

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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NORTH SHORE CONGREGATION INVITES CONCLAVE PROGRAM

MARGARET McELWAIN PLAYS

Edwin Northrup Explains Tonal Design by Robert Baker — Striking Edifice Admired

The new home of the North Shore Congregation Israel at Winnetka, Ill., designed by Minoru Yamasaki, has been called the most remarkable house of worship in America. It was the good fortune of those attending the AGO midwinter conclave to be invited to hear the new Casavant organ, planned by Robert Baker, as Edwin Northrup explained and Margaret McElwain, its organist, played brilliantly and musically. She included two Grigny excerpts—the Bach B minor Prelude and Fugue, Berlioz's Prelude for Yom Kippur and the Langlais Acclamations in her program.

Because of the service needs of the congregation both swell and choir divisions are expressive.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 6 ranks 366 pipes

SWELL

Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Hohflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Oktavin 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

CHOIR

Gedackt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

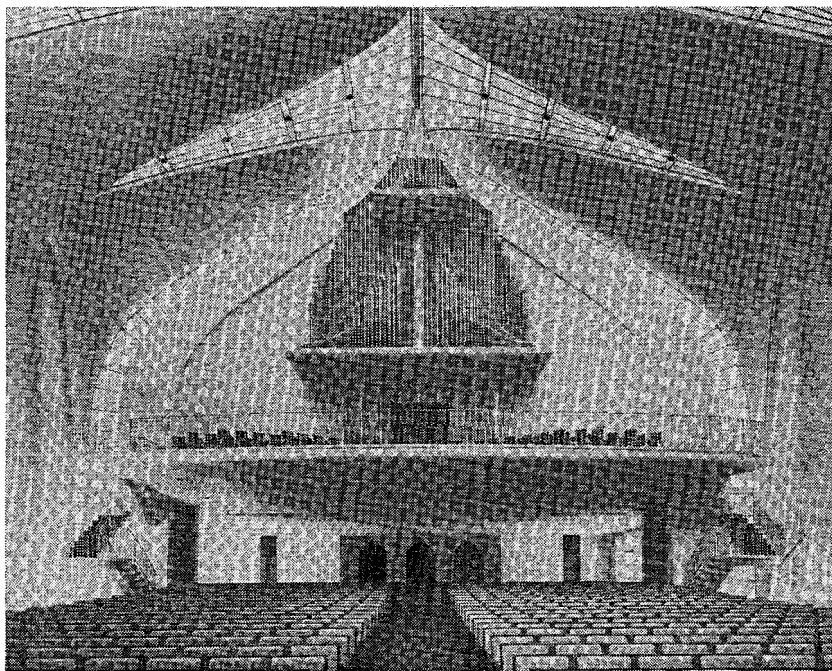
PEDAL

Principal 16 ft. 32 pipes
Subbas 16 ft. 32 pipes
Gedackt 16 ft.
Octave 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.

U OF ILLINOIS HAS 12TH CONTEMPORARY FESTIVAL

The 12th biennial festival of contemporary arts will begin Feb. 26 at the University of Illinois at Urbana. The festival calendar includes programs in art, architecture, urban planning and landscape architecture, dance, design for communication, home economics, literature, music, radio and television.

Of special musical interest are a series of radio lectures on the piano sonata by Claire Richards, a lecture on The Electronic Synthesis and Perception of Music by Milton Babbitt, a lecture by John Cage, and two performances of Britten's War Requiem March 20 and 21.



Casavant built for the North Shore Congregation Israel, Winnetka, Ill., was a center of wide interest for midwinter conclave visitors

RADIO STATION, SYMPHONY BOSTON CHAPTER PROJECT

Radio station WCRB (am and fm) has joined with the Boston Symphony Orchestra and the Boston AGO Chapter to commission a work for trumpet, trombone, percussion and organ from William Hibbard, Iowa City, Iowa. The music, commissioned in recognition of the 60th anniversary of the Boston Chapter, will be given its first performance at the Symphony Hall organ concert March 28, played by John Ferris and members of the Boston Symphony Orchestra.

Mr. Hibbard, the composer, has undergraduate and master's degrees from the New England Conservatory. He studied in Germany and is presently teaching and working for an advanced degree in Iowa. The selection of Mr. Hibbard was made with the advice of Mr. Ferris, Donald Willing and Daniel Pinkham, dean of the Boston Chapter.

MARIE-CLAIRE ALAIN BUSY WITH RECITALS, RECORDINGS

Marie-Claire Alain writes that her schedule in Europe of recitals, broadcasts and recordings reminds her of the busy pace she followed in America last winter. So far this season she has played in Holland (Arnhem, Zutphen, Tilburg), in Germany (three recitals in Düsseldorf and in Monchengladbach), in Italy (Bolzano), in France (with orchestra at St. Donat and in Besancon and Metz), and in Switzerland (Lucerne Cathedral). She also has made several radio broadcasts from Stuttgart and Brussels.

She has recently completed two recordings of Ancient French Music on the organ at Sarlat (Dordogne), and a recording of the Vivaldi Concerto in D minor for organ and violin. In December she made a trip to Denmark to make three new Bach recordings.

WILLIAM GILMAN WAITE has been appointed chairman of the music department at Yale University. A member of the Yale faculty since 1947, he succeeds Dean Luther Noss who served as departmental chairman for 14 years. Dean Noss will continue as dean of the school of music.

MIDWINTER CONCLAVE A SURPRISE PACKAGE

HOST CHAPTER IS GRATEFUL

Paukert Debut Auspicious — Crozier, Noehren, Others Play — Registration Session, Peaker Are Hits

The Chicago Chapter played host to the mid-winter conclave Dec. 28 — 30. Visitors continue to tell us that it turned out to be more successful than any of its members would have dared to hope even at the beginning of the first day's sessions. Though it was hard to see in retrospect how any meeting could fail which had so much star material on hand, Chicago members are grateful and frankly surprised at how favorably things finally developed in the three-day session.

An inveterate conventioner, this writer reports his first convention from the inside looking out — not the ideal posture for objectivity, clear vision or detachment.

Pre-conclave

Sunday started out discouragingly when far too few were out for the first official pre-conclave program at the Fourth Presbyterian Church at which Wyatt Insko and Elizabeth Paul were assisted by instruments. Of special interest was excerpts from two Noël Masses by Benaut recently unearthed by Mr. Insko in Chicago's Newberry Library.

At this point conclave advance registration had barely passed the 100 mark and the committee was frankly uneasy. (Is this par for the course of any convention?)

The pre-conclave evening, though, was something else again when a large and approving crowd turned out for an enjoyable recital by Wilma Jensen on the Aeolian-Skinner at the First Presbyterian Church of La Grange (described in the January 1963 issue, page 1). There is hardly another organist we know who has shown such steady growth in musicianship and communication as young Mrs. Jensen and James Thomas's women's choir must have had a genuine inspiration as they joined her in the seldom-heard Karg-Elert Fugue, Kanzone and Epilog.

Fanfare, Purcell; Passacaglia and Fugue in C minor, Bach; Three Noël's, Daquin; Wie schön leuchtet, Buxtehude; Fugue, Kanzone and Epilog, Karg-Elert; Scherzo, Symphony 4, Widor; Chorale Prelude on Silent Night, Barber; Variations on a Noël, Dupré.

The last pre-conclave event was Monday morning's trek to Concordia Teachers College, River Forest, for an organ crawl though college practice facilities with students from the American Conservatory, Concordia College, Moody Bible Institute, Northwestern University, Sherwood School and Wheaton College providing demonstrations. This event was grudgingly forgone by this reporter in favor of a last-minute wild goose chase to the airport designed unsuccessfully to meet National President Alec Wyton who, by a series of almost musical comedy misunderstandings (for which the Hilton staff must surely shoulder part of the blame) was in a lengthy cue at the Palmer House lobby

(Conclave story continued on p. 38)

NORTHERN ILLINOIS U TO STAGE BAROQUE FESTIVAL

Northern Illinois University's second annual festival of music and art on the DeKalb campus Feb. 2-20 centers on the Baroque period. Dr. John White, Indiana University, lectures on The Harpsichord and Its Music and on Baroque and Jazz. Other lecturers are Dr. Nathan Whitman, University of Michigan, and Adolph Scherbaum.

Music includes a program by the Bach Aria Group, a bassoon-cello recital, the university madrigal singers and the Paris Chamber Orchestra. Films and an exhibition of prints are also part of the festival.

WESTMINSTER CHOIR COLLEGE TO OFFER 40 SCHOLARSHIPS

For the first time in its history, Westminster Choir College will offer 40 talent scholarships for the 1965-66 academic year. This was made possible through an anonymous gift.

Nationwide auditions will be held in 13 regions and awards will be made in voice, organ or piano. Regional winners will be invited to a final contest Feb. 13 on the campus. The 40 winners will receive from \$100 to \$850 in tuition grants. Write: Awards Department, Room 400, Westminster Choir College, Princeton, N.J.

SCHNEIDER PLAYS IN EGYPT AND CONDUCTS IN BELGIUM

Dr. Michael Schneider will tour America again in February and March 1966. He recently played two all-Bach recitals in Cairo, Egypt. In February he will conduct a performance of the St. Matthew Passion at Ghent, Belgium with the Oratorio Society of Ghent and the Belgian National Orchestra of Brussels.

HERMAN BERLINSKI was commissioned to write Processional, given its first performance Nov. 29 at New York's Temple Emanu-El by John Huston; Herbert Fromm was commissioned to write an organ prelude to be heard in recital Feb. 21.

Harry Banks Honored by Philadelphia Club

The American Organ Players' club of Philadelphia presented An Evening of Tribute to Harry C. Banks, Mus. D., A.A.G.O.

For many years, Dr. Banks has been one of Philadelphia's outstanding organists, composers, and teachers. He retired as organist and vocal director of the famed Girard College in 1957 after 37 years of service.

His organ and sacred compositions are numerous, one of the better known, Souls of the Righteous, having won for him the Diocese of Pennsylvania Peace Award in 1919.

The evening began with a dinner at St. Mary's Church, Ardmore, where the club president, Frank W. Harvey, is organist-choirmaster. Greetings were read from the Rt. Rev. Robert L. DeWitt, Bishop of Pennsylvania. Words of greeting were given by Dr. Karl R. Friedmann, President of Girard College, Albert Kay, Dean of the Philadelphia AGO Chapter, Dr. Robert Elmore, Arthur Howes and Ernest Willoughby.

A program of Dr. Banks' compositions was given the same evening at the Church of the Redeemer, Bryn Mawr, Pa. Ernest Willoughby, organist-choirmaster at Redeemer, and Augustine Garcia, bass soloist, were heard in two numbers written for them by Dr. Banks.

The main portion of the program featured Dr. Robert Elmore playing many published works of Dr. Banks and a recently written composition, as yet unpublished, Sonata in F.

Dr. Banks was awarded two citations making him an honorary member of the American Organ Players' club for life. Club president Harvey cited many of Dr. Banks' contributions to the club in his long years of membership. It was also noted that Dr. Banks is probably the oldest living member of the club, which is currently celebrating the 75th year of its founding.

MAURICE HINSON gave a lecture recital Dec. 11 on the harpsichord music of Rameau at Southern Baptist Theological Seminary, Louisville, Ky.



Thomas McBeth has been appointed to the faculty of the American College for Girls in Istanbul, Turkey, where he is teaching English language and assisting in the development of a music program.

He plans several recitals and programs including recitals at Robert College on the 1913 Norman & Beard organ, and several programs on the German church's newly rebuilt organ.

He plans to spend the summer of 1965 travelling and studying in Germany and Denmark.

Most recently Mr. McBeth was organist at the Westminster Presbyterian Church, Elizabeth, N.J. and business manager of the New School for Music Study in Princeton.

ST. LOUIS CHAMBER CHORUS PLANS MARCH 14 CONCERT

The St. Louis Chamber Chorus will sing a concert of unaccompanied music at the St. Louis Priory March 14. Ronald Arnatt will conduct the William Byrd Mass for Five Voices and the Monteverdi Mass for Four Voices.

Henry Glass, Jr. assistant conductor, will conduct the Johann David Deutsche Messe. Helen Hendry, also assistant conductor, will lead motets by Poulenc.

LENT AND EASTER — RECENT PUBLICATIONS

Mixed Voices and Organ (unless stated otherwise)

BACH - Alleluja (from: Motet VI) (P6106a)	.....\$ .20
-Motet II: The Spirit also helpeth us (P6102)	..... .90
-Motet III: Jesus, my great pleasure (P6103)	..... .90
-Motet VI: Praise the Lord, all ye nations (P6106)	..... .75
BERGER, J. - I lift up my eyes (Psalm 121). Motet (unacc) (P6261)	..... .30
-Shout to the Lord (Psalm 100). Motet (unacc) (P6250)	..... .30
BINKERD - The Lord is King (Psalm 93) (Palm Sunday) (P6260)	..... .40
BRUCKNER - Christus factus est (unacc) (P6316)	..... .30
-Jesus, our Saviour (acc opt) (P6380)	..... .25
-Vexilla regis prodeunt (unacc) (P6319)	..... .30
BUXTEHUDE - Jesu, Joy and Treasure (2 Vns, Bsn (Vc), @ \$.15)	..... .60
-Open to me Gates of Justice (ATB or TTB) (2 Vns, @ \$.15)	..... .60
-Rejoice, Earth and Heaven. Cantata. JUST OFF PRESS	..... .60
2 Trumpets, Bsn, Timpani, 2 Vns, Vc (Bass) ad lib, @ \$.30	
HAYDN, M. - Tenebrae factae sunt (acc opt) (P6377)	..... .25
HOVHANESS - Alleluia (P6170)	..... .30
-And as they came down from the mountains (unacc) (P6545)	..... .25
-From the End of the Earth (Psalm 61) (P6255)	..... .25
-Gloria (English-Latin) (P6433)	..... .30
-I Have Seen the Lord (Trumpet ad lib \$.30) (P6544)	..... .30
-Immortality (P6360)	..... .30
-Let them praise the name of the Lord (P6450)	..... .30
-Magnificat (English-Latin) (Org or Orch acc) (P6108)	..... 1.50
-O For a Shout of Sacred Joy (P6148)	..... .25
-Out of the Depths (Psalm 130) (P6270)	..... .25
-Psalm 28: Unto Thee will I cry (P6149)	..... .25
-Psalm 148: Praise ye Him (P6141)	..... .30
-Sing aloud unto God our strength (Motet, unacc) (P6287)	..... .25
KAY, U. - O Praise the Lord (Psalm 117) (unacc) (P6229a)	..... .30
-O Worship the King (P6223)	..... .25
KRUL, E. - Alleluia (unacc) (P6533)	..... .25
PACHELBEL - Magnificat (Latin) (P6087)	..... .80
PEETERS - Entrata festiva (Organ, 2 Trumpets, 2 Trombones, Unison	
Chorus ad lib) (extra Choral Scores, @ \$.15) (English-Latin). Set	..... 3.50
-I know that my Redeemer liveth (Easter Hymn Anthem) (P6346)	..... .25
PINKHAM - *Easter Cantata (2 Hrns, 4 Trps, 3 Trbs, Perc, Celesta)	..... .90
-Festival Magnificat (Engl) (2 Trps, Hrn (Trb), (Instr Set \$1.50)	..... .50
-O Lord God (Psalm Motet) (Psalm 94) (acc ad lib) (P6355)	..... .25
-Why Art Thou Cast Down? (Psalm motet) (Psalm 42) (P6366)	..... .25
ROEM - Christ the Lord is Ris'n Today (unacc) (P6390)	..... .25
SINZHEIMER - Look Ye Saints, The Sight is Glorious (P6699)	..... .25
TITCOMB - Christ the Lord is Risen Today (2 Trps, @ \$.30) (P6388)	..... .30
WILLAN - Fairest Lord Jesus (SA or TT) (P6233)	..... .25
-Festival Te Deum (P6600)	..... .60
-O Praise the Lord (P6464)	..... .30
-O Sing unto the Lord A New Song (P6016)	..... .20
-O What Their Joy and Their Glory Must Be (P6066)	..... .20
-Rejoice, Ye Pure in Heart (Palm Sunday) (P6065)	..... .20
-We Sing The Praise of Him Who Died (Lent, Good Friday) (P6224)25
-Ye Watchers and Ye Holy Ones (P6238)25

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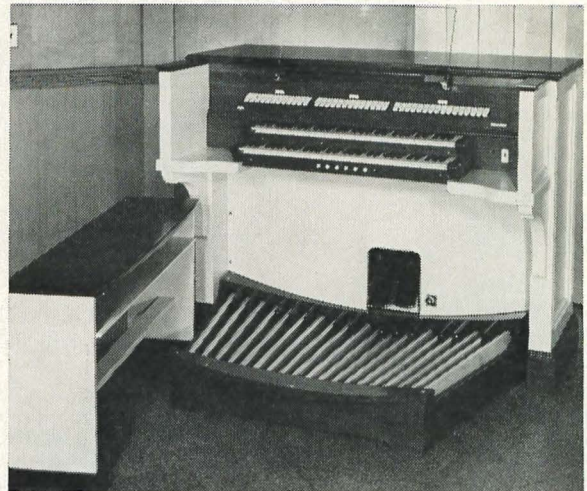


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**BUFFALO CHURCHES TO STAGE
11TH 3-CHOIR FESTIVAL**

The eleventh Three Choir hymn festival will be held Feb. 28 at Westminster Church, Buffalo. The combined choirs of the host church, Hans Vigeland organist and choirmaster; Holy Trinity Lutheran, John W. Becker choirmaster; and John Hofmann, organist of Trinity Episcopal Church, will participate. Featured will be the world premiere of an anthem commissioned for the festival, We All Believe in One God by Wayne Barlow, Eastman School of Music.

