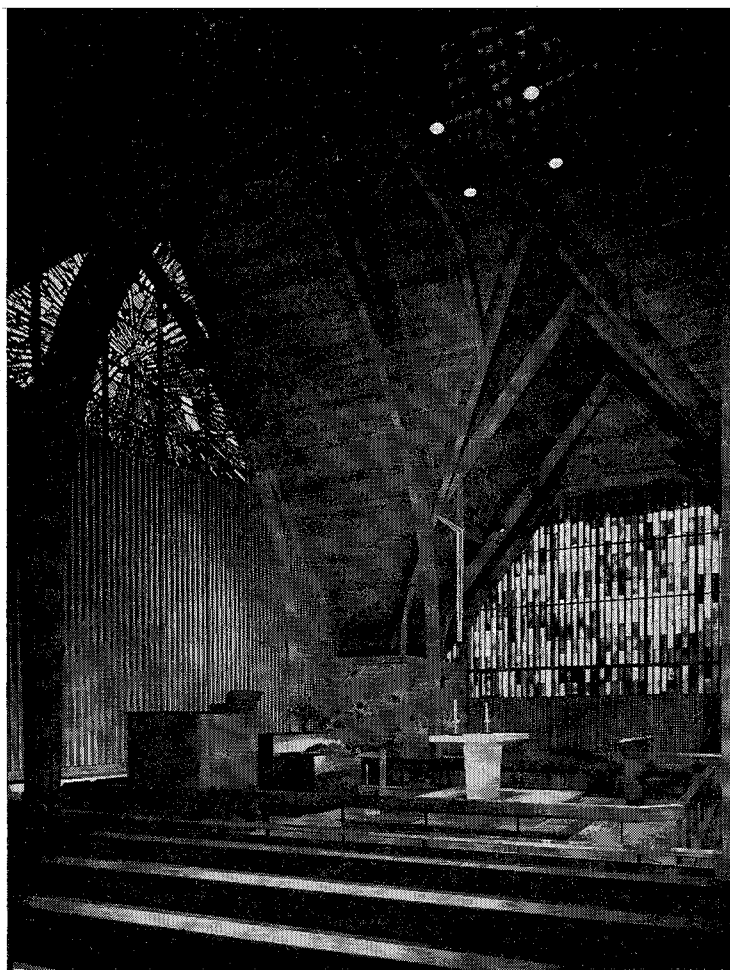
Southern Arizona

The season's opening meeting of the Southern Arizona Chapter was held Sept. 29 in the fellowship hall of the First Christian Church, Tucson. Dean Kathryn Esky presided at the business meeting during which Sally Rehfeldt, sub-dean, outlined the chapter's activities for the coming year. Included are plans for two major recitals and a city-wide childrens choral festival. Following the meeting light refreshments were served by Nancy Anderson and Mary Lou Criss. Members and guests were then invited to the University of Arizona campus to inspect a newly-installed practice organ.

ANITA GILLESPIE

15 REGIONAL CONVENTIONS
Summer of 1965
Attend Several!

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MEMBER APOBA BOSTON

News of the American Guild of Organists—Continued

Kinston-Rocky Mount

The Kinston-Rocky Mount Chapter held its first meeting for 1964-65 Sept. 19 at the First Baptist Church in Kinston, N. C. The officers elected for the coming year are: dean, Herbert Joyner; sub-dean, Roger Searles; program chairman, Robert Irwin; secretary, Patsy Wiley; treasurer, Mrs. R. G. Wooten; chaplain, Rev. Robert McKenzie; executive committee, Mabel Packard, Buford Goodman. Programs for the year were discussed. Several new members were added to the roster; refreshments were served.

The Oct. 3 meeting was held in the First Baptist Church, Rocky Mount, with Roger Searles in charge. The program committee headed by Robert Irwin drew up the year's programs. The meeting was a choral literature exchange program. Members sightread anthems brought by Roger Searles, Anita Crumpler and Ted Corsett. Refreshments were served.

P. WILEY

Central North Carolina

Stephen Young, AAGO, new dean of the Central North Carolina Chapter, presided at the Sept. 28 meeting held at White Memorial Presbyterian Church in Raleigh. Proposed programs for the season were announced. Dr. Lillian P. Wallace, sub-dean, outlined plans for the Southeastern regional convention April 26-28, 1965, in Durham, Raleigh and Chapel Hill. The chapter will serve as one of the co-hosts. Announcement was made of a recital by Robert King of Burlington Oct. 4 on the newly installed 48-rank Schantz at White Memorial Presbyterian Church. The program is in the recital section.

JAMES CLYBURN

Palm Beach

The Palm Beach, Fla. Chapter met at the home of the treasurer, Mrs. E. Judson Snead, for a dinner meeting. Dean Margaret Gamble welcomed new members and a report was given on the Philadelphia convention. Plans were discussed for the Guild Festival Service in October at the First Presbyterian Church, Pompano Beach. The meeting concluded with a recording of the Swingle Singers performing Bach chorales.

JANICE N. WARD

Durham

At the Sept. ? meeting of the Durham, N.C. Chapter the following program was presented: Now We Explore the Holy Ghost, Buxtehude, Walther, Schroeder — Richard Joiner; Variations on Helft mir Gottes Gute preisen, Holler — Ruth Phelps; Antiphon 2, Dupré, Movements 2 and 3, Sonata 4, Bach and Toccata in G, Walond — David Pizarro. A quartet from Duke Memorial Methodist Church, directed by Jane Sullivan, sang a number of responses and calls to worship. Some of the plans for the regional convention next April were discussed, and the admission of new members to the chapter was voted upon.

Tampa

The Tampa, Fla. Chapter held its annual covered dish picnic Sept. 14 at Tampa Bay Baptist Assembly Grounds. Ministers and their wives were honored guests. Dean E. W. Head discussed program plans for the year and showed slides taken at the Philadelphia convention which several members attended.

Stuart Swart played a recital Oct. 5 at the Manhattan Avenue Methodist Church. Following the recital a brief business meeting was held. A recommendation was adopted that the chapter sponsor Jon Spong Nov. 17 in recital.

VIRGINIA S. TAYLOR

Western North Carolina

The Western North Carolina Chapter met Sept. 28 for the first meeting of the year with Dean Paul H. Bates presiding at the Grace Covenant Presbyterian Church, Asheville. A report of the national convention in Philadelphia was given by Helen Rosner. Violin selections by Dorothy and Carol Jean Peeke were given after a short business session.

MRS. ROSCO BURNETTE

Fort Lauderdale

The Fort Lauderdale, Fla. Chapter held its first fall meeting Sept. 27 at the Park Temple Methodist Church with Dean Frank Pugh presiding. Geraldine Curphey is on a national committee to include "Director" in the name of the organization. The dean clarified the different types of membership available to church musicians. Programs for the coming year were announced. The program was a discussion on The Psychology of Church Music consisting of a panel of a minister, organist, choir director, choir member and religious editor of the local newspaper. Most discussed topics were: choir singing to or for the congregation, motivation of choir member, should soloist be paid or volunteer, how to improve congregational singing. After much discussion it was concluded that all church music is for the glory of God and not for personal glory. Chaplain Rev. Wickard pronounced the benediction.

GUY S. WRIGHT

Upper Pinellas

The Upper Pinellas Chapter met at the home of Mrs. John Lee, Clearwater, Fla. Sept. 21 with Dean David Wilcox presiding. Before starting the business meeting Dean Wilcox asked everyone to give his name and tell what he had done during the summer. One of the members, Terry Charles, purchased a pipe organ and is in the process of assembling same. Letters of thanks were read for the contribution to the music committee of the Festival of Religious Art in the Upper Pinellas area and for the contribution towards providing a bust of Edward MacDowell for the Hall of Fame. The Thelma Anderson presented a resumé of the chapter's program for the coming year. Refreshments were served and a social hour followed.

EARLE C. NORSE

Greenwood

The Greenwood, S.C. Chapter met Sept. 18 at the First Baptist Church. Clyde McCants played: Prayer, Langlais; Renew Me, O Eternal Light, Manz; Dearest Jesus, What Law Hast Thou Broken and If Thou but Suffer God to Guide Thee, Walcha; Sleepers, Wake, Manz. Dr. A. Elbert Adams reported on his trip to the Philadelphia convention. Dean Jean Wood presided over a brief business session. Plans were completed for the first vesper program in the chapter's annual series. Wilmer Hayden Welsh, Davidson College, was to play a recital Oct. 5 at the South Main Baptist Church. Mrs. Lamar Lightsey and Edgar Davis were in charge of the social hour.

LAURA JO TERRY

Greenville

The Greenville, S. C. Chapter met Sept. 15 at the Buncombe Street Methodist Church with a service of rededication for the complete membership and a short installation service for those officers listed in the June issue. The Rev. Claude E. Guthrie, chaplain, presided. Frank Brown was soloist. Henry von Hasseln was organist for the service playing From God I Ne'er Will Turn, Walther, for the prelude and Fugue in E flat major, Bach, for the postlude. A short business meeting conducted by Dean Freeman Orr followed in the conference room with reports given by various committees. An outline of suggested programs for the year was read.

HAZEL E. MEAGLEY

Sarasota

A fall reception was held by the Sarasota, Fla. Chapter Sept. 8 at the First Congregational Church. Dean Bagley opened the meeting by welcoming members and friends, then introduced the Werner Trio — Carl Werner, organist; Ann Wiest, violinist, and Carolyn Werner, cellist, in a program of Fauré, Bach-Gounod, Martini, Godard, Massenet, Saint-Saens and Mascagni. Following the program Mrs. William Wierst served refreshments in the social rooms.

IDA G. DITTRICH

Charleston

The annual clergy dinner of the Charleston, S.C. Chapter was held Oct. 12 at the Fort Sumter Hotel. Entertainment was under the direction of Mrs. J. W. Moore. A mock choir rehearsal with members participating was staged and yearbooks distributed.

MARTHA E. CATHCART

Alexandria

The new officers of the Alexandria, Va. Chapter are: dean, Dana C. Brown; sub-dean, Nancy L. Phillips; secretary, Margarette Smith; treasurer, Eugene Livesay; registrar, Sally Annis; librarian/historian, Phyllis Lind; auditors, Peggy Hall, Marjorie Melnich; chaplain, the Rev. Dr. Carroll A. Wood. The Sept. 14 meeting was held at Westminster Presbyterian Church. The speaker for the evening was Patrick Hayes, concert manager who spoke on the John F. Kennedy Center for the Performing Arts in Washington. This followed a brief business meeting. Mr. Hayes conducted a question-answer period. Refreshments followed in the fellowship hall.

SALLY S. ANNIS

Montgomery County

Treasurer Lorraine Haack was hostess to the Montgomery County Chapter Sept. 30 at the Woodside Methodist Church, Silver Spring, Md. Following a business meeting conducted by Dean Marjorie Jovanovic, members played this recital on the Möller in the church: Gratia B. Woods — Through Adams Fall, Three settings of In Dulci Jubilo, Bach; Richard E. Wagner — Sleepers, Wake, Rejoice Now, Christian Souls and Prelude and Fugue in E minor, Bach; Marjorie Jovanovic — Les Bergers, Messiaen, Aria, Peeters and Incantation pour un Jour Saint, Langlais; Sarah B. Rice — All My Heart This Day Rejoices, Shepherds Came, Their Praises Bringing and Born in Bethlehem, Walcha, and Noël Basque, Benoit.

SARAH B. RICE

Patapasco

The Patapasco Chapter met Oct. 3 at the Waters AME Church, Baltimore, Md. James Spencer Hammond was host and Emma Poulson and Genevieve Weisner hostesses. A program was heard with Mary Robinson, soprano, Genevieve Weisner, accompanist, and James Williams, melodeon. Pastor Nash spoke on the Value of Music in the Worship Service. Dean Celia McLeod presided over the business meeting. New officers were installed by Past-dean Charles Parker; Gladys Davis played during the installation. Refreshments were served in the lower auditorium.

FRANCES CHAMBERS WATKINS

Richmond

The Richmond, Va. Chapter held its Sept. 15 meeting in the Third Presbyterian Church. Sub-dean Beverly Jesse presided for the meeting. Officers for the current season were introduced along with the plans for the monthly meetings of the year and this seasons recitalists. Guest artist for the recital-master class will be Donald McDonald. Plans were announced for a tri-chapter meeting in Richmond with Alec Wyton as guest speaker. Three members gave highlights of the national convention in Philadelphia. After the meeting there was a reception in the church parlor.

REGINALD E. SLAUGHTER

Norfolk

A kick-off banquet celebrating the 10th anniversary of the Norfolk, Va. Chapter was held Sept. 21 at the Holiday Inn with charter members and past-deans as honored guests. Dean Nelson Linaburg served as moderator. Two items of particular interest to members were the recital by Catharine Crozier Oct. 13 at Christ and St. Luke's Episcopal Church and the regional convention to be held in June with Norfolk Chapter as host. Other activities include a promenade recital by members, a children's choir festival and a lecture-recital by Dr. Larry G. Palmer of St. Paul's Seminary, Lawrenceville, Va.

JACQUELINE ANDERSON

Lynchburg

The Lynchburg, Va. Chapter held its first fall luncheon meeting Sept. 14 at St. John's Youth House. Dean Henry Hallstrom presided. After lunch the dean announced the programs for the year. Plans were made for a workshop Oct. 23 and 24 by Dr. Arthur Poister.

NANCY MATTOX

Kanawha

The Kanawha Chapter held its annual clergy dinner meeting Sept. 28 at the Activities Building of the First Presbyterian Church, Charleston, W. Va. A program was given by John Loessi, College Conservatory of the University of Cincinnati. A business meeting followed the program. Officers elected for the year are: dean, M. Wayne Eich; sub-dean, Clyde Ferguson; registrar, Cathy Walker; secretary, Nancy Slaughter; treasurer and librarian, John Barnes; auditor, Richard Bower; chaplain, the Rev. John Wilkes; board member, Elizabeth Johnson.

NANCY SLAUGHTER

Huntington

The Huntington, W. Va. Chapter held its first meeting of the year Sept. 21 at the Guyandotte Methodist Church with Genevieve Darden and Mrs. Harry B. Goheen as hostesses. A covered dish dinner was served preceding the program. Faye Lowry and Mrs. L. C. Shinn, who attended the convention at Philadelphia, chose Convention Highlights as the topic of their reports.

ALMA N. NOBLE

Wheeling

The Wheeling, W. Va. Chapter held its first meeting of the season Sept. 20 at Lawrencefield Chapter, Warwood, with the Rev. Carroll Thorn as host. Millard Neal, dean, outlined the programs for the coming year. Pauline Stitt reported on the Philadelphia convention, and Harry White on final plans for the E. Power Biggs recital in November and on the pension plan being explored by the AGO. Refreshments were served.

SARAH EARLEY

Los Angeles

The Los Angeles Chapter opened the new season with its first dinner meeting Oct. 5 at St. Paul the Apostle R. C. Church. Dean James Vail conducted the business meeting and introduced new officers, Leland Burns, host organist, and speakers. The three-month membership drive began the meeting with many new members. Clarence Mader announced the coming organ and harpsichord recital Oct. 23 and workshop Oct. 24 by Gustav Leonhardt, on the new Schlicker at Occidental College. Mr. Mader commented on new compositions by contemporary composers appearing in *The California Organist* and encouraged more organists to subscribe. William Connell, past-dean, official chapter delegate to the national convention reported the convention highlights: 60 Californians attended. Members and guests moved to the church to hear Ladd Thomas play his Philadelphia convention recital. The program is in the recital section.

CAROL WILCOX

San Diego

Members enjoyed a swim in the pool at the Kenneth Goodman home before a potluck supper opening the season Sept. ? for the San Diego Chapter. Reports from two members who attended the Philadelphia convention as well as other summer music activities provided the program.

Nyla Lawler was honored by All Saints Episcopal Church where she has been organist for 25 years. A St. Cecilia stained glass window was dedicated in appreciation of her services.

The Oct. ? meeting in the La Mesa Methodist Church included a choral clinic conducted by Farrold Stephens, Naval Training Center, San Diego; and these organ solos by Lorella Cole: Andante and Allegro, Trio Sonata in C minor, Bach; Suite, Powell; Carillon, Vierne.

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News of the American Guild of Organists—

Santa Barbara Chapter Sponsors Contest

The Santa Barbara Chapter and the University of California at Santa Barbara will co-sponsor a second national competition in organ playing to take place April 2, 1965 in the First Methodist Church at Santa Barbara. Age limits of the competition will be 18 to 35 years and a first prize of \$300 will be given to the winner, plus a recital engagement at the church. Three compositions of different periods may be selected by the performer. Write Roger Nyquist, contest chairman, Music Department, University of California, Santa Barbara.

ROGER NYQUIST

Salt Lake City

The Salt Lake City Chapter started off its current season Oct. 28 with Robert E. Munns, organist and choirmaster at Holy Trinity Church, London, England, as guest artist. Well-known in Europe and England for his recitals Mr. Munns is the friend of two prominent Utah organists, Roy M. Darley and Robert Cundick. His recital at Salt Lake Tabernacle appears in the recital section. Following his recital Mr. Munns was honored at a reception. During his stay here he was the house guest at the Roy M. Darley home. In addition to his Salt Lake City concert Mr. Munns will play a concert in Provo, Utah; Rexburg, Idaho; Montana, Canada and in several cities in the north central United States before returning to England.

ESTHER M. SMART

San Francisco

The opening meeting of the San Francisco Chapter was held Sept. 20 at Temple Methodist Church. Dean Eileen Coggin presided. A short program, played by Esther Fulsaa on the 16-rank Casavant organ, is listed in the recital pages. Following this Dr. Lawrence Moe gave a lecture illustrated by colored slides of his travels in Europe while on sabbatical leave from the University of California last year. Harriet Baken, Dorothy Clazie and Ila Gillespie were in charge of the social hour which followed. Hostesses were Madeline Crane and Marjorie Doyle.

JO ANN OTT MCKAY

Riverside — San Bernardino

The Riverside — San Bernardino Chapter met Sept. 25 in the social hall of Trinity Lutheran Church, Riverside. The dinner meeting featured a lecture on organ construction and church acoustics, with Justin Kramer, Los Angeles, as guest speaker. Mr. Kramer proved himself to be an authority on the subject.

The chapter co-operated with the CCG in a festival Oct. 4. In the children's festival were 300 voices and in the adult's festival 400. Some came great distances by bus. The only hitch to both programs was the 104 degree heat.

BETTY JEAN HENNINGER

San Jose

The Sept. 27 meeting of the San Jose Cal. Chapter was a demonstration-lecture recital by Frieda Ann Murphy in the First Presbyterian Church. Miss Murphy spoke on the interpretation and registration of French organ literature with particular emphasis on contemporary music. Her selections are listed in the recital pages.

LARON JACOBSEN



Members of the Chesapeake Chapter, Baltimore, Md. made a bus trip Sept. 19 to Hanover and Gettysburg, Pa. At St. Matthew's Lutheran, Hanover, the largest Austin in the world was demonstrated by J. Herbert Springer. At the Basilica of the Sacred Heart (Conewago Chapel) near Hanover, Donald Pfoff demonstrated the Hook and Hastings organ. At the Church of the Abiding Presence, Lutheran Theological Seminary, Gettysburg, Richard Foss played this short recital on the Möller: Prelude, Fugue and Variation, Franck; Voluntary on old 100th, Pachelbel; Prelude on Malabar, Sowerby.

Christ Chapel, Gettysburg College, was the final stop. David Dasch played the following program on the Austin: Prelude and Fugue in G minor, Buxtehude; How Fair and How Pleasant Art Thou, Dupré; Scherzo, Symphony 1, Vierne; Partita on Veni Creator Spiritus, Peeters.

HATTIE R. SHREEVE

Portland

The Portland, Ore. Chapter's first fall meeting was held Sept. 11 at the First Presbyterian Church. Dean Freda Beach conducted a short business meeting. Plans for the Northwest Regional Convention to be held in Portland June 14 — 16, 1965, were announced. Past-dean James Welty, organist-choirmaster of the host church, entertained friends and the 40 members present with his amusing personal views and musical account of the Philadelphia convention. Assisting Mr. Welty in reliving and rekindling convention memories were the other two delegates, Dean Beach and Pauline Whalstrom. Refreshments were served in the Whitman Room. Hostesses were Brenda Rohrbough, Kathleen Stewart, Pauline Whalstrom and Elsie Whelchel.

REBA M. PAYNE

Mother Lode

The Mother Lode Chapter opened its year's activities Sept. 19 at the First Methodist Church, Grass Valley, Cal. with a workshop led by John Burke. His material was planned for both organists and directors and included practical suggestions for effective practicing, repertoire lists, methods for vitalizing hymn playing, basic concepts of singing and related topics. In the evening Mr. Burke played the recital listed in the recital pages, playing the new Swain and Kates tracker at Trinity Episcopal Church, Nevada City.

RUTH P. ROCKWOOD

Eugene

The Eugene, Ore. Chapter members and guests met at United Lutheran Church Sept. 15 for a potluck dinner. Chaplain Nell Dickson led the gathering in the Doxology. Carol DeRose sang two sacred songs accompanied by Janet Walsh at the piano. Dean Janice Petersen welcomed members and guests and read the history and Declaration of Religious Principles of the AGO and sections of President Wyton's letter to Guild members in an effort to acquaint our guests with the purposes of the organization. Nancy Metzger, sub-dean, outlined program plans for the coming year. There were reports from Secretary Margaret Graeff and Treasurer Barbara Walton and from the guest artist and scholarship committees. The meeting concluded with reports by Nell Dickson and Elwin Myrick on their attendance at the AGO National Convention.

JANICE E. PETERSEN

Orange Coast

A capacity audience turned out for the organ recital Sept. 14 sponsored by the Corcoran Music Company in co-operation with the Orange Coast Chapter and played by Charles Shaffer, a past-dean of the chapter. Greetings were extended by Gerald Van Deventer, dean, and by James Corcoran, president of the music company. Following the recital there was a reception in honor of Mr. Shaffer.

BIRDIE GOLDSTEIN

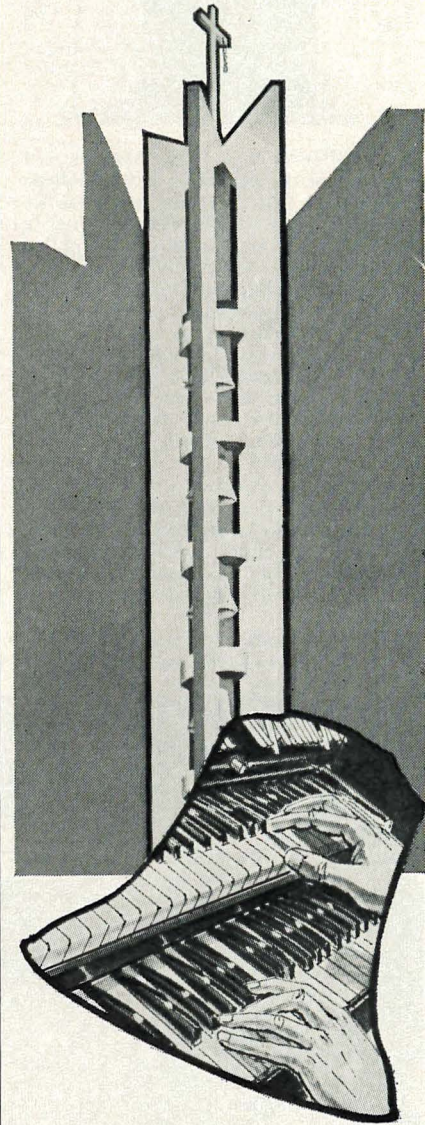
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The Royal College of Organists' Centenary



A centenary is a rare occasion and that of the venerable Royal College of Organists July 27-31 was, as far as we know, the first occasion celebrating a century of life of an association of organists, in any country or in any era. Though the centenary celebration was in no sense an attempt to repeat the historic International Congress of Organists held in 1957, there were some points of similarity, as is bound to be the case when the same organizations with some of the same leaders meet in some of the same places. Because this was not intended as a convention or a congress but rather an informal birthday party (albeit nearly a week long!) for a gracious and distinguished old lady, not nearly so much advance publicity was aimed at the AGO and the RCCO, neither of which this time chartered planes.

The Canadians, with somewhat closer ties of blood and birth were represented by more of their present and past officers, while the Americans present were largely those to whom the centenary represented an enjoyable and important part of more extended summer tours, with Dr. and Mrs. S. Lewis Elmer and Mr. and Mrs. Gerre Hancock as official representatives.

Both AGO and RCCO members felt a twinge of jealousy, not only for the age and stature of their British forbear, but for the dignified old building in a fine location which the Royal College can call its very own.

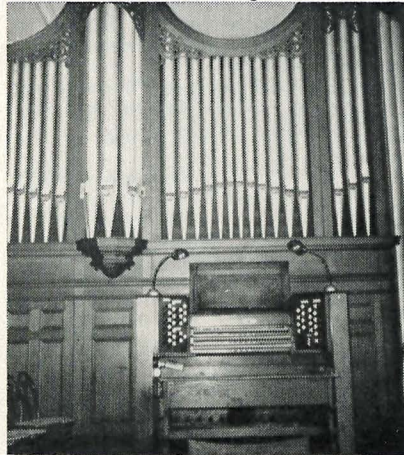
There was opportunity at the president's reception to make new and renew old acquaintances before the first music, a short recital by the dean of British organists, the redoubtable Harold Darke. Dr. Darke retains all of the zest and a considerable amount of the command that has made him a leading player for two generations. Playing the likewise veteran organ in the organ hall of the College, he provided exactly the right note on which to open a centenary and he was applauded to the echo.

Prelude and Fugue in G, Bach; Sonata, Stanley; Fantasie in E flat, St. Saëns; Canon in B minor, Schumann; Paean, Howells; Gigue Fugue, Bach (encore).

Tuesday

Matins at St. Paul's Cathedral with men and boys directed by John Dykes Bower provided the same moving experience, historical, musical, emotional, that services there always seem to. Principal music was the Te Deum and Benedictus from "Stanford in C," Tomkins' O Pray for Peace of Jerusalem and, to send us on our way rejoicing, the Bach Fantasie in G, perhaps the piece most eminently suited to St. Paul's acoustics.

RCCO's own organ



AGO Past-president S. Lewis Elmer, IAO President Harry Lowery and RCCO President George Veary chat with Dr. Gerald Knight at RSCM outing.

There was plenty of time (shades of Philadelphia!) for leisurely lunch, shopping and other activities before the marshalling of the RCO's next big gun, top virtuoso George Thalben-Ball. He played a large and taxing program in the Romantic, bravura style of which he is past master — a style differing in many ways from that current either in North America or in Continental Europe. The organ of Temple Church always seems just right for Dr. Thalben-Ball.

Fanfare, Cook; Voluntary in G minor, Roseingrave; Voluntary in D major, Boyce; Fantasie on Komm heiliger Geist, Schmücke dich and Valet will ich dir geben, Bach; Symphony Chorale on Jesu, meine Freude, Karg-Elert; Prelude on Malabar, Sowerby; Imagery in Tableaux, Edmundsen; Pastorale, James; Fantasy in C, Bingham.

The official reception by the Corporation of London at the Guildhall provided one of those occasions of beauty, pomp and splendor which can hardly be pictured adequately in words: a breathtaking landmark housed a splendid formal reception with the most elegant of refreshments and closing with a breathtaking color-film pageant of the history and ceremony of the city of London.

Wednesday

Wednesday was remarkably relaxed with no official events before a mid-morning coffee hour at the College at which a good chance was provided for meeting and talking with outstanding organists of several English-speaking countries. Black coffee, incidentally, proved a difficulty enlisting special cooperation of servers. Many events were limited to certain numbers of guests by the size of accommodations and the necessity of making transportation arrangements far in advance. Thus many who were unable to register found their best opportunity for visiting friends and guests at the informal coffee hours.

Wednesday afternoon was the first excursion, a visit to the Royal School of Church Music at Addington Palace, Croydon. Dr. Gerald Knight, increasingly well-known in North America because of his recent visits, was official host for an informal afternoon of inspection and tea which provided many of us with our best occasion for pictures.

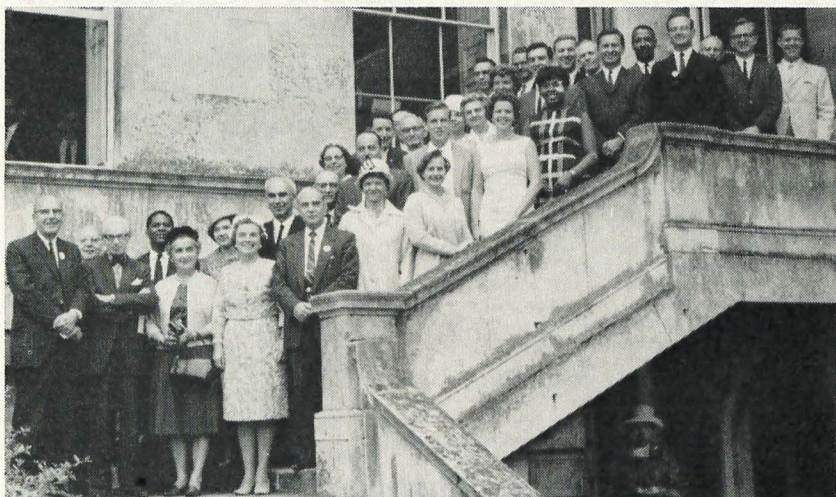
Wednesday evening's event was a promenade concert at the Royal Albert Hall, providing a first opportunity for many of us for hearing Symphony 2 of Elgar. A cantata, Sing O My Love by Bernard Naylor, sung by the Elizabethan Singers, proved too small-scaled for vast Albert Hall; a hearing in chamber surroundings would have been more fortunate. Elise Cserfalvi gave a good reading of the Beethoven violin concerto. Sir Malcolm Sargent and Louis Halsey were conductors.

Thursday

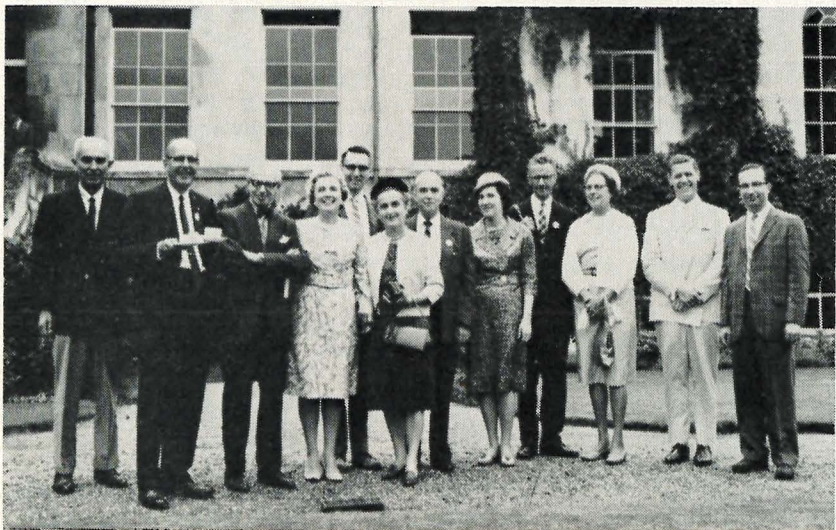
Thursday was an all-day outing to Coventry. Sir William McKie had arranged for a special train drawn by steam locomotive, The City of London, for the trip. The station master, garbed



Above: Sir William McKie at his RCO desk; below: Dr. Harry Lowery in the library.



Above: Americans and Canadians at RSCM; below RCCOS.



in tail coat and top hat added to the festive occasion. After a pleasant luncheon at a hotel, guests heard Barrie Cabena, representing Canada, in a stimulating and moving recital on the new organ in new Coventry Cathedral. Appropriately, the music was new and very closely related in mood and inspiration to the Cathedral itself. The combination of contemporary cathedral, contemporary organ and contemporary playing produced an unforgettable effect and made this for many the highest spot of the centennial. The reaction of even the most conservative was at least one of interest and curiosity — in itself a major step in the right direction, we feel.

Variations on the Coventry Carol, Derek Healey; Sonata 3, Raymond Dave-luy; Scherzo, Dance and Reflection, John Cook; Discourse on Two Themes, Cabena; Prelude and Fugue on A-L-A-I-N, Duruflé.

The trip back to London on the special train, after a leisurely tour of the cathedral and tea at the hotel, continued the holiday spirit and left excursionists in a mood well satisfied with an evening free from events.



RCCO President Veary poses with RCCO Past-President Muriel Gidley Stafford, only woman ever president of a national organist group.



Dr. and Mrs. Elmer enjoy a bit of relaxation on the rolling lawns of the Royal School of Church Music.



RCCO Past-president and Mrs. Henry Rosevear pause in their explorations of the Royal School's beautiful gardens.



Dr. Melville Cook, organist of Hereford Cathedral, is caught with a mouthful of "delicious refreshments" as Mrs. Cook suppresses a smile.

Friday

Friday was somewhat more heavily scheduled than any other day, though a breeze by comparison to an AGO meeting. It began with a late-morning recital by Ralph Downes at the Brompton oratory, where his use of the resonant building as a basic ingredient in his music continues to be a matter of awe and wonder to us. Mr. Downes, exhausted by a trying schedule which kept him away from all other centenary events and even from greeting his admirers after the recital, played almost up to his own high standard in a varied program. We have yet to hear him in the very different climate of the Royal Festival Hall.

The official AGO recitalist, Gerre Hancock, played to a large, appreciative audience at the Westminster Cathedral. He impressed the British, to whom memorized programs are less usual, with his assurance and his musicality. The well-known Willis organ with its limited mechanical helps sounded a bit thick at times and its contrasts extreme. But there was no question of Mr. Hancock's good impression.

Prelude and Fugue in G minor, Bach; Mein junges Leben, Sweelinck; Psalm Prelude 1, set 2, Howells; Fantasy for Flue Stops Sowerby; Prelude and Trumpetings, Roberts; Three Pieces for Mechanical Clock, Haydn; Prelude and Fugue on B-A-C-H, Liszt.

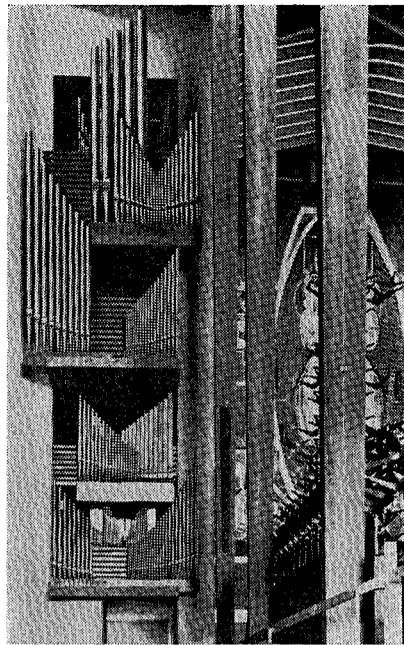


The stately old home of the Royal College of Organists is located just across the street from Royal Albert Hall.

Just attending an event at Westminster Abbey intended especially for our group has to be something special. It was good to see Douglas Guest in charge in the choir stalls, in which many of us also were allowed seats, as the choir did some fine singing in a Murrill Magnificat and Nunc Dimittis and Byrd's Laudibus in Sanctus. It was our first opportunity to hear Simon Preston as he played the Bach Wedge and the Franck Chorale in B minor before the service and the Introduction and Fugue from the Reubke Sonata afterwards. He easily measures up to the laudatory reports we have been hearing about him for some four or five years; he is certainly highly gifted and musical.

Though the Centenary dinner was only a small version of the dazzling final banquet of the ICO in 1957, it was very enjoyable, even to the extraordinary "act" by Joseph Cooper, changed but not tarnished from 1957. Held in a smaller dining area of the Connaught Rooms, of somewhat lesser splendor, the dinner was much more informal. To insure this, seating, except at the more limited head table, was arbitrarily alphabetical, a simple and effective solution. There was, as always, some good witty speech from Dr. Allt, Herbert Howells and other Britishers, and from Dr. Elmer and RCCO President Veary. As always it was difficult to break away after official adjournment, most visitors remaining in the building until forced to leave by the dimming of lights.

It is hard to over-estimate the service of these international exchanges in creating a closer understanding between colleagues of all the English-speaking countries. Perhaps half a hundred Americans and even more Canadians joined nearly 500 registered British for a memorable week. We trust a very large proportion of these same British will find it possible to return the visit to North America when the Canadians play host to an International Congress of Organists in 1967.



The new organ at Coventry Cathedral, built by Harrison and Harrison of Durham, is a clear departure from the typical English cathedral organ. Tonally, it strongly resembles the work of present day American builders and is characterized by a bright ensemble. Its five divisions are disposed on both sides of the choir, speaking directly into the nave. With the exception of certain chorus reeds, wind pressures average 3 1/2 inches.

GREAT

Double Diapason 16 ft.
Bourdon 16 ft.
Open Diapason I 8 ft.
Open Diapason II 8 ft.
Spitzflute 8 ft.
Stopped Diapason 8 ft.
Octave 4 ft.
Gemshorn 4 ft.
Octave Quint 2 1/2 ft.
Super Octave 2 ft.
Mixture 4 ranks
Cornet 5 ranks
Double Trumpet 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

SWELL

Quintadena 16 ft.
Hohl Flute 8 ft.
Viola 8 ft.
Celeste 8 ft.
Principal 4 ft.
Spitzflute 4 ft.
Sesquialtera 2 ranks
Fifteenth 2 ft.
Mixture 4 ranks
Contra Fagotto 16 ft.
Trumpet 8 ft.
Oboe 8 ft.
Clarion 4 ft.

CHOIR

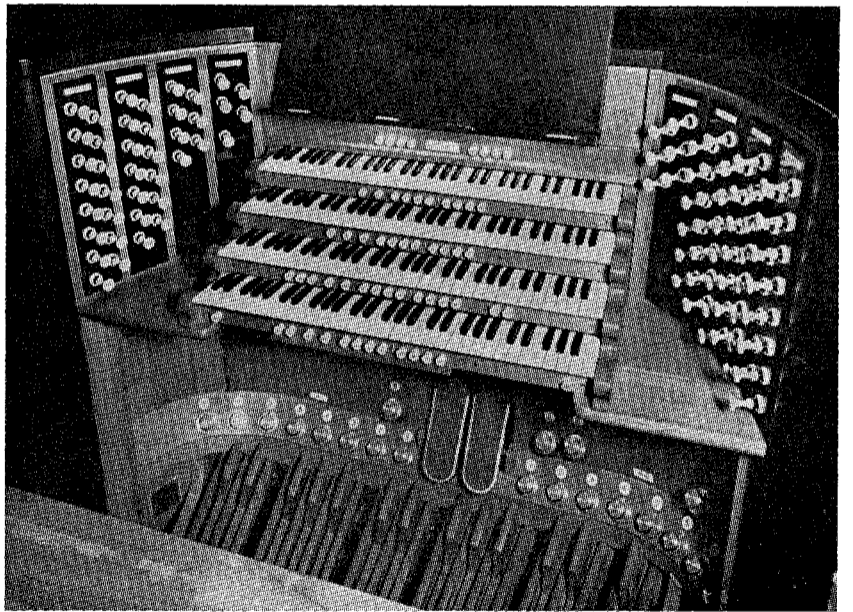
Caribel Flute 16 ft.
Diapason 8 ft.
Harmonic Flute 8 ft.
Gedackt 8 ft.
Dulciana 8 ft.
Principal 4 ft.
Rohr Flute 4 ft.
Nazard 2 1/2 ft.
Fifteenth 2 ft.
Block Flute 2 ft.
Tierce 1 1/2 ft.
Mixture 5 ranks
Cromorne 8 ft.

SOLO

Diapason 8 ft.
Rohr Flute 8 ft.
Viola 8 ft.
Viole Celeste 8 ft.
Octave 4 ft.
Open Flute 4 ft.
Wald Flute 2 ft.
Sifflöte 1 ft.
Mixture 4 ranks
Corno di Bassetto 16 ft.
Orchestral Trumpet 8 ft.
Orchestral Clarion 4 ft.

PEDAL

Sub Bourdon 32 ft. (extension)
Open Wood 16 ft.
Open Metal 16 ft.
Diapason 16 ft. (Great)
Sub Bass 16 ft.
Dulciana 16 ft.
Principal 8 ft.
Spitzflute 8 ft.
Twelfth 5 1/2 ft.
Fifteenth 4 ft.
Rohr Flute 4 ft.
Open Flute 2 ft.
Mixture 4 ranks
Bombardon 32 ft.
Ophicleide 16 ft.
Fagotto 16 ft. (Swell)
Posaune 8 ft.
Bassoon 8 ft.
Schalmei 4 ft.
Kornett 2 ft.



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.

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.

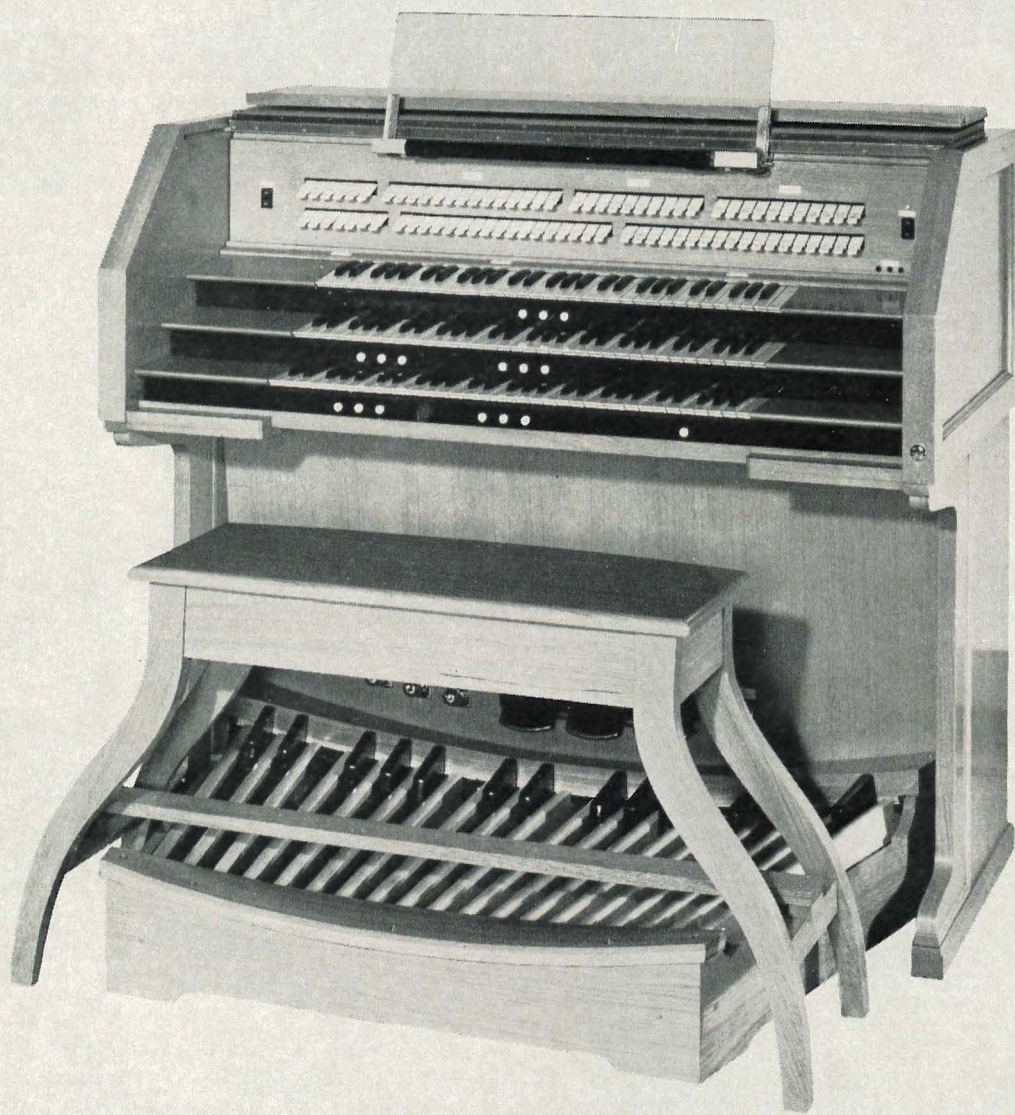
By any standard of measurement, you will quickly be convinced that these are the most complete organs available anywhere. Demonstrating once again that, indeed—there is a noticeable difference in a Conn!

CONN ORGAN

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



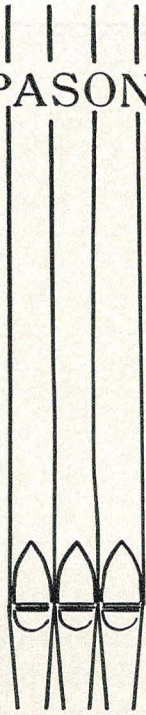
NEW! The Conn Classic



NEW! The Conn Custom Three-Manual



NEW! The Conn DeLuxe Theatre



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

Top Secret

Our dictionary defines *conclave* as the meeting of cardinals to elect a pope, and thus any *secret* meeting. As far as we know there will be no cardinals at Chicago the week after Christmas (except for Chicago's resident Cardinal Meyer!) nor will there be any kind of an election, least of all the election of a pope.

So we move on to the matter of "any secret meeting." THE DIAPASON has been trying hard to keep the conclave from being kept secret. We have ballyhooed the acceptance to invitations tendered two of our favorite organists to become conclave recitalists — Catharine Crozier the opening night and Robert Noehren the closing. We have urged "15 by the 15th" — sending in one's \$15 registration before Nov. 15 to be eligible for the door prize of *Grove's Dictionary*.

This month we are even blabbing the secret of the convention's surprise entry (see page 1), a novelty which, like some other conclave matters, seems to heighten the emphasis on the educational and the scholarly.

But here's another secret: don't think for a moment that the Chicago Chapter is planning a long-faced, moping, ivory-tower kind of meeting. Far from it! Chicago just isn't that kind of a place.

November

There is something a little sad about November. After the brave beginnings of September and the blazing colors of October, November can often take on a drab hue. Many of us, of necessity, use this transition month to gather momentum for the busy, hectic Advent-Christmas season just ahead, in which most church musicians face their most trying and most inspiring opportunities.

November is a good time for that preliminary inventory. Have your choirs been developing as you expected them to? What can you do better? Are you attempting too much? or too little? Have you mailed in your reply card on the pension plan? your annual Guild dues? your "15 before the 15th"?

Use November to *catch up* on everything. Don't let your year get behind again.

Who needs all this advice most of all? *We do.*

Gulls and Geese in Season

"Christmas is a-coming and the geese are getting fat", the old nursery rhyme reads. The gullible geese are the people at whom a certain special kind of newspaper advertising is directed. Some of these geese are just recovering from their vacation spending sprees and are, we suppose, considered fair game for the gadgeteers and the purveyors of appeals to the "artistic."

Large display advertisements are already appearing in the daily papers in which department stores and "music" dealers are offering "cathedral-toned organs" from \$54.88 up (plus tax and extra for the bench!) The instruments make it "easy as A-B-C to play organ music! No lessons necessary!"

And already the flow of letters from our readers has begun, protesting this kind of advertising and advocating "action" against it. Individuals and organizations, even this magazine, have called this kind of advertising to the attention of Better Business Bureaus in the past, and to no avail.

You know what? We have finally come to the conclusion that it really doesn't matter, that this is a phenomenon completely divorced from our field. We don't believe any of our readers are affected by such advertising. We think it likely that the money which goes into these alleged musical instruments would be wasted anyway on some equally worthless other gadget which, like the cheap "chord-organs" will end within months on the city junk heap.

Too large a proportion of American business may well be dependent on mulcting the gulls. Ethics, perhaps even morals, may too often be absent from our business scene. This is a problem for parents, churches and schools to combat as best they can. It is much too basic a failing to be budged by protest against unfair, dishonest advertising even when our own beloved field of music is involved.

No, it doesn't add to our spirit of Christmas to contemplate the extravagant sums which will be wasted on the un-musical instruments between now and the Day of the Nativity of Our Lord.

Automation

A Seattle member kindly sent us the pamphlet entitled *The Price of a Pretty Wedding*, issued by the editors of *The Bride's Magazine* and distributed by many department and specialty stores. The sentences she marked read: "You may also be able to save on music. Just remember Sir Thomas Beecham's recorded Mozart as infinitely more expert and elegant as background than a mediocre live performance could ever be."

Just imagine the memories the bride will have as the recording, as all records do, becomes obsolete in a few years, being replaced by others with "contemporary engineering."

Simpler than this and cheaper too than buying a record would be merely to tune in the local FM station. A little advance planning, at which the aforementioned magazine is so apt, with the station's program booklet at hand, should make it easy to synchronize the ceremony with suitable "background" music. And it should be a very small problem to tape the prayers from Sunday broadcasts. Or *Bride's Magazine* might employ a fine actor to read the service *on records*. Surely Richard Burton, for example, could provide a more "expert and elegant" reading of the service than a local clergyman. And think of being able to brag that Mr. Burton himself had performed the service.

The next step and perhaps the real way to "save money" would be simply to run a film clip of a beautiful cinematic wedding, complete with gorgeously gowned and coiffed film personalities in the leading roles. The "expert and elegant" magazine which started all this discussion could easily arrange to provide this special service complete

with the latest projection equipment at a fee greatly reducing *The Price of a Pretty Wedding*.

For a generation thereafter, the happy bride and groom, watching the late, late show on TV, could exclaim not just "There's our song" but "There's our wedding." We offer this solution to our sister magazine, free from royalty restrictions.

Letters to the Editor

Sequel to Peaker

Toronto, Ont. Sept. 19, 1964 —
To the Editor:

Re Dr. Peaker's article on Recitals in the September issue: I'm a member of the same recital committee of which Dr. Peaker is also a very valued member. Needless to say, I agree with everything he says, but I would like to add one or two ideas of my own.

PAID ADMISSION — I cannot see any valid reason why admission should not be charged. We take for granted that we'll have to pay admission for practically anything else we attend. Perhaps it's because most recitals are held in churches where the collection plate is passed. It reminds me of a poem regarding the lowly 25¢ — it ended with the words "But oh boy, when I go to church am I big money." I sometimes wonder if the fact that a recital is free doesn't keep some people away. We tend to assess the value of anything by what it costs us. I believe our largest organ recital crowd was drawn by Virgil Fox when he played in Yorkminster Park Baptist Church: the tickets cost \$1 and the church was filled to capacity — approximately 2,000 people. There was an even larger crowd when Feike Asma played in St. Paul's and drew 3,000 people. However, the large number of the audience were his own countryfolk who came to support him. The recital was publicized very extensively in the Dutch papers here. Incidentally the collection was very poor; I refrain from drawing any conclusions.

RECITALIST IN VIEW OF AUDIENCE — I would assume that in the majority of churches this isn't possible and nothing can be done about it. Perhaps it should be kept in mind as new organs are installed.

APPLAUSE NOT PERMITTED — Presume that nothing needs to be said on this subject except to deplore it.

Sincerely yours,

R. F. MERRILL

Electronic Marvels!

Twinsburg, Ohio, October 7, 1964 —

To the Editor:

Now that technical genius has brought us the wonders of Electronic Chiff (fake articulation) and Electronic Whind (phony air), I am delighted to announce the invention of another device of similar pretensions. Conceived and manufactured by Mr. M. Q. Russell, it is known as the Russell-Rustle, and will be of especial interest to those organists who must bear the embarrassment of playing recitals in nearly empty churches. A mere touch of a switch and the nave is filled with a reassuring rustle of programmes, discreet clearing of throats, carefully-spaced coughs, et cetera. Optional at slightly higher cost is the Appreciative Murrur button; this, when activated at the close of the recital, will emanate a series of delighted "ooh's" and "ah's" at both 16 and 8 ft. pitch.

Very truly yours,

CLIFFORD W. SANDERSON, JR.

HIRT LECTURES IN RUSSIA ON AMERICAN TECHNIQUES

Dr. Charles C. Hirt, chairman of the department of church music and director of choral organizations in the school of music of the University of Southern California, will spend three months lecturing on American choral techniques and demonstrating them at major conservatories in the Soviet Union and Eastern European nations. His tour has been made possible through a grant from the Ford Foundation. He will have the co-operation of the U.S. Department of State's Intercultural Agreements Office.

A member of the USC faculty for more than 20 years, Dr. Hirt and his USC Chamber Singers made a four-month tour of Europe and the State of Israel where they sang and where Dr. Hirt conducted choral workshops.

Dr. Hirt will take along a knowledge of Russian and a large repertory of American contemporary music. Cities to be visited include: Helsinki, Leningrad, Moscow, Odessa, Kiev, Bucharest, Sofia, Belgrade, Budapest Warsaw and Prague.

G. SCHIRMER has acquired the American agency for Faber and Faber, London publishing house which will have several works of Benjamin Britten in its catalog.