These hymn festivals have met with great success. For each, an original composition centering around a hymn has been commissioned. The festival rotates between the three participating churches. Other works on the Feb. 28 festival will be hymn-anthems by Burke and Bourgeois. A brass quartet will play a prelude of chorales from the tower of the church.

**LECTURE ON WIDOR, DUPRÉ
FOR LIVERPOOL ORGANISTS**

F.C.J. Swanton, FRCO, Mariners' Church, Dun Laoghaire, gave a lecture-recital Nov. 9 on French music from Widor to Dupré at the meeting of the Liverpool, England, Organists Association. His illustrations included Adagio and Fugue, Symphony 1, Fugue and Finale, Gothic Symphony and Slow movement and Finale, Symphony Romane, Widor; Excerpts from Le Tombeau de Titelouze, Versets of the Blessed Virgin Mary, In dulci jubilo, Matins, March in G and Toccata, Symphony 2, Dupré.

The association's annual dinner was held Dec. 14 at the Shaftesbury Hotel, Mount Pleasant.

JOHN UPHAM was joined by string ensemble Jan. 12 at St. Paul's Chapel, Trinity Parish, New York City in the Haydn Concerto in C major, Handel Concerto 15 in D minor and Mozart Sonatas 13, 9 and 15.



Anna Withers Bair, AAGO, has been appointed choirmaster-organist of St. Paul's Episcopal Church, Edenton, N. C. She comes to St. Paul's after nine years at St. Mary's Episcopal Church, High Point, N. C., where she had a choir of 50 boys and men for all services from September to June.

Last summer Mrs. Bair organized and managed a boy choir camp at the Moravian campsite on the Blue Ridge Parkway where courses were patterned after those at the Royal School of Church Music. Boys and directors from seven states attended.

St. Paul's Church was begun in 1735 and completed in 1760 and counted colonial governors and signers of the Declaration of Independence among its members. Mrs. Bair will work with the adult choir and will develop a girls choir and a boys choir. She is a member of the faculty of the College of the Albemarle, Elizabeth City, N. C.

THE CHICAGO CLUB of Women Organists will hear Marjorie Jackson Rasche, formerly of Chicago, now of Champaign, in a lecture-recital Feb. 7 on American organ music.

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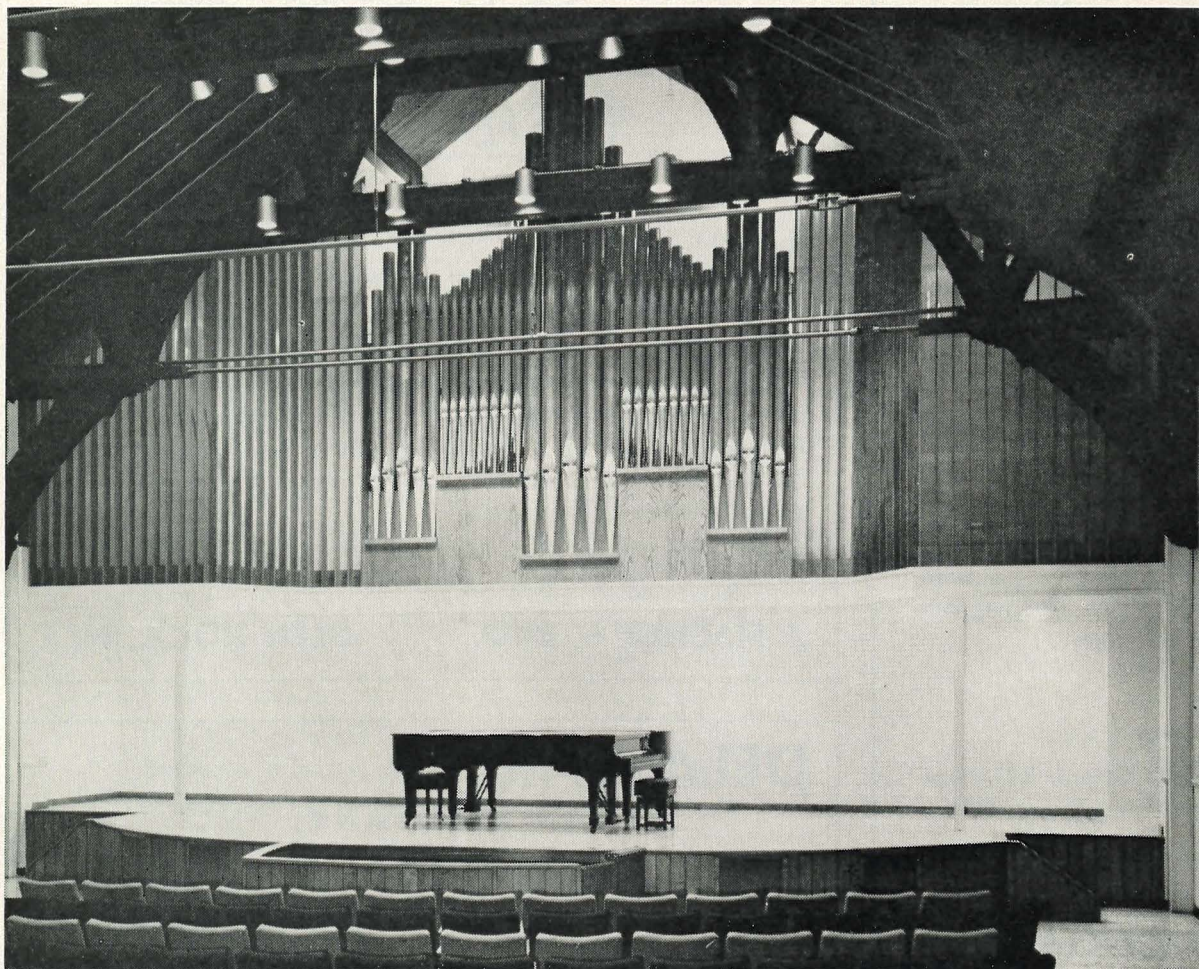
Advertising rates on application.

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

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FEATURES

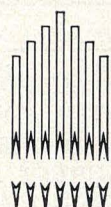
Midwinter Conclave Story	1 and 38ff
Truer Words! by the Rt. Rev. James E. Callaghan	24
On Improvisation by Marcel Dupre	25
Random Thoughts from the Past by Charles Peaker	40
Guild Service Address by Joseph Sittler	41
Annual Christmas Survey	42-45
AGO CHAPTER NEWS	10-15
RCCO CENTRE NEWS	16
CALENDAR	18-19
NUNC DIMITTIS	20
EDITORIALS	24
LETTER TO THE EDITOR	24
RECITALS	30-35
CLASSIFIED ADVERTISING	46-47
REVIEWS Organ Choral Books	8 22-23 24



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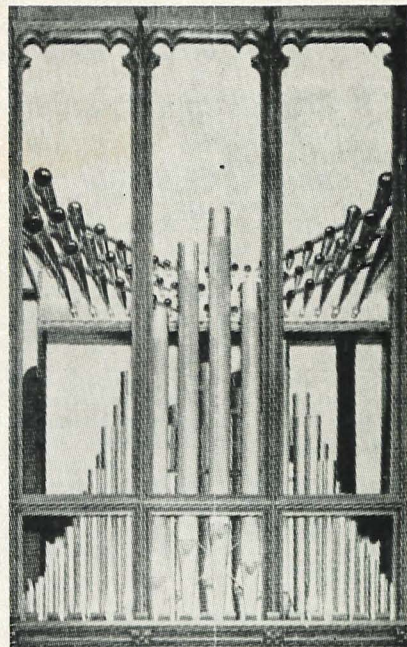
CRAIGHEAD OPENS NEW CASAVANT IN ROCHESTER

LAKE AVENUE BAPTIST CHURCH

Three-Manual Instrument Neo-Classic
in Design — AGO Chapter is
Co-Sponsor of Recital

David Craighead played the dedication recital on the new Casavant Frères organ at the Lake Avenue Baptist Church, Rochester, N.Y. The three-manual organ is neo-classic in design, having six divisions with swell, choir and echo under expression. Mr. Craighead, chairman of the organ department of Eastman School of Music, played the program listed in the recital section.

At the close of the recital, Edwin D. Northrup of Casavant met those interested in asking questions about the organ or its installation. An informal reception after the recital was held in the church parlors. The Rochester AGO Chapter was joint sponsor with the church.



GREAT

Nachthorn Gedeckt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Rauschquinte 2 3/4 ft. 122 pipes
Mixtur 4 ranks 244 pipes
Trompette en Chamade 8 ft. 61 pipes

POSITIF

Holz Gedeckt 8 ft. 61 pipes
Praestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes

SWELL

Salicional Conique 8 ft. 61 pipes
Salicional Celeste 8 ft. 54 pipes
Bourdon 8 ft. 61 pipes
Principal Etroit 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Flute des Bois 2 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes

ECHO

Cor de Nuit 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Vox Angelica 8 ft. 61 pipes
Lieblich Flöte 4 ft. 61 pipes
French Horn 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes

CHOIR

Singend Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Rohrflöte 4 ft. 61 pipes
Spitzprincipal 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Trompette en Chamade 8 ft.
Processional Diapason (in foyer) 8 ft. 61 pipes
Chimes 22 tubes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Nachhorn Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixtur 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Shalmei 4 ft. 32 pipes

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In the spirit of similar services now so popular at Christmas time this cantata tells the story of the Resurrection and Ascension against the background of Old Testament prophecy and fulfillment.

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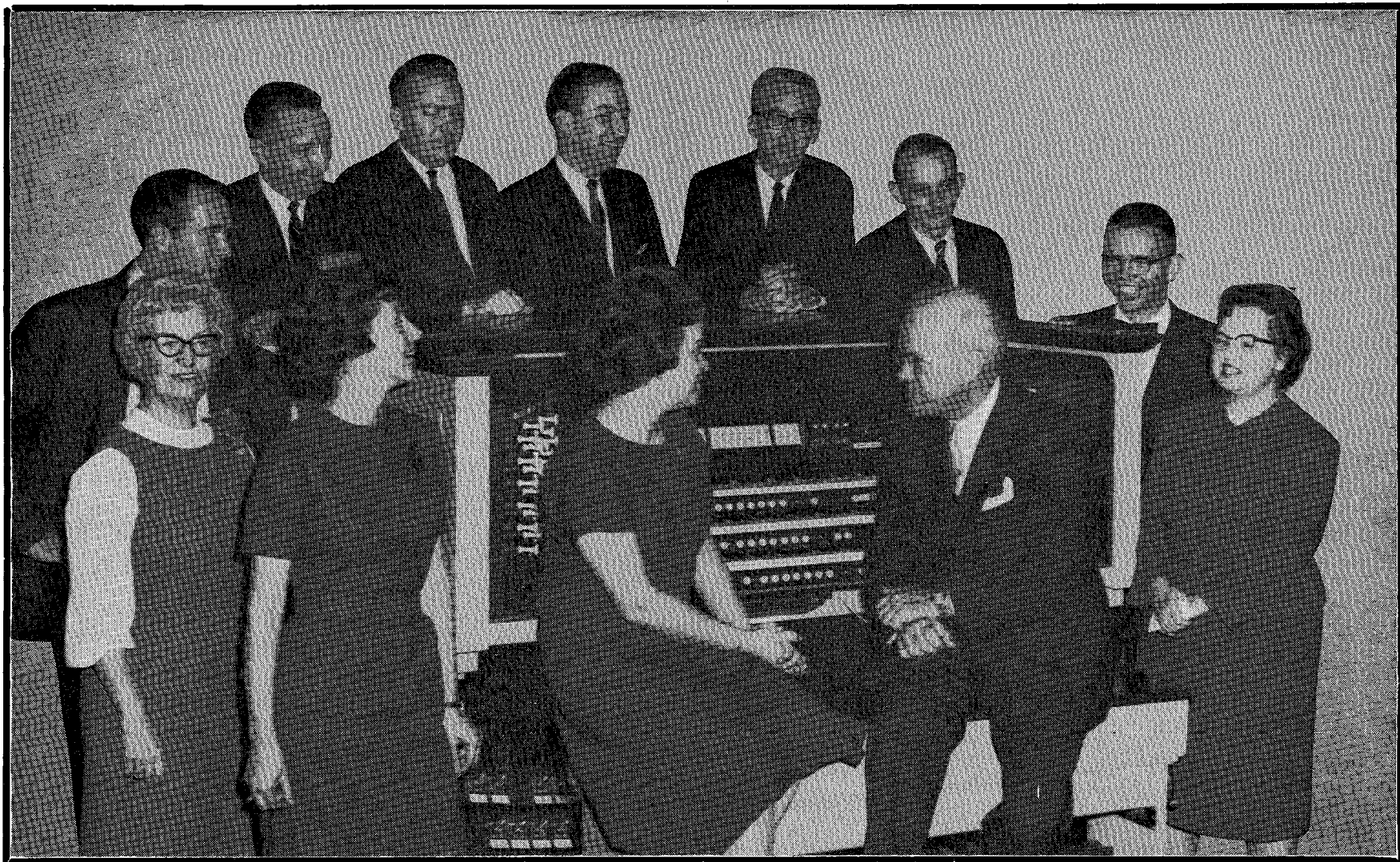
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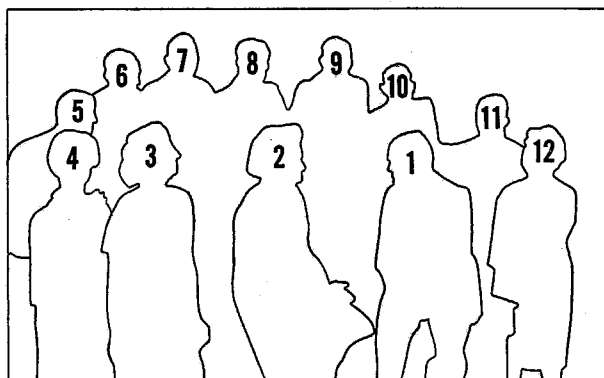
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All Westminster men and women also sing with the world-renowned Westminster Choirs and take courses in the humanities, natural and social sciences, philosophy and religion as further preparation for their careers in churches and schools. Since enrollment is necessarily limited, you are urged to write now for full information.



Informally gathered are the members of Westminster's Organ Department: 1. Alexander McCurdy (Head of Organ Department), 2. Joan Lippincott, 3. Lois Young, 4. Virginia Cheesman, 5. Robert Prince, 6. George Markey, 7. Gale N. Enger, 8. Robert J. Carwithen, 9. Donald McDonald, 10. Eugene Roan, 11. Lewis C. Bruun, 12. Mary Krimmel.