Those Were the Days

Fifty years ago the November, 1914 issue contained these matters of interest —

The organ at the Episcopal Church, Chatham, Va., was retired after serving faithfully for 70 years, being replaced by a new instrument. The organist, Mrs. A. M. Houghton, organist for 65 years of the old instrument's life, continued to serve on the new

Fourteen AGO chapters had reports in the issue: Headquarters, North Carolina, Northern California, Central New York, Maryland, Southern California, District of Columbia, Northern Ohio, Middle Tennessee, Virginia, Tennessee, Illinois, Oregon and Georgia

Richard Keys Biggs was appointed organist and choirmaster of the Eighty-sixth Street Jewish Temple, New York City

New organ music by the following composers was reviewed: J. Frank Fry-singer, F. Flaxington Harker, Ethelbert Nevin, Roland Diggle, Alfred Toft and Harvey Gaul

Charles M. Courboin, for 10 years organist at St. Paul's Church, Oswego, N.Y., was reported to have resigned to become organist of a theater in Buffalo

The new Estey organ in the Modern Theater, Boston, was described

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

Vernon de Tar became organist and choirmaster Oct. 1 at New York's Church of the Ascension, succeeding the late Jessie Craig Adam; Harold Friedell succeeded Mr. de Tar at Calvary Church

Organists from 26 cities outside Chicago and its suburbs attended Marcel Dupré's recital in Oak Park

Clarence Dickinson played the dedicatory recital for the four-manual organ at the First Baptist Church, Worcester, Mass.

THE DIAPASON observed its 30th anniversary with a three-column editorial

A memorial service was conducted Oct. 1 for Frederick Harold Blair who lost his life in the torpedo sinking of the *Athenia*; he had been organist for 25 years at the Church of St. Andrew and St. Paul, Montreal

Paul Allen Beymer discussed the effect of the war on British Cathedral music

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

Searle Wright became the first American-born organist to play a recital in Westminster Abbey; more than 1000 attended

President Eisenhower ordered the retirement of Frederick C. Mayer after 42 years as organist and choirmaster of the Cadet Chapel at West Point

George Faxon succeeded Dr. Francis W. Snow as organist of Trinity Episcopal Church, Boston

Father William J. Finn was honored at a Golden Jubilee dinner in Chicago by former members of his noted Paulist Choir; several had become leading Chicago citizens

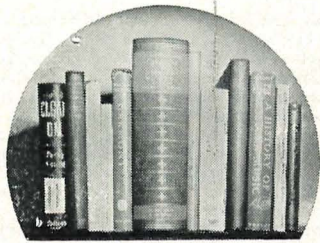
MATTHEWS SEMINAR LISTED FOR WASHINGTON CATHEDRAL

Dr. Thomas Matthews, Tulsa, Okla., will conduct a two-day seminar in church music Nov. 16 and 17 at the Washington Cathedral under the sponsorship of the College of Church Musicians. In four lectures, Dr. Matthews will speak on service playing, Anglican chant, plainsong and improvisation. Attendance at a rehearsal of the Cathedral Choral Society under the direction of Dr. Paul Callaway will be included. Write: College of Church Musicians, Washington Cathedral, Washington, D.C. 20016.

BACH FESTIVAL 31 PLANNED FOR LOS ANGELES CHURCH

The first Congregational Church of Los Angeles will hold its 31st annual Bach Festival Nov. 13, 14, 21 and 22 with Dr. H. Vincent Mitzelfelt as director and Lloyd Holzgraf featured organist. Cantatas and motets, organ works and chamber music will climax the final day in a performance of the St. Matthew Passion.

CARL FISCHER, Inc. has purchased the catalog of Cundy-Bettoney, Co. Inc., Boston, publishers of educational materials.

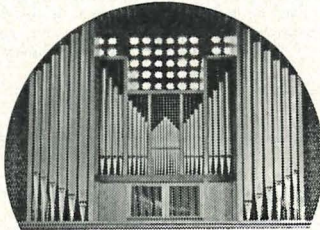


Books

Perhaps the best money's worth in reference books in some time is the paperback *The New College Encyclopedia of Music* by J. A. Westrup and F. L. Harrison (W. W. Norton). Schools will be quick to recommend such a useful and dependable book to students, even though its paper binding is not likely to last indefinitely under hard use — and this book will get hard use! The pronunciation guide, used in connection with all names, is just one of its many fine features. Everyone can afford this.

Volume 34 of *The Christmas Annual* for which Augsburg has become famous seems to us no less beautiful than its predecessors. It is an ideal gift for those occasions where an inexpensive tasteful memento is in order.

Also from Augsburg is David N. Johnson's first-rate Instruction Book for Beginning Organists. Assuming that the student has no previous experience at the organ, it makes detailed suggestions, gives specific information which will repay regular re-reading by students. When Dr. Johnson makes a choice in ways to teach or learn things, he includes other possibilities along with his choice. The chapter on teaching is especially helpful and the unusually helpful section on hymn playing should be very popular both with students and teachers. His introduction to modern articulation is sensible and not opinionated. Many organists will be moved to quote such points as the need for an organ to be used *daily*. The good paper, the substantial spiral binding, the good printing and engraving all make the book more than just practical for teachers and helpful to students. — FC



Organ Music

New organ music was in sparser supply this month but several of the entries deserve being pointed out.

Two Chorales, opus 59 by Marcel Dupré, are somewhat in the Baroque manner and are based on German melodies. They will be pleasant to play and useful as service pieces. Galleon Press issues them.

Robert Cundick's *Sonatina* (Novello) is a short three-movement work in a fairly modern idiom. It is not impossibly difficult and would be useful for recital programs.

Harald Rohlig's Baroque Canzona (Augsburg) also has three sections. Its contrapuntal texture is not easy and some players might find it hard going. Also from Augsburg, David N. Johnson's *Free Harmonizations of Twelve Hymn Tunes* offers some good ideas for varying one's hymn techniques.

Enid Woodward's compilation, *Useful Service Music* (B. F. Wood) includes 13 short works from standard sources. At least the Bach, Franck, Brahms and Liszt bits will already be in many libraries but the standard of selection is fairly high. — FC

Sacred Songs

Three Sacred Songs come from Boosey and Hawkes. Since one is for Christmas, we decided not to hold them for an accumulation. Morris Surdin's *On Christmas Day* is pleasant, probably rather for program than service use. Two songs by Michael Head are general purpose: *Beloved, Let Us Love One Another* and *Behold, I Send an Angel*. All three are for medium low voice. — FC



Kaete van Tricht, Bremen, Germany, will be in this country for three to four weeks in the summer of 1965, before making a transcontinental tour under the management of Ingeborg Noack in the spring of 1966. Mrs. van Tricht has been here earlier this year for recitals in Boston, New York, Red Bank and Elizabeth, N.J. after completing a six-week recital tour through Brazil and Argentina. She has been asked to appear in Australia. She has a heavy recital schedule in her home country and all over Europe.

NEW AEOLIAN-SKINNER AT RUMSON, N. J. CHURCH

IN ST. GEORGE'S-BY-THE-RIVER

Marshall Bush, Organist on 3-Manual
in Central Jersey Town, Co-
operates on Design

The Aeolian-Skinner Company has completed the installation of a three-manual organ in St. George's-by-the-River Church, Rumson, N.J. Installation was in charge of Bon Smith and Jon MacLellan. Marshall Bush, the organist, worked out the specification with members of the Aeolian-Skinner staff.

The church's magnificent set of bronze bells mounted atop its tower may be played from the new console.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Superoktav 2 ft. 61 pipes
Mixture 3 - 5 ranks 232 pipes
Tower Bells

SWELL

Viola Pomposa 8 ft. 63 pipes
Viole Celeste 8 ft. 68 pipes
Rohrgedeckt 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. (prepared)
Prestant 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 - 4 ranks 232 pipes
Bombarde 16 ft. (prepared)
Trumpet 8 ft. 68 pipes
Hautbois 8 ft. (prepared)
Krummhorn 4 ft. 68 pipes
Tremulant

POSITIV

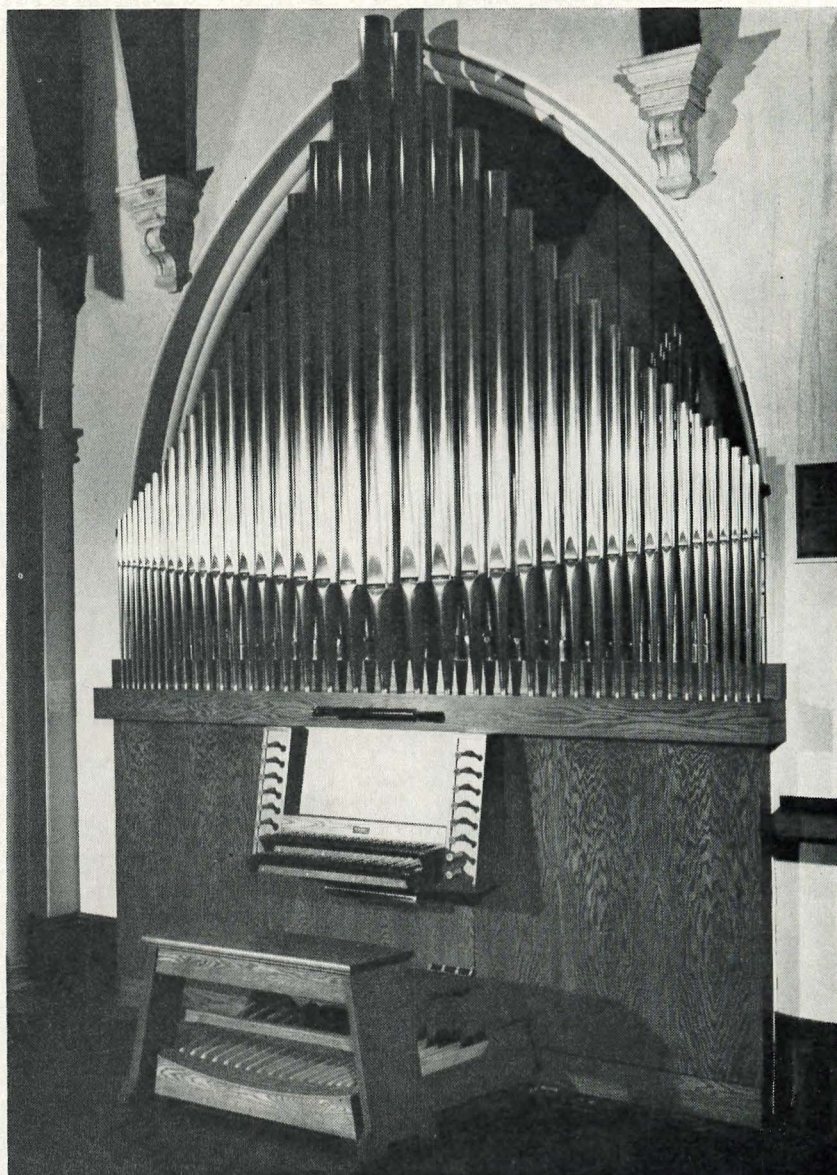
Nasonflöte 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Quinte 1½ ft. 56 pipes
Siffelöte 1 ft. 56 pipes
Flauto Dolce 8 ft.
Flute Celeste 8 ft.

PEDAL

Prinzipal 16 ft. 32 pipes
Rohrgedeckt 16 ft. 12 pipes
Oktave 8 ft. 12 pipes
Rohrgedeckt 8 ft.
Choralbass 4 ft. 12 pipes
Rohrgedeckt 4 ft.
Mixture 3 ranks 96 pipes
Bombarde 16 ft. (prepared)
Bombarde 8 ft. (prepared)
Bombarde 4 ft. (prepared)

RETIRES AFTER 70 YEARS AS ORGANIST OF ONE CHURCH

Clara Otto Schelm retired Oct. 11 after 70 years as organist of Zion Evangelical Lutheran Church, Atlantic, Iowa. A special service of thanksgiving was held in Mrs. Schelm's honor with the president of Iowa District West delivering the sermon. Mrs. Schelm's long service may set some kind of record.



Christ Anglican Church AMHERST, N. S.

MECHANICAL ACTION ORGAN

— MANUAL I —

1	Principal	8'
2	Rohrflöte	8'
3	Octave	4'
4	Flachflöte	2'
5	Mixture IV	1'
6	Trompette	8'

— MANUAL II —

7	Gedackt	8'
8	Rohrflöte	4'
9	Principal	2'
10	Quint	1 1/3'
11	Sesquialtera II	2 2/3'

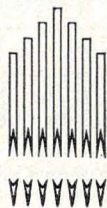
— PEDAL —

12	Subbass	16'
13	Gedackt	8'
14	Choralbass	4'

— COUPLERS —

Manual I to Pedal
Manual II to Pedal
Manual II to Manual I

Modern slider chests with
mechanical key and stop action.



Casavant Frères

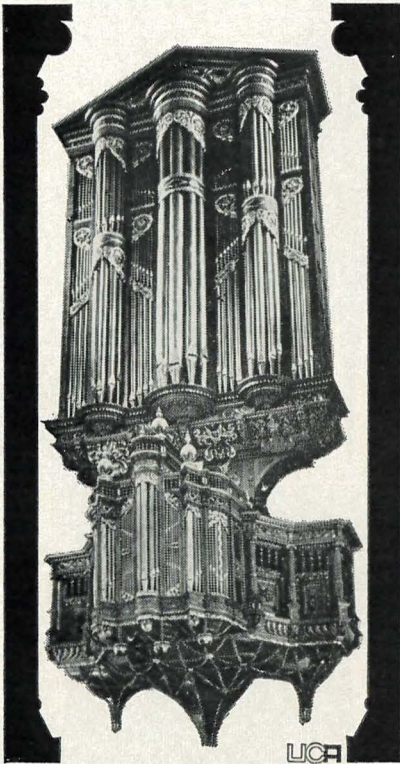
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Toronto

All correspondence should be
directed to the general secretary

Victoria

The Victoria Centre held a get-together
Sept. 26 in the form of a smörgasbord supper
in the Colonial Inn. Richard Proudman intro-
duced the speaker, John Graeme, member of
the executive board of the Victoria School
of Music. He explained the musical functions
and future aspirations of the school and his
capacity as engineer in charge of renovating
the building and spoke wittily of the prob-
lems. Ann Van der Voort thanked the speaker
on behalf of the members. Before leaving,
organists and choirmasters were invited to in-
spect the display of new organ and choral
music provided by Frank Tupman, Western
Music Company.

FAITH WEBSTER

Vancouver

The Vancouver Centre began the fall season
with a turkey dinner Sept. 26 in the south
lounge of St. Andrew's-Wesley United Church.
A short but well-planned account of the
RCCO convention in Winnipeg was presented
by Joan Anderson, as well as her typed report
of Mr. Eaton's talk, Choral Prejudices. Karel
ten Hoope, music critic of the *Vancouver
Province* and conductor of the Bach Choir,
spoke briefly of his coming to Canada, his
choir in Weston, Ont., the place of organists
in the church and the fine work of the RCCO.
The programme ended with music by Hol-
borne, Orff and Byrd played by ten members
of the University recorder consort.

ELEANOR M. BUSH

London

The first meeting of the season of 1964-65 of
the London Centre was held Sept. 25 with a
dinner meeting at the Iroquois Hotel. The
Rev. John Wagland spoke on The Role of the
Church Musician in Worship. Open discus-
sion followed. Mention was made of the
fact that the London Centre had been hon-
oured by having two of its members as major
summer recitalists — Barrie Cabena at Cov-
entry Cathedral and George Black at Winni-
peg.

NORMA ALEXANDER

Windsor

The Windsor Centre opened the season with
a get-together meeting at the home of Chair-
man Percy Bradbury. A beautiful sit-down
supper provided by the hosts was followed by
a talk given by Mr. Bradbury on his recent
trip to England and Wales. He described dif-
ferent types of organs which he played. He also
demonstrated a new electronic instrument.
Dorothy Seaby gave a talk on the recent Win-
nipeg convention. Following this a general
discussion of our future aims took place.

VERA BRANIGAN

Hamilton

The Hamilton Centre began its new season
Sept. 26 with a well-attended dinner meeting
at the First United Church. Members enjoyed
an excellent dinner planned by the social com-
mittee headed by Dorothy Pettigrew. After a
welcome by Chairman John Taylor, Dr. Mel-
ville Aitken, minister of the host church,
spoke briefly on the work of the church
musician. The chairman introduced a few pro-
spective members who were in attendance and
also reported on new applications. Following
a few items of general business the members
heard reports from three conventions held this
summer. J. Anthony Dawson described the
events of the AGO convention in Philadelphia,
George Veary, national president of the RCCO,
gave an account of the Royal College of Or-
ganists celebrations in England and Keith
Hopkins reported on the RCCO Convention
in Winnipeg, including excellent slides of the
Canadian Rockies. The meeting concluded
with a draw for a door prize won by Florence
Clark.

JOHN TAYLOR

Edmonton

The Edmonton Centre began the season
Sept. 28 with a smörgasbord dinner meeting.
Chairman George Lange outlined the various
programs planned for the year. An informative
report of the recent Winnipeg Convention
was provided by Ralph Gibson with colored
slides taken at many of the churches visited.
Then Mr. Lange led those present in the
singing of three anthems which he felt might
make useful additions to a choir's library.
This method of acquainting members with a
variety of choral music will be continued at
each meeting.

DIANNE FERGUSON

Winnipeg

The first meeting of the Winnipeg Centre
was held Sept. 28 at the First Presbyterian
Church. After the potluck supper a film of
the building and dedication of Coventry
Cathedral was shown by Colin Reed. At the
business meeting which followed W. B. Gar-
diner, convention chairman, gave his re-
port on the 1964 National Convention and it
was accepted, pending the completion of the
financial statement. At the same time the con-
vention committee was officially discharged.
Chairman Dorothy Matheson read several let-
ters of appreciation and thanks from persons
who had attended the convention. Ronald
Gibson moved a vote of thanks to Mr. Gardiner,
Mrs. Rogers and Mrs. Matheson for their
work in making the convention a success. Mrs.
Matheson reported the appointment of Ron-
ald Gibson to represent the centre on a
committee set up by the Manitoba Centenary
Committee to discuss plans for an organ in the
new Arts Centre.

Stratford

The Stratford Centre met Sept. 26 in Zion
Evangelical Lutheran Church. The officers
for this new season are: chairman, Lorne
Willits; vice-chairman, Albert Furtney; sec-
retary, Mrs. Henry Easun; committee mem-
ber Hymn Festival, Mr. Harley; organ re-
citals, Eric McKay. Mr. Willits conducted a
short business session and the Rev. Herbert
Gastmeier, host pastor, addressed the meet-
ing on Hymns Old and New — their origin,
poetry and music settings, and something
of the lives of the authors and composers.
The hymns were then sung by organists,
under the direction of Mr. Gastmeier, to il-
lustrate styles and form of good hymns. Albert
Furtney thanked the speaker. A social time
was enjoyed and lunch was served by Mrs.
Gastmeier and Mrs. Easun. Mrs. C. L. Tough
thanked the hostesses.

DOROTHEA EASUN

Calgary

The Calgary Centre Sept. 26 was treated to
delightful accounts of the adventures of three
of its members over the last few months. Nora
Searchfield, recently returned from a six-
month stay in Paris where she studied with
Madame Durufflé, discussed organ recitals and
concerts she had attended and described many
interesting churches in Paris. Elizabeth Chal-
lice, who in the course of a European trip
attended the Royal College of Organists
birthday party, gave vivid accounts of many
of the RCO events including recitals by Harold
Darke, Thalben-Ball and services at St. Paul's
Westminster Abbey and Coventry Cathedral.
Mrs. Challice also attended the Southern
Cathedrals Festival in Salisbury and provided
accounts and programmes of the services
there. Arthur Ward gave a lively description
of our own convention in Winnipeg. He felt
that the convention had been a model of
organization, great fun and a great success.

JOAN BELL

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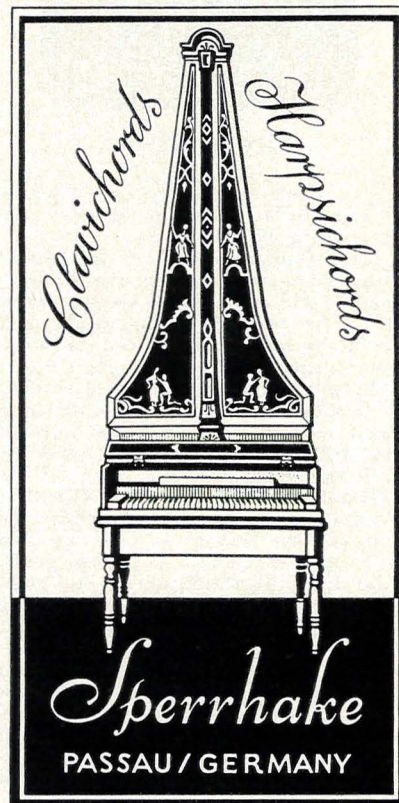
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Warren L. Berryman, SMD

BERRYMAN

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Westminster Presbyterian Church
Minneapolis

Head, Organ-Church Music Dept.
Baldwin-Wallace College
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Graduate Faculty,
Manhattan School of Music
NEW YORK CITY

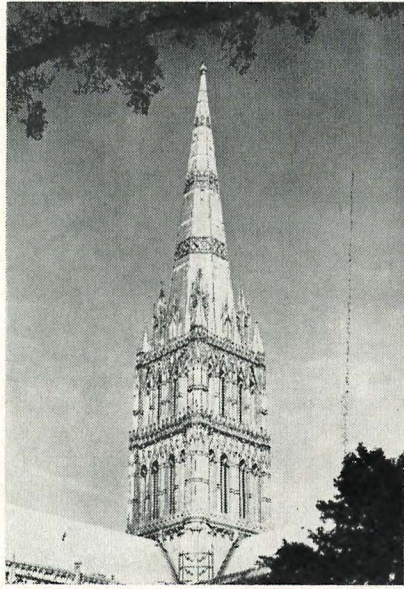
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Faculty, Juilliard School of Music
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Recitals
Organ and Choral Workshops



Salisbury's spire, highest in all England, was inspiration for best-selling 1964 novel, "The Spire."

After an exciting week at the RCCO centenary in London and Coventry, several of us went down to Salisbury for what remained of the Southern Cathedrals Festival at the huge and imposing cathedral. This festival was revived in 1960 after an interval of about 30 years. It has grown in these five seasons from a small, local affair to a three-day celebration which this year attracted some 1500 visitors, many of whom came from distant parts of Great Britain as well as from North America.

In contrast to such a festival as the Three Choirs which we reported from Worcester last year, the Southern festival is not a succession of oratorios sung by massive choral groups with two or three symphony orchestras alternating in their support. The emphasis here is rather on the tradition of the music of the English Cathedral, especially the a cappella period of the 16th and 17th centuries and the accompanied period which soon followed it.

The beautiful resonance of Salisbury Cathedral provides such a favorable climate for music that the combination of these small professional choirs of men and boys seems fairly to bloom and to fill the great nave completely. Evensong July 30, 31 and Aug. 1 gave opportunity for hearing Tallis, Locke, Wise, Tomkins, Blow and Purcell. A Sung Eucharist July 31, at which the Archbishop of Canterbury, president of the festival, preached, included the Vaughan Williams Mass in G minor.

A recital by Francis Jackson the opening night was the first of three evening events all held at 6:30 — a beautiful hour on clear English summer days, with the setting sun playing upon the stained glass.

Friday evening's program alternated anthems by Tomkins, Byrd, Gibbons, Tallis and Morley with instrumental music of the same period played with great clan by the Jaye Consort. This program closed with the universally popular Britten Ceremony of Carols.

The final concert Saturday evening gave us a rare opportunity to hear music of the Purcell period as its composers conceived it, complete with countertenors and orchestra. The Philomusica of London provided excellent support. We were especially happy to hear the extended Jeremiah Clarke Music on Henry Purcell's Death in a genuinely stirring performance; this proved an even higher point for us than our first hearing of Britten's Cantata Misericordi, the composer's version of the Good Samaritan story completed last year to honor the centenary of the Red Cross. The Britten we shall surely be hearing many times; the Clarke only perhaps. Short works by Humfrey and Purcell and Berkeley's Four Poems of St. Teresa of Avila, sung by contralto Margaret Ledsham (the only female voice heard in the entire festival) were also heard.

Open rehearsals, lectures, exhibits and the great Cathedral itself provided the visitors with a very full three days. Conductors were the organists and choirmasters of the three cathedrals:

VISITING THE SOUTHERN CATHEDRALS FESTIVAL AT SALISBURY



Top: The Archbishop of Canterbury, president of the festival, heads the evensong processional. Center: Christopher Dearnley, organist at Salisbury Cathedral, conducts open rehearsal for Saturday's concert. Below: Festival secretary Abdy and Mrs. Abdy, our host and hostess, pose beside the old window dating from Roman times in their home in the former Latin and Greek classroom.

John Birch of Chichester, Christopher Dearnley of Salisbury and Alwyn Surplice of Winchester. Mr. Birch will be host conductor in Chichester in 1965.

Like some other visitors, we were able to stay over for Sung Eucharist, Matins and Evensong on Sunday. Through the kindness of our hosts,

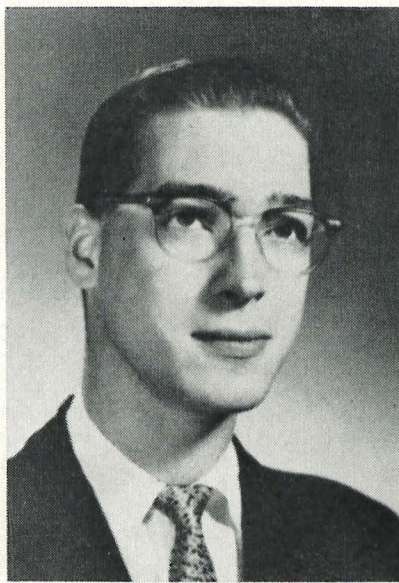
Festival Secretary Charles Abdy and his wife, we had opportunities to meet many people, to view the priceless manuscripts of the cathedral library under the guidance of Dr. Elsie Smith, cathedral librarian, and otherwise to enjoy the stimulation of the magnificent cathedral and the pleasant town. — FC

CHICAGO CLUB**OF WOMEN ORGANISTS**

President, Bernice Nelson Skooglund

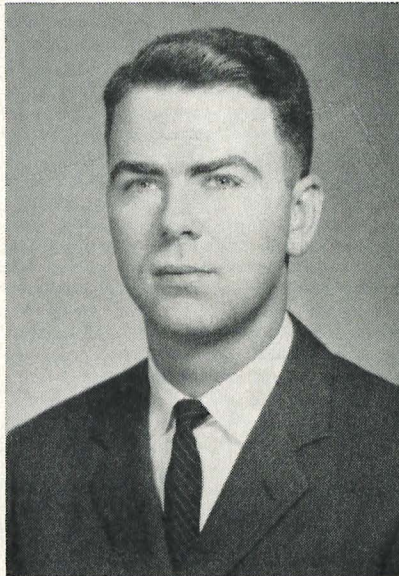
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the Evangelist
AGO Regional Chairman
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Bronx, New York**george****ESTEVEZ, ch.m.**
choir director
christ congregational church
chicago**GERARD FABER**graduate of A.A.G.O.
Amsterdam Conservatory
First Baptist Church
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RECITALS**CLIFFORD CLARK**

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Second Presbyterian Church,
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Fine Arts Building, Chicago**ROBERT ELMORE**CENTRAL MORAVIAN CHURCH
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ORGAN CHURCH MUSIC

R. John Specht, ChM, has been appointed instructor in music and choir director at Illinois College, Jacksonville, Ill. He has studied choral conducting with Clarence J. Martin and Russell Gee, and organ with Hugh Allen Wilson. He is a former member of the Cleveland Orchestra chorus directed by Robert Shaw. He holds the BMusEd degree magna cum laude from Westminster College, New Wilmington, Pa. and the MA from Western Reserve University, Cleveland where he served as choir director and lecturer in music.

GERHARD KRAPP was organist and Kenneth Combs conductor Aug. 1 when Philip Bezanon's Divertimento for brass quartet, organ and timpani was given its first performance at the State University of Iowa at Iowa City.



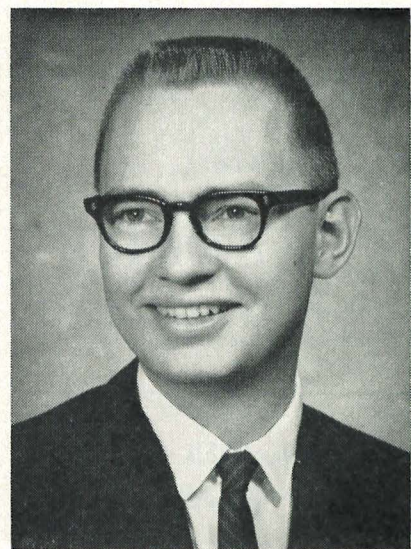
George B. Clark, AAGO, assumed duties Sept. 1 as director of music at the Court Street Methodist Church, Lynchburg, Va., succeeding Franz H. Engle, who joined the faculty of Lynchburg College.

Mr. Clark has his AB degree from Furman University, Greenville, S.C. where he studied with Dr. W. Lindsay Smith and his MSM from Union Seminary where he studied organ with Vernon de Tar and Searle Wright.

Mr. Clark recently completed two years in the army at Fort Eustis, Va. He was assigned as chief of the foreign liaison and visitor's division of the Transportation School. In addition he was organist-choirmaster of the Memorial Chapel and director of the Fort Eustis oratorio society.

THE NATIONAL Federation of Music Clubs announces a contest for non-professional adult composers who are members of the organization. Write NFMC headquarters, Suite 1215, 600 South Michigan Ave., Chicago, Ill. 60605.

RICHARD PEEK was soloist at a program of music for organ and strings Sept. 27 in Freedom Park, Charlotte, N.C. He played Handel Concerto 2 in B flat and the Haydn C major; Robert Stigall was conductor and the Charlotte AGO Chapter was a sponsor.



Mano R. Hardies has been appointed organist-choirmaster of Trinity Methodist Church, Grand Rapids, Mich., assuming his duties Sept. 1. He holds a BA degree from Albion, Mich. College, where his organ study was with F. Dudley Vernor and Howard Don Small. He also holds a SMM degree from the school of sacred music at Union Seminary, where he was a student of Alec Wyton.

Mr. Hardies has served as organist-choirmaster for the First Baptist Church, Marshall, Mich.; Sinai Reform Temple, Bay Shore, L.I., N. Y.; and St. John's Evangelical Lutheran Church, Williston Park, L.I., N. Y. Prior to his appointment at Trinity Church he served as director of music and Christian education for the Dearborn Woods United Presbyterian Church, Dearborn, Mich.



Paul E. Knox has been appointed organist and director of choirs at the United Congregational Church, Bridgeport, Conn. He will supervise a multiple program of singing and handbell choirs, will teach organ through the University of Bridgeport and direct the United Chorale, a community choral organization.

Mr. Knox has served since 1959 as minister of music at the Central Christian church, Lexington, Ky. where he supervised a program of seven choirs, initiated noonday recitals on the new Holtkamp organ and directed choral instrumental and drama programs. He served as dean of the Lexington AGO Chapter, on the national council of the Association of Disciples Musicians and several local music organizations.

A native of Dallas, Tex., Mr. Knox received a BMus in organ from the North Texas State University and an MSM from Union Seminary. Organ study has been with Henry Sanderson, Dora Poteet Barclay, Helen Hewitt, Robert Ellis and Charlotte Garden.

AN EVENING with the German Chorale was the subject of a program Sept. 21 at Trinity Episcopal Church, Columbus, Ohio; the choir, Wilbur Held at the organ and a brass quartet participated.

JON SPONG

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**HARTMAN-BEATY BUILDS
FOR SOMERVILLE, N. J.**

IN SECOND REFORMED CHURCH

Davis L. Folkerts, Minister of Music,
Co-operates on 3-Manual Design
— Gallery Installation

The Second Reformed Church, Somerville, N.J., has contracted with the Hartman-Beaty Organ Company, Englewood, N.J., for a new organ to replace its present instrument. The new three-manual organ will be free-standing on a new organ gallery built across the front of the church — part of a larger program of church improvement and re-decoration. This will result in increased space for the choirs as well as an advantageous placement of the organ.

The specification was drawn up by the firm's tonal director, Richard S. Hartman, in collaboration with Davis L. Folkerts, minister of music. Low wind pressures, variable scaling and essentially un-nicked, open-toe voicing will be used throughout the instrument. Completion is scheduled for the fall of 1965.

Clarence Ledbetter has been appointed lecturer in organ and theory at Southern Illinois University, Carbondale, Ill. for the year 1964-65. He joins Wesley K. Morgan in the rapidly growing organ department.

Mr. Ledbetter's musical training includes study in this country with Dr. Irene Robertson and Howard Kelsey and at the Berlin Hochschule für Musik with Fritz Heitmann and in Rome with Fernando Germani. He has played more than 60 recitals in Germany, Italy, Switzerland and Norway. His performance at the 1962 AGO national convention bought him acclaim.

He is working toward the completion of a PhD in musicology at Washington University, St. Louis.

**COLUMBUS, GA. CHURCH
GETS AEOLIAN-SKINNER**

NEW THREE-MANUAL IS INSTALLED

Mrs. James H. Jenkins Works with
Douglas Wauchope on Design
of the Instrument

A new three-manual Aeolian-Skinner has been completed in the First Presbyterian Church, Columbus, Ga. The organist, Mrs. James H. Jenkins, worked out the specification in cooperation with A. Douglas Wauchope, Aeolian-Skinner representative. Installation was in charge of R. W. Gimpel, Oklahoma City.

GREAT

Gemshorn 16 ft. 16 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Flute Celeste 8 ft.
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes

SWELL

Geigen Principal 8 ft. 68 pipes
Flute à Cheminée 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Céleste 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Flute Harmonique 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Pommer Gedeckt 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Nazard 2 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cromorne 8 ft. 68 pipes
Harp
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Gemshorn 16 ft.
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Rohrflöte 8 ft.
Gemshorn 8 ft.
Choral Bass 4 ft. 12 pipes
Rohrflöte 4 ft.
Mixture 2 ranks 64 pipes
Hautbois 16 ft.
Hautbois 8 ft.
Hautbois 4 ft.
Chimes

GREAT

Lieblich Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt Pommer 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Octave 2 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Mixture 3-4 ranks 231 pipes
Chimes

POSITIV

Hölggedeckt 8 ft. 61 pipes
Rohrpeife 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Oktavlein 1 ft. 61 pipes
Scharf-Zimbel 4 ranks 244 pipes
Krummhorn Regal 8 ft. 61 pipes
Tremulant

SWELL

Rohrflute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Waldflute 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Plein Jeu 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Quintaton 8 ft.
Quint 5 1/2 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Fagott 16 ft. 32 pipes
Fagott 8 ft. 12 pipes
Dulzian 4 ft.



Frederick O. Grimes, III, will study organ with Michael Schneider and harpsichord with Silvia Kind at the Hochschule für Musik, Berlin, Germany, for the 1964-65 school year. In August he received his BM degree from Baylor University, Waco, Tex. with a major in organ and a minor in harpsichord. Organ study at Baylor has been with Robert Markham. Study other than at Baylor has been with Everett Jay Hilty, University of Colorado, and with Paul Lindsley Thomas, Dallas, Tex.

For two years Mr. Grimes has been organist and choirleader at the Austin Avenue Methodist Church, Waco.



John Weaver, organist and choirmaster of the Evangelical Lutheran Church of the Holy Trinity, New York City, has joined the faculty of the Guilmar Organ School, of which Dr. George Markey is the director. Mr. Weaver will teach music history, piano, organ and ear training.

**YOUNG CANADIAN JOINS STAFF
AT CANTERBURY CATHEDRAL**

Stephen A. Crisp, organist and choirmaster at St. John's Episcopal Church, Ogdensburg, N.Y. since 1962 has been appointed to the musical staff of Canterbury Cathedral, England, where he will serve as first assistant to Allan Wicks, FRCO. The 25-year-old Canadian graduate of the Royal Conservatory of Music, Toronto, served two churches in that city before going to Ogdensburg; there he developed a boys' and men's choir. He has accompanied the choir of St. George's Cathedral, Kingston, Ont., on several occasions and for the last three summers has served on the faculty of the Ontario diocesan choir camp, of which George N. Maybee, FRSCM, is director.

James Philip Johnston

F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

PAUL

KOCH

Carnegie Hall
St. Paul's Cathedral Pittsburgh, Pa.

Joan Hult Lippincott

Organ Faculty
Westminster Choir College
Princeton, New Jersey
Recitalist
Princeton, New Jersey

robert lodine

mus.d. f.a.g.o.
CHICAGO
• st. chrysostom's church
• american conservatory of music

Farley K. Hutchins

Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
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d. deane

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first congregational church
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JOHN HUSTON

FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
NEW YORK CITY

DONALD INGRAM

ST. PAUL'S CATHEDRAL
Buffalo

Clair A. Johannsen

Trinity Lutheran
Hagerstown, Maryland

Justine E. Johnston

A.A.G.O.
Church of St. Ephrem
Brooklyn, N. Y.

HOWARD KELSEY

Washington University
Saint Louis 5, Mo.

DOROTHY E.

LAYMAN

ORGANIST-DIRECTOR
FIRST METHODIST CHURCH
DEARBORN, MICH.

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M.S.M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

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

RICHARD M. PEEK

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

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

Programs of Organ Recitals of the Month

Karel Paukert, Ghent, Belgium — International Organ Week, St. Martin's, Düsseldorf, Germany Oct. 3: Toccata in C major and Fugue in A minor, Chernohorsky; Toccata in F, Seeger; Fugue in A major, Reicha; Fantasie in G minor, Kuchar; Fantasie and Fugue in G minor, Bach; Toccata in F minor, Wiedermann; Pastorale, Paukert; Moto ostinato, Eben; Postludium, Janacek.

Anthony Newman, Brighton, Mass. — St. Gabriel's Monastery Church Oct. 2: The Bells, Byrd; O Lamm Gottes and Selections from Anna Magdalena Notebook, Bach; Chorale in B minor, Franck. Oct. 9: Prelude and Fugue in F minor, Buxtehude; Trio, Livre d'Orgue, Messiaen; Fantasie and Fugue in C minor, Oct. 16: Chaconne and Fugue on Puer Natus, Tardif; Excerpts, Organ Mass 1, Couperin; Sonata in F minor, Mendelssohn. Edward Boagni, harpsichord, and Christine Macomber, soprano, assisted on all three dates.

Rodney Hansen, Stamford, Conn. — St. James' Church, New London Sept. 12: Triple Kyrie, These are the Holy Ten Commands (2 versions) and Fugue in E flat major, Bach; Wondrous Love Variations, Barber; Prelude on Dues Tuorum Militum, Sowerby; Andante Sostenuto, Symphonie Gothique, Widor; Carillon-Sortie, Mulet.

Arwed Henking, Tuttingen, Germany — Rockefeller Memorial Chapel, University of Chicago Aug. 4 and Memorial Hall, University of Kentucky Sept. 6: Te Deum laudamus, Buxtehude; Choraltrioptychon, Burkhard; Mein Jesu, Herzliebster Jesu, O Welt, ich muss dich lassen and Herzlich tut mich erfreuen, Brahms; Partita on Sei gegrüßet, Jesu gutig, Bach.

Gerhard Krapf, Iowa City, Iowa — First Methodist Church Oct. 28: Trio Sonata 5 in C major, Bach; Canzona, Obrecht; Variations on Vom Himmel hoch, Bach; Magnificat Noni Toni, Scheidt; Passacaglia and Fugue in C minor, Bach. The Collegium Musicum assisted.

Charles Rakow, Wilson, N. C. — St. Timothy's Episcopal Church Sept. 2: Prelude and Fugue in C minor, Bach; Suite Medievale, Langlais; Dedicace, Bonnet; Rhosymedre, Vaughan Williams; Chorale in A minor, Franck.

John Cartwright, New York City — St. Paul's Chapel Oct. 28: All Bach. Fantasie in C minor; Trio Sonata 3 in D minor; Prelude and Fugue in C major (9/8).

Dr. David N. Johnson, Northfield, Minn. — Dedicatory recital, Our Savior's Lutheran Church, Montevideo Sept. 20: Trumpet Tune in E flat major, Johnson; I Cry to Thee, Bach; Schönster Herr Jesu, Schroeder; In Thee Is Joy, Bach; Hennlein, Woodward; Flute Solo, Arne; Chorale in A minor, Franck; Sarabande, Chambonnieres; Cantabile, Telemann; Toccata and Fugue in D minor, Bach; He Who Would Suffer God to Guide Him, Vetter; Es ist ein Ros' and O Welt, ich muss dich lassen, Brahms.

John Burke, Oakland, Cal. — For Mother Lode AGO Chapter, Trinity Episcopal Church, Nevada City Sept. 19: Toccata, Oedipe a Thebes, Mereaux-Dickinson; Duet for Flute Stops, Dickinson-Krebs; Prelude and Toccata, Walond; Easter Alleluia, Rowley; Blessed Jesu and Den die Hirten lobten sehre, Walcha; Finale, Sonata da Chiesa, Andriessen; Offertorium, Mass for Organ, Ahrens; Pastorale and Pasticcio, Langlais; Variations on Come, Thou Fount, Young.

William Osborne, Granville, Ohio — Southern Baptist Theological Seminary Memorial Chapel, Louisville, Ky. Sept. 18: Partita on Hail to Thee Holy Jesus, Bach; Variations on Under the Linden Tree, Sweelinck; Variations on the Austrian Hymn, Paine; Variations on a Recitative, Schönberg; Variations on a Noël, Dupré. Brown Chapel, Muskingum College, New Concord, Ohio Sept. 27. Identical program.

Joel Weingartner, Binghamton, N. Y. — Christ Church Oct. 20: Suite, Stanley; Finale, Sonata 6, Mendelssohn. Oct. 27: Alas, My God, Walther; All Glory Be To God On High, Zachau, Vetter, Walther; In God, My Faithful God, Buxtehude; Salvation Unto Us Has Come, Anonymous; My Inmost Heart Now Raises, J. C. Bach; For Me To Live Is Jesus, Pachelbel; A Mighty Fortress Is Our God, Praetorius.

Dorothy Addy, Wichita, Kans. — First Methodist Church Sept. 27: Concertino for Organ and Strings, Rowley; Prelude and Fugue in B minor, Bach; Capriccio Cucu, Kerll; Sicilienne, Suite, opus 5, Duruflé; Introduction and Passacaglia in D minor, Reger; Toccata Festiva, Barber. Eugene Butler conducted a string ensemble on the Rowley and Barber.

Jack Upton, Lakeland, Fla. — For Lakeland AGO Chapter, First Methodist Church Oct. 13: Prelude and Fugue in C minor, Bach; Sonata 5, Mendelssohn; Abide Lord Jesus, Peeters; Sonata da Chiesa, Andriessen.

Clyde Holloway, New York City — St. Mark's Lutheran, Wilmington, Del. Sept. 20: Prelude and Fugue in F major, Lübeck; Liebest Jesu, wir sind hier, Nun freut euch and Prelude and Fugue in C major, Bach; Pièce Héroïque, Franck; Fugue in A flat minor, Brahms; Schmücke dich, Brahms; Pageant, Sowerby. Washington Memorial Temple, Alexandria, Va. Oct. 12 and Asbury Methodist, Salisbury, Md. Oct. 26, same program plus Joie et Clarté des Corps Glorieux, Messiaen.

Helen L. Reckenzaum, Allentown, Pa. — St. Peter's Lutheran Church Sept. 13: The Heavens Declare, Marcello; Fugue in C (Jig) and Nun bitten wir, Buxtehude; Bassus et Dessus de Trompette, Clérambault; Prelude and Fugue in E minor, All Glory be to God on High and O Man, Bewail Thy Grievous Sin, Bruhns; Fantasie in C and I Call to Thee, Lord Jesus Christ, Bach; O Filii et Filiae, Farnam; Schonster Herr Jesu, Schröder; Forest Green, Purvis; Benedictus, Reger.

Russell Green, Wolfville, N. S. — Acadia University, Convocation Hall Aug. 24: Concerto 5, Arne; Le Petit Nouveau Ne, Dandrieu; Noël Etranger, Daquin; Trio 3, Kellner; Ich ruf' zu dir and Wer nur den lieben Gott lasst walten, Bach; Concerto 15, Handel; Canon in B minor, Schumann; Finale, Franck; Scherzetto and Pastorale, Vierne; Scherzo, Bossi; Rhythmic Trumpet, Bingham; Hornpipe, Cook; Psalm-Prelude 3, Howells.

Gary L. Smith, Palo Alto, Cal. — St. Mark's Episcopal Church Sept. 12: Concerto in A minor, Vivaldi-Bach; The Old Year Now Hath Passed Away, Praise to the Lord, the Almighty and Passacaglia and Fugue in G minor, Bach; Sonata 1, Hindemith; Chromatic Study on B-A-C-H, Piston; God Among Us, Messiaen.

James Litton, Indianapolis, Ind. — Christ Church Cathedral Oct. 2: Toccata in E minor, Prelude in G minor and Toccata in C major, Pachelbel; Fantasie in G major, Bach; Aria, Peeters; Homage to Perotin, Roberts.

Christopher M. King, Winchester, Mass. — St. Thomas Church, Camden, Maine Sept. 3: Toccata and Fugue in F major, Bach; Sonata on Psalm 94, Reubke.

David Hinshaw, El Paso, Tex. — Church of St. Clement Sept. 20: Sonata on Tone 1, Lidon; Toccata in G minor, Carvalho; Fugue in E flat, Bach; Adagio, Symphony 6, Widor.

Edward Mondello, Chicago, Ill. — Timothy Lutheran Church Oct. 18: Magnificat on Tone 5, Scheidt; Fantasie in G minor, When in the Hour of Utmost Need, Whither Shall I flee, I call to Thee, Lord Jesus Christ and Prelude and Fugue in C (9/8), Bach; Lento, Sonatina, Sowerby; Incantation for a Holy Day, Langlais. Rockefeller Memorial Chapel, U of Chicago Oct. 20: Fantasie in G, Adagio, Sonata 5 in C major and Prelude and Fugue in C, Bach; Sonata 1, Hindemith; Lento, Sonatina, Sowerby; Te Deum, Langlais. Madison College, Harrisonburg, Va., for Rockingham AGO Chapter Oct. 27: Same Scheidt, Bach, Sowerby and Langlais.

Kathleen Armstrong Thomerson, New Orleans, La. — Boys Town, Neb. Aug. 21: A Mighty Fortress Is Our God, A Solis Ortus Cardine and Deus Tuorum Militum, Peeters; Toccata per l'Elevatione, Frescobaldi; Prelude and Fugue in F sharp minor, Buxtehude; All Glory be to God on High, To Jordan Came Our Lord, the Christ and Fugue in E flat major, Bach; Chorale Variations on Veni Creator, Duruflé; Cantabile and Pastorale, Uehlein; Finale, Symphony 1, Vierne.

Wilbur Held, Columbus, Ohio — Trinity Episcopal Church Nov. 29: All Bach: Prelude in G major; Prelude and Fugue in C minor; Fugue a la Gigue; Allein Gott in der Hoch sei Ehr'; All glory be to God on high; Nun freut euch; Christ lag in Todesbanden; Valet will ich dir geben; Fugue in B minor; Concerto 1 in G major; Prelude and Fugue in C minor; Toccata, Adagio and Fugue in C. Robert Gerster, organist, assisted.

Gordon R. Keddington, Oakland, Cal. — Interstake Center Oct. 4: Toccata and Fugue in D minor and Prelude and Fugue in A minor, Bach; Concerto 13, (Cuckoo and Nightingale), Handel-Biggs; Sonata 1 in F minor, Mendelssohn; Hymn, Largo, in Memoriam and Final, Peeters.

Richard Peek, Charlotte, N. C. — Westminster Presbyterian Church, 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; Fantasia and Fugue on St. Anne, Peek.

Vernon Wolcott, Bowling Green, Ohio — Bowling Green State University Sept. 27: Dialogue, Clérambault; Pentecost Mass, Messiaen; Prelude and Fugue in B minor and Sonata in E minor, Bach; Prelude and Fugue on B-A-C-H, Liszt.

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Manhattanville College of the Sacred Heart,
Purchase, N.Y.
Organist: St. Mark's Episcopal Church, Mt. Kisco, N.Y.

Programs of Organ Recitals of the Month

Jerald Hamilton, Champaign, Ill. — Grace Methodist Church, Decatur Oct. 4: Toccata and Fugue in F major, Buxtehude; Two Noels, Daquin; Wake, awake, I call to Thee, Lord Jesus Christ, Rejoice, beloved Christians and Passacaglia and Fugue in C minor, Bach; Fantasie in F minor, K 594, Mozart; Theme with Variations, Kennan; Toccata Piccola, Wuensch; Variations on a Noël, Dupré.

James A. Wood, Nashua, N. H. — Church of the Good Shepherd Sept. 27: Fantasie in C major, Bach; O God, Hear my Plea and Sleepers, Awake, Krebs; Hear my Prayer, Mendelssohn (with soprano Ann Batjer); Voluntary in A major, Selby; Larghetto, Wesley; Toccata and Fugue in D minor, Bach; Fantasie in F sharp minor, Bubeck; Fantasie in C major, Franck; Brother James' Air, Darke; Musette, Vaughan Williams; Pastorale, Titcomb; Sortie, Messe Basse, Vierne.

Robert M. Speed, Des Moines, Iowa — Central Presbyterian Church Sept. 13: Trumpet Tunes, Purcell-Dupré; The Fifers, Dandrieu; Come, Savior of the Gentiles, Rejoice, Beloved Christians and Fugue in E flat major (St. Anne), Bach; Intermezzo, Callaerts; Whimsical Variations, Sowerby; With a Joyous Heart and Let Us All Be Merry, Pepping; Fugue in C sharp minor, Honegger; Brother James' Air, Wright; Arabesque and Carillon de Westminster, Vierne.

Everett W. Leonard, Arlington, Va. — Mount Olive Methodist Church Oct. 11: Agincourt Hymn, Dunstable; The Fifers, Dandrieu; Introduction and Toccata in G major, Walond; Musical Clocks, Haydn; Toccata, Adagio and Fugue in C major, Bach; Adagio, Symphony 6, Widor; Basse et Dessus de Trompette, Clerambault; Carillon, Sowerby; Dialogue on the Mixtures, Langlais.

Paul Jenkins, DeLand, Fla. — St. Ansgar-kirche, Elmshorn, Germany Aug. 9: Six Excerpts, Parish Mass, Couperin; Sonata 2, Hindemith; Five Chorales, opus 122, Brahms; Prelude and Fugue in B minor, Bach. Hauptkirche St. Petri Aug. 8: Same program, with Variations on a Jannequin Theme and Litanies, Alain, replacing the Brahms.

Anne McGlothlin, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Oct. 9: Prelude and Fugue in F sharp minor, Buxtehude; Cornet Voluntary in D minor, Stanley; Pièce Héroïque, Franck; Sketch in D flat major, Schumann; Prelude on Deus tuorum militum, Sowerby.

Ladd Thomas, Pasadena, Cal. — For Los Angeles AGO Chapter, Church of St. Paul the Apostle, Los Angeles Oct. 5: Fantasy on Ein Feste Burg, Praetorius; Grande Pièce Symphonique, Franck; Sonata, Persichetti; Filcuse, Dupré; Variations sur un Noël Angevin, Litaize; Prelude and Fugue in C major (9/8), Bach.

John Upham, New York City — St. Paul's Chapel Oct. 7: All Bach. Prelude and Fugue in A major; Partita on Christ, der du bist der helle Tag; Liebster Jesu, wir sind hier; Fantasie in G major, Oct. 14: Fugue in A minor, Handel; Fantasie on Tone 5 and A Fancy, Gibbons; Pieces for a Mechanical Organ, Beethoven; Toccata, Villancico y Fuga, Ginastera. Oct. 21: Dialogue in C major, Marchand; Toccata cromatica and Capriccio, Frescobaldi; Prelude and Fugue in C major, Saint-Saëns.

Robert Lodine, Chicago, Ill. — First Presbyterian Church, Waukegan Oct. 4: Dialogue sur les Grand Jeux and Recit sur le Pange Lingus, Grigny; Andante in F, K 616, Mozart; Now thank we all our God, My heart is filled with longing, Rejoice, Beloved Christians and Prelude and Fugue in C, Bach; Pastorale, Franck; Allegro moderato e serioso and Adagio, Sonata in F minor, Mendelssohn; Chant héroïque and Chant de paix, Langlais; Finale, Symphony 1, Vierne.

Robert Schuneman, Fort Wayne, Ind. — Kramer Chapel, Concordia Senior College Sept. 20: Fantasie and Fugue in G minor, Bach; Suite on Tone 1, Clérambault; Prelude and Fugue in E minor and Our Father, Thou in Heaven Above (3 settings), Buxtehude; In Praise of Merbecke, Wyton; Wake, Awake, for Night is Flying, Bach; Jesus, Priceless Treasure, Rise, My Soul, To Watch and Pray and Wake, Awake, For Night Is Flying, Karg-Elert.

Morgan F. Simmons, Evanston, Ill. — First Methodist Church Oct. 4: Toccata in C minor, Muffat; O God, from Heaven behold us, Hanff; Concerto in D minor, Vivaldi-Bach; O stainless Lamb of God, Bach; Pastorale, Franck; Epilogue on a Theme of Frescobaldi, Langlais; The Suspended Garden, Alain; The world awaiting the Savior, Dupré.