MUSIC COURSES (Partial Listing)

- Applied Music
- Choral Conducting
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- Choir Methods
- Liturgics and Hymnology
- Theory
- Historical and Structural Analysis
- Vocal Repertoire

DEGREES

- Bachelor of Music
- Bachelor of Music Education

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Christ Our Passover	Richard Dirksen	.35
(With an accompaniment for 2 Trumpets, 2 Trombones, Timpani and Organ)		
Rejoice and Sing	W. Glen Darst	.25
A Song of Angels (S.S.A.T.B., or S.S.A.)	Reginald Redman	.22
O Sons and Daughters (S.S.A.T.T.B.)	Leisring arr. Ossewaarde	.20
The Day Draws on with Golden Light	Desmond Ratcliffe	.25
Thy Saviour Comes, Jerusalem (Palm Sunday)	David H. Williams	.25
O Christ the Lamb of God (Agnus Dei)	T. Charles Lee	.20
Blessed Art Thou, O Lord	Felix McGuire	.25
(With optional accompaniment for 2 Trumpets, 2 Trombones and Timpani)		
The Risen Christ (Unison, S.A. or T.B.)	John Holler	.25
We Will Be Merry (S.A.)	Ralph Maryott	.25

ANTHEMS for GENERAL USE

In God's Command	Graham George	.25
Thy Word Is a Lantern	Leo Sowerby	.30
The Beatitudes	John Joubert	.22
Take Him, Earth, for Cherishing	Herbert Howells	.50
Thy Kingdom Come, O Lord	W. Glen Darst	.25

SERVICE MUSIC

Communion Service for the People	Ronald Arnatt	
Voices in Unison, with Organ Accompaniment		
	Melody Only Edition	.15
Communion Service (2 part mixed)	Richard Felciano	.40
Benedictus in C	William Barnard	.30
Benedictus es, Domine in D	Felix McGuire	.25

ORGAN

Two Lenten Chorale Preludes	Russell H. Miles	.75
(1. "O Sacred Head." 2. "O Blessed Jesu.")		

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Unusual Installation Is Planned for Multi-Purpose Building on Selinsgrove Campus

The rapid growth of one of Central Pennsylvania's fine universities has dictated the need for many new facilities. Susquehanna University, Selinsgrove, Pa., has completed plans for a multi-purpose chapel-auditorium to seat approximately 1,200. M. P. Möller, Inc. has been awarded the contract for the installation of a three-manual instrument for this new building. Due to the many uses and the unusual design of the building, the instrument will wrap around the entire chancel side of a revolving platform, which encompasses a stage on the other half of the platform. Great, positiv and pedal divisions will be unenclosed behind a facade of 16 ft. pedal principal pipes on either side of the altar and the reredos. The console will be mounted on a platform allowing it to be moved to the center front of the chancel for recital purposes.

Construction of the new building should begin in the spring of 1965. The expansion of the university has also demanded additions to the staff including Dr. James Boeringer as university organist.

The specification and architectural considerations were in charge of the Möller staff and its representative, Herbert Ridgely, Jr.

GREAT	
Quintade 16 ft. 61 pipes	
Prinzipal 8 ft. 61 pipes	
Rohrflöte 8 ft. 61 pipes	
Octav 4 ft. 61 pipes	
Spitzflöte 4 ft. 61 pipes	
Octav Quinte 2 3/4 ft. 61 pipes	
Super Octave 2 ft. 61 pipes	
Mixtur 4 ranks 244 pipes	
Trompete 8 ft. 61 pipes	
Chimes 21 bells	

SWELL	
Bordun 8 ft. 61 pipes	
Viola de Gambe 8 ft. 61 pipes	
Voix Celeste 8 ft. 56 pipes	
Spitzprincipal 4 ft. 61 pipes	
Flachflöte 4 ft. 61 pipes	
Nasat 2 3/4 ft. 61 pipes	
Gemshorn 2 ft. 61 pipes	
Cymbel 4 ranks 244 pipes	
Bassoon 16 ft. 61 pipes	
Fagott 8 ft. 61 pipes	
Hautbois Clarion 4 ft. 61 pipes	
Tremulant	

POSITIV	
Gedackt 8 ft. 58 pipes	
Prinzipal 4 ft. 58 pipes	
Koppelflöte 4 ft. 58 pipes	
Prinzipal 2 ft. 58 pipes	
Blockflöte 2 ft. 58 pipes	
Terz 1 3/4 ft. 58 pipes	
Kleinquinte 1 3/4 ft. 58 pipes	
Sifflöte 1 ft. 58 pipes	
Scharf 3 ranks 174 pipes	
Krummhorn 8 ft. 58 pipes	
Tremulant	

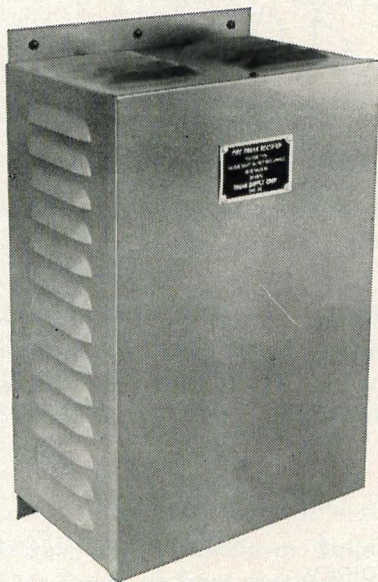
PEDAL	
Prinzipalbass 16 ft. 32 pipes	
Subbass 16 ft. 32 pipes	
Quintade 16 ft.	
Octav 8 ft. 32 pipes	
Gedacktpommer 8 ft. 32 pipes	
Choralbass 4 ft. 32 pipes	
Gedackt 4 ft. 12 pipes	
Nachthorn 2 ft. 32 pipes	
Mixtur 4 ranks 128 pipes	
Posaune 16 ft. 32 pipes	
Bassoon 16 ft.	
Posaune 8 ft. 12 pipes	
Schalmei 4 ft. 32 pipes	

MTNA AND HAMMOND COMPANY CO-OPERATE ON STUDY GRANTS

The Music Teachers National Association and the Hammond Organ Company are co-operating in a program of study grants and teacher recognition awards for the 1965 student auditions program. Grants and awards will be presented to winners at the MTNA biennial national convention in Dallas. Write MTNA, 2209 Carew Towers, Cincinnati, Ohio 45202.

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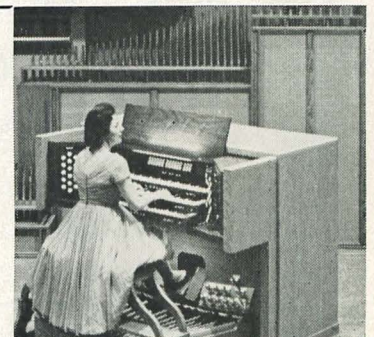
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Saturday, February 13, 1965

Trio Sonata I, in E-Flat	J. S. Bach
Four Statements (1964) #	Leslie Bassett
Trio Sonata II, in C Minor	J. S. Bach
Sonatine for Organ (1955)*	Vincent Persichetti

Saturday, February 20, 1965

Trio Sonata III, in D Minor	J. S. Bach
Commotio, Op. 58 (1931)	Carl Nielsen
Played in honor of the hundredth anniversary of the composer's birth	
Trio Sonata IV, in E Minor	J. S. Bach
Five Pieces (1959)*	Hans David

Saturday, February 27, 1965

Trio Sonata V, in C	J. S. Bach
Hymne a l'Univers (1961)*	André Jolivet
Trio Sonata VI, in G	J. S. Bach
Suite Carmelite (1960)*	Jean Françaix

World premiere

* First performance in Ann Arbor

Each recital will be played at 4:30 P.M. and repeated at 7:00 P.M. Due to limited seating, courtesy tickets are required. These may be requested from the School of Music, Organ Department, University of Michigan, Ann Arbor, Michigan.



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WILLISTON ACADEMY CHAPEL

Vermont Firm Uses Some Pipes and Chests from Original Instrument — Alan Shaler Is Organist

Williston Academy, East Hampton, Mass. has installed a new organ in the new chapel. The opening recital was played Oct. 6 by John Low Baldwin, Jr., Hamilton College, Clinton, N.Y. The organ was designed by the chapel organist, Alan Shaler, and the builders, Elroy Hewitt and John Wessel, Brattleboro, Vt., at their factory in Guilford.

Some pipes and chests from the original organ in the old chapel were incorporated in the new instrument. New console and chests were built to enlarge the organ from a two-manual to a three-manual. The old pipes were re-voiced to add brilliance to the organ of classic design.

GREAT
 Diapason 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Open Flute 4 ft. 61 pipes
 Quint 2 2/3 ft. 61 pipes
 Doublette 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes

SWELL
 Principal 8 ft. 73 pipes
 Salicional 8 ft. 73 pipes
 Voix Celeste 8 ft. 49 pipes
 Gedeckt 8 ft. 73 pipes
 Principal 4 ft. 73 pipes
 Flute Couverte 4 ft. 61 notes
 Nazard 2 2/3 ft. 61 notes
 Super Octave 2 ft. 61 notes
 Tierce 1 3/4 ft. 4 pipes
 Cymbal 2 ranks 122 pipes
 Trumpet 16 ft. 61 pipes
 Trumpet 8 ft. 12 pipes
 Oboe 8 ft. 73 pipes
 Clairon 4 ft. 12 pipes
 Tremolo

POSITIV
 Quintadena 8 ft. 61 pipes
 Nacht Horn 4 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Octavin 2 ft. 12 pipes
 Larigot 1 1/4 ft. 7 pipes
 English Horn 8 ft. 61 pipes
 English Horn 4 ft. 12 pipes

PEDAL
 Resultant 32 ft.
 Diapason 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Lieblich Gedeckt 16 ft. 12 pipes
 Quintadena 8 ft.
 Principal 8 ft. 12 pipes
 Flute 8 ft. 12 pipes
 Gedeckt 8 ft.
 Choral Bass 4 ft. 12 pipes
 Nacht Horn 4 ft.
 Mixture 3 ranks 96 pipes
 Posaune 16 ft.
 Trumpet 8 ft.
 Clarion 4 ft.

PRESTON ROCKHOLT will lead a workshop in organ music Feb. 6 at the Washington Cathedral. At the morning session he will speak on basic principles of the interpretation of Franck organ works and their relation to other works in the Romantic tradition. In the afternoon he will illustrate the principles covered in the earlier session. He will close the day by playing certain Franck works on the cathedral's organ.



Alis Dickinson is continuing her study in Copenhagen with Finn Viderø. She received a Fulbright grant for the year 1963-64 and this year was awarded a second year of study, the first time such an extension has been granted in Denmark in any field. As part of her work this year she is playing a series of recitals throughout Denmark. The program of the first, recently played in Sankt Simoen's Kirke, Copenhagen, for the dedication of the new organ, is included in the recital section.

Miss Dickinson has BA and MMus degrees from the University of Texas where she studied with John Boe, E. William Doty and Jerald Hamilton. In 1962 she was awarded a teaching fellowship by the university to begin work toward a doctorate in musicology.

PAUL PETTINGA has prepared a new radio series, The Art Forms of the Organ for presentation on University of Illinois radio stations WILL and WILL-fm. The 21 programs trace the historical development of the principal forms of organ composition. Mr. Pettinga also serves as commentator.

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Alleluia (New for SSA) #3083 Will James A cappella. Effective, easy. .25
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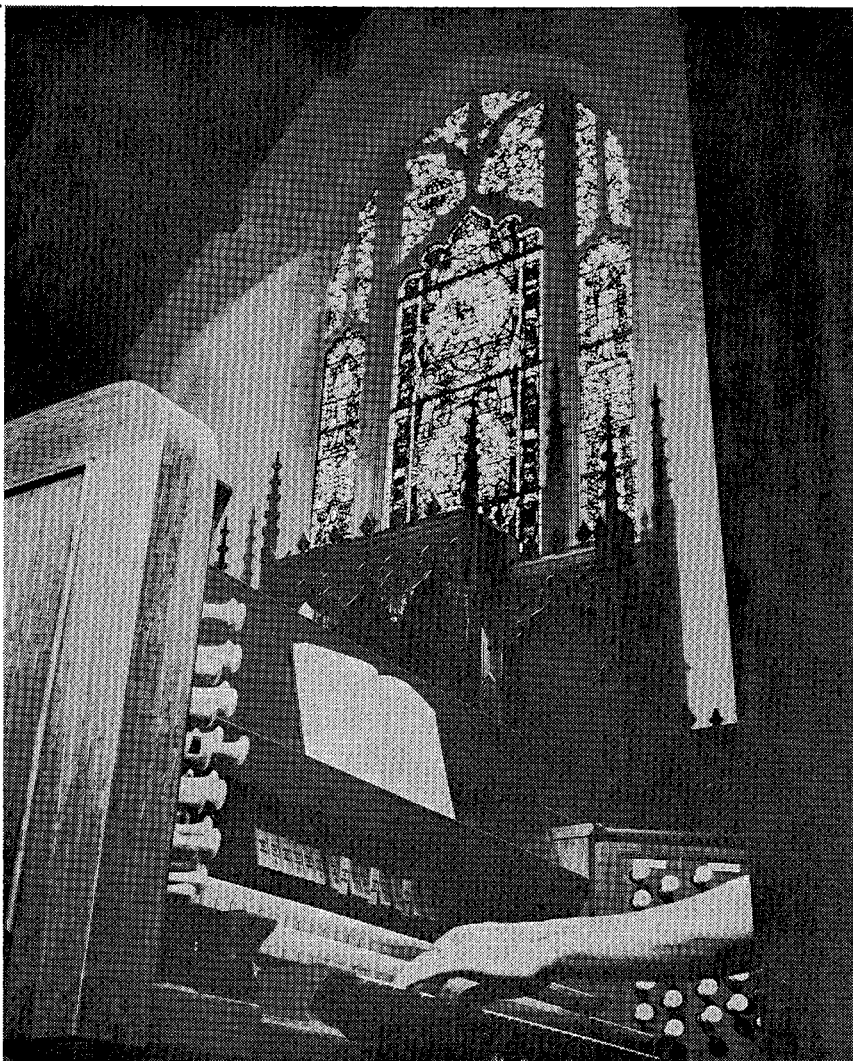
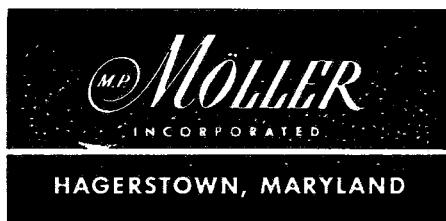
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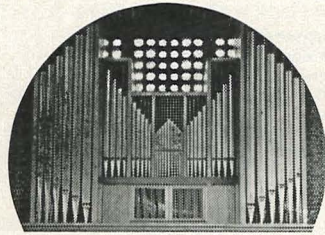
Eloise Koelling: As Long As My Saviour Shall Reign. Anthem with Early American flavor. Thirty cents.

David A. Wehr: Nearer, My God, To Thee. A cappella setting of the famous hymn text. Twenty-five cents.

Joseph Roff: Given, Not Lent. For Christmas, with a subtle text by A. Meynell. Twenty-five cents.

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New Organ Music

Organ music was in very moderate supply this month. Abingdon Press has several new offerings. Eight Compositions for Organ by Gordon Young is a wide sampler of moods, styles and difficulties; several pieces will be generally useful. Alec Wyton's Fanfare-Improvisation on Azmon has been widely played by its composer and will now be widely played by others; it fits the instrument well. Robert Triplett's Choral on O' God, Thou Faithful God is a kind of arioso with the chorale in the pedal, useful for service playing. Joseph Roff's Triptych is a set of three short, playable pieces well within the abilities of most organists. Lester Groom has done a surprising job of combining tunes in his Two Compositions for Organ; the first combines Duke Street with Old 100th, the second Silent Night with The First Noel; both should be pleasant to play.