Mark Smith, Belvedere, Cal. — Dedicatory, St. Stephen's Sept. 27: Prelude in E flat, Bach; Sonata 2, Hindemith; Voluntary 8, Stanley; Fantasie on Ein Feste Burg, Reger; Mode de Re, Langlais; Fugue in E flat (St. Anne), Bach; Trumpet Voluntary, Purcell (with brass and percussion).

Clarence Ledbetter, St. Louis, Mo. — For Southern Ill. AGO Chapter, First Baptist Church Oct. 2: Concerto in A minor, Vivaldi-Bach; Nun komm der Heiden Heiland and Toccata in F major, Bach; The Hanging Garden, Alain; Toccata, Symphony 5, Widor; Toccata and Fugue in D minor, Bach.

Albert Russell, Hartford, Conn. — First Congregational Church, Danbury Nov. 8: Pièce Héroïque and Cantabile, Franck; Prelude and Fugue in C major, Two Chorale Preludes and Fantasie in C minor, Bach; Suite, opus 5, Durullé. Central Methodist Church, Kansas City, Mo. Oct. 13: Pièce Héroïque and Cantabile, Franck; Prelude and Fugue in C major, Two Chorale Preludes and Fantasie in C minor, Bach; Suite, opus 5, Durullé. Dedicatory recital First Methodist Church, Hartford, Conn. Oct. 25: Concerto 6, Handel; Concerto in G minor, Poulenc; Prelude and Fugue in C major, Two Chorale Preludes and Fantasie in C minor, Bach; Suite, opus 5, Durullé.

Robert C. Bennett, Houston, Tex. — St. Luke's Methodist Church Sept. 23: Concerto 2, Avison; Aria with Variations, Martini; Toccata, Adagio and Fugue in C, Bach; Song of Peace, Langlais; Toccata, Andriessen; Wondrous Love, Lewis; Paean on Divinum Mysterium, Cook; Scherzo, Alain; Chorale in A minor, Franck.

Walter Marcuse, Hanover, N. H. — First Congregational Church, Thetford, Vt. Oct. 4: Prelude, Fugue and Chaconne, Our Father Who Art in Heaven and Now We Ask the Holy Spirit, Buxtehude; Prelude and Fugue in B minor and Three Orgelbüchlein Chorales, Bach; My Jesus I Shall not Leave Thee, Walther.

Myrtle Regier, South Hadley, Mass. — Abbey Memorial Chapel, Mount Holyoke College Oct. 8: Prelude and Fugue in G major, Bruhns; Trio Sonata 2 in C minor, Bach; Introduction and Fugue, Sonata 2 in D minor, Reger.

Esther Fulsaa, San Francisco, Cal. — Temple Methodist Church Sept. 20: Toccata in F, Bach; The Cuckoo, Daquin; Sine Nomine, Sowerby.

Preston Rockholt, Washington, D. C. — Washington Cathedral Oct. 18: Fantaisie in A, Franck; Fanfare and Prelude on St. Patrick, Sowerby; Sonata on Psalm 94, Reubke.

Charles Shaffer, Hollywood, Cal. — Corcoran Music Company, Orange Sept. 14: Sleepers Wake! a Voice is Calling, Come, Saviour of the Gentiles and Toccata and Fugue in D minor, Bach; Trumpet Minuet, Hollins; Improvisation and Caprice, Jongen; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Adagio, Symphony 3, Vierne; Toccata, Symphony 5, Widor.

Kathryn Eskey, Tucson, Ariz. — St. Moritzkirche, Coburg, Germany Aug. 23; St. Paulskirche, Fürth, Germany Aug. 23: Stadtkirche, Ludwigsburg, Germany Aug. 26: Kyrie, Gloria and Agnus Dei, Nivers; Variations on a Dowland Galiard, Scheidt; Wenn wir in höchsten Noten sein and Prelude and Fugue in B minor, Bach; Variations on Veni Creator, Durullé; Prelude on Brother James' Air, Wright; Litanies, Alain. Der Aa-Kerk, Groningen, Holland Aug. 15: Same Nivers, Scheidt, Bach and Durullé plus Andantino, Soler; Adagio, Mueller.

Students of Elisabeth Hamp, Champaign, Ill. — Mount Calvary Lutheran Church, Peoria Sept. 19: Meditations on a Hymn Tune, Clokey — Joseph Jackson. Allegro, Concerto 2, Bach — Judy Storm. Jesu, My Joy, Walther — Ronald Nell. Lord Jesus Christ, Thou Prince of Peace, J. B. Bach; Prelude and Fugue in B flat, J. S. Bach — Naomi Hoeltje. Prelude and Fugue in C minor, Bach — Donald Christianson. Chorale in A minor, Franck — Ronald Klawitter.

Eleanor Taylor, Cedar Rapids, Iowa — Faculty recital, First Presbyterian Church Oct. 4: Toccata 11, Scarlatti; Nun bitten wir, Buxtehude; Trio in C minor, Krebs; Toccata in F major, Bach; Herzlich tut mich verlangen (both settings), Brahms; Canon in B minor, Schumann; Allegro, Symphonie 6, Widor; Sonatine for pedals, Persichetti; Aria, Alain; Scherzo, Durullé; Deux Parmi Nous, Messiaen.

Stephen Farrow, Greenville, S. C. — Westminster Church Oct. 18: Voluntary 8 in D minor, Stanley; Offertory on the Grand Jeux (Mass for Parishes), Couperin; Musical Clocks, Haydn; Toccata, Adagio and Fugue in C, Bach; Baroque Prelude, Arnell; Jam sol recedit igneus, Simonds; Rhythmic Trumpet, Bingham; Allegro, Symphony 6, Widor.

Thomas Atkin, Kansas City, Mo. — Central Methodist Church Sept. 29: Toccata, Muffat; O God, Be Merciful to Me and Fugue in E flat, Bach; Cantabile, Franck; Suite Breve, Langlais; Pavane, Elmore; Toccata, Sowerby.

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Programs of Organ Recitals of the Month

Alec Wyton, New York City — Cathedral Church of St. John the Divine Sept. 13: Prelude on Deus Tuorum Militum, Sowerby; Deck thyself, my soul, Bach; Sonata 2 in C minor, Mendelssohn.

Kenneth Meek, Montreal, Que. — Christ Church Cathedral Sept. 1: Introduction and Toccata, Walond; Air and Variation, Wesley; Voluntary 13, Greene; Sei gegrusset, Jesu gutig, Bach. Sept. 3: Fantasie of four parts and The Woods so wilde, Gibbons; Prelude and Fugue in E flat, Bach; Carol, Meek; Ave Maris Stella, Dupré; Pasticcio, Langlais. Sept. 8: Concerto del Sig. Torelli, Wen wir in höchsten Nothen sein, Hilf Gott, das mir's gelinge, In dir ist Freude and Prelude and Fugue in A major, Bach; Musical Clocks, Haydn; Choral Song and Fugue, Wesley. Sept. 10: Toccata and Fugue in F, Bach; Musette and Trio, Milford; In Memoriam, Meek; Divertissement, Vierne; Berceuse, Dupré; Rhythmic Trumpet, Bingham.

Ronald F. Jesson, Rock Island, Ill. — Dedicatory recital, Grace Lutheran Church, Davenport, Iowa Oct. 4: Prelude and Fugue in G major, Our Father Who Art in Heaven, God's Time Is Best and Prelude and Fugue in A minor, Bach; Forest Green, Purvis; Toccata in E minor, Pachelbel; Air, World of My Father, Berlinski; Trumpet in Dialogue, Clérambault; Now Thank We All Our God, Karg-Elert.

James Good, Louisville, Ky. — Broadus Hall, Southern Baptist Theological Seminary Oct. 2: Prelude and Fugue in E, Buxtehude; Prelude and Allegro for Organ and Strings, Piston; Prelude and Fugue in E minor, Bach; Concerto for Organ and Brasses, Lockwood. Philip Malpas conducted members of the Louisville Orchestra in the Piston and Lockwood.

Elmer F. Blackmer, Springfield, Ohio — Weaver Chapel, Wittenberg University Sept. 27: Magnificat primi toni, Buxtehude; Toccata for the Elevation, Frescobaldi; How brightly beams the morning star, Pachelbel; Prelude and Fugue in G, Bach; Voluntary in D, Boyce; Sonata 3, Mendelssohn; Greensleeves, Wright; Iam sol recedit igneus, Simonds; Litanies, Alain.

Frieda Ann Murphy, San Jose, Cal. — For San Jose Chapter, First Presbyterian Church Sept. 27: Adagio, Symphony 3, Vierne; Nazard and Française, Suite Française, Langlais; Les Enfants de Dieu, Les Bergers and Dieu Parmi Nous, La Nativité, Messiaen.

Jack Ossewaarde, New York City — St. Bartholomew's, Oct. 7: Agincourt Hymn, Dunstable; Prelude and Fugue in B minor, Bach; Andante Cantabile, Symphony 4, Widor; Improvisation on Webb. Oct. 21: Introduction and Allegro, Concerto 2, Handel; Adagio, Cello Concerto, Elgar; March, Elegy, Scherzetto, Walton; Introduction, Passacaglia and Fugue, Willan.

Lee Dettra, Lancaster, Pa. — Faculty recital, Philadelphia College of Bible Oct. 2: Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Ave Maris Stella, Amen, Dupré. St. Paul's Methodist Church, Lancaster Sept. 27: Kommst du nun, Herzlich thut mich verlangen, Wer nur den lieben Gott lässt walten and Liebster Jesu, Bach; Trumpet Tune, Clarke; Suite for a Musical Clock, Handel; Prelude, Fugue and Variation, Franck; Brother James' Air, Wright; Song of Peace and Te Deum, Langlais.

Jane Deakne Brown, Fort Hays, Kans. — First Methodist Church Oct. 1: Prelude in E flat major, Kyrie, Gott Vater in Ewigkeit, Allein Gott in der Höh sei Ehr and Fugue in E flat major, Bach; Chorale in E major, Franck; Deux Danses a Agni Vavishta, Alain; Toccata, Duruflé

Daniel Smith, Milwaukee, Wis. — Dedicatory recital, Memorial EUB Church Sept. 13: Chorale in B minor, Franck; Balletto del Granduca, Sweelinck; Noël, Grand Jeu et Duo, Daquin; Prelude and Fugue in G major, Bach; Divertissement, Vierne; Toccata, Symphony 5, Widor.

John Basinger, Quincy, Ill. — Union Methodist Church Sept. 13: Herr Christ, der einig Gottes Sohn, Buxtehude; Wir glauben all' einen Gott, Bach; Wie schön leuchtet, Bender; Nun danket alle Gott, Cor Kee; Six Elevations, Benoit; Partita on the Lord's Prayer, Piet Post.

Albert C. Sly, Lakeville, Conn. — St. John's Church, Salisbury Oct. 8: Te Deum, Langlais; Sheep may safely graze, Bach; Musical Clocks, Haydn; Voluntary in A major, Selby; Three Baroques, Bingham; Three Preludes on Old Southern Hymns, Read.

Gene Hersrud, Richland, Wash. — Central United Protestant Church Sept. 13: Concerto 3 in G major, Soler; Three Schübler Chorals and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Kleine Praludien und Intermezzi, Schroeder.

Ernest White, Indianapolis, Ind. — Christ Church Cathedral Oct. 16: Lobe den Herren and Was Gott tut, Walthier; Partita on Herr wie du willst, Bohm; Allegro, Concerto 4, Handel; Partita on Jesu meine Freude, Walthier; Andante, Concerto 1, Handel.

Edmund B. Wright, Roanoke, Va. — Dedicatory recital, Central Methodist Church, Staunton, Va. Sept. 13: Canzonetta, Buxtehude; Meinen Jesum lass ich nicht, Walthier; Schmücke dich, O liebe Seele and Toccata in D minor (Dorian), Bach; Consolation, Reger; Canon in B minor, Schumann; Valet will ich dir geben, Diercks; Heut singt die liebe Christenheit, Pepping; Te Deum, Langlais. Hollins College, duPont Chapel Sept. 29: Offertoire sur les Grands jeux, Couperin; Kyrie and Sanctus, Orgelmesse, Attaignant; Variations on Meinen Jesum lass ich nicht, Walthier; Concerto 3, Soler; Prelude and Fugue in A major and Wir glauben all' an einen Gott, Bach; Sonata in G major, Rheinberger; Prelude, Norman, Te Deum, Langlais.

W. Elmer Lancaster, Orange, N. J. — First Presbyterian Church Sept. 27: Chaconne in G minor, L. Couperin; Benedictus, F. Couperin; Dialogue for the Trumpet, Clerambault; Grand Jeu, DuMage; Rondo Française, Boëllmann; Canzona and Arabesque, Vierne; Adagio, Symphony 5, Widor; Chorale in A minor, Franck; Song of Peace, Langlais. Lorine Buffington, soprano, assisted.

John Hofmann, Buffalo, N. Y. — Faculty recital, State University College, Fredonia, N. Y. Sept. 30: Variations on Fortune, my foe, Scheidt; Two Sonatas, Scarlatti; Die sind die heil'gen zehn Gebot (two settings), Bach; Concerto in C major, Vivaldi-Bach; Six Preludes and Intermezzi, Schroeder; Fugue, Honegger; Allegro, Symphony 6, Widor.

James P. Tyler, Jr., Los Angeles, Cal. — First Lutheran Church, Inglewood Nov. 8: Trumpet Tune and Air, Purcell; Preludium und Fuge, Buxtehude; Hark! A Voice Saith All Are Mortal and Fugue in E flat major, Bach; Sonata 6, Mendelssohn; I am Black but Comely, Dupré; Gavotte Antique, Peeters; Finale, Symphony 1, Vierne.

Carl Eagle, Richmond, Cal. — Interstake Center, Oakland Sept. 6: Prelude and Fugue in E major, Buxtehude; Voluntary in C, Walond; Prelude and Fugue in F minor, Bach; Chorale in E major, Franck; My Jesus Leadeth Me, Brahms; Le Jardin Suspendu and Litanies, Alain.

Herbert Burtis, Red Bank, N.J. — First Methodist Church Oct. 6: All-Bach: Fantasie in B minor; Fantasie in G; Ach, Gott und Herr, Ach, Gott in der Höh, Auf meinem lieben Gott, Komm, heiliger Geist.

Robert B. King, Burlington, N. C. — First Presbyterian Church Sept. 17: Grand Jeu, DuMage; Elevation, Couperin; Concerto 2 in B flat, Handel; Blessed Jesus and In Thee Is Gladness, Bach; Scherzo, Symphony 2, Vierne; Pièce Héroïque, Franck; Pasticcio, Langlais; Mit Freuden zart, Pepping; Greensleeves, Wright; Tu es Petra, Mulet. White Memorial Presbyterian Church Oct. 4: Concerto 2 in B flat, Handel; Elevation, DuMage; Grand Jeu, Couperin; The Fifers, Dandrieu; In Thee Is Gladness and Dearest Jesus, Bach; Mit Freuden zart, Pepping; Greensleeves, Wright; Tallis' Canon, Purvis; Scherzo, Symphony 2, Vierne; Pièce Héroïque, Franck; Pasticcio and Song of Peace, Langlais; Tu es Petra, Mulet.

David Pizarro, Durham, N. C. — St. Paul's Church, Spring Valley, N. Y. Oct. 9: Voluntary in G major, Walond; Sonata in E minor, Bach; Concerto in D minor, Vivaldi-Bach; Vesper du Commun, Dupre; Toccata and Fugue in D minor, Reger; Concerto in F major, Handel; Fugue on a Subject of Vidal and Improvisation on a Celtic Air, Coke-Jephcott.

Klaus Speer, Hattiesburg, Miss. — Temple Baptist Church Nov. 10: Prelude and Fugue in D major, Buxtehude; Sonatas for Brass Ensemble, Reiche, Pezel; Toccata in C sharp, Hall; Variations on The Cruel Ship's-Carpenter, Heiden; Concerto for Organ and Brasses, Lockwood; Sonata 5 in C major and Prelude and Fugue in G major, Bach. A brass ensemble assisted.

Squire Haskin, Buffalo, N. Y. — First Presbyterian Church Sept. 27: Prelude and Fugue in D major and In Dulci Jubilo, Buxtehude; 12 pieces from the First Organ Book, Nivers; Counterpoint 4, Bach; Prelude and Fugue in G minor, Brahms; Scherzo, Litaize; Diptyque Liturgique, Grunewald. Ronald Richards, oboe, assisted.

H. Wells Near, Ridgewood, N. J. — West Side Presbyterian Church Sept. 12: Prelude and Fugue in G major, Concerto in A minor after Vivaldi, Sleepers Wake and Air in D, Bach; The Faithful Shepherd and Fireworks Music, Handel-Biggs; Carillon-Sortie, Mulet; The Heavens Declare, Marcelllo.

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Programs of Organ Recitals of the Month

Raymond Daveluy, Montreal, Que. — St. Dominic's Church, Portland, Maine Sept. 23: Prelude, Fugue and Chaconne, Buxtehude; Prelude in G minor, Wachet auf, Nun freut euch, Liebster Jesu and Toccata and Fugue in D minor, Bach; Suite on Tone 1, Clérambault; Prelude, Fugue and Variation, Franck; Finale, Symphony 2, Widor; Improvisation.

Richardson Dougall, Arlington, Va. — Grace Episcopal Church, Alexandria Aug. 24: Two Pieces, Distler; Passion Chorale, Kirnberger, Bornefeld, Langlais and Bach; Festival Postlude on dankt, dankt nu allen God, Cor Kee; Chorale Prelude on Windsor, Cowell; Three Verses on melody from Paderborn Gesangbuch, Hurford; Vom Himmel hoch, Bach, Pachelbel; Da Christus geboren war, Petrich; Herliebster Jesu, Pepping, Brahms and Walcha; Ein feste Burg, Walcha; O Gott, du frommer Gott, Elegie and Festival Voluntary, Peeters.

Eugene F. Gmeiner, Wolfville, N. S. — Acadia University, Manning Chapel Aug. 6: Toccata and Preambulum, Frescobaldi; Canzon, Hassler; Pavanne, Chambonnières, Prelude and Fugue in E major, Lubeck; Warum betrubst du dich mein Herz, Walther; Vom Himmel hoch, Pachelbel; Prelude and Fugue in G minor, Sonata 4 in E minor and Canonic variations on Vom Himmel hoch, Bach.

George Vincent, Lakeville, Conn. — St. John's Church, Salisbury Oct. 9: Praise to the Lord, If Thou but suffer God to guide thee and Fugue in G minor (Little), Bach; Three Chorale Preludes on Gregorian Tunes, Peeters; Prelude on Rhosymedre, Vaughan Williams; Trumpet Tune and Air, Purcell.

Karen Keene, Erie, Pa. — Dedicatory, Luther Evangelical Lutheran, Cleveland, Sept. 27: All Glory be to God on High (two settings) and Fugue in D minor, Bach; Adagio, K 356, Mozart; Song of Peace, Langlais; Carillon, Vierne.

Alexander Boggs Ryan, Kalamazoo, Mich. — Trinity Episcopal Church, Tulsa, Okla. Oct. 6: Offertoire sur les Grands Jeux, Couperin; Passacaglia and Fugue in C minor, Bach; Variations on a Noël, Dupré; Sonata on Psalm 94, Reubke.

Robert M. Haase, Chicago, Ill. — St. Luke's Lutheran Church Sept. 13. All Bach pre-service recital: Prelude in E minor; Alle Menschen müssen sterben; Ich ruf zu dir, Herr Jesu Christ; Wachet auf; Kyrie, Gott Heiliger Geist; Fugue in E flat major.

Jean Langlais, Paris, France — Keneseth Israel, Philadelphia, Oct. 6: Offertoire sur les Grands Jeux, F. Couperin; Choral Prelude, Brahms; Andante con moto, Sonata 5, Mendelssohn; Prelude 3, Milhaud; Finale, Franck; Modal Piece 1, Trio, Boystown, place of peace; Theme and Variations and Incantation for a Holy Day, Langlais.

Robert M. Munns, London, England — For Salt Lake City AGO Chapter, Salt Lake Tabernacle, Oct. 28: Toccata in C minor, Muffat; Voluntary in D, Stanley; Ayre and Gavotte, Wesley; Echo Fantasia, Banchieri; Prelude and Fugue in A minor and Deck Thyself, my soul, with gladness, Bach; Prelude, Scherzo and Passacaglia, Leighton; Chorale 2 in B minor, Franck; Sonatina (1963), Cundick; Ascension Suite, Messiaen; Toccata, Monnikendam.

George Scott and Robert Kee, Spokane, Wash. — Dedicatory recital, Mount St. Michael's Chapel, Sept. 20: Passacaglia and Fugue, Bach; Benedictus, Reger; Finale in B flat, 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.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church Oct. 6: Suite 2, Arne; Prelude in G minor, Bach; O God, Thou Holy God and Rejoice Greatly, O My Soul, Karg-Elert; March, Mozart, Oct. 13: Psalm 19, Marcello; Air, Tartini; Prelude and Sarabande, Corelli; Holy Ghost with Light Divine and Let Us All with Gladsome Voice, Willan.

Paul Manz, St. Paul, Minn. — Boys Town, Neb. Aug. 29: Fantasia on Tone 8, Cornet; Fugue in G minor, Gheyn; Concerto in F, Handel; Prelude and Fugue in B minor, Bach; Pièce Héroïque, Franck; Partita on Lobet den Herren, Manz; Aria, Peeters; Scherzo, Symphony 4, Widor; Carillon de Westminster, Vierne.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall Oct. 4: Prelude in A minor, Bach; Lo, How a Rose, Brahms; Fugue in D major, Beethoven; Le Coucou, Daquin-Koch; Psalm 18, Marcello; Distant Chimes, Snow; Preludio, Huybrechts.

William Tinker, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Oct. 30: Passacaglia in D minor, Kerll; Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; Toccata in B minor, Gigout.

Konrad Philipp Schuba, Konstanz, Germany — St. Elisabethenkirche, Stuttgart Sept. 4: Kyrie eleison, Buchner; Toccata in E major, Fantasia on Freu dich sehr, o meine Seele and Prelude and Fugue in C major, Krebs; Sonata 1, Gindele; Apparition de l'Eglise Eternelle, Messiaen; Ricercare in C minor, Bach. Basilika unserer lieben Frau, Konstanz July 8: The Art of Fugue, Sections 1 and 2, Bach.

Eugene Hancock, New York City — Cathedral Church of St. John the Divine Aug. 2: Agincourt Hymn, Dunstable; Introduction and Toccata, Walond; Paeon, Whitlock; Brother James' Air, Darke; Trumpet Tune, Stanley, Aug. 9: Homage to Perotin, Roberts; Fantasy on Windsor, Goodman; Ut Queant Laxis, Bingham; Greensleeves, Wright; Dithyramb, Wyton. Sept. 6: Partita on Ach, was soll ich Suender machein? Pachelbel; Prelude and Fugue on O Traurigkeit, Brahms; Sonata 2, Hindemith.

Eleanor Fowler, Birmingham, Ala. — West End Methodist Church, Nashville, Tenn. Aug. 21: Memorial Methodist Church, Clinton, Tenn. Aug. 24: Balletto del Granduca, Sweelinck; In dir ist Freude, Nun komm der Heiden Heiland, Wo soll ich fliehen hin and Toccata in F major, Bach; Air and Variations on a Belgian Folk Tune, Peeters; Chorale 2 in B minor, Franck; Arabesque sur les flutes and Prelude sur les grands jeux, Langlais.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral Sept. 18: Solemn Melody, Davies; Suite on Tone 2, Clérambault. Oct. 2: Prelude and Fugue in E minor, Bruhns; Concert in F (Cuckoo and Nightingale), Handel; Toccata and Fugue in D minor, Bach.

Dianne Dean, Salisbury, Conn. — St. John's Church Oct. 10: Prelude, Fugue and Chaconne, Buxtehude; O Sacred Head Once Wounded, Kuhna; Sleepers Wake, Bach; Musette, Dandrieu; Toccata, Adagio and Fugue in C major, Bach.

Robert Schilling, Indianapolis, Ind. — Christ Church Cathedral Oct. 23: Prelude and Fugue in B minor, Dupré, Chaconne in F minor, Pachelbel; A Mighty Fortress Is Our God, Bach; Comes Autumn Time, Sowerby.

Harry W. Gay, Cleveland, Ohio — Old Stone Church Nov. 1: Concerto in F, Graun; Concertante, Pinkham; Chanson Perpetuelle, Chausson; Suite, Fitelberg. Members of the Cleveland Symphony assisted throughout.

Flor Peeters, Malines, Belgium — Boys Town, Neb. Aug. 26: Prelude and Fugue in G minor, Frescobaldi; Alma Redemptoris Mater, Dufay; Ein fröhlich Wesen, Obrecht; Canzona, deMonte; Wir glauben all an einen Gott Schopfer, Wir glauben all an einen Gott, Vater and Prelude and Fugue in D major, Bach; Choral in B minor, Franck; Fantasia and Fugue, Symphony, Peeters.

Charles John Stark, Beloit, Wis. — First Congregational Church, Janesville Sept. 8: Prelude and Fugue in E minor, Bruhns; Elevation, Couperin; Allegro, Concerto 4 in F major, Handel; My Soul Exalts the Lord, Bach; Pavane, Earl of Salisbury, Byrd; Praise to the Lord, and Toccata and Fugue in D minor, Bach; Prelude, Suite Medievale, Langlais; Song without Words, Stark; Cortège and Litanie, Dupré; Capriccio on the Notes of the Cuckoo, Purvis; Very Slowly, Sonata, Sowerby; Toccata, Symphony 5, Widor.

Charles W. Brennan, Honolulu, Hawaii — Dedicatory recital, Kawaiahao Church Sept. 9: Prelude and Fugue in E major, Lübeck; Domine Deus, Agnus Dei and Benedictus, Couperin; Echo, Scheidt; From Heaven High, Pachelbel; Jesus Christ Our Blessed Saviour, Hark, A Voice Saith, All Are Mortal and Prelude and Fugue in B minor, Bach; Harmonies du Soir, Karg-Elert; The Peaceful Wood, Ruffy; Solemn Melody, Davies; The Shepherds, Messiaen; Sonata 2, Hindemith.

Paul Lindsley Thomas, Dallas, Tex. — St. Michael and All Angels Episcopal Church Oct. 5: Fantasia and Fugue in G minor, My Soul Doth Magnify the Lord and Whither Shall I Flee, Bach; Chorale in E major, Franck; Concerto 4 in F major, Handel; Greensleeves, Thomas; Toccata Festive, Barber. An orchestra conducted by David Ahlstrom assisted on the Handel and Barber.