McLaughlin & Reilly sends three: a recital sort of Introduction and Fugue by William Ferris, with a big close; a concert study, Salve Regina by Raffaele Manari, edited by Mario Salvador and largely a pedal display piece; and Toccata Giovane by Bruce Prince-Joseph, a delicate little scherzetto.

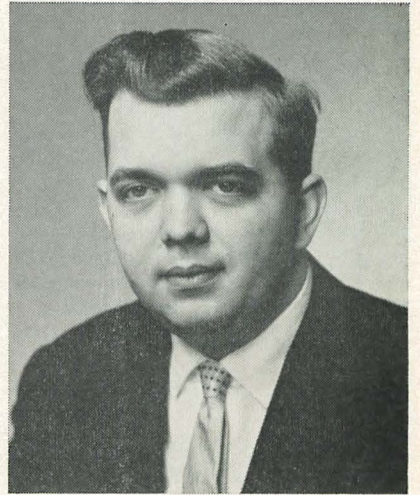
At 84, Healey Willan has lost none of his skill and is still turning out interesting music, well fitted to the organ; most recently we note a substantial but not difficult Andante, Fugue and Chorale (Peters).

Peter Dickinson's Postlude on Adeste Fideles (Novello) is a conventional toccata figuration on the theme with the

pedal carrying it in simple form. This should be very popular for its season.

Russell Hancock Miles' Two Lenten Chorale Preludes are deft, skillful fugal writing on O Sacred Head and O Blessed Jesu (H. W. Gray).

Number 18 in *The California Organist* series is a pleasant little Obligato for Flutes by Clarence Mader. This should be one of the most widely played of the whole series and will probably appear often in next year's Christmas recitals. — FC



Julian E. Goodwin, Jr., AAGO, has been appointed organist and choirmaster of Trinity Episcopal Church, Cranford, N.J. where he will have charge of a 35-voice choir of men and boys and a 30-voice choir of girls.

Mr. Goodwin has an MB from American Conservatory, Chicago and the SMM from the school of sacred music, Union Theological Seminary. His organ study was with Dr. Edward Eigenschen and Dr. Claire Coci; choral directing and analysis study was with Earl Berg and Dr. Julius Herford.

Previous churches served by Mr. Goodwin include Christ Episcopal, Hackensack, N.J. and St. Paul Lutheran, Brooklyn.

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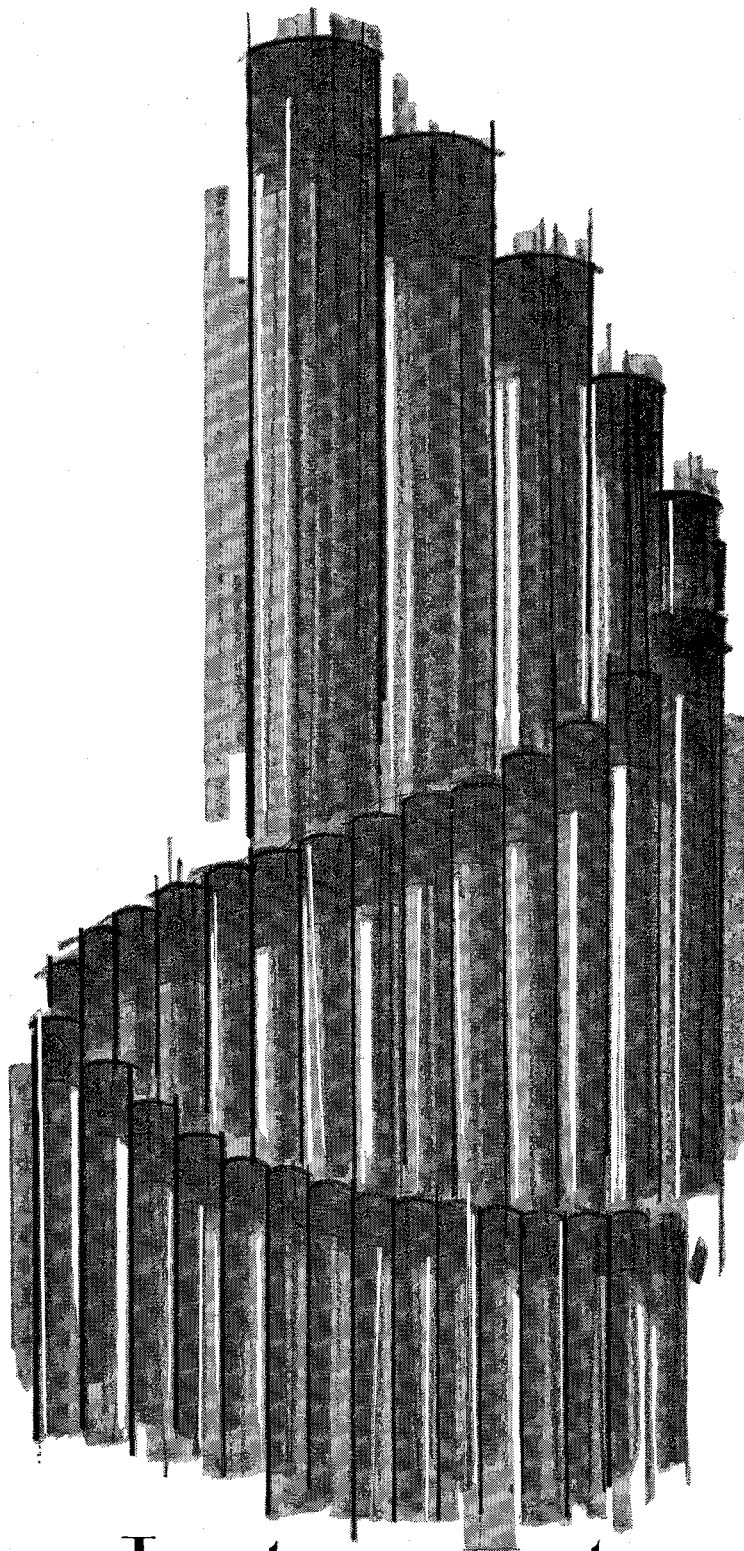
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April 26-28
Durham, Raleigh, Chapel Hill
Dr. Lillian Parker Wallace
June 7-10
Birmingham, Ala.
June 8-10
Tulsa, Okla. Dr. Thomas Matthews
June 13-16
Norfolk, Va.
June 14-16
Akron, Ohio Dr. Richard Warner
June 14-16
Portland, Ore. Freda L. Beach
June 20-23
Nassau-Suffolk, Brookville, L. I.
Hilda Brown
June 20-23
Providence, R.I. Frank Bartlett
June 21-23
St. Louis Douglas Breitmayer
June 21-24
Pittsburgh Franklin Watkins
June 21-25
Riverside, Cal. Robert G. Derick
June 22-24
Ann Arbor, Mich. Robert Glasgow
July 7-9
Concord, N.H. Rebecca Dole
July 15-17
Denver, Colo. Robert Kniss

NNE Convention Will Feature Famed Organ at Methuen

An old friend to organists all over the world, the Methuen organ, once located in the old Boston Music Hall, will be a featured highlight of the first day of the Northern New England regional convention July 7, 8, 9. Representing a period in organ building unfamiliar to many of this generation, the four-manual Walcker in the fine Music Hall provided for it is only a few turnpike miles from convention headquarters at the Wayfarer Motor Hotel, Manchester, N. H.

The convention committee of past-deans of the New Hampshire Chapter with Rebecca Dole as general chairman, will soon announce names of prominent recitalists and workshop speakers. The emphasis is on the needs of the musician in the small church but several larger instruments will also be heard. Expect to hear a lot about food and New England hospitality both before and at the convention. The late date makes the convention ideal for combination vacation and convention with the White Mountain resorts and the Maine coast only an hour's drive. Bring the family. Address Mrs. Dole at Route 4, Concord, N. H.

Northern New Jersey

The Jan. 5 meeting of the Northern New Jersey Chapter was held in the West Side Presbyterian Church, Ridgewood. David Brown was chairman of the program and Dr. H. Wells Near was host-organist. The program featured Dr. George Markey, Guilman Organ School, and several of his students conducting a master class. A wide range of organ literature was presented in actual organ lesson procedures. Students participating were: Gordon Bush, Susan Kalef, Robert Zeman, James Woerner and Paul Anderson. These students are preparing a recital to be held March 9 in Lincoln Center when the Guilman Organ School will sponsor a night of organ music.

Southern New Jersey

The Dec. 5 meeting of the Southern New Jersey Chapter was held in the Berean Baptist Temple, Bridgeton. A program for junior choir was sung by the Crusader Choir of the church with Frances DeRemer directing and playing. This was followed by a brief recital on the organ, and slides of Mr. and Mrs. DeRemer's visit to the RCCO Convention last summer. Refreshments were served and a business meeting held.

LYNN P. WARE

Hudson-Catskill

An invitation was extended to the Eastern New York Chapter to join the Hudson-Catskill Chapter at the Dec. 14 meeting at St. Luke's Episcopal Church, Catskill, for a program of Ecumenical Hymnody. Paul Carey, Sacred Heart Roman Catholic Church, Albany, and his choir explained the new Catholic Hymnal.

The chapter met Jan. 11 at Christ Episcopal Church, Hudson. Helen Allers and Robert Ross King, host organist, were in charge of a program concerning English diction.

RITA M. GLEASON

Monmouth

The Dec. 7 meeting of the Monmouth Chapter was held at the First Presbyterian Church, Belmar. Frank MacHorek, organist and choir director, was host. The meeting opened with prayer led by Father Alexy, chapter chaplain. Helen E. Antonides then opened a discussion of modern music, giving the background and identifying composers who have contributed. She made charts of the various components of modern music and these were illustrated at the piano by one of her pupils, Timothy Broege. Pieces used were Schoenberg's Piano Solo, opus 11, Ernest Bacon's The Cuckoo, Hovhaness' The Magic Flute and Persichetti's Parades. Members were furnished copies of the study with bibliography and vocabulary. Modern music for the organ was demonstrated by Barbara F. Mount, who played Arioso, Sowerby and Sonata, Persichetti. The business meeting was conducted by Dean Mount, who reminded members of the Jan. 17 recital by students of Guilman Organ School, New York. At the close of the meeting refreshments were served by the choir of the host church.

In place of the regular Jan. 7 meeting there was a social at the residence of Arthur J. Reines.

JOAN COVERT MILLERING

Queens

The Queens Chapter held its annual Artists and composers night Dec. 7 at the Good Shepherd Lutheran Church, Queens Village, N. Y. Lily Andujar Rogers played Prelude, Fugue and Chaconne, Buxtehude; David E. Schmidt played Nun Komm der heiden Heiland and Lobt Gott ihr Christen Allzugleich, Bach; David S. Walker played Three Chorale Preludes for Christmas, Walcha, Es kommt ein Schiff, Geladen, Rohlig and Grand Jeu, Daquin, accompanied by Ruth Tutelman, flutist. Margaret Belsky played and conducted a childrens choir of the Holy Trinity Lutheran Church, Hollis, in her own compositions. Dean Lorraine Merritt was soloist in a number by Mrs. Belsky. All were invited to a reception in the parish auditorium.

ROY A. ANDERSON

New York City

The New York City Chapter held a special Guild Service in memory of President Kennedy on the anniversary of his death Nov. 22. The Langlais Mass for choir, two organs and two brass choirs was sung at St. Thomas Church by the glee club from Franklin and Marshall College, Lancaster, Pa., Hugh Alan Gault, director. The prelude and postludes were played by Clyde Holloway.

The Jan. 12 meeting was held at St. Paul's Chapel, Trinity Parish, New York City, an organ recital by John Upham with instruments.

ANNE CONROW HAZARD

New London County

Arthur Flagler Fultz, Boston, addressed the New London County, Conn. Chapter Jan. 4 on Musical Therapy. He pointed out the advantages of active participation as opposed to mere listening among patients in mental hospitals. The occasion was the annual pastor-organist dinner held at Park Congregational Church, Norwich. Eleven clergymen were among those present, and Olive R. Roberts, organist and choir director of the church, was hostess.

RICHARD W. HYDE

Bridgeport

The Bridgeport, Conn. Chapter met Dec. 8 for a Christmas party at the Allen Fanslow home, Stratford. Members attending enjoyed an evening of fun and fellowship.

CAROLE FANSLAW

Lectures and Recitals on Tap for Regional Meet at Providence

Lectures and recitals at the Southern New England Regional Convention in Providence will feature representatives of chapters in the South New England area. On June 23, Dr. Herbert Fromm, Boston, will lecture on Jewish Music. This will be preceded by the presentation of the winner of the Young Artist contest in a recital at St. Martin's Church. Following a luncheon for deans and regents, and a business meeting, there will be two recitals and a lecture running simultaneously. Albert Sly, Hartford Chapter, and John Ogasapian, Merrimack Valley Chapter, will play and William Tortolano, Vermont, formerly Rhode Island Chapter, will speak on Recent Changes in Music for the Catholic Liturgy.

Following the banquet at the Sheraton-Biltmore, Virgil Fox will be featured in a recital at The First Baptist Meeting House in America.

ANNA G. FIORE

Merrimack Valley

The Merrimack Valley Chapter Christmas party was held Dec. 14 at the North Parish Unitarian Church, North Andover, Mass. Alberta Mathieson was in charge of the program. She brought her trio and vocal quartet for a program of Christmas music. Alvin Wooster brought his bellringer group from the First Baptist Church, Haverhill. Refreshments were furnished by the Women's Alliance church group who had combined with the chapter for the evening's entertainment. The executive committee met and voted in new members.

B. T. MULLER

Syracuse

A program of motets and Christmas carols was sung Dec. 6 by the men and boys choir of Holy Family Church, Fairmount, under the direction of John C. Hutchinson. The Christmas music was followed by a Service of Benediction of the Blessed Sacrament and a notable address by the pastor, The Rt. Rev. Msgr. James E. Callaghan, former Director of Music for the Catholic Diocese of Syracuse which appears elsewhere. The choir of 100 voices sang: Ukrainian Bell Coral, Leontovich; Angels We Have Heard on High, traditional; Animi Christi, Joseph McGrath; Regina Coeli, Lotti; Humbly We Adore Thee, Gregorian; Jesu, Salvator Mundi, Menegali; Dear Maker of the Starry Skies, Gregorian; Panis Angelicus, Casciolini; As With Gladness, traditional; Here We Come A-Wassailing, English; Ding Dong Merrily on High, French; Panis Angelicus, Franck; Gloria (Missa Regina Angelorum), McGrath. A social hour followed in the dining hall.

The Jan. 11 meeting was held at the James Street Methodist Church with Robert Anderson as host. A panel discussion on Would You Again Choose to become a Church Musician? was moderated by Helen R. Henshaw, FAGO, New York State Chairman. Other panelists were Eleanor Anderson, the Rev. Kenneth Heuermann, John C. Hutchinson, Helen Mills Jenks and Betsy Owen. Discussion was concerned with the significance of Guild membership and pensions, the problem of salaries, fees, vacations and pensions, and finally the over all picture of church music in Syracuse as shown by a questionnaire sent each member.

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So many attended the December meeting of the National Council that the official photographer found it necessary to divide them into two groups. The pictures reached the office of THE DIAPASON too late for the January issue. How many people do you recognize?

Philadelphia

The Philadelphia Chapter met Dec. 12 at St. Paul's Episcopal Church, Chestnut Hill, with Henry M. Cook, sub-dean, as host. Following the dinner members of St. Paul's Choir, fourteen instrumentalists with organ and harpsichord continuo under the direction of Mr. Cook performed the following: The 12-Year-Old Jesus in the Temple, Schütz; Cantata 106, God's Own Time is the Best Time (Sonatina and first chorus), done first with modern instrumentation, repeated with the original instrumentation, Bach; Solo Cantata for Baritone Solo, Buxtehude; Ave Verum Corpus K 618 and Adagio and Rondo for Glass Harmonica K 617, Mozart; O Beloved Shepherds with soprano solo, chorus, flutes and continuo, Hammerschmidt; Glory to God in the Highest, Pergolesi; Sleep in Peace, Thou Heavenly Child, Michael Haydn.

SANDRA ILENE WELLS

Central Pennsylvania

The Central Pa. Chapter held the Dec. 28 meeting and Christmas party at the home of Mary Reifsteck. Following the buffet dinner a program was sung by Helen Henshey, soloist, Mary Reifsteck and her children. Carols were sung by the group with Jack Rodland at the organ and Joanne Rodland at the piano. A gift was presented to William Stahl of Johnstown. A Christmas game and gift exchange followed.

MARY E. WERTZ

Delaware

The Delaware Chapter enjoyed an excellent recital by three members Dec. 7 at Aldersgate Methodist Church. Peggy Cotton, host organist, played Prelude on a French Carol, Thiman; At the Cradle of Jesus, Bingham; Ah Dearest Jesus, Crüger-Dickinson; Improvisation on Lo How a Rose, Marryott; Pasticcio, Langlais. Frank Thompson played Cancien Religiosa, Cabezon; Sleepers Wake, Krebs, with Susan Thompson, oboe; Noël Basque, Benoit; From Heaven Above To Earth I Come, Bach; In Dulci Jubilo, Dupré; Three Chorales, Pepping; Divinum Mysterium, Purvis. Stoddart Smith played Greensleeves, Vaughan Williams, Purvis, Wright; La Nativité, Langlais; Noël Varie, Balbastre; Noël Byzantine, Mulet; Noël Parisien, Quef.

CAROLYN CONLY CANN

Commissions New Work by La Montaine

The Maryland-District of Columbia — Virginia regional to be held June 13-17 in Norfolk, Va. will feature a commissioned work, *The Earth Is the Lord's* (Psalm 24) by Pulitzer Prize winner John LaMontaine, scored for chorus with flute, English horn, clarinet, full strings and organ accompaniment. This work will be but one item on a program which will include the Poulenc Concerto and a Classic Magnificat sung by the Cantata Singers, Grover Oberle conducting.

NELSON LINABURG

Patapsco

The Patapsco Chapter met Dec. 5 at the Herbert Frisby home, Baltimore, Md. Past-dean Celia McLeod presided at the business meeting. Mrs. Frisby gave a report of her summer trip to Alaska with her husband and played recorded music of the Eskimo Church worship service and of orchestra and organ. A Bach Prelude and Fugue was played by Mr. Reiter. Refreshments were served at the close of the program.

FRANCES CHAMBERS WATKINS

Greenville

The Greenville, S. C. Chapter, including husbands and wives of members, was invited to the Donald E. Meagley home Dec. 15 for the annual Christmas party. English handbell ringing brought fun and pleasure to the group, a first experience for some. A buffet luncheon was served.

As a goodwill gesture and to help publicize and secure support for the Robert Baker workshop, the following members played organ music at a local bank the week before Christmas: Mrs. Harold Black, Rosalie M. Bryan, Marion Dillard, Charles Ellis, Stephen Farrow, Mrs. H. Green Giebner, Mrs. Frank Loftis and Mrs. Donald E. Meagley.

HAZEL E. MEAGLEY

Pittsburgh

The Pittsburgh Chapter met Dec. 28 at the First Trinity Evangelical Lutheran Church, Oakland, with Elmer Doege as host-organist. Dinner was served to 130 members, Dean Mary Louise Wright conducted a brief business meeting. Mrs. Gene Roth, director of the youth festival in May, was enthusiastic in her report on enrollment of choirs. William Wagner, Mount Lebanon Methodist Church, will direct the assembled group. Reuel Lahmer played a recital Jan. 6 in the Church of the Ascension.

The chapter's Christmas party started with a recital by Russell Wichmann, a program in the social room with Nan Neugebauer in charge included a selection of carols by the handbell choir "Bethel Belles" under the direction of Betty Lambert, Nan Neugebauer's chatter, music and song, followed by Holiday High Jinks for everyone. The meeting closed around the punch bowl served by Earl and June Dubas.

JANET H. NETTROUR

District of Columbia

The Jan. 4 meeting of the District of Columbia Chapter was held at the Georgetown Presbyterian Church, Washington, Mrs. Earl S. Bellman, dean, presiding. Rowena Tingley, who attended the winter conclave, spoke briefly about the events of that meeting. Following the business meeting an all-Bach program was played by Nancy Phillips, FAGO, and William Watkins, AAGO.

W. LASH GWYNN

Alexandria

The Dec. 14 meeting of the Alexandria, Va. Chapter was held at St. Patrick's Episcopal Church, Falls Church. Following the business meeting, the program was conducted by Francis S. Herrall, host organist and choirmaster. He introduced Preston Rockholt, College of Church Musicians, Washington Cathedral, who demonstrated improvisation in a church service, followed by a question-answer period. Refreshments were served in the parlor.

SALLY S. ANNIS

15 REGIONAL CONVENTIONS
Summer of 1965
Attend Several

Next Conclave at Charlotte

The AGO National Council has accepted the invitation of the Charlotte, N. C. Chapter to hold the 1965 mid-winter conclave at Charlotte Dec. 28, 29 and 30. A steering committee from the Charlotte Chapter is already meeting weekly to make plans.

RICHARD VAN SCIVER

Central North Carolina

The Central North Carolina Chapter met Dec. 7 at Pullen Memorial Baptist Church, Raleigh, for a choral reading conducted by David Pizarro, Durham.

The annual GSG recital was played Jan. 11 at Hayes Barton Methodist Church, Raleigh. Performers represented student groups from Meredith and Peace Colleges, Raleigh, and Southeastern Seminary, Wake Forest.

JAMES CLYBORN

Charleston

The Dec. 7 meeting of the Charleston, S. C. Chapter was held at the Lutheran Church of the Redeemer, Mrs. J. M. Rhoden and Mrs. J. M. Boddie were co-hostesses. W. R. Quarterman played a tape of the junior choir festival of May, 1964.

The Jan. 4 meeting was held at Trinity Methodist Church. The program was presented by a group of students of several members. Those with students were Saramae S. Hannon, Louise Mathie, Mrs. P. J. Melia, Mrs. J. D. Doyall and Vernon Weston. Carsten Jantzen, organist-director, was host.

MARTHA E. CATHCART

Lakeland

The Lakeland, Fla. Chapter was invited to All Saints Episcopal Church for its Dec. 8 meeting. A program of Christmas music for organ was played by Robert O. Parrett, organist and choirmaster at the host church. A Christmas buffet was served in the social hall following the recital.

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News of the American Guild of Organists — Continued

Tampa

The Tampa, Fla. Chapter met Nov. 2 at the University of South Florida. After a tour of the new Fine Arts Building, members observed the University Symphony in dress rehearsal for a concert the following day and the choir of the university which was preparing *The Messiah*.

The chapter met Dec. 7 at Riverside Baptist Church for a recital of unusual Christmas music by the Riverside choir, brass ensemble and oboe soloist under the direction of John Cooksey with Mrs. Doyle Taylor organist. A social hour followed.

Malcolm Westly played a recital at the Jan. 11 meeting at Seminole Heights Methodist Church.

VIRGINIA TAYLOR

South Mississippi

The Dec. 2 meeting of the South Mississippi Chapter was held in Trinity Episcopal Church, Hattiesburg. Mrs. C. C. Bryan, dean, welcomed members and guests and introduced Ben Dunford, William Carey College, who was in charge of Music of the Moravians. Dr. Dunford gave a short historical sketch of the Moravian people and information of their customs and musical life as observed in his home town of Winston-Salem, N. C. A program of representative compositions of Moravian composers was sung by a quartet from the college, Dr. Dunford directing.

The Jan. 2 meeting was held in the studio of Dr. Klaus Speer in the Fine Arts Building, University of Southern Mississippi, Hattiesburg.

Mrs. J. B. HOLLOWAY

St. Petersburg

The St. Petersburg, Fla. Chapter sponsored its annual junior choir festival Dec. 13 at the Pasadena Community Church. About 250 children from 13 area churches participated in the candlelight service of carols and anthems. The call to worship was given by Chaplin William S. McKee. Barry Stevens played *O Hail This Brightest Day of Days*, Bach; *Nativity Suite*, Held, and also played for the carols. The invocation was given by the Rev. Laurence W. Coles; Mrs. H. L. Dickson, dean, responded to his welcome. Anthems sung by the festival choirs were directed by Ted Harwood Hall. Festival pianist was Mrs. Paul R. Hultquist. Carolyn Billops played *Cavatina*, Raff, for the offertory and Peder Larsen sang *O Holy Night*, Adam, with the treble choir of Lakewood Methodist Church. *Gesu Bambino*, Yon, was played by Mrs. Richard Allen.

DOROTHY BERRY KIRK

Knoxville

The Knoxville, Tenn. Chapter met at the Second Presbyterian Church for a dinner meeting. Honored guests were the retired organists, members of the chapter. Present were Mrs. Douglas Kloss and Mrs. Logan Reid. Honored, but unable to attend, were Elizabeth Platt, Mrs. Walter Eppes and Mrs. R. G. Sawyer. A brief resume of their careers was read. The second half of the program was conducted by Ed May, director of music at the host church, who spoke on the use of handbells in the church and then directed the handbell choir in a program of music for the church year.

J. E. WAUFORD

Southwest Michigan

The Southwest Michigan Chapter met Jan. 4 at Albion College with John W. Obetz, host. At the business meeting which followed dinner in Baldwin Hall, it was announced that the chapter would sponsor Jan. 30 jointly with the Kalamazoo College music department and the Bach Festival, a workshop at the college featuring Madeline Marshall on vocal diction and an evening recital by Robert Town on the new Light Fine Arts Building organ. The program for the meeting was given by George Tucker who spoke on the subject of organ actions. The discussion period which followed dealt with the matter of the minor adjustments and tuning of organs which might be done by the organist.

RUTH DUNSMORE

Detroit

The Nov. 16 meeting of the Detroit Chapter was held at Bushnell Congregational Church. Following dinner was a brief business meeting in the course of which Dean John Andrews announced the forth-coming roster. It will contain, in addition to a listing of the chapter's 380 members, a history of the chapter from its founding to the present, as well as a list of all deans from 1910 to date. Host Ray Ferguson played a recital-demonstration on the new three-manual Casavant. His selections included works by Bach, Karg-Elert, Hovhaness and Dupré.

A joint Christmas party Dec. 7 with members of the Detroit Theater Organ Club was held at the Senate Theater. Pearl White and Alexander Boggs Ryan provided the program. There was general agreement that the Christmas season could not have begun on a more joyous note.

DALOS GROBE

Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter met Dec. 12 at the Fremont Foundation building, Fremont, Mich., with Mr. and Mrs. Don Davis host and hostess for the activities of the evening, program and decorations. After dinner Dean George Shirley conducted a short business meeting. The group was entertained by an instrumental trio and a soprano soloist performing music in keeping with the holiday season.

The chapter sponsored an Ecumenical Hymn Festival Jan. 10 at Sacred Heart Catholic Church, Muskegon Heights. An invitation was sent to the choirs of area churches so that any who were interested might participate. Paul Stapel and John Winters were in charge of arrangements. Ellen Gustafson and Al Burgess directed and Joseph Sullivan was organist.

The Jan. 16 meeting was held at the Central Reformed Church where the group heard a program prepared to illustrate vocal and instrumental music suitable for service use. Mrs. Lyle Sutherland and Mrs. H. Andrew Hansen were in charge.

An organ recital of special interest to the members was given by Dean George Shirley Jan. 17 at Central Methodist Church. He played works of Buxtehude, Bach, Hindemith, Elmore and Dupré. He has presented 14 recitals since coming to Central church four years ago.

The chapter will sponsor Robert Glasgow in recital Feb. 7 at St. Paul's Episcopal Church.

FRIEDA STEGINK

Fort Wayne

The Fort Wayne, Ind. Chapter held its Christmas dinner Dec. 15 at Trinity English Lutheran Church with Richard Carlson and Cynthia Ferguson serving as hosts. Following a short business meeting, with sub-dean Lloyd Pinkerton presiding, the group adjourned to Dean Carlson's apartment for coffee and cookies and a social hour.

FLORENCE FRY

St. Joseph Valley

The St. Joseph Valley Chapter met Jan. 4 in the Carroll C. Hyde, Jr. home for a holiday party. A carry-in dinner was served. No definite program was planned but the evening was spent informally, listening to organ recordings and browsing through choir and organ music. Mrs. Hyde and Mrs. Albert Wendt, Jr., dean, represented the chapter at the midwinter conclave in Chicago.

GLADYS CROSBY

Akron to Feature "Homecoming"

Akron is proud of the men and women who have started their music careers in the city and have gone out to make notable names for themselves. The "rubber capital" can boast of such people as William Gravesmill, curator of music at the Toledo Art Museum, Charles Shaffer of Hollywood Presbyterian Church and, among younger people, Louise Anderson Roach, winner of the Gruenstein award in 1963, and Richard Shirey. These are only a few of the top talent coming home to this convention.

If you haven't seen Stan Hywet, the majestic Tudor home of the Seiberling family (rubber industrialists), you have a treat in store for you. The mansion will be a setting for an outstanding convention musical event.

THOMAS SCHAEITTE

Monroe

The Monroe, Mich. Chapter sponsored its annual Advent recital Nov. 29 at Trinity Lutheran Church, Monroe, and featured choral selections by the four Trinity choirs and vocal selections by Eleanor Ahrens, Geraldine Gitschlag and Barbara Metz. Howard Wellhousen, trumpeter, joined with Elton Rudolph in the organ-trumpet composition *How Lovely Shines the Morning Star*, Rohlig, *Divinum Mysterium*, Purvis, was played by Joy Schroeder, organist. Rudolph and Verna-Roedel directed the choirs and Miss Schroeder was accompanist. A tea was served after the concert by members of Trinity Lutheran Women's Missionary League.

VERNA ROEDEL

Cleveland

The Cleveland Chapter of the Rocky River Chamber Music Society were co-sponsors of a Dec. 14 program at the West Shore Unitarian Church. Organist Boies Whitcomb and a string quartet from the Cleveland orchestra played Trio Sonatas in F major and D major for strings and organ, Corelli and Adagio and Rondo, Sonata 13, Mozart. The Harlan Thomas Madrigal Singers and Dale Watts, boy soprano sang. The event ended with carol singing by the audience of 300 and a reception provided by the social committee, Frances Bade, chairman.

EMMA D. AUSTIN



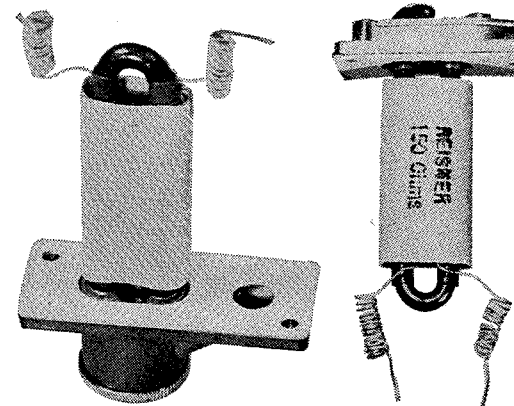
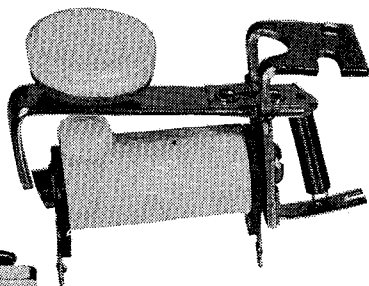
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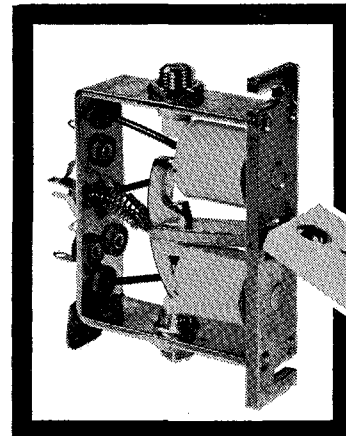
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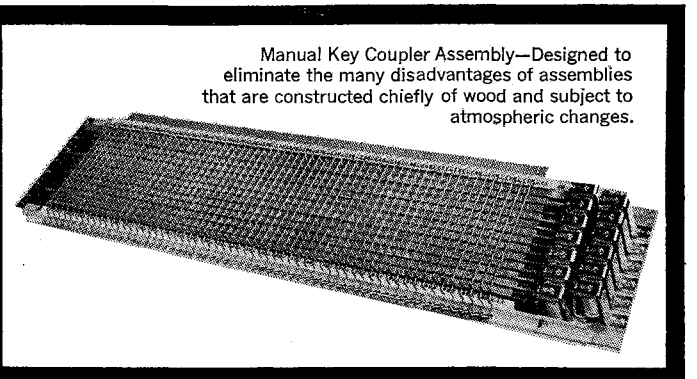
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Canton

The Canton Chapter met Nov. 23 at Trinity United Church of Christ for an organ workshop with Dr. George Markey. At the afternoon session Dr. Markey discussed and played the accompaniment of Mendelssohn's *Elijah*, using the main console of the 62-rank Schantz organ. Following this session a dinner was served and a short business meeting was led by Dean James Chidester. At the evening session Dr. Markey discussed anthem accompaniments and service playing, using the two-manual auxiliary front console.