Lester Berenbroick, Madison, N. J. — Drew University Nov. 8: Fantasia in G major, Bach; Toccata per l'Elevazione, Frescobaldi; Offertoire sur les Grands Jeux, Couperin; How Brightly Shines the Morning Star, Buxtehude; The Fifers, Dandrieu; Prelude, Fugue and Variation, Franck; Pasticcio, Langlais; Schöenster Herr Jesu, Schroeder; Carillon de Westminster, Vierne.

Barbara Hannon, Milwaukee, Wis. — Student of Esther Jepsen, senior recital, Kenwood Methodist Church Oct. 4: Pastorale, Zipoli; Prelude and Fugue in B minor, Bach; Prelude and Fugue in C minor, Dupré; Suite Breve, Langlais; Tu es petra, Mulet.

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Some Sections of Old Organ Retained
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The First Methodist Church, Tulsa, Okla. has awarded Schantz Organ Company the contract for a new organ to be installed this fall. The edifice is Perpendicular Tudor Gothic in design and seats 1754 people. The new organ will be placed in chambers behind the casework.

The great, positiv, choir and pedal divisions will be included in the initial installation. The present swell, bombarde and echo will be wired into the new console. These divisions will be replaced at a later date. In addition, a gallery organ, which will ultimately have its own two-manual console, is prepared for in the main console.

The new instrument was designed by the organist of the church Jean Waites and Richard Doverspike in collaboration with the Schantz staff.

Negotiations were handled by S. L. Klan, Tulsa area representative for the Orrville, Ohio company.

GREAT

Violon 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Violon 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Cathedral Chimes (prepared)
Harp (prepared)
Cymbelstern 5 bells

SWELL

Flute Couverte 16 ft. 68 pipes
Principal 8 ft. 68 pipes
Flute a Cheminee 8 ft. 68 pipes
Gambe 8 ft. 68 pipes
Gambe Celeste 8 ft. 68 pipes
Flute Conique 8 ft. 68 pipes
Flute Celeste 8 ft. 68 pipes
Octave 4 ft. 68 pipes
Flute Ouverte 4 ft. 68 pipes
Flute Champ 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Basson 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Voix Humaine 8 ft. 68 pipes
Tremolo

CHOIR

Quintade 16 ft. 68 pipes
Spitzgamba 8 ft. 68 pipes
Holzgedackt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Fugara 4 ft. 68 pipes
Nachthorn 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Flötenprinzipal 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Trompette en Chamade (prepared)
Tremolo
Harp (prepared)

POSITIV

Nasonflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Octav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zymbel 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Tremolo

ROBERT

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Gerard Caron since the end of August has been organist and director of music at the St. Jean Baptiste Church, of the Blessed Sacrament Fathers in New York City. He is in charge of all musical activities, with five professional singers for the Sunday services. He and guest organists will play recitals in the course of the year.

A native of Quebec, he received his training at the Conservatory in Montreal where he received a Government of Quebec scholarship for study in New York with Dr. Charles M. Courboin. He became organist and director of music at St. Vincent de Paul Church, which he has served until the present appointment.

BOMBARDE

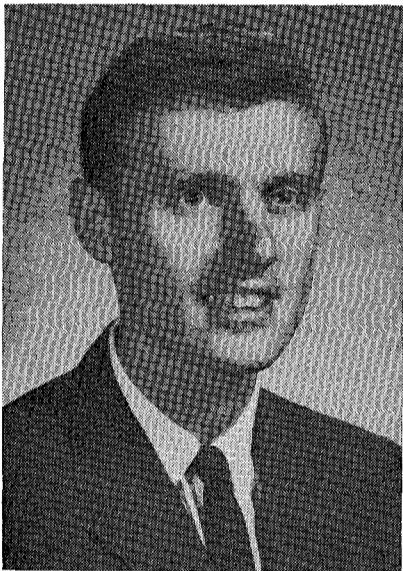
Diapason 8 ft. 68 pipes
Orchestral Flute 8 ft. 68 pipes
Violoncello 8 ft. 68 pipes
Cello Celeste 8 ft. 56 pipes
Octave 4 ft. 68 pipes
Grande Furniture 6 ranks 366 pipes
Bombarde 16 ft. 68 pipes
French Horn 8 ft. 68 pipes
Cor Anglais 8 ft. 68 pipes
Clarinetto 8 ft. 68 pipes
Trompette Harmonique 8 ft. 68 pipes
Clairon Harmonique 4 ft. 68 pipes
Trompette en Chamade (prepared)
Chimes (prepared)
Harp (prepared)
Tremolo

**GALLERY and ANTIPHONAL
(both prepared)**

PEDAL
Bourdon 32 ft. 44 pipes
Principal 16 ft. 32 pipes
Violon 16 ft.
Bourdon 16 ft.
Flute Couverte 16 ft.
Spitzgamba 16 ft. 12 pipes
Quintade 16 ft.
Violquinte 10 3/4 ft.
Octave 8 ft. 32 pipes
Violon 8 ft.
Flute Couverte 8 ft.
Spitzgamba 8 ft.
Flute 8 ft. 56 pipes
Spitzquinte 5 1/2 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Flute 4 ft.
Octavin 2 ft. 32 pipes
Flute 2 ft.
Mixture 4 ranks 128 pipes
Cymbale 3 ranks 96 pipes
Contre-Bombarde 32 ft. 68 pipes
Bombarde 16 ft.
Basson 16 ft.
Dulzian 16 ft.
Bombarde 8 ft.
Basson 8 ft.
Krummhorn 8 ft.
Clairon 4 ft.
Rohrschalmei 4 ft.
Cathedral Chimes (prepared)



Frederic DeHaven assumed duties Aug. 1 as organist and choirmaster at Trinity Church, Southport, Conn. He will direct a choral program for three girls' choirs, a choir of men and boys and a choral society. Mr. DeHaven holds a bachelor's degree from the University of Michigan, and a master's from the Juilliard School of Music. He has studied organ with Marilyn Mason and Vernon de Tar. His study of conducting has been with Maynard Klein and Abraham Kaplan. He was assistant organist at St. James' Episcopal Church, New York City for two years while at Juilliard.



James H. Case, AAGO, has been appointed assistant choral director and instructor in organ at the Pennsylvania State University. His previous teaching includes work at Girard and Elmhurst College where he taught for three years. He has published several works for chorus and for organ. His *Ye Men of Galilee* won the AGO organ composition contest this year.

Dr. Case holds degrees in sacred music from Illinois Wesleyan University, Union Seminary and a music doctorate from the Philadelphia Conservatory of Music. Among his teachers has been Paul Callaway, Wesley Day, Vernon de Tar, Ludwig Lenel, Vincent Persichetti and Alec Wyton.

HARRY W. GAY directed a program for women's voices Oct. 4 at the Old Stone Church, Cleveland; Hasse, Stravinsky, Loeffler and Dr. Gay were the composers represented.

COLUMBIA, MO., PLACES ORDER FOR A SCHANTZ

TO BE INSTALLED IN REAR GALLERY

First Presbyterian Church to Have New Three-Manual Instrument — Bob Karsch Is Organist

The First Presbyterian Church, of Columbia, Mo., has contracted with the Schantz Organ Company for a three-manual organ for its new edifice. The instrument will be installed in the rear gallery behind a grille designed for maximum egress of sound from the chamber. The drawknob console will be on a movable platform.

The stoplist of the new organ was designed by Bob Karsch, organist and A. C. Strahle, Midwest representative for the Orrville, Ohio company.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes (prepared)
Tremulant

SWELL

Rohrbordun 16 ft. 68 pipes
Rohrfloete 8 ft. 12 pipes
Viole 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Flute Conique 4 ft. 68 pipes
Waldfloete 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremulant

CHOIR

Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelfloete 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

POSITIV

Holzgedackt 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Zymbel 3 ranks 183 pipes

ANTIPHONAL (prepared)

PEDAL

Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Quintaton 16 ft.
Rohrbordun 16 ft.
Quinte 10 1/2 ft.
Principal 8 ft. 12 pipes
Flute 8 ft. 12 pipes
Gemshorn 8 ft.
Quintaton 8 ft.
Rohrfloete 8 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft.
Super Octave 2 ft. 12 pipes
Rauschquinte 2 ranks 64 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Fagotto 8 ft.
Clairon 4 ft. 12 pipes

THE GOSPEL THROUGH MUSIC was the title of a music vesper Oct. 18 at St. Andrew's Lutheran Church, Chicago, under the direction of Dr. Max Sinzheimer. Part of a series, the service included music by Fryxell, Peeters, Willan, Krapf, Van Hulse, Karg-Elert, Miles, Peek, Pfautsch, Reger and Sinzheimer.



Lee M. Belknap became full-time minister of music Aug. 1 at the First Presbyterian Church, South Bend, Ind. He succeeds Thomas Sims, who is retiring from church music.

Mr. Belknap comes from Ginter Park Methodist Church, Richmond, Va., where he held a similar post for seven years. He attended Bethany College, Lindsborg, Kans., and Westminster Choir College from which he holds BM and MM degrees. He is married and has two children.

The church's musical program includes six graded choirs and handbells. Charles Hoke, AAGO, continues in his post as organist; Mrs. Belknap will assist with the children's choirs.

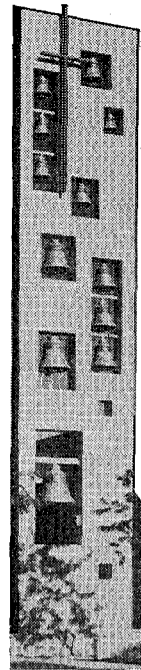


William H. Schutt, minister of music at the Grace Covenant Presbyterian Church, Richmond, Va., was honored by the congregation at a "family night" supper Sept. 23 upon completion of 25 years as organist and choir director. Among the speakers was Mrs. William T. Spencer, dean of the Richmond AGO Chapter of which Mr. Schutt served two years as dean and three as treasurer.

At the conclusion of the program the chairman of the music and worship committee, on behalf of the session, awarded Mr. Schutt a citation coupled with a three-month leave of absence in 1965 and a gift of \$2,000.

Mr. Schutt went to the Richmond church in the fall of 1939 after five years at the Methodist Church, Cuyahoga Fall, Ohio and two at the Congregational Church, South Norwalk, Conn. He received his BMus from Oberlin in 1932 and his MSM from Union Seminary in 1939.

At Grace Covenant he directs a program of five singing and two handbell choirs.



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Stade, Cappel, Ludingworth, Neuenfelde, Norden, Steinkirchen, Hamburg, Dedesdorf, Ganderkesee, Uithuizen, Zwolle, Alkmaar — all are magic names to the student of the organ. A journey through these towns is a journey through the life and work of Arp Schnitger, master organ builder.

In Schnitger's long life, from 1648 to 1719, he built about 150 instruments. Mostly, these were for his native Germany. Others were for Holland, and certain organs were shipped as far afield as England, Spain, Portugal, and Russia. The 12 towns above contain substantially what is left, in well-playable condition, of Schnitger's life work. Twelve of 150 is not a very large fraction of survival, yet considering fire, war, and other natural and unnatural hazards, as well as the tendency "off with the old, on with the new," we are probably lucky to have even a dozen. The surviving Schnitgers clearly show that with reasonable care a tracker-action organ need never wear out. Trackers are tough.

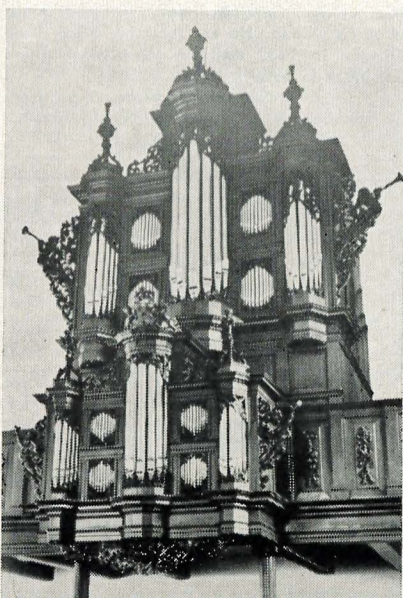
Country life appears to agree with an organ, and one must look hard on the map to discover some of the smaller Schnitger towns. A visit to these rather remote places prompts many reflections. For here is the work of a man who made a better mouse trap. And true to Emerson's quip, the world has beaten a path to his door.

Any composer would be well content if his music could hold its own in popular estimation, more or less, through 300 years. While these Schnitger organs have stood, and have been played continuously, music itself has changed several times. Bach, Haydn, Mozart, Beethoven, Wagner, Brahms, Ravel, Stravinsky, have lived and pushed out music's horizons. Most instruments have acquired new shapes and forms, except for the violin, which in its perfection has admitted of almost no improvement. Considering the parallel, we should ask Stradivarius to move over on his pedestal, to make a place for Schnitger, for in its basic musical aptitude a Schnitger organ is as timeless in musical excellence as a fine violin. If a modern composition may be contained within the available manual and pedal compass, the music will be as delightful to play and to hear as anything in the classic repertoire.

Schnitger organs afford simple, yet complex sounds, solo voices of a smart, articulate clarity, and ensembles with a texture one can "see through." Tracker actions are nimble and immediate in response. It may be hard at first to realize the fact that though electricity is "greased lightning," its effectiveness in an organ playing action can be inferior to Schnitger's simple wooden trackers. Your own fingers on a Schnitger organ will settle all this for you in a moment.

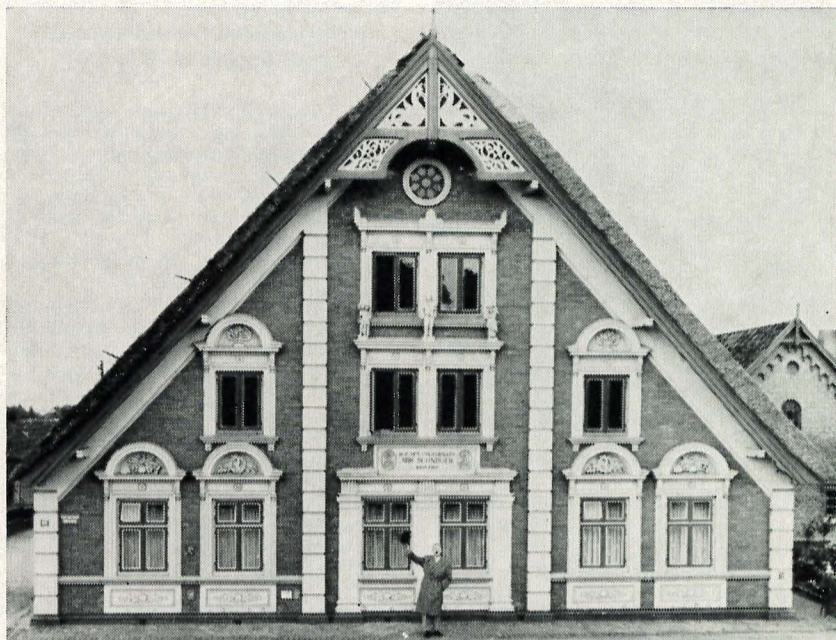
If you could be set down by helicopter at just one spot in Europe, to play just one Schnitger organ — choose Uithuizen, at the top of Holland. (Ask the pilot for "Outhowsen.") The Schnitger instrument there, according to its guardian angel, Bernard Edskes, of Groningen, is "97% original." To only a minute degree has anything been

UITHUIZEN



Notes on a Recording Trip

by E. POWER BIGGS



Mr. Biggs is barely visible in front of Schnitger house at Neuenfelde.

changed since Schnitger packed up his tools and left, in the year 1700. No other instrument sums up quite as well the infinite variety within unity of Schnitger's work.

Our visit to Uithuizen had a comic side. The hotel refused us quarters, since they locked the front door at midnight, and we proposed to be out after that, to take advantage of the quiet of the night for recording. We had to find rooms in another town. The Police had arranged a traffic block, but it was on the police blotter for the wrong date. So to no avail, all through the previous evening, traffic was routed away from the church. Finally, on arrival, the recording engineers drove up to the wrong church. The somewhat puzzled Pastor was most cooperative, and the equipment was nearly set up to record before the mistake was discovered. This gives a hint of the plentitude of interesting instruments in Holland, though of course the organ in the "wrong" church was not a Schnitger.

In Germany, the distinguished Schnitger organ at Cappel is certainly second to none. It was first built for a Hamburg church, and not until 1816 was the instrument sold and moved to Cappel. Doubtless, the Hamburg congregation would now like to get it back. The church in Cappel sits in the fields, in the middle of nowhere. It has the priceless virtue of perfect quietness.

Dedesdorf and Ganderkesee are relatively new names on organ lists. At both places, the Schnitger organs have their particular distinctions. Dedesdorf has the immediately recognizable Schnitger "clang," while Ganderkesee has the larger instrument. The distinctions of the Ganderkesee organ, for me, were quite eclipsed by the ability of the young lady organist there to sing and whistle two parts simultaneously. Thus, quite clearly, she performed a Bach two part minuet from the Anna Magdalena Book, and even a two part canon. The performance really should have been included on our "Golden Age" records, for here were heights Arp Schnitger probably never scaled.

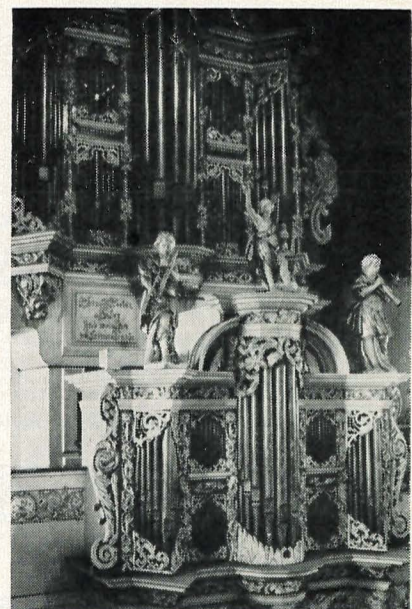
Stade, Ludingworth, and Norden, may also rank as unfamiliar names with readers. Stade is a beautiful old town, where Vincent Lübeck was once organist. The church looks as if it may tumble down any minute. Work on the organ here was Schnitger's apprenticeship to organ building. The Schnitger organ in Ludingworth contains stops from earlier years. Particularly fascinating are the Regal and the Vox Humana, of a most delightful sound, resembling a good grade of sandpaper. Norden possesses a large Schnitger, set midway in the length of a large church with fine acoustics. Here, too, certain stops predate Schnitger, two registers at least being 500 years old.

Neuenfelde, Steinkirchen, and Ham-

burg, are places familiar to all who have visited North Germany or studied organ history. The beautiful village of Neuenfelde was Schnitger's home. Here is the well known organ that Schnitger built and presented to his own church. In Steinkirchen one finds an instrument of strongly characteristic Schnitger tone. Our visit to Steinkirchen ran into the sonic competition of a hunting festival. But between shooting matches and parades, we managed to record some Bach and Pepping. In numbers of stops, the Hamburg organ is the largest of the surviving Schnitgers. It is thus unfortunate that following a recent rebuilding a particularly cumbersome playing action beclouds the musical usefulness of the instrument. Certainly, all other Schnitger organs, original or rebuilt, have playing actions of a surprising ease and liveliness.

This is strikingly true at Zwolle where the playing touch is perfectly light and keys respond with the buoyancy and nimbleness of a fine Steinway piano. The four-manual Schnitger at Zwolle needs no introduction or comment nowadays, it has become so deservedly famous. Nor does the Schnitger organ in Alkmaar need explanation. This instrument was completed by Schnitger's son, Franz Caspar. Visit Alkmaar, preferably, on a day when it is possible to see the colorful cheese market, as well as to hear the organ in the Great church. Zwolle and Alkmaar are a pair of superb instruments representing the culmination and extension of Arp Schnitger's career. Holland is fortunate to possess the "97% pure" example, as well as these two impressive monuments to Schnitger's art.

CAPPEL



**DELAWARE WILL BUILD
3-MANUAL FOR OSWEGO**

ST. PAUL'S EPISCOPAL CHURCH

Installation Set for Summer, 1965
in Upstate New York City —
David Gay Is Organist

The Delaware Organ Company, Inc. was awarded the contract to build a new three-manual instrument for St. Paul's Episcopal Church, Oswego, N.Y. Installation is scheduled for the summer of 1965. The design was prepared in collaboration with David Gay, organist and choirmaster. The organ will be installed on one side of the choir where it can speak with equal advantage into the nave.

GREAT

- Quintaton 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Furniture 4 ranks 244 pipes
- Trumpet 8 ft. 61 pipes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Gambe 8 ft. 61 pipes
- Aeoline 8 ft. 61 pipes
- Voix Celeste 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Flachflöte 2 ft. 61 pipes
- Scharf 4 ranks 244 pipes
- Krummhorn 16 ft. 61 pipes
- Fagot 8 ft. 61 pipes
- Rohr Schalmel 4 ft. 61 pipes
- Tremulant

CHOIR

- Bedeckt 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Erzähler Celeste 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasat 2 1/2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terz 1 1/2 ft. 61 pipes
- Zymbel 3 ranks 183 pipes
- Tremulant

PEDAL

- Principal 16 ft. 12 pipes
- Subbass 16 ft. 32 pipes
- Quintaton 16 ft. 32 notes
- Lieblich Gedeckt 16 ft. 32 pipes
- Principal 8 ft. 32 pipes
- Gedeckt 8 ft. 12 pipes
- Choralbass 4 ft. 32 pipes
- Mixture 4 ranks 128 pipes
- Trumpet 16 ft. 12 pipes
- Trumpet 8 ft. 32 notes
- Rohr Schalmey 4 ft. 32 notes



Clair A. Johannsen has been appointed organist and choirmaster at the Trinity Lutheran Church, Hagerstown, Md. He graduated from Augsburg College, Minneapolis, Minn. in 1962. While attending Augsburg he was organist and choirmaster of the Diamond Lake Lutheran Church, president of the Twin Cities Guild Student Group and member of the Augsburg College choir. In 1960 he won both the AGO chapter and the Minnesota Music Teachers' contests. Last May he received his MSM from Union Seminary. While in New York Mr. Johannsen was assistant to Charles Dodsley Walker at the Church of the Heavenly Rest and accompanist for the Canterbury Choral Society.

**HOUSTON CHURCH ORDERS
WICKS 3-MANUAL ORGAN**

ST. MICHAEL'S ROMAN CATHOLIC

Edifice Will Seat Congregation of
1100 — Completion Set for
Summer of 1965

The St. Michael's Roman Catholic Church, Houston, Tex., has selected the Wicks Organ Company, Highland, Ill., to build a pipe organ for its new church. Architects for the L-shaped edifice, now under construction, are E. J. Schulte, AIA, Cincinnati, and Charles E. Hightower, AIA, Houston. The church will seat nearly 1100 worshippers. Completion by summer of 1965 is anticipated.

The organ will stand behind the altar and above the choir area in the corner of the L. Great, positiv and pedal will be unexpressive. A three manual draw-knob console will control the instrument's forty-one ranks.

S. H. Dembinsky, Wick's Southwestern area manager, designed the specification and handled the arrangements. J. M. Wyatt, Houston, will supervise the installation scheduled for June of 1965.

GREAT

- Quintaton 16 ft. 61 pipes
- Montre 8 ft. 61 pipes
- Flute a Cheminee 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Furniture 4 ranks 244 pipes
- Trompette 8 ft. 61 pipes

SWELL

- Flute Bouchee 8 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Flute Conique 4 ft. 61 pipes
- Flute a Bec 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Fagot 16 ft. 61 pipes
- Rohrschalmel 8 ft. 61 pipes
- Clarion 4 ft. 61 pipes
- Tremulant

POSITIV

- Bordon 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Nasard 2 1/2 ft. 61 pipes
- Flachflöte 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Quintflöte 1 1/2 ft. 61 pipes
- Cymbale 4 ranks 244 pipes
- Cromorne 8 ft. 61 pipes

PEDAL

- Montre 16 ft. 32 pipes
- Soubasse 16 ft. 32 pipes
- Principal 8 ft. 32 pipes
- Soubasse 8 ft. 32 pipes
- Octave 4 ft. 32 pipes
- Copula 2 ft. 32 pipes
- Mixture 3 ranks 96 pipes
- Fagot 16 ft.
- Regale 8 ft. 32 pipes
- Regale 4 ft. 12 pipes

**REUTER COMPLETES ORGAN
FOR CHURCH IN DALLAS**

PRESTON HOLLOW PRESBYTERIAN

Installation in Rear Gallery Has
Exposed Pipework — Additions
Planned for Future

The Reuter Organ Company has completed the installation of a new three-manual instrument in the Preston Hollow Presbyterian Church, Dallas, Tex. At present the organ contains 25 independent ranks; future expansion is provided for.

The instrument and the choir are located in the rear gallery of the church. The pipework of the exposed great and pedal sections are formed into an excellent functional and visually attractive design. Resources of the separately expressive swell and choir sections are located immediately to the rear of the exposed pipework.

Negotiations for the sale of the instrument as well as the installation were handled by Robert A. Geisler, district representative for Reuter. The tonal finishing was undertaken by Homer A. Frank assisted by Donald Davis.

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
- Furniture 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
- Traversflöte 4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Hautbois 4 ft. 61 pipes
- Tremolo

CHOIR

- Gedeckt 8 ft. 61 pipes
- Dolcan 8 ft. 61 pipes
- Dolcan Celeste 8 ft. 49 pipes
- Fugara 4 ft. 61 pipes
- Nasard 2 1/2 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Tremolo

PEDAL

- Principal 16 ft. 32 pipes
- 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
- Super Octave 4 ft. 12 pipes
- Rohrflöte 4 ft. 32 notes

ANN LABOUNSKY, in Paris for two years on a Fulbright grant will accompany Jean Langlais on his sixth American tour this fall.