The Christmas meeting was held Dec. 14 at the First Methodist Church. The resignation of treasurer John Lothrop was read at the business meeting. The dean introduced the host Bob Morrison who conducted a program about handbells using the church's 52-note set. Two handbell choirs of the church, the senior MYF and the Ladybells played Christmas music. A buffet of turkey and ham was served by the hospitality chairman Marvella Horn and her committee.

NORMA CHIDESTER

Peoria

The Peoria Chapter held its annual Christmas party Dec. 29 at the H. W. Hartmann home. Refreshments were served following a gift exchange and a program which included a group of Brahms' *Lieder* sung by Jerry Delicath and several duets played by Mrs. Sidney Williams, pianist, and Mrs. H. W. Hartmann, organist.

MARIANNE S. HARTWIG

Lake County

The Nov. 23 meeting of the Lake County, Ohio Chapter was a program at the First Church of Christ, Scientist, Painesville, by Richard Bowden, host-organist, assisted by Marie Drews, soprano and Luke Dudley, tenor. The theme of the program was in keeping with Thanksgiving.

LUKE P. DUDLEY

Lincoln

The Lincoln, Neb. Chapter met Jan. 4 at the First Methodist Church. Dean Rosanna Wheaton presided at the business meeting. Myron Roberts reported on the midwinter conclave in Chicago. The program was given by Adelaide Spurgin, choir director of the host church, who discussed hymns and the use of the church hymnal. Differences in hymnals were noted and comparisons were made in which the group sang some of the hymns, trying out more than one melody used for certain hymns.

MRS. WALTER E. WITT

Feature Swann, Vikstrom at Midwest Regional

Frederick Swann, Riverside Church and Inter-Church Center, New York City, will play a recital on the new four-manual 68-rank Aeolian-Skinner organ at historic Christ Church Cathedral as a feature of the Midwest regional held in St. Louis June 21-23. Richard Vikstrom, Rockefeller Chapel, University of Chicago, will lead workshops on choral music — one dealing with the performance of anthems and motets, another rehearsing a group in a large work. His emphasis will be on practical works which can be performed by most church choirs.

The convention will also combine a tour of new organs and modern church architecture. An added feature of this tour will be a lecture by Dr. Norris Smith of the Washington University School of Architecture on contemporary church architecture.

HENRY GLASS, JR.

Clinton

The Dec. ? meeting of the Clinton, Iowa Chapter was held at the First Baptist Church. Members brought their clergymen as guests. Christmas music was provided by Sarah Lawrence who played several organ compositions and by the Youth Choir of the church, who sang carols under the direction of Mrs. Stuart Lawrence. Alice McCarthy gave a talk on the use of music in the treatment of the mentally ill and spoke of her experiences in the classes of Dr. Van DeWall of Columbia University and in various hospitals. Mrs. A. J. Munson was hostess for an informal refreshment and social hour.

MRS. PAUL BURGENDORF

Kansas City

The Kansas City Chapter held the annual Christmas dinner and party Dec. 21 at the Western Highlands Presbyterian Church, Kansas City, Kans. Dr. Otis Mumaw, sub-dean, was in charge of the program Music for Christmas sung by the girls' ensemble from West Junior High School; fun and unrehearsed participation by all members and guests ended with carol singing under the direction of Dr. Mumaw and a Christmas benediction by the chaplain, the Rev. Glenn Lindell.

PAULINE WALTON WOLFE

St. Joseph

The St. Joseph, Mo. Chapter held AGO Student Night Dec. 29 at the First Methodist Church. Students of organ and advanced piano, high school age or older, were special guests for a variety program designed for student interest. Part 1 was three students in recital. Linda Pollard played *Prelude*, Bach; Linda Workman played *From The Swiss Mountains*, Wentzell, and Beth Hammond, pianist and Mrs. Wayne Nicholas, organist, played *Movement 1, Concerto in D major*, Haydn. The second portion was a student lecture by Kenneth Suetterlin, student at Northwest Missouri State College, Maryville, Mo. who spoke on the principles of tracker organ action and employed various types of pipes, recordings, charts and a home-built model of tracker action in the demonstration. For part 3 Dean Colin Campbell spoke on *The Guild In Action*, illustrated with colored slides, many from past AGO conventions, and recordings of works associated with past Guild events. Students were also given a copy of a humorous organ specification. At the serving of refreshments the organ chambers were opened for an organ crawl. Assisting in the program were Mrs. John Lefler who greeted students and affixed name tags. Mrs. Wayne Nicholas, Elizabeth Didlo, Mrs. Edward Michel and Mrs. Donald Paule supervised the refreshments.

COLIN A. CAMPBELL

Central Iowa

The Central Iowa Chapter sponsored Virgil Fox in recital Nov. 18 at Central Presbyterian Church. He played before a capacity audience on the new 40-rank Aeolian-Skinner organ. The recital was also a financial success and enough was earned to pay for the chapter's sponsorship of a scholarship for an outstanding organ student in one of the Central Iowa colleges. The student is selected each spring by means of an organ playing competition, the one judged best to receive the scholarship.

The Dec. 14 meeting was a Christmas party at the Harold Robbins home. Mr. Robbins had assembled a 40-rank organ in his basement with pipes from churches which replaced their old organs with new. Two selections from the classics were played by David Roberts followed by a medley of theater organ antics by Mr. Robbins. Des Moines folk singer Ruth Ludwig accompanied herself on the guitar while she sang several lesser known Christmas carols, Christmas Motifs Around the World. This was followed by a Christmas coffee hour, and Mr. Robbins gave a demonstration of glass blowing, another of his hobbies. Each member received a gift of his glass-blowing art.

BRYAN DENNISTON

Special Choral Emphasis at Southwest Regional in Tulsa

Choral Conducting, sister art of church organ playing, will receive special emphasis at the Southwest regional convention June 8-10 at Tulsa, Oklahoma. Lloyd Pfautsch will conduct two choral workshops. James Stewart Boles, dean of the host chapter, will conduct the second American performance of *The Resurrection and Ascension of Christ* by C.P.E. Bach. And Laven Sowell, head of the music department of Edison high school, will direct his concert chorus as a feature of the first day's schedule.

MRS. JAMES E. WATKINS, JR.

Madison

Seven Madison organists played a recital Nov. 29 at the Lake Edge Congregational Church sponsored by the Madison, Wis. Chapter. A free-will offering was given to the Veterans' Organ Fund which will help to buy a small pipe organ for the Chapel of the Veterans' Administration Hospital in Madison. A reception followed the recital. The program: *Diferencias, Cabezon and Fantasie in Echo Style*, Sweelinck — Ronald Gauger; *Prelude in C minor*, Bach — Mrs. Roland Sprecher; *Trio Sonata 5, Movement 1*, Bach — Arlyn Fuerst; *Pageant of Autumn*, Sowerby — Mrs. Richard Andrews; *Six Choral Preludes on Scottish Psalter Tunes*, Hill — John Stewig; *Elevations 11, 12 and 13*, Benoit — Mrs. Russell Mittelstadt; *Pageant, Sowerby* — James Kriewald.

RUTH PILGER ANDREWS

Buena Vista

The Buena Vista Chapter enjoyed a dinner meeting Dec. 13 at Ken-a-Bob Buffet, Storm Lake, Iowa. Following the dinner the group attended the Christmas concert of the Buena Vista College choir at the Schaller Memorial Chapel under the direction of R. D. Pfaltzgraff.

FRANCES HEUSINKVELD

Southeast Minnesota

The Southeast Minnesota Chapter's Dec. ? meeting included a caroling party at a local hospital followed by a Christmas dinner at the William Furlow home. More singing of Christmas songs, using piano and home organ accompaniment, followed the dinner.

SHARON SCHINDLER

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Panel on Acoustics Features New Orleans Chapter Meeting

With the need of a fine pipe organ in a concert hall in New Orleans a matter of such wide interest, the New Orleans Chapter's Jan. 18 meeting featured a panel discussion on Acoustics and Organ Design in Churches, Schools and Concert Halls, followed by a film devoted to the art of organ building. The discussion in the Choral Club room of the New Orleans Baptist Theological Seminary followed dinner in the Seminary cafeteria.

Members of the panel included: John J. Tyrrell, president of Aeolian-Skinner Organ Company who projected the topic as the builder of many concert hall organs; George A. Saunders, architect and acoustician on the faculty of the school of architecture, Tulane University, and formerly associated with Bolt, Beranek and Newman; Kathleen Armstrong Thomerson, FAGO, representing the organist's viewpoint.

The general public was invited with special invitation given musicians, architects and members of church music and building committees.

GEORGE C. KOFFSKY, JR.

South Arkansas

The South Arkansas Chapter held its Dec. 7 meeting at the First Christian Church, El Dorado. Following dinner and a session of business conducted by Dean Evelyn Lloyd the group and guest heard a concert in the church. Under the direction of Walter Michels, minister of music of the church and member of El Dorado High School Choral Faculty, the High School Choralists sang a program of sacred music. A group of chorales were played by the Epworth Bellringers of the First Methodist Church.

VIOLET GILLER

Fort Smith

The Dec. 7 meeting of the Fort Smith, Ark. Chapter was the annual Christmas party held in the Milton Birkett home. Mrs. Charles McDonald was in charge of the arrangements. A feature of the program was the playing of the Corelli Christmas Concerto by Frances Vaughan and Gene Clay, violins, Frank Dees, cello and Pat Birkett, piano. The exchanging of gifts and a report on future chapter activities concluded the program.

FRANK L. DEES

Tulsa

The regular monthly dinner meeting of the Tulsa Chapter was held Jan. 4 at Southminster Presbyterian Church with Dean James Stewart Boles presiding. Final plans for the Frederick Swann recital Feb. 2 were made; progress reports from committees working on plans for the forthcoming regional convention were heard. Following the meeting Dean Boles led chapter members in their annual Guild Sing Night.

LOIS McHENRY WATKINS

North Louisiana

The North Louisiana Chapter met Dec. 7 at Walker and Rodie Music Company. The program was one of several planned for studying to meet the requirements of the Service Playing Certificate. Mrs. Henry Bond led the first study in hymn transposition. A short business meeting followed with the dean, Mrs. Norman Fisher, presiding. Announcement was made of the recital by Joan Lippincott Jan. 15 at the First Baptist Church.

Alec Wyton will give a recital April 23 at St. Mark's Episcopal Church followed April 24 by a minister-organist luncheon at the East Ridge Country Club with President Wyton as speaker and guest of honor.

CORRIE SHAMP

Corpus Christi

The Corpus Christi, Texas Chapter met Dec. 4 at the First Christian Church for a Christmas dinner and program. Dr. Carl Gunther welcomed the group. Mrs. W. A. Mayberry, dean, presided at the brief business meeting. Six new members were introduced. An invitation was extended to attend the dedicatory recital Dec. 5 by John W. Moseley at the Church of Our Savior, Aransas Pass, and an organ recital by Leslie Peart Dec. 6. Mr. Peart's program appears in the January issue. Members and guests sang Christmas anthems directed by Ronald Shirey of the host church and accompanied by Mrs. Mayberry. A carol sing was led by Mrs. Paul Artus. In charge of arrangements of the evening were Mrs. A. T. Nicholas, organist of the host church, Mrs. Henry Schlenk and Mrs. Fred Bruce.

MARCIA CARAVANTES

HARPISTS JOIN ORGANISTS

The Denver AGO Chapter and the American Harp Society had a combined meeting Jan. 4 at St. Luke's Episcopal Church.

Various combinations of organ, harps, voices and violin were presented in music suitable for church services. Music presented was: The Sleep of the Infant Jesus, Henri Busser; Ave Verum, Mozart; Ave Maria, Bach-Gounod; Cantique de Noël, Adam; Hymn de la Pais, Godfroid; Trio of the Young Ishmaelites, L'Enfance du Christ, Berlioz; Psalms 4 and 2, Mills; Magnificat, Christmas Oratorio, Saint-Saëns; Aria in Classic Style, Grandjany; Five Carols for Easter, D. H. Williams.

Organists participating were Carol Maltzberger, Zona Wingett and Mary Hornberger; harpists were Nancy Adams, Suzanne Young Davids, Helen Lunn, Joanne Makris, Diana Carney and Betsy Mills. The violinist was John Melton. Singers were John Anglin, Betsy Mills, Elaine Emeigh, Lee Fiser, James Gentry, Loretta Curry, Mary Nobors, Donna Meckley, Georgia Sears, Beth Jenkins and Ardith Robertson.

John Weaver was sponsored by the chapter Jan. 31 at Montview Boulevard Presbyterian Church.

ZONA WINGETT

Baton Rouge

The First Methodist Church, Baton Rouge, La. with the co-operation of the Baton Rouge Chapter sponsored Mildred Andrews, Oklahoma University, in a master class and recital Dec. 12 and 13 in the church sanctuary. The class was devoted to Ways to Improve Performance at the Organ. Miss Andrews' recital on Dec. 13 was followed by a reception in her honor given in the church parlor by members of the motet choir. Her program appears in the recital pages.

JANIS LYNN BLECKLEY

Southern Arizona

The Southern Arizona Chapter met Dec. 15 for the annual Christmas party at the Tucson home of Joseph Whiteford, tonal director for Aeolian-Skinner. The host entertained members and guests with his fine collection of tape recordings demonstrating the different acoustical characteristics of various churches in the United States and Europe. Following the program refreshments were served.

ANITA GILLESPIE

Lubbock

The Dec. 14 meeting of the Lubbock, Tex. Chapter was the annual Christmas banquet and recital by chapter members held in the home of Cecil Bolton and Harold Dutton. After dinner the group assembled in Mr. Bolton's recital hall for a program which included a group of Baroque organ pieces, selections from Handel's Messiah, The Birthday of a King, Niedlinger, and Festival Toccata, Fletcher. The program closed with Rhapsody in Blue played by a student of Mr. Bolton, who played the second piano part.

KENT HILL

Portland

The Portland, Ore. Chapter's annual Christmas party was Dec. 11 at Mary Hazelle's Colonial home-studio. Harriet Harries introduced Irish harpists June and Jaren Spor, who sang and played. Marjorie Smith and Irma Rees, duo-pianists and members of Allied Arts Club, played selections on the two grand pianos. Dean Freda Beach expressed appreciation to the hostess, the musicians of the evening and the program chairman. Barbara Cole announced plans for a Shipwreck Luau Jan. 11, complete with a prize for the best costume, at Lani Louie's Chinese Restaurant. With Pauline Wahlstrom at the piano, 50 members and friends sang Christmas carols. While refreshments were served, Mildred Gilbert entertained on the Baldwin.

REBA M. PAYNE

Tacoma

The Tacoma Chapter held its Dec. 7 meeting at the Gloria Dei Lutheran Church. Members played for one another. Mary Jane Eubanks, Mary Helen Thompson, Elma Rosenberger and Veda Lukens played Bach, Mendelssohn and Guilmant. Dean Baker introduced the Karlstad Family Singers, composed of the local church's pastor, wife and four children. Their music included: O Praise Ye, Tchaikowsky; Lamb of God, Decius; Her Kommer Dine Arme Smaa, Schultz; Wake, Awake, Nicolai; Jerusalem, My Happy Home, traditional.