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WORKS**

**VOLUME 53
LITURGY
and HYMNS**

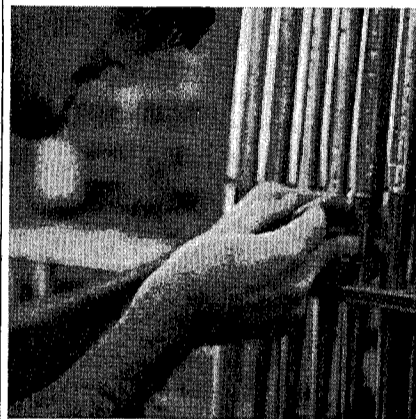
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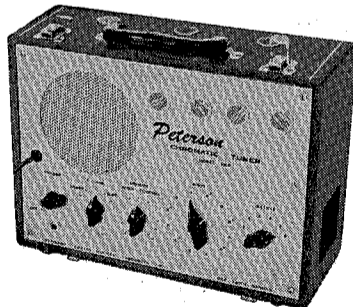
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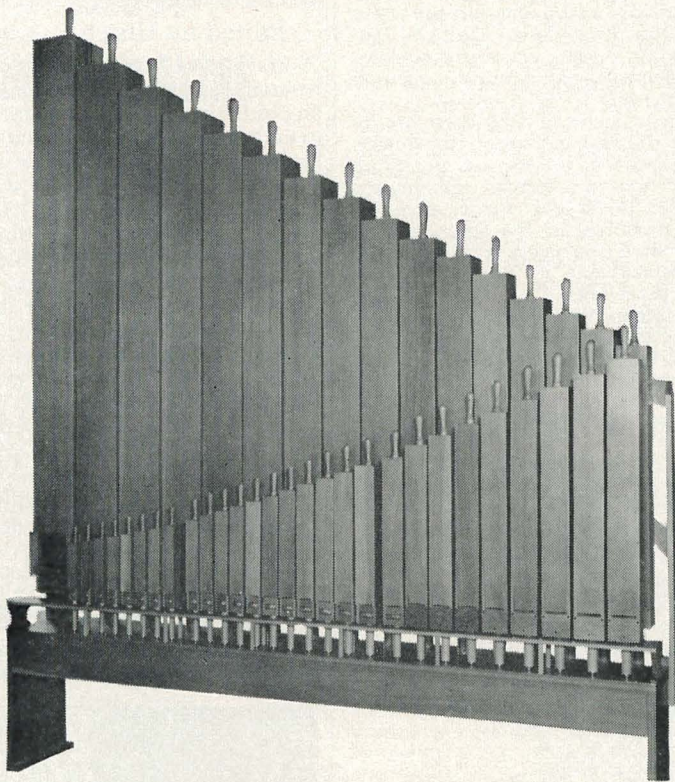
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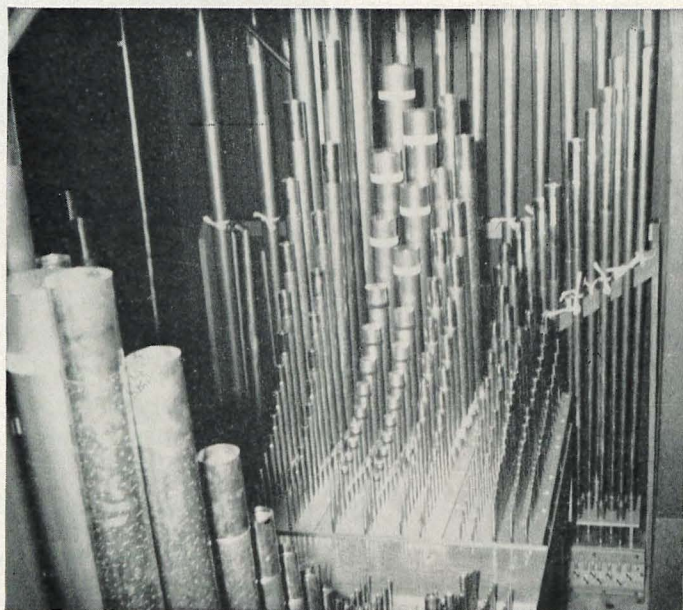
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Harry C. Dunlop, well-known organist and music teacher of St. John, N.B., died June 19 after a short illness. He studied music at McGill University and also received the degree DDS from the University of Toronto, but soon relinquished dental work in favor of a career in music.

Dr. Dunlop served in several churches in the St. John area, but for more than a quarter of a century was organist and choir director of St. Andrew's United Church. He was also past chairman of the St. John RCCO Centre.

A final tribute was paid Dr. Dunlop in Trinity Anglican Church where a large choir of former choristers along with fellow members of the RCCO chapter provided music for the funeral service.

BOSTON AGO MEMBER DIES —
SERVED POST FOR 45 YEARS

Delayed word tells of the death June 4 of Elmer G. Westlund, long-time member of the Boston AGO Chapter in Cambridge at the age of 64. He had served at the Evangelical Covenant Church, North Cambridge, for 45 years, starting as organist in 1919 and becoming director in 1934. His evening choral services there attracted overflow congregations.

Mr. Westlund served on the music commission of the Evangelical Covenant Church of America which published the denomination's hymnal in 1950. At the time of his death he was purchasing agent for the Raytheon Company. His widow and two children survive.

MRS. JOHN STRANDBERG, East Haven, Conn., dean of the New Haven AGO Chapter from 1962 to 1964 died suddenly Sept. 22.

EVAN B. STEVENS, North Plainfield, N.J. organist died May 17.

Funeral services were held Sept. 28 in the James Memorial Chapel of the seminary. Purcell's Thou Knowest Lord and the Byrd motet, Justorum Animae were sung under the direction of Dr. Robert Baker. Vernon de Tar played Bach's Fantasie in C minor and the Sinfonia from God's Time Is Best.

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**SPECIAL ORGANS PROVIDED
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The 61st general convention of the Protestant Episcopal Church was held Oct. 11-23 in St. Louis. Ronald Arnatt, organist and choirmaster of Christ Church Cathedral was in charge of the music program.

Several pipe organs were installed for various convention activities: A 21-rank Kleuker organ built in Germany was installed at the City Art Museum for special concerts Oct. 12 and 13. A 14-rank McManis was used for all services and assembly meetings in the opera house of Kiel Auditorium and for the opening concert of the St. Louis Symphony at which Mr. Arnatt was organist in the Saint-Saëns Symphony 3. A four-rank Schlicker was installed in the Gold Room of the Jefferson Hotel and an "electro-classic" by Bertram Sterbenz was used in the convention hall of Kiel auditorium.



Elisabeth Papineau Vasa, AAGO, has been appointed organist and choirmaster of the Bethany Lutheran Church, Long Beach, Cal. A new 16-rank Reuter was installed in 1963 when the acoustics of the church were improved under the supervision of Justin Kramer. The church is in the Lakewood Village residential area and has a parochial school. Mrs. Vasa directs the senior choir and will organize a high school choir.

Mrs. Vasa holds a senior diploma from the Longy School of Music, Cambridge, Mass., a BMus in organ from Peabody Conservatory and since last June a MMus in church music from the University of Southern California. She is a member of Pi Kappa Lambda, national music honor society, and of the Choral Conductors' Guild and is on the executive board of the Long Beach AGO Chapter.

She studied organ with Louis Robert, E. Power Biggs, Richard Ross and Irene Robertson. Her choral conducting courses were with Ifor Jones, Howard Swan and Charles C. Hirt.

Besides the work at Bethany she will continue private teaching. Her husband is an inspector for Autonetics, a division of North American Aviation.

EDMUND SHAY played the Clavierübung book 3 at the Colby College institute of church music Aug. 30.

**JENKINS, FOUR STUDENTS
IN SUMMER ORGAN JOURNEY**

Paul Jenkins, Stetson University, DeLand, Fla. played recitals Aug. 8 at the Petri Kirche, Hamburg and Aug. 9 at Elmshorn, both in West Germany. Earlier he attended the International Organ Academy, Haarlem, Holland July 5-31 on a summer grant provided by Stetson U. With him were four Stetson organ students: Lenora McCroskey, Florence, S.C., National Phi Beta scholarship winner; Marion Anderson, Page-land, S.C.; Sandra Smith, Jacksonville, Fla., and Harvey Burgette, Orlando, Fla. Mr. Jenkins played on the participants recital at the St. Bavo Kerk recital.

Before attending the academy Mr. Jenkins and the students spent three weeks in Northern Italy and Southern France, visiting old and new organs. The last week in June was spent in Paris and the first two weeks in August in North Germany and Denmark.

TONY NEWMAN, organist of St. Gabriel Parish, Brighton, Mass. and teaching assistant at Boston University will tour under Roberta Bailey management.

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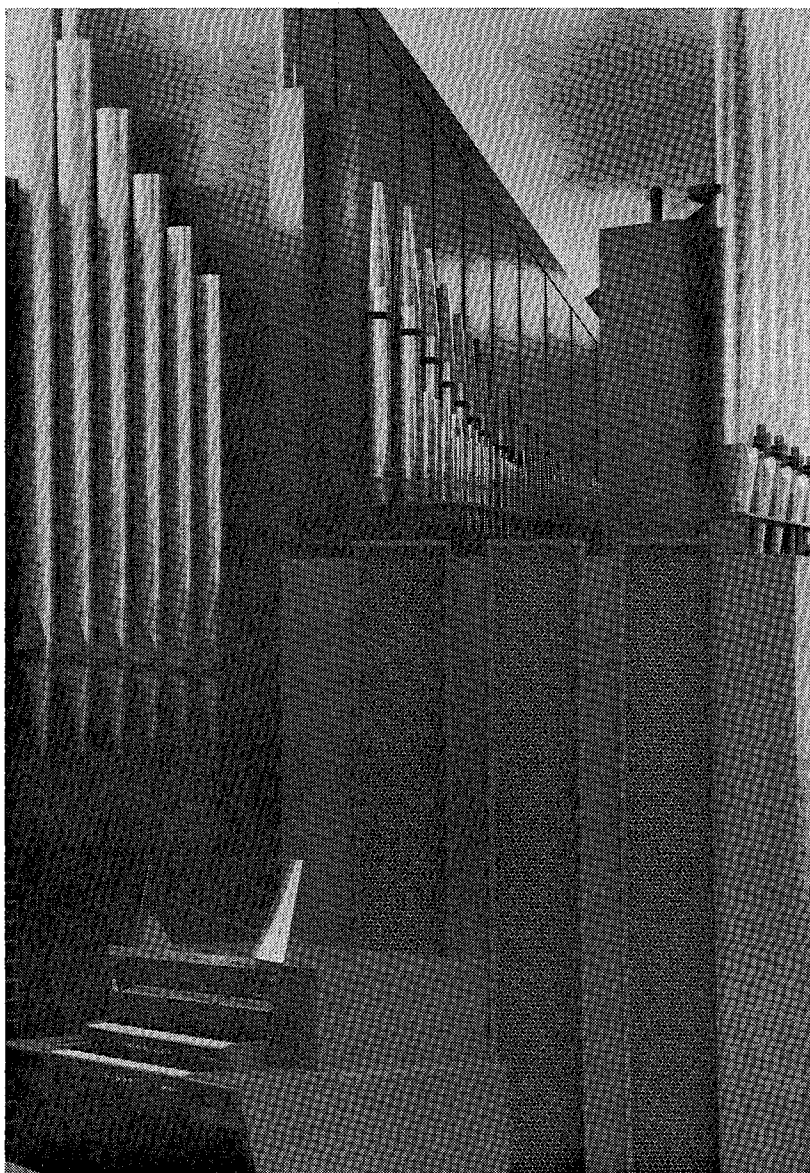
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THE AMERICAN ORGANIST

**In this reviewer's mind was not whether
Nyquist is a good or bad organist, but
rather how great an organist is he?**

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ARCHITECTURAL ACOUSTICS

as related to Church Music

Acoustics exert a profound influence on church music. The tone of musical instruments and voices varies considerably under differing acoustical conditions. In a sense, the nave of a church virtually becomes part of the musical ensemble; it affects the color and strength of the tone and even the manner of the performance. Thus, determining good acoustics for the church is a matter of taste and involves problems of aesthetics. It has been the fashion during the past few years to base successful acoustics on simple practical requirements, and clarity of speech has usually been the over-ruling criterion. The goal has been to achieve a setting where every note of every musical composition and particularly every word of every sermon will be heard clearly in every pew. Considering such a goal, reverberation has long been the enemy of clarity. I hope we are at last beginning to realize that the quality of acoustics is no less important than its function. It is evident that the whole problem of acoustics in church architecture is complicated, since it is inextricably involved with the subjective nature of aesthetics.

If it is true that acoustics are in part an aesthetic problem, then it is first necessary to consider the aesthetics of church music. What is good church music? This question is in turn dependent on the religious philosophy of the church. During the Middle Ages the nature of church architecture was uniform. If we could accept such a period as a norm, our problems might find an easy solution. However, we are aware at once that the whole political fabric of the mediaeval Church has broken up during the intervening centuries. Today, Christianity represents a thousand and one diverse factions. Much of the Protestant Church is the antithesis of Roman Catholicism. A sanctuary devoted to the projection of an intellectual sermon hardly seems appropriate for Holy Eucharist. The mysticism of the mediaeval Church was ideally nurtured in the high stone naves of the Gothic period, with an acoustical environment marked by long periods of reverberation. Religious mysticism did not seek for clarity. The Gothic church reached heavenward, its whole character reflected the emotions of the religious soul, to reach away from the world and all its symbols. It represented religion in its truest sense. Today, Christendom, for better or worse, has deteriorated from the mediaeval ideal. Faith is no longer anchored to a Gothic cornerstone. Much of the church now strives to be intellectually persuasive. Thus, the sermon, the lessons, even the texts set to music must be heard clearly and "understood". The church has become a lecture room as well as a sanctuary. The influence of intellectual needs demands more light to see and clearer acoustics to hear.

We don't need to go further with this analysis. Church architecture visibly reflects the confusion of religious philosophy in the world today and is put to the dilemma of providing church buildings which will be all things to all men. Thus, we find an agnostic designing a Catholic church, or a Presbyterian designing a Lutheran church. The architect's understanding of the function of church buildings is often academic. His knowledge and sense for

traditions suggest its functions, but he seldom has a strong feeling for what he is doing. The lack of simplicity in even the most economical of structures belies a weakness of purpose, and there are often strange paradoxes (An elaborate kitchen may be more costly than the organ!). Whether good or bad, architecture grows out of the nature of its inspiration. The pretension of an academic realization of a Gothic prototype belies the superficial character of those who order it. Strangely enough, acoustics reflect the nature of the religious philosophy to which it is related. A natural environment grows out of the architectural frame which contains it. The high Gothic nave, created of stone and glass, had its own typical acoustical atmosphere which was inseparable from its nature, dominated as it was by a sense of mysticism. In contrast, the size and shape of a domestic room predetermine, without any architectural effort, a type of acoustics which is more akin to a desirable sense of intimacy. We now enjoy the knowledge and skills to control acoustics, and, in a sense, often defeat architectural purposes. It is possible to throttle down, as it were, the reverberation of a great room to make the acoustics operate in favor of a desired function. However, when this is accomplished, such a room will take on an unnatural quality. A typical Methodist church of 30 years ago with its ceiling of acoustical tile and its domestic intimacy exaggerated by heavy carpeting would produce a sense of oppression to a sensitive person.

Is the modern church a meeting house, a lecture hall, or a setting for the Mass? In this question lies the dilemma of church acoustics. When we attempt to be thoroughly practical, we have difficulty defining the nature of desirable acoustics. The diversity of the Christian community will produce as many tastes as denominations. The importance of aesthetics in the church varies with the philosophy of its religion. The non-objective qualities of art find strong sympathy in the mystic. Beauty is inextricably involved in the nature of religious mysticism. The Gothic church, its art and music, were thus a natural product of mediaeval Christianity. However, religious art takes on quite another meaning in a religious philosophy dominated by an intellectual rather than a mystical atmosphere. Contrast the mediaeval church, for instance, with the Christian Science movement; here the services make an appeal directly to its followers by intellectual means. Every word of the service is planned to present a message to the congregation, and there is little or no encouragement for the intrusion of non-objective elements. Its members, of course, like to have a beautiful edifice and nice music, but the arts are no more than applied to its practical needs. It is not the kind of religion which inspires or encourages its people to artistic efforts. Architecture, stained glass, and music are treated as applied arts in much of the modern church. In a word, much of church art no longer grows out of the nature of a strong religious philosophy.

In our times, the kind of music and the quality of its performance are largely a matter of professional determina-

ORGAN AND CHURCH MUSIC

Fenner Douglas
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Dr. Robert Noehren read this paper May 8, 1964 before the 67th meeting of the Acoustical Society of America in session at Hotel New Yorker, New York City.

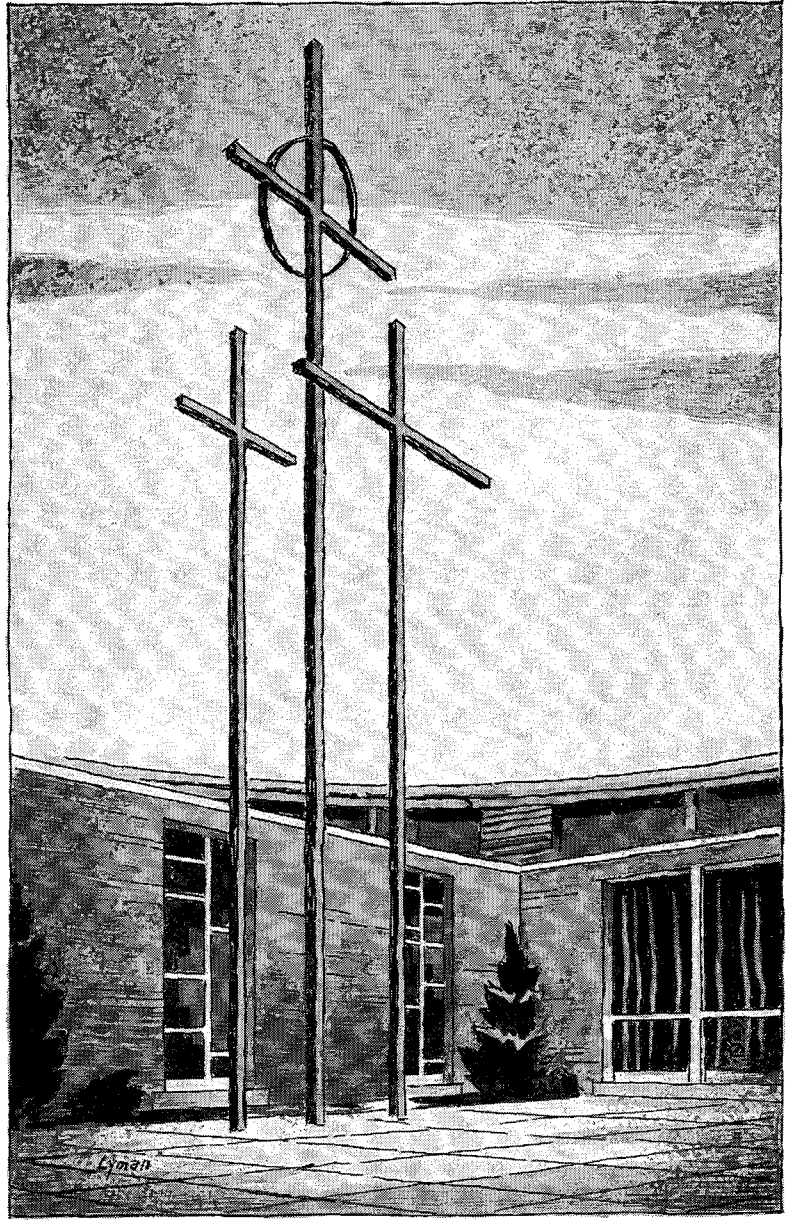
tion, rather than an artistic ideal shared by the whole body of the church. In fact, all the arts of the modern church are largely administered in an intellectual or academic manner, by a virtuoso, a scholar, or an indifferent amateur, and in many cases these individuals are not even communicants of the churches they serve. In general, the arts of the church are now applied to its culture. There are no great outward or visible symbols of the modern church which reflect an artistic glory such as the Gothic cathedral of mediaeval Christianity.

The form of the Gothic church grew out of its strongest and most typical position in history. We can hardly deny its significance as a source of tremendous inspiration. Consider the great difference in outlook between the builders of a mediaeval church and the builders of a modern church. In a word, the church of the Gothic period was conceived as a monument. When you build a monument, you think in terms of its artistic value, of its greatness or symbolism to future generations as well as a source of inspiration to the current generation. Occasionally we find this spirit in modern times, but a congregation today usually builds its church by delegating most of the responsibility to appropriate professional services, who are naturally most concerned with practical considerations. A congregation rarely has a real vision. It has pride, of course, but there is no great urge among its members to build an edifice which will be really significant. In contrast, think of the people of Beauvais during the 13th century; they were determined to build the loftiest and most magnificent cathedral in Christendom and to crown it with a great tower reaching over 500 feet into the sky! In church architecture, beauty takes complete precedence over practical considerations. It is true, windows are provided to keep out the rain and cold and yet provide light, but in the church a window becomes a work of art and thus more significant for its quality than its function. The form and character of the Gothic church brought with it a quality of acoustics which flowed from its nature. Its acoustics were thus part of the beauty of the church. In such an atmosphere came forth the wonderful music of the church. In the great mediaeval churches the reverberation periods were very long, but because of the fine proportions of the Gothic church, its acoustics

were characterized by a kind of clarity which was ideal for the projection of music. Thus, small choirs and moderately sized organs flourished in these great churches. It is interesting to note that the organs of the largest cathedrals were relatively small when compared to modern American organs in rather small city churches. The organ of Amiens Cathedral has only 39 stops, whereas the organ of more than one New York Presbyterian or Episcopal church numbers 100 stops or more!

Visualize the simple elements of a Gothic church; the nave itself is proportionately long and high, its walls built of solid masonry, broken on the sides by large graceful windows. The altar is at the east end with the wall behind it pierced by a window or faced with a reredos. The choir and organ are located in a high gallery in the west end, where the wall again is usually graced with a rose window. When these simple elements with the typical proportions are realized the acoustics are at once ideal for the performance of the finest church music. Nothing could be more ideal or more fitting! Nevertheless, it will be said at once that while such a setting may be a thing of beauty, this traditional form is not appropriate for the practical needs of the modern church and its philosophy. It will be further said that it presupposes almost complete indifference to the problems of speech projection. Nevertheless, it is true that a skillful preacher is quite able to project his voice in the clear reverberent acoustics of traditional Gothic churches and bring understanding of his message to the congregation. Moreover, good speech projection can easily become a practical realization in the most awkward acoustical environment by means of electronic reinforcement. Good acoustics are naturally wedded to typical Gothic architecture. One can name a long list of English and French cathedrals and church after church in Holland and Germany, dating back to mediaeval times, where good acoustics bring richness to the atmosphere.

The visual and aural aspects of the church are conceived as a unity. The creation of the modern church can be very simple. Simplicity is the key to good church architecture and ultimately good acoustics. To the religious, the church is a symbol of their faith and is first and foremost a thing of beauty. Practical requirements are obviously important. Nevertheless, they should always command a subordinate attention in the design of a church. Such an ideal is quite in opposition to a large segment of the architectural profession which has been nurtured in the contemporary philosophy that form follows function. The church must remain a symbol, a monument to the aspirations of its community, as it once was in mediaeval times. Frank Lloyd Wright often reiterated that we cannot seek for a style. Good style grows out of great purpose. Today we are faced with the unfortunate influence of the secular architect. Even the best of the neo-gothic in this country illustrates the kind of frustrations that plague the entire church movement, where we find the modern virtuoso architect, just as secular as his academic companion with new-gothic. Gothic or no Gothic, the naves of the mediaeval Church reached heavenward and were graced with a mystical atmosphere where the wonderful music of the church sounded forth in the acoustic freedom of those great spaces in all its glory. This is the Church at its greatest. Look then to its simplest elements, and we may sense the ultimate solution for church architecture, its acoustics and its art.



A view of the Knox Presbyterian Church courtyard.

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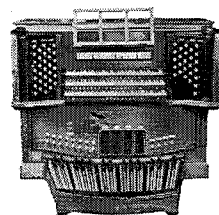
Knox Presbyterian Church Naperville, Illinois
Rev. Kenneth A. Lehman, Minister

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Diapason.....	8'	Gedeckt.....	8'
Gamba.....	8'	Viola.....	8'
Bourdon.....	8'	Viola Celeste (TC).....	8'
Gemshorn.....	8'	Flauto Dolce.....	8'
Octave.....	4'	Flute Celeste (TC).....	8'
Traversflöte.....	4'	Principal.....	4'
Flute D'Amour.....	4'	Koppel Flöte.....	4'
Twelfth.....	2 2/3'	Flüte Harmonique.....	4'
Fifteenth.....	2'	Nazard.....	2 2/3'
Nineteenth.....	1 1/3'	Flautino.....	2'
Trumpet.....	8'	Fifteenth.....	2'
Clarinet.....	8'	Larigot.....	1 1/3'
Krummhorn.....	8'	Trompette.....	8'
Tremolo (Light) (Full).....		Oboe.....	8'
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William F. Ruff, curator of the "world's largest concert organ" in the Grand Court of the John Wanamaker store, Philadelphia, retired Oct. 2 after 45 years of service. He is the last remaining member of the original Wanamaker organ shop which constructed the enlargements to the magnificent Grand Court instrument of six manuals, 451 stops and 30,167 pipes. The organ shop also built the large four-manual organ of more than 10,000 pipes for the auditorium of the late New York Wanamaker store.

A native of New York, Mr. Ruff joined the Wanamaker firm in the organ department of the New York store in 1919 and came to the Philadelphia organ shop in 1922 to work on the later enlargements to the Grand Court organ; these included the first six-manual console in the history of organ building and the famed string organ of 115 stops. He worked as assistant to William B. Fleming, mechanical chief who supervised the building of the original organ in Los Angeles, Cal. and George W. Till, tonal chief.

Mr. Ruff took charge of the instrument in 1939 on the retirement of Mr. Till, who had been associated with the instrument since its installation between 1908 and 1911.

In his many years as an organ builder, Mr. Ruff has serviced instruments and supervised the installation of many organs throughout the eastern United States.

ROBERT TRIPLETT NAMED TO CORNELL COLLEGE STAFF

Robert Ford Triplett, AAGO, has joined the faculty at Cornell College as campus organist and assistant professor of music. He holds master's and doctor's degrees in sacred music from Union Theological Seminary and received his under-graduate training at the University of Georgia, Athens. He has studied organ with Robert Baker, Vernon de Tar and Alec Wyton at Union; Hugh Hodgson, University of Georgia; Robert Van Doren, University of South Carolina; Marilyn Mason, University of Michigan; and Flor Peeters in Mechelen, Belgium the summer of 1956.

He has given recitals in Georgia, South Carolina, Tennessee, Texas, New Jersey and New York. He comes to Cornell from the University of North Carolina where he completed a one-year appointment.

THE SECOND RECORD in the HMV Great Cathedral Organ Series features Francis Jackson at York Cathedral; the first was of Noel Rawsthorne at Liverpool and the third will offer Douglas Guest at Westminster Abbey. There will be 12 in the series.

GORDON YOUNG'S Missa Exultate received its first performance Aug. 30 at the organists and church choir directors service at Interlochen, Mich.

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The Reuter Organ Company has completed the installation of a new three-manual instrument in the Gethsemane Lutheran Church of Hopkins, Minnesota. When completed the organ will contain 43 independent ranks. At the present time the choir and a few other stops throughout the instrument are console preparations. Two of the choir stops, the gemshorn and gemshorn celeste, are temporarily located with the swell section until completion of the choir section takes place.