RODNEY C. TROSTAD

Salem

The Nov. 7 meeting of the Salem, Ore. Chapter was a progressive dinner. An electronic, two pipe organs and a harpsichord in the homes of members were demonstrated; qualities of each instrument were shown.

KAY CRACROFT

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4' Principal	61 Pipes		
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II-III Cymbel	122 Pipes	16' Subbass	12 Pipes
8' Trompette		8' Gedeckt	
MANUAL II		8' Gemshorn	
8' Copula	49 Pipes	4' Choralbass	
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Extra Added Attractions at Portland Convention

Portland, Ore., City of Roses, will be the host city for the Northwest regional convention June 14-16 at the new and beautiful Hilton Hotel. The week preceding the convention will be the famous Rose Festival week. The final parade and pageant June 12 will be well worth making the trip early to see.

Besides the Rose Festival, other points of interest to visit are the Lambert Gardens, Timberline Lodge on Mount Hood, Lloyd Center, one of the world's largest shopping centers, and the Portland zoo, which boasts the largest elephant population in the country, its own railroad and Antarctic penguins. Another point of interest is the Sanctuary of Our Sorrowful Mother, where the altar is carved out of rock at the side of the hill and organ music is played both day and evening hours.

BETTE L. ASHTON

Pasadena and Valley District

The Pasadena and Valley District Chapter held its annual Christmas Party Dec. 7 at the Westminster Presbyterian Church, Pasadena. A buffet supper was served and the boys choir of St. Luke's Episcopal Church, Long Beach, under the direction of Marcia Hannah, offered their seasonal presentation. Of special interest was the "hidden talent show" put on at the spur of the moment by board members. The evening came to a climax when the famous piano duo Thomas-Prichard surprised members with their atonal version of Silent Night. Everyone joined in singing carols.

GERARD FABER

Los Angeles

The Los Angeles Chapter joined the American Theater Organ Enthusiasts Dec. 7 at the Los Angeles Elks Temple for a happy Christmas party which featured the hall's four-manual theater organ. Past-dean William Connell, master of ceremonies, led group singing accompanied by Robert Bruce. Del Castillio highlighted the program accompanying the 1926 comedy movie *The Call of the Cuckoo*.

CAROL WILCOX

San Diego

The San Diego Chapter sponsored Dr. Robert Baker Jan. 11 in a master class and recital at the La Jolla Presbyterian Church. Dr. Baker covered registration, technique and interpretation of Bach's Prelude and Fugue in B minor and Franck's Chorale in A minor. Following the recital a reception was held in the Kirk House. Dr. Baker's program is similar to one which appears in the January issue.

ISABEL TINKHAM

San Jose

The San Jose, Cal. Chapter met Dec. 12 at Vasona Lake, Los Gatos, for a Christmas party and dinner prepared by Dorothea Miller and Les Frasier. Following dinner Charles Sayers directed the group in Christmas carol singing, but more fun was had listening to the three Altschul children singing their own versions in German.

LARON JACOBSEN

Aloha

Members of the Aloha Chapter attended the Christmas concert of the University of Hawaii concert choir held Dec. 14 at St. Andrew's Cathedral. The choir gave its one-and-one-half hour performance to two large crowds in consecutive appearances. Chapter members attended the second concert, then gathered in the Japanese Tea House of Queen Emma Gardens for an informal reception of members and their guests.

MRS. WILLIS H. MOORE

San Francisco

The San Francisco, Cal. Chapter met Nov. 30 at St. John's Presbyterian Church, Berkeley, for a recital by student competition winner of May '64, Paul Danilewski. See recital pages for program. Ethel Elizabeth Crumme was in charge of the reception which followed. She was assisted by Bessie Woods, Virginia Gibson, and Virginia Beardsley. Esther Johnson was hostess and Dick Coulter was host. The chapter-sponsored recitalists at Glide Methodist Church, San Francisco, for December are Paul Danilewski, Arthur Lawrence, Wilbur Russell, Dick Coulter and Jo Ann McKay. See recital pages. Mark Smith, sub-dean, is in charge of recitals. The chapter sponsored Dr. Robert Baker in recital on Jan. 12 at St. Luke's Episcopal Church, San Francisco.

JO ANN OTT MCKAY

Long Beach

The Long Beach, Cal. Chapter sponsored Edward Mondello, Rockefeller Memorial Chapel, University of Chicago, in recital Jan. 5 at the First Congregational Church, Long Beach, as the second program in the 1964-65 series. His program appears in the recital section. Preceding the recital women of the church served dinner to members and guests in the church dining room. Dean Weeks presided over a brief business meeting. Sub-dean Don Palmer introduced Rhea Young who entertained the group with colored slides of her recent trip to Thailand.

BARBARA WATSON

Honolulu

The Honolulu Chapter met Dec. 14 at the home of Marlene Goetz for a brief meeting in which was discussed and voted upon plans for the following four months program. Several members played Mrs. Goetz' organ and sang Christmas carols. The meeting closed with refreshments.

ELAINE HILL

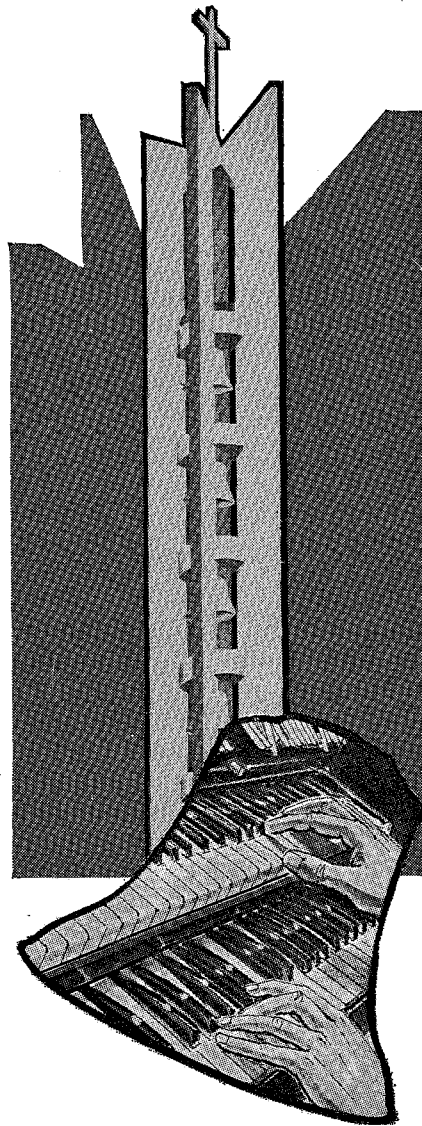
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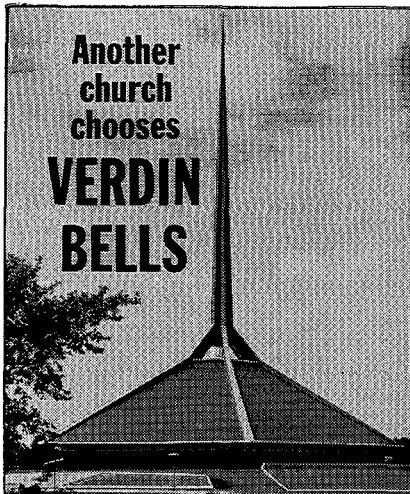
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All correspondence should be directed to the general secretary

Vancouver

The Dec. 13 meeting of the Vancouver Centre took place in St. Andrew's-Wesley United Church. It was the annual Christmas choir festival. The choirs of the following churches took part: West Vancouver United, First Baptist, Corpus Christi R.C., Christ Church Cathedral, St. Andrew's-Wesley United and the Studio Ensemble of Burton Kurth. Hugh McLean was organist. Each choir sang two Christmas or Advent carols and joined with the others as the massed choirs sang. The congregation joined in the festival in singing several well-known carols.

Moncton

The fall season of the Moncton Centre commenced Nov. 7 with a recital by Martin Gunther Foerstemann, Hamburg, Germany. The recital, the same as one listed in the January issue for the Montreal and Winnipeg Centres, was arranged through the German consulate in Montreal and was held in Central United Church. Following the recital a reception for Mr. and Mrs. Foerstemann was held in the church parlors.

The centre sponsored the annual Christmas Carol Festival Dec. 7 in the First United Baptist Church. Twelve church choirs participated, and traditional carols were sung by individual and combined choirs and choirs and congregation. Dr. Abner Langley, host pastor, gave the invocation and extended a welcome. The Rev. T. Elgar Roberts was festival organist. Mrs. D. A. Steeves and Mr. Roberts comprised the program committee. After the festival a reception was arranged by the choirs of St. John's, St. Andrews and the Salvation Army.

V. C. BLACKETT

Kitchener

A carol festival featuring nine junior choirs from Kitchener, Waterloo and Guelph was sponsored Dec. 7 by the Kitchener Centre at St. Andrew's Presbyterian Church. Choirs and directors were St. Andrew's Presbyterian, Kitchener, Edward Johnstone; St. John's Anglican, Kitchener, Dorothy Evans; Highland Baptist, Kitchener, Alica Dillon; Zion Evangelical United Brethren, Kitchener, Glenn Kruspe; Forest Hill United, Kitchener, Janet Keating; Knox Presbyterian, Waterloo, Pauline Hymmen; St. Matthew's Lutheran, Charles McClain; Trinity United, Gwilym Bevan; St. Andrew's Presbyterian, Guelph, James Bard. Mr. Bevan, chairman of the centre, led the hymn singing and conducted the massed choirs in Terry's I Saw A Fair Maiden, with Mr. Johnstone at the organ. Organ numbers were played by Dr. Kruspe, Mr. McClain and Mr. Bard.

PAULINE HYMMEN

Calgary

Compositions and recordings of members of the Calgary Centre made up part of the program of the annual Christmas party held Dec. 12. The evening began with a potluck supper followed by a program arranged by Harold Ramsay. Three Christmas carols by Arthur Ward were sung by the members conducted by Robert Hooper. This was followed by two pieces from a recording by Lynwood Farnam. John Searchfield conducted the group in the singing of rounds and canons and two pieces were played from a recording made recently by Harold Ramsay on the Wurflitzer theatre organ in the Orpheum Theatre, Vancouver.

Pembroke

The members of the Pembroke Centre heard a demonstration Oct. 13 of the Allen by A. Stephen, Renfrew, Ont.

Adrian Smit gave a recital Nov. 18 on the organ at Wesley United Church, Pembroke.

A Christmas meeting was held Dec. 6 at the F. C. Chadwick home.

JOYCE COFFEY

Sarnia

The third annual junior choir concert of carols was held Dec. 13 at the Central United Church. Eight junior choirs from Sarnia churches representing four different denominations sang individually and in concert. A full congregation joined in the better known hymns and carols. John Janssens played the voluntaries and W. D. McLinchey was accompanist. A collection was taken to further the work of the RCCO.

DAVID YOUNG

Bay of Quinte

The Christmas meeting of the Bay of Quinte Centre was held Dec. 12 at the parish hall of St. Thomas Anglican Church. This was a joint meeting with the local chapter of the R.M.T. Allan Redmond was the speaker. He showed colored slides and spoke of his trip by private plane to the West Indies last summer. He was introduced by Frank Moore and thanked by Miss E. M. Woodard. Refreshments were served by the ladies of the local group of the R.M.T.

S. ALEC GORDON

Winnipeg

The annual Christmas dinner of the Winnipeg Centre was held Dec. 12 at Moore's restaurant. Members of the clergy and their wives were special guests. The traditional turkey dinner was preceded by a social half hour over the punch bowl. Grace was said by the Rev. Andrew Lam. Dorothy Matheson proposed a toast to the Queen. Toasts were also proposed to the clergy by Margaret Rogers, to the ladies by Clayton Lee and to the College by the Rev. Walter Spence. These were replied to by the Rev. Donovan Brown, Gladys Hector and Winnifred Sim respectively. Barry Anderson conducted a sing-song of Christmas carols. The evening ended with a program of games, directed by Madge Stevens, Helen Lillie, Winnifred Sim and Don Menzies. The evening seemed a fitting start to the Christmas season.

Brantford

The Brantford Centre sponsored a recital of Christmas music Dec. 13 in Zion United Church. Jeryl Taylor, a student at the Ontario School for the Blind, Eleanor Muir and George Fox were heard in organ selections. The Fairview United Church youth choir, Mrs. Orville Reese, director, and the Parkettes, Mrs. H. D. Marlatt, director, choral selections and Kathleen Jennings, contralto, and Norman Baldwin, baritone, sang solos. A reception was held after the program.

Music was provided by the Salvation Army Band directed by George Homewood, for a joint meeting of the centre and the Ontario Registered Music Teachers Association Nov. 15 at Colborne Street United Church. George A. Smales commented and showed pictures of his trip to England last summer which included the Royal College of Organists Centenary.

ELEANOR MUIR

Montreal

The Montreal Centre sponsored a hymn festival service Dec. 2 in the church of St. Andrew and St. Paul. A congregation of 400 joined in the hymns and listened to the combined efforts and antiphonal singing of six Montreal choirs located in different parts of the church. The Rev. Dr. R. V. Berlis conducted the service. The prelude was played by Wayne Riddell, the offertory by Ted McLearn, and host organist Phillips Motley played the postlude and accompanied the hymns. The following choirs and choirmasters took part: Grace Church Anglican, Charles W. Botting; St. Andrew and St. Paul's Presbyterian, Phillips Motley; Mount Royal United, Montague T. Matthews; St. Andrew's United, Gordon C. White; Union United, St. Anne de Bellevue, V. Brian Smith; Wesley United, Neil W. Beauchamp. Refreshments were served to the choirs and members.

DAVID HUDDLESON

Halifax

The Halifax Centre sponsored its 14th annual carol service in St. Paul's Anglican Church Dec. 8. Nine choirs from Halifax and Dartmouth churches took part. Each choir performed two carols and the large congregation joined in the singing of carols between the performances by individual choirs. Harold Hamer, the organist of St. Paul's, played for the congregational carols. The voluntaries were played by three organ students: Carman Carson, Whitman Giffin and Alan Lowe.

NANCY F. MACLENNAN

London

The London Centre's Dec. 6 program was Music of Advent. Gwyn Beynon, trumpeter, combined with John McIntosh at the organ for Von Himmel hoch, Rohlig, Ach Gott Himmel sieh darein, Kauffmann, and Wachet auf, ruft uns die Stimme, Krebs. The Optimist Boys Choir sang Now Let Every Tongue, Bach, Non Nobis Domine, Byrd, and the carol Quem Pastores with Lansing MacDowell conducting. The Consort of Viols played In Nomine, Taverner and Ricercar for three voices, Willaert with Dr. George Proctor conducting. The Cathedral Boys Choir sang O Lord, Look Down from Heaven, Battishill with Elwyn Davies conducting and Paul Baker at the organ. Wayne Telton sang three numbers with Alex Clarke at the organ. The Cathedral Boys Choir closed with This is the Record of John, Gibbons with the Consort of Viols accompanying.

NORMA ALEXANDER

Edmonton

The Edmonton Centre met Nov. 30 in Central United Church. A discussion and demonstration of appropriate wedding music was in charge of Dianne Ferguson, assisted by soprano Ellen Carey Wetherill. A listing of suggested seasonals, solos and recessionals was distributed. Marvelyn Schwerman discussed the building of a basic choral library for the church choir; James Whittle distributed a listing of service music for the organ and spoke about the basic organ library. Members browsed over an extensive display of organ and choral music and catalogues which had been obtained from various publishers by Miss Schwerman. Those who had braved the cold, blizzard night to attend appreciated the hot coffee prepared by Mrs. Ralph Bigson, Chairman George Lange expressed his regret at leaving the centre. He moved to Montreal in January.

DIANNE W. FERGUSON

Toronto

Members of the Toronto Centre helped to swell a large audience which attended the second of the Advent organ recitals in St. Paul's Church on Dec. 12. These recitals, played annually in Advent and Lent, are eagerly anticipated events for local music lovers. Dr. Charles Peaker, organist of the church, was the artist on this occasion, playing a varied program, much of which was devoted to seasonal music. Dr. Peaker's recital is listed in the January issue. A brief social period was held in the parish hall at the conclusion of the recital.