The entire instrument is installed in a free-standing manner in the gallery area of the church. The instrument enjoys an excellent location and the live acoustics of the room enhance the sound. The pipework of the exposed great, positiv and pedal sections is arranged in a visually attractive display with a swell box provided for the expressive swell division. An additional swell box will be supplied for the choir organ at the time of its installation.

Negotiations for the sale of the instrument were handled by John A. Frykman, district representative for Reuter. The tonal finishing was under the direction of Homer A. Frank assisted by Donald A. Davis.

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
Furniture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Rohrquintaten 16 ft. 97 pipes
Rohrflöte 8 ft. 61 notes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. (prepared)
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Rohrflöte 2 ft. 61 notes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. (prepared)
Trompette 8 ft. 61 pipes
Fagotto 4 ft. (prepared)
Tremolo

POSITIV

Quintaten 8 ft. 61 pipes
Kleingedeckt 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

CHOIR

Gedeckt 8 ft. (prepared)
Gemshorn 8 ft. 61 pipes (now in swell)
Gemshorn Celeste 8 ft. 49 pipes (now in swell)
Hohflöte 4 ft. (prepared)
Nasard 2 3/4 ft. (prepared)
Blockflöte 2 ft. (prepared)
Tierce 1 3/4 ft. (prepared)
Hautbois 8 ft. (prepared)
Tremolo

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrquintaten 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Twelfth 5 1/2 ft. 32 notes
Super Octave 4 ft. 12 pipes
Rohrflöte 4 ft. 32 notes
Mixture 3 ranks (prepared)
Bombarde 16 ft. 32 pipes
Fagotto 16 ft. (prepared)
Bombarde 8 ft. 12 pipes
Fagotto 8 ft. (prepared)
Claron 4 ft. 12 pipes

NASM TO HOLD 40TH MEET OVER THANKSGIVING WEEK

The National Association of Schools of Music will mark the 40th year of its existence at the Statler-Hilton Hotel, St. Louis, Nov. 23-28. Representatives of more than 280 schools will attend the sessions.

Revisions in the proposed copyright law will be dealt with in a panel session under the supervision of La Vahn Maesch, Lawrence College. The president is C. B. Hunt, Jr. George Peabody College, Nashville, Tenn.

13th International Organ Week at Nuremberg

The 13th International Organ Week took place June 13-21 at Nuremberg, Germany. Visiting artists from Spain, Italy, France, Holland and the United States were featured on the program, which also included well-known German soloists and ensembles. The United States was represented by Donald McDonald, who played two recitals. He was the first American organist to play in the history of the festival. In addition to the concerts there were lectures on church music and two large festival services. All of the programs had an international flavor; music on the program spanned eight centuries.

A lecture by Walter Wiora, Kiel, entitled Sacred Music in Our Time opened the festival Saturday afternoon. The annual Young Organists recital was played by Alfred Mitterhofer, Linz, and Lionel Rogg, Geneva, both of whose playing was very well received.

Julio-Miguel Garcia Llovera, Madrid, and Gianfranco Spinelli, Milan, played a program of old Spanish and Italian music. A recital of mainly French organ works was played by Jean Costa of Paris, who concluded his program with an improvisation. Friedrich Högner, Munich, included the Franck Finale in B-flat on his program, a work seldom played in Germany. Representing the organ art of North Germany was Walter Kraft, Lübeck, whose program of early North German masters was enthusiastically acclaimed. He ended his recital with his own Fantasie on an Old Church Tune (Dies Irae), composed on the death of the late President Kennedy.



DONALD McDONALD

Donald McDonald played twice during the week, including one recital on the new Walcker organ at St. Paulskirche in Fürth. On his first program Mr. McDonald included two movements of the Sowerby Symphony in G. Although press reaction to the Symphony was mixed, critics had high praise for Mr. McDonald's playing. "If there were an Olympic Laurel for the Master of the Organ, judged here in Nuremberg, I would cast my vote without hesitation for the American McDonald", wrote the critic of the *Nürnberger Nachrichten*.

The Muziekkring Obrecht from Amsterdam provided an evening of vocal and instrumental music from the 13th to the 16th centuries. Also participating in the festival was the NCRV Vocaal Ensemble, Hilversum, which offered a program of choral music of the Renaissance, early Baroque, and Contemporary periods. In observance of the 400th anniversary of the birth of Hans Leo Hassler, they included a large Hassler group on their program. The festival



MICHAEL SCHNEIDER

service which took place on the following Sunday in the Liebfrauenkirche was also dominated by large-scale Hassler works. A group of artists from the Bavarian State Radio presented a program of contemporary sacred music by Karoschka, Jacob, Saar, Fortner and Stravinsky.

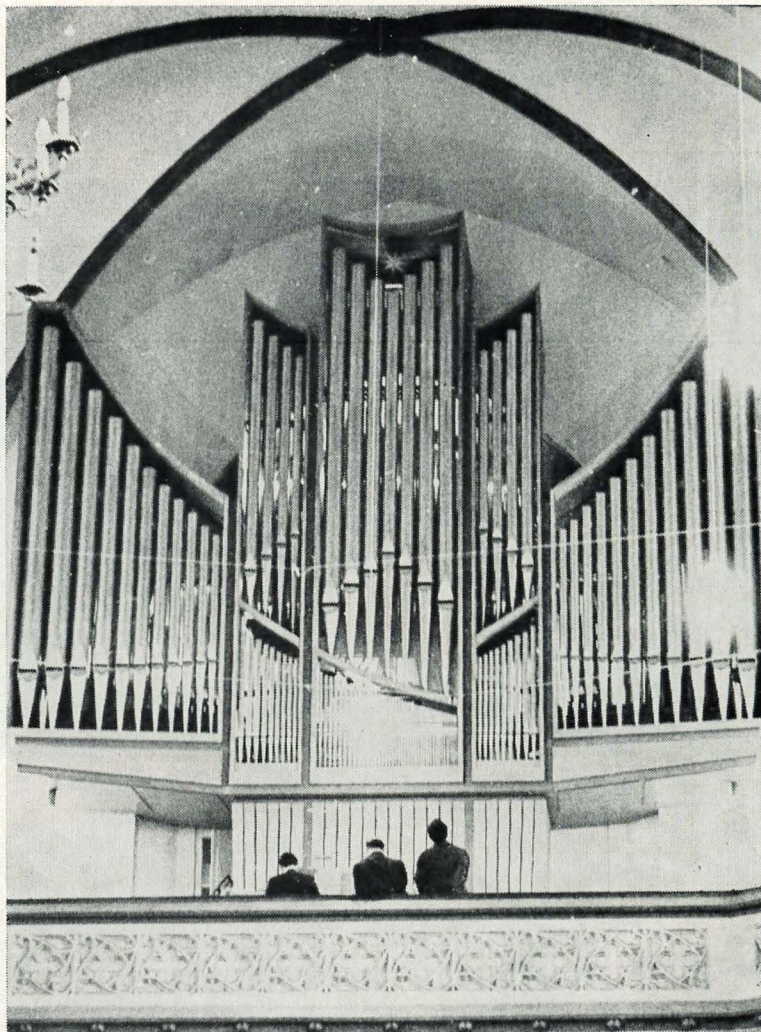
As in previous years, the orchestral program (played by the Bamberg Symphony Orchestra) featured a Bruckner Symphony. This year it was the composer's Seventh Symphony played under the direction of Heinrich Hollreiser. Filling out the program was the new Organ Concerto by the Berlin composer Max Baumann, which received a brilliant performance with Michael Schneider at the organ and the composer conducting. This concert took place in the new Meistersingerhalle whose organ was described in *THE DIAPASON* for May 1964.

Daytime hours throughout Organ Week were filled with lectures including one about Spanish Organs by Mr. Llovera. C. Russel Crosby, New Brunswick, N.J., gave a survey of Hans Leo Hassler, his life and works.

With the increasing number of visitors from foreign countries and the forward-looking and "international" quality of the program, the Nuremberg Organ Week holds its place among distinguished summer festivals of Europe.

(This article is based on a report from Horst Bruchner together with criticism from the Nuremberg newspapers.)

Walter Kraft, Luebeck, and Werner Jakob, Nuremberg, pose at the entrance of the Lorenzkirche after Mr. Kraft's recital.



The new Walcker organ at St. Paulskirche, Fürth was featured at this year's Organ Week. It has tracker key action with electro-pneumatic stop action.

HAUPTWERK

Grosspraestant 16 ft.
Quintadena 16 ft.
Prinzipal 8 ft.
Flötgedackt 8 ft.
Spillpfeife 8 ft.
Oktave 4 ft.
Blockflöte 4 ft.
Scharfquinte 2 3/4 ft.
Feldflöte 2 ft.
Larigot 3 ranks
Mixture 5 ranks
Fagott 16 ft.
Helltrompete 8 ft.

BRUSTPOSITIV

Gedackt 8 ft.
Quintviola 8 ft.
Kleinpraestant 4 ft.
Kleingedackt 4 ft.
Kleinoktave 2 ft.
Waldflöte 2 ft.
Siffelötenquinte 1 1/2 ft.
Nonenflöte 8/9 ft.
Scharfzimmel 4 ranks
Musette 8 ft.
Schalmey 4 ft.
Zimbelstern klingend
Tremulant

SCHWELLWERK

Stillbordun 16 ft.
Spitzgedackt 8 ft.
Hölzernflöte 8 ft.
Harfpfeife 8 ft.
Geigend Prinzipal 4 ft.
Rohrflöte 4 ft.
Schwebend Harf 4 ft.
Quintflöte 2 3/4 ft.
Oktavflöte 2 ft.
Terzflöte 1 3/4 ft.
Septimflöte 1 1/7 ft.
Gemshörnlein 1 ft.
Terzianscharf 6 ranks
Zimbelpfeife 1/2 ft.
Dulzian 16 ft.
Hautbois 8 ft.
Clarine 4 ft.
Tremulant

PEDALWERK

Unterstütz 32 ft.
Grossprinzipal 16 ft.
Subbass 16 ft.
Grossoktave 8 ft.
Spitzflöte 8 ft.
Rohrpommer 4 ft.
Dolkanpiffaro 2 ranks
Zink 3 ranks
Rauschpfeife 3 ranks
Posaune 16 ft.
Dunkeltrompete 8 ft.
Clairon 4 ft.
Vox Humana 2 ft.

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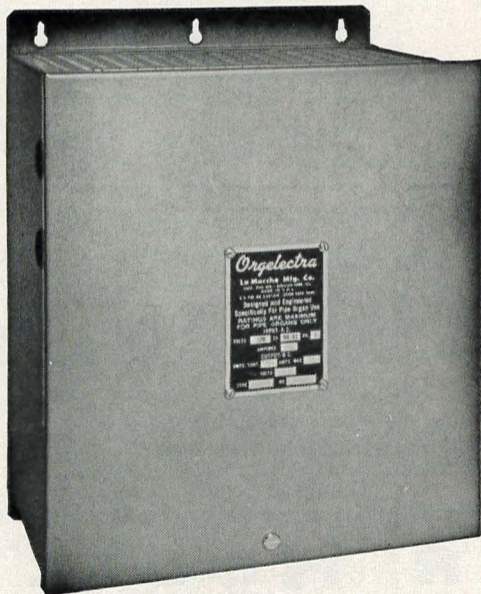
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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Nov. 10

E. Uower Biggs St. Paul's Chapel,
Trinity Parish, New York City
Brittan, Mozart, Holst, Wilmington,
Del. cattata chorus
Alec Wyton, First Presbyterian, Flint,
Mich.
Virgil Fox, Fountain Street Baptist,
Grand Rapids, Mich.
Ray Ferguson, Sauganash Community
Church, Chicago
David Craighead, First Central Cong-
regational, Omaha, Neb.
Jean Langlais, AGO, Mobile, Ala.
Frederick Swann, Market Square Pres-
byterian, Harrisburg, Pa.
Robert Baker, First Presbyterian,
Nashville, Tenn.
William Teague, First Baptist, Sacra-
mento, Cal.

11

Robert Munns, St. Paul's Chapel,
Columbia U, New York City
Alec Wyton, St. Mark's Methodist,
Charleston, W. Va.
Ladd Thomas, AGO, Miami, Fla.

12

Jean Langlais, First Presbyterian,
Johnson City, Tenn.
Richard Ellsasser, Mason City, Iowa

13

Richard Ellsasser, Mason City, Iowa
Bach cantatas and motets, First Cong-
regational, Los Angeles
Marilyn Mason, workshop, Hartt Col-
lege, Hartford, Conn.
Alexander Schreiner, St. Andrew's
Presbyterian, Newport Beach, Cal.

14

Jean Langlais plus class, Elon, N.C.
College
Gale Enger, First Presbyterian, Read-
ing, Pa.
Lloyd Holzgraf, First Congregational,
Los Angeles
Alexander Schreiner, St. Andrew's
Presbyterian, Newport Beach, Cal.
Marilyn Mason, AGO workshop, Hart-
ford, Conn.

15

Jean Langlais, Elon, N.C. College
Herbert Burtis, Bach, First Methodist,
Red Bank, N.J.
Harriet Dearden, West Side Presbyter-
ian, Englewood, N.J.
Sylvia Palmore, St. Mark's Cathedral,
Minneapolis, Minn.
David Crawford Stills, Ebenezer Bap-
tist, Atlanta, Ga.
Robert Munns, St. Thomas, New York
City
John Haney, Fifth Avenue Presbyter-
ian, New York City
Alec Wyton, Zion Episcopal, Douglas-
ton, L.I.
Schubert, Bach, Chapel of Interces-
sion, New York City
St. Luke's Chapel Choir, St. Thomas,
New York City

Honegger's King David, St. Bartholo-
mew's, New York City
Durufflé Requiem, Riverside Church,
New York City
David Hewlett, Church of Resurrec-
tion, New York City
Messiah, St. Michael's, New York City
Bruckner Mass in E. Te Deum, First
Baptist, Philadelphia
Jon Spong, Maximo Presbyterian, St.
Petersburg, Fla.
Ladd Thomas, Carnegie Music Hall,
Pittsburgh, Pa.
Paul Maynard, Deerfield, Ill. Presby-
terian
Paul Connick, Bethel Lutheran, Min-
neapolis, Minn.
Fauré Requiem, St. James Church,
West Hartford, Conn.
Bach St. Matthew Passion, First Cong-
regational, Los Angeles
Claire Coci, Community Arts Audi-
torium, Detroit
Jerald Hamilton, First Methodist,
Peoria, Ill.
Marilyn Mason, St. Joseph's Cathed-
ral, Hartford, Conn.
William Teague, Shrine of St.
Therese, Fresno, Cal.
Robert Baker, Congregational Shaare
Emeth, St. Louis, Mo.
Alexander Schreiner, St. John's Pres-
byterian, Berkeley, Cal.
George Markey, St. Mark's, New
Canaan, Conn.
Lewis Bruun, Old First Church, New-
ark, N.J.

16

Robert Munns, Interchurch Center,
New York City
Gerre Hancock, U of Indiana, Bloom-
ington
Virgil Fox, Southern Baptist Semin-
ary, Louisville, Ky.
Nita Akin, Central Methodist, Kansas
City, Mo.
David Craighead, First Presbyterian,
Charlotte, N.C.

17

Jean Langlais, Ohio Wesleyan U,
Delaware, Ohio
E. Power Biggs, orchestra, Wheeling,
W. Va.
John Upham, St. Paul's Chapel, Trin-
ity Parish, New York City
Jon Spong, Tampa, Fla.
Ladd Thomas, AGO, Baltimore, Md.
Lee Dettra, Washington Memorial
Chapel, Valley Forge, Pa.
David Craighead master class, Char-
lotte, N.C.
Robert Baker, Collingswood Presby-
terian, Toledo, Ohio
Alexander Schreiner, Stanford U,
Stanford, Cal.

18

Jean Langlais, Cleveland, Ohio, Mus-
eum
Richard Ellsasser, Ogden, Utah
Virgil Fox, Central Presbyterian, Des
Moines, Iowa

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Wilma Jensen, All Soul's Episcopal, Oklahoma City, Okla.

19 E. Power Biggs, plus lecture, Limestone College, Gaffney, S.C.

Clarence Snyder, Longwood Gardens, Kennett Square, Pa.

20 Jean Langlais plus class, Albion, Mich., College

E. Power Biggs, Limestone College, Gaffney, S.C.

Kennedy tribute, DePaul Center Theater, Chicago

Ladd Thomas, Westminster College, New Wilmington, Pa.

21 Virgil Fox, Union College, Lincoln, Neb.

22 Choral Vespers, Mozart, Northwestern U Chapel, Evanston, Ill.

Jean Langlais, St. Bernard Church, Pittsburgh, Pa.

Herbert Burtis, Bach, First Methodist, Red Bank, N.J.

Philip Hahn, Collegiate Methodist, Ames, Iowa

Charles E. Richard, St. Peter's Lutheran, Miami, Fla.

Marianne Webb, All Soul's Episcopal, Oklahoma City, Okla.

Richard Bouchett, Fifth Avenue Presbyterian, New York City

Alec Wyton choir festival, Church of the Advocate, Philadelphia

Fauré Requiem, St. Bartholomew's, New York City

Fauré Requiem, Riverside Church, New York City

Verdi Requiem, St. James', New York City

Reginald Lunt, St. Thomas, New York City

Guild Service, St. Thomas, New York City

Walton Belshazzar's Feast, First Baptist, Philadelphia

Solo Voices, Bushnell Congregational, Detroit

Edward Mondello, Trinity Episcopal, Buffalo, N.Y.

Malcolm Wechsler, St. Andrew's, Stamford, Conn.

George Markey, Trinity United Church, Canton, Ohio

23 Verdi Requiem, Church of Ascension, New York City

George Markey workshop, Trinity United Church, Canton, Ohio

24 Lawrence Moe, Northwestern U Chapel, Evanston, Ill.

Holst, Vaughan Williams, St. Mark's Cathedral, Minneapolis

Virgil Fox, Zion Evangelical, Indianapolis, Ind.

Edward Mondello, All Saints Cathedral, Albany, N.Y.

Jean Langlais, St. Andrew's R.C., Flushing, N. Y., master class, Union Seminary

29 Jean Langlais, First Church of Christ, New Britain, Conn.

Philip Hahn, First Methodist, Adrian, Mich.

Bach Magnificat, Christ Church, Cincinnati

Richard Ellsasser, Interlochen, Mich.

Gale Enger, Fifth Avenue Presbyterian, New York City

John Tuttle, St. Thomas, New York City

Wallace M. Coursen, Jr., Christ Church, Glen Ridge, N.J.

Mendelssohn Hymn of Praise, St. Bartholomew's, New York City

Frank Cedric Smith, Grace Church, New York City

Vaughan Williams Magnificat and Benedicite, Riverside Church, New York City

Choral service, Christ Church Methodist, New York City

Schütz, Bach, Mozart, St. Peter's Lutheran, New York City

Haydn St. Cecilia, Church of Resurrection, New York City

Bach Christmas Oratorio, First Baptist, Philadelphia

Fred Haley, Helen Kemp, St. Luke's Methodist, Oklahoma City, Okla.

30 Richard Bouchett, Texas Christian U, Fort Worth, Tex.

Dufay, Bach Magnificats, Central Presbyterian, New York City

William Teague, St. Luke's Episcopal, Baton Rouge, La.

Dec. 1 Jean Langlais, First Presbyterian, Allentown, Pa.

Richard Bouchett, First Baptist, Abilene, Tex.

2 Jean Langlais, Longwood Gardens, Kennett Square, Pa.

Philip Hahn, Trinity Episcopal, Buffalo, N.Y.

Lewis Bruun, City Hall, Portland Maine

3 Jean Langlais, First Congregational, Old Greenwich, Conn.

4 E. Power Biggs, U of the South, Sewanee, Tenn.

Virgil Fox, Philadelphia Orchestra, Academy of Music

Jean Langlais class, Reading, Pa.

5 Jean Langlais, First Presbyterian, Reading, Pa.

Virgil Fox, Philadelphia Orchestra, Academy of Music

6 Bach Christmas Oratorio, St. Michael's College, Winooski, Vt.

Jean Langlais, Rutgers U, New Brunswick, N.J.

Honegger, Bach cantatas, Presbyterian Church, Madison, N.J.

Philip Hahn, Washington, D.C. Cathedral

Organ, strings, St. Peter's Lutheran, Miami, Fla.

C.P.E. Bach Magnificat, Asylum Hill Congregational, Hartford, Conn.

Kuhnau, Buxtehude, Bach, Old Stone Church, Cleveland, Ohio

Robert King, St. Thomas, New York City

300th anniversary, St. Matthew Lutheran, New York City

Thompson Peaceable Kingdom, St. Bartholomew's, New York City

Messiah, Part I, Fifth Avenue Presbyterian, New York City

Messiah, Part I, First Baptist, Philadelphia

Choral concert, St. Albans Congregational, St. Albans, N.Y.

Pachelbel, Buxtehude, Peeters, Christ Church Methodist, New York City

Frederick Swann, Riverside Church, New York City

Vaughan Williams This Day, Peachtree Christian, Atlanta, Ga.

Lewis Bruun, Little Zion Lutheran, Souderton, Pa.

7 Jean Langlais, Union Methodist, Washington, D.C.

E. Power Biggs, symphony, Jackson, Miss.

Virgil Fox, Philadelphia Orchestra, Academy of Music

8 Philip Hahn, University of Richmond, Va.

Virgil Fox, Wanamaker's, Philadelphia

David Craighead, St. Paul's Cathedral, Pittsburgh

9 Menotti Amahl and Night Visitors, Interchurch Center, New York City

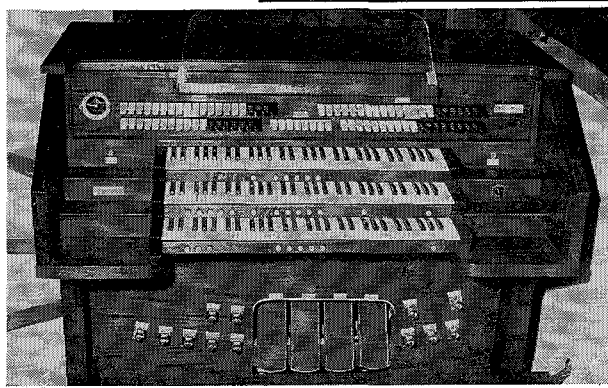
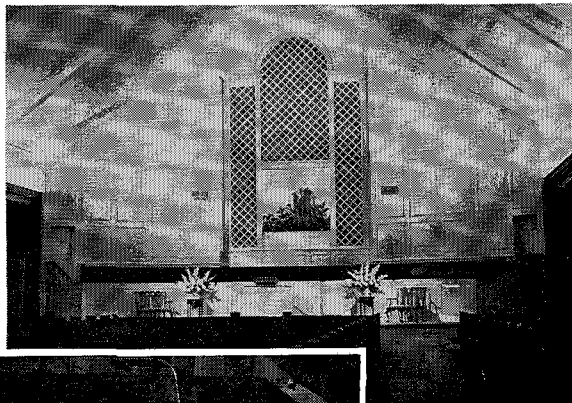
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SPECIFICATIONS:

GREAT ORGAN	CHOIR ORGAN	SWELL ORGAN	PEDAL ORGAN
8' Prinzipal	8' Viola	16' Lieblich Gedeckt	32' Contra Violon
8' Bordun	8' Gedeckt	8' Geigen Prinzipal	16' Contrabass
8' Gemshorn	8' Quintade	8' Rohrflöte	16' Bordun
4' Octav	8' Dulciana	8' Viola da Gamba	16' Lieblich Gedeckt
4' Spitzflöte	4' Prinzipal	8' Viola Celeste	16' Gemshorn
2-2/3' Quinte	4' Koppelflöte	8' Flute Dolce	8' Prinzipal
2' Super Octav	2-2/3' Nazat	8' Flute Celeste	8' Flotenbass
2' Blockflöte	2' Nachthorn	4' Prinzipal	4' Choralbass
Mixture III	1-3/5' Terz	4' Nachthorn	4' Spitzflöte
Tremulant	1' Siffelöte	4' Gemshorn	Mixture III rks.
16' Great to Great	8' Krummhorn	2' Doublette	16' Fagotto
Great Unison Off	Harp	1-1/3' Larigot	8' Great to Pedal
4' Great to Great	Carillon	8' Trompette	4' Great to Pedal
16' Swell to Great	Tremulant	8' Hautbois	8' Swell to Pedal
8' Swell to Great	16' Choir to Choir	8' Regalle	4' Swell to Pedal
4' Swell to Great	Choir Unison Off	Tremulant	8' Choir to Pedal
8' Choir to Great	4' Choir to Choir	16' Swell to Swell	4' Choir to Pedal
4' Choir to Great	16' Swell to Choir	Swell Unison Off	
	8' Swell to Choir	4' Swell to Swell	
	4' Swell to Choir		

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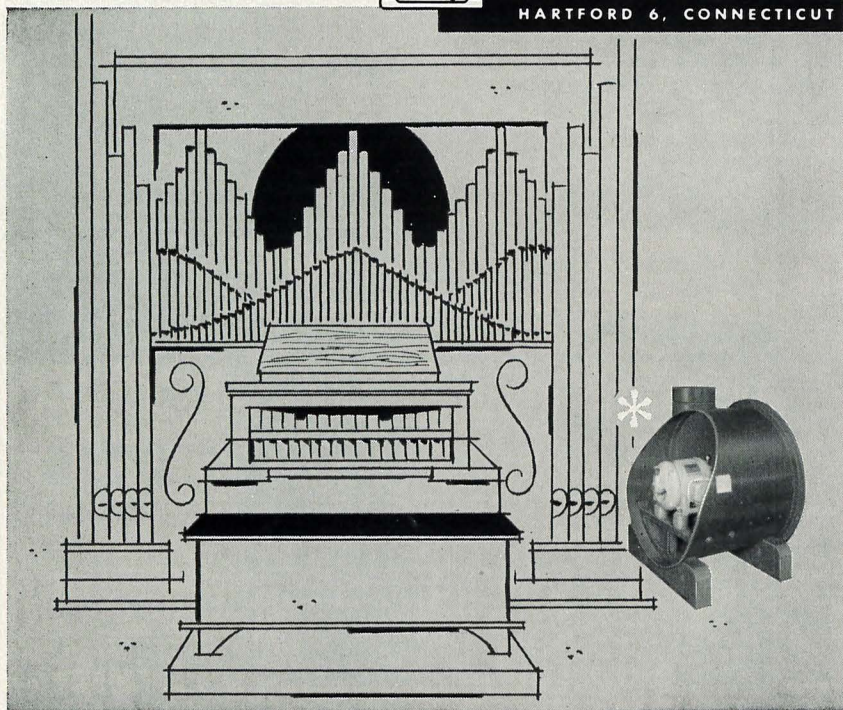
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