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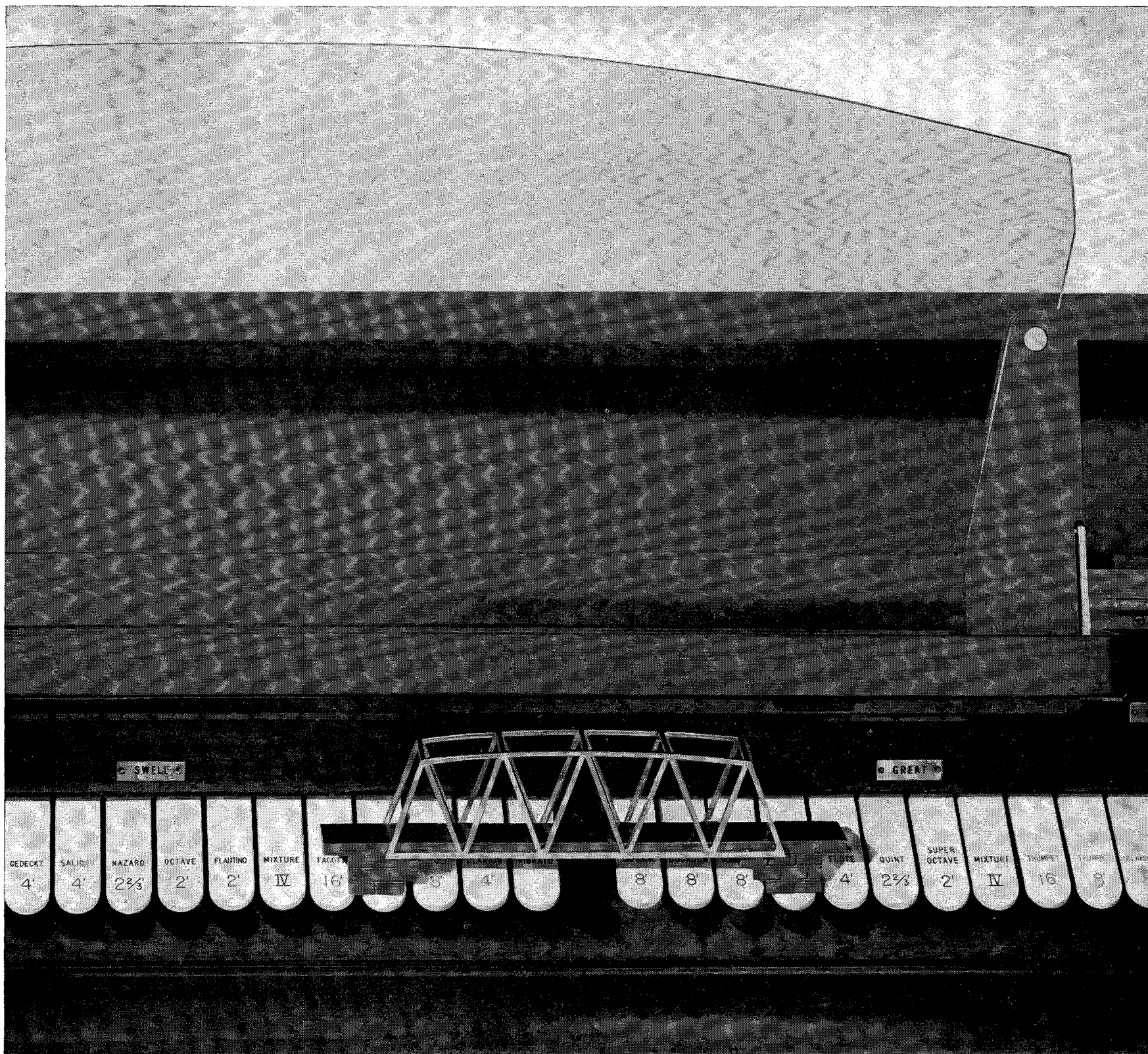
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

Feb. 10

Karel Paukert, Rollins College chapel, Winter Park, Fla.

Clarence Snyder, Longwood Gardens, Kennett Square, Pa.

Richard Ellsasser, Norwalk, Ohio

12

Richard Ellsasser, Indianapolis, Ind.

David Craighead, Aeolian Hall, London, Ont.

Gerre Hancock, St. Mark's Episcopal, Albuquerque, N.M.

Piet Kee, Ohio State U, Columbus

13

David Craighead class, Aeolian Hall, London, Ont.

Richard Ellsasser, Indianapolis

14

Grigg Fountain, Millar Chapel, Northwestern U, Evanston, Ill.

Piet Kee, Concordia Senior College, Fort Wayne, Ind.

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

Haydn Creation, part 2, St. Bartholomew's, New York City

Netherlands Chamber Choir, Rockefeller Chapel, U of Chicago

Richard Ellsasser, Indianapolis, Ind.

Haydn Lord Nelson Mass, Peachtree Christian, Atlanta, Ga.

Madrigal Singers, Northern Illinois U, De Kalb

William E. Waters, First Congregational, St. Petersburg, Fla.

Samuel Walter, Church of Resurrection, New York City

Ronald Stafford, First Baptist, Philadelphia, Pa.

Britten St. Nicholas, St. Paul's Cathedral, Buffalo, N.Y.

Stephen Farrow, Bethlehem Lutheran, Beaumont, Tex.

John Doney, St. Ann's Church, Lowell, Mass.

Claire Coci, Park Place Church of God, Anderson, Ind.

15

John Doney, Highland Congregational, Lowell, Mass.

Gerre Hancock, First Presbyterian, Fort Lauderdale, Fla.

Donald McDonald, Second Presbyterian, Kansas City, Mo.

John Weaver, Bridge Street United, Belleville, Ont.

16

Edmund Shay, Euclid Ave. Methodist, Oak Park, Ill.

Richard Ellsasser, Decatur, Ind.

Virgil Fox, First Presbyterian, La Grange, Ga.

Claire Coci, St. Joseph's Cathedral,

La Crosse, Wis.

Ray Ferguson, Pendleton Street Baptist, Greenville, S.C.

Gerre Hancock, St. Mary's Cathedral, Miami, Fla.

Piet Kee, First Methodist, Grand Rapids, Mich.

George Markey, St. Paul Street United, St. Catharines, Ont.

Frederick Swann, Princeton, N.J., Theological Seminary

17

David Drinkwater, Rutgers U, New Brunswick, N.J.

18

E. Power Biggs, Symphony, Detroit, Mich.

Richard Ellsasser, Fayetteville, N.C.

Ray Ferguson, First Baptist, Conway, S.C.

19

Virgil Fox, Pasadena Community Church, St. Petersburg, Fla.

Grady Wilson, Gallery of Modern Art, New York City

Piet Kee, First Presbyterian, Oklahoma City

20

E. Power Biggs, Symphony, Detroit, Mich.

Baptist Youth Festival, Municipal Auditorium, Oklahoma City

Alexander Schreiner master class, AGO, Casper, Wyo.

21

Corliss Arnold, First Methodist, Evanston, Ill.

Jon Spong, St. Mark's Cathedral, Minneapolis, Minn.

Frank McConnell, First Presbyterian, Lancaster, Pa.

Festival of Negro Spirituals, Ebenezer Baptist, Atlanta, Ga.

Walton Belshazzar's Feast, St. Bartholomew's, New York City

Richard Ellsasser, orchestra, Elkhart, Ind.

Fred Tulan, instruments, Haggin Museum of Art, Stockton, Cal.

Duruffé Requiem, First Presbyterian, Wilkes-Barre, Pa.

English Cathedral Music, Peachtree Christian, Atlanta, Ga.

Whitelock Prelude (premiere) Park Avenue Christian, New York City

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E. Power Biggs, Grand Rapids, Mich.
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Piet Kee, St. Michael and All Angels, Dallas, Tex.
George Markey, St. Matthew Lutheran, Hanover, Pa.

24 Gale Enger, St. Paul's Chapel, Columbia U
Piet Kee class, SMU, Dallas, Tex.
Ray Ferguson workshop begins, Oklahoma Baptist U, Shawnee

25 Richard Ellsasser, Lexington, Neb.
E. Power Biggs, Ethical Society, St. Louis, Mo.
Ray Ferguson, Oklahoma Baptist U, Shawnee

26 Grady Wilson, RLDS Auditorium, Independence, Mo.
Noye's Fludde, Church of Covenant, Cleveland
E. Power Biggs, Ethical Society, St. Louis, Mo.
Piet Kee plus workshop, Galloway Methodist, Jackson, Miss.

28 Charles Richard, St. Peter's Lutheran, Miami, Fla.
Bach for instruments, Trinity Episcopal, Columbus, Ohio
Bach Lord Is My Shepherd, St. Bartholomew's, New York City
American Moravian Music, Peachtree Christian Church, Atlanta, Ga.
Clyde Holloway, Rutgers U, New Brunswick, N.J.
Mendelssohn Elijah, Church of Resurrection, New York City
Robert Plimpton, First Baptist, Philadelphia, Pa.
Stephen Farrow, Church of Advent, Spartanburg, S.C.
Three Choir Hymn Festival, Westminster Church, Buffalo, N.Y.
John Doney, St. Jame's, West Hartford, Conn.

March 1
Clyde Holloway, First Congregational, LaGrange, Ill.
Richard Birney Smith, Dupré Stations of the Cross, Grace Church, Providence, R.I.
Robert Anderson, Millersville, Pa. State College
Piet Kee, St. John's Episcopal, Detroit, Mich.

2 E. Power Biggs, Dayton, Ohio
Piet Kee class, U of Michigan, Ann Arbor

3 Verdi Requiem, St. Bartholomew's, New York City
Sharron Lyon, First Lutheran, Nashville, Tenn.
David Drinkwater, Rutgers U, New Brunswick, N.J.
Alexander Boggs Ryan, Bach Festival, Kalamazoo, Mich.

4 E. Power Biggs, Sacramento, Cal.

5 E. Power Biggs, Sacramento, Cal.
Virgil Fox, Gallery of Modern Art, New York City
Piet Kee, Oberlin, Ohio, Conservatory
Donald McDonald, Northminster Baptist, Richmond, Va.
Alexander Schreiner, First Methodist, Santa Barbara, Cal.

6 Donald McDonald class, Richmond, Va.
Marilyn Mason workshop, Texarkana, Tex.

7 Contemporary Church Music, St. Michael's College, Winooski, Vt.
Children choir festival, First Methodist, Evanston, Ill.
Two Psalms, Langlais, first performance, Asylum Hill Congregational, Hartford, Conn.
Messiah (Lenten), Christ Church, Cincinnati, Ohio
Stanford, Goetz, Elgar, Old Stone Church, Cleveland
Robert Walker, Interstake Center, Oakland, Cal.
Mozart Requiem, part 1, Peachtree Christian, Atlanta, Ga.
Lee Dettra, St. Paul's Methodist, Lancaster, Pa.
Fauré Requiem, First Congregational, St. Petersburg, Fla.
Virgil Fox, Green's Farms Congregational, Westport, Conn.
William Whitehead, Earl Ness, two organs, First Baptist, Philadelphia
Richard Bouchett, Fifth Avenue Presbyterian, New York City
David Craighead, Bach Festival, Kalamazoo, Mich.
Marilyn Mason, First Methodist, Texarkana, Tex.
Robert Anderson, Air Force Academy, Colorado Springs, Colo.
Robert Baker, First Methodist, Cuyahoga Falls, Ohio
Piet Kee, St. Rita's, Milwaukee, Wis.
Alexander Schreiner, First Methodist, Albuquerque, N.M.
Frederick Swann, Riverside Church, New York City

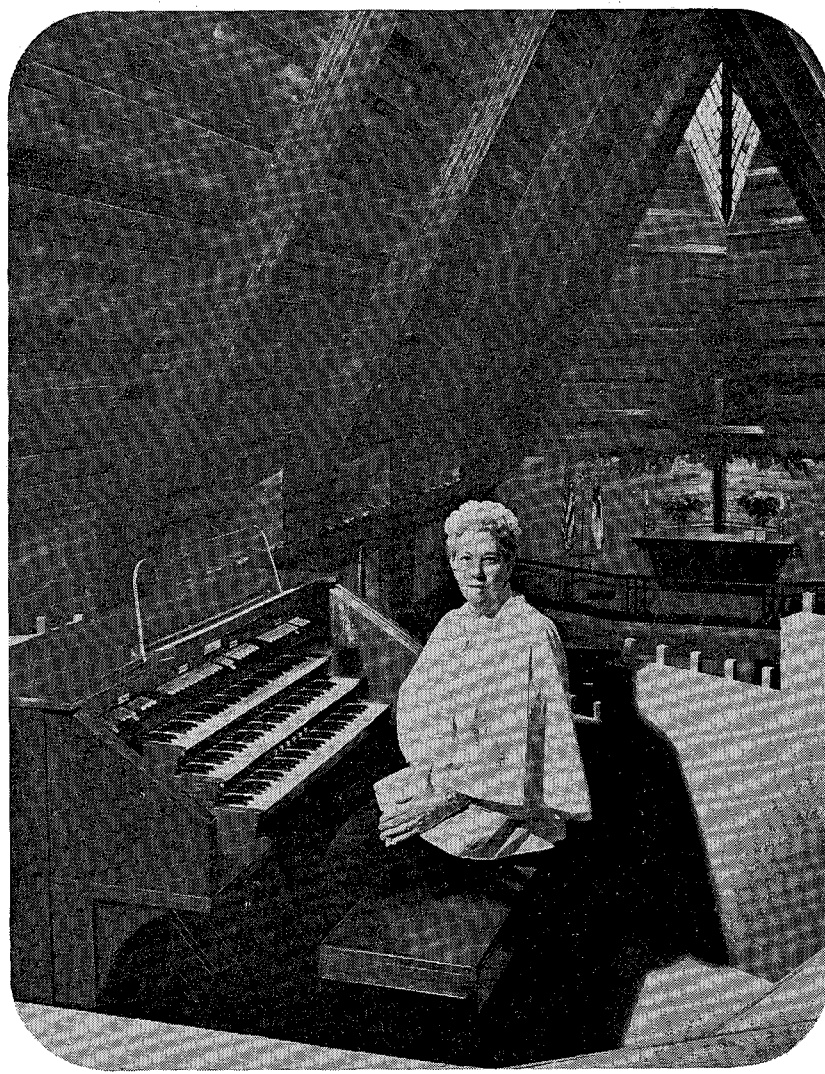
8 Gerre Hancock, Alexandria, Va. AGO

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John Doney, Grace Church, New Bedford, Mass.
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LYMAN BUNNELL, HARTFORD
AREA ORGANIST, DIES AT 68



Lyman B. Bunnell, prominent Connecticut musician, died Dec. 8 at his home in West Hartford. He was 68. Born in New Haven, he served the cause of church music for his entire life in the state of Connecticut.

Mr. Bunnell was a graduate of Yale's Sheffield Scientific School. After service in world war I, he earned a degree from Yale's school of music. He served the Naugatuck Congregational Church for 16 years before coming to Hartford.

He was twice dean of the Hartford AGO Chapter, served as chairman of the department of organ and church music at Hartt College, conducted the Hartford Oratorio Society and was a lecturer at the Hartford Seminary Foundation.

Mr. Bunnell served as organist and choir-master of the Immanuel Congregational Church, Hartford, from 1938 until his retirement in 1961.

Mrs. Bunnell, two sons, a sister and two grandsons survive him.

T. Frederick H. Candlyn, FAGO, died Dec. 16 at his home at Point Lookout, N.Y. at the age of 72. His career as an organist, composer and choir-master was one of great distinction.

Dr. Candlyn was born in Cheshire, England in 1892 and was a graduate of the University of Durham. He served as sub-organist of Doncaster Parish Church for several years. After coming to the New York area he was appointed organist and choir-master of St. Paul's Church, Albany, in 1915. Dr. Candlyn was a post-graduate student in Greek, philosophy and modern history at the New York State College for Teachers in Albany. In 1919 he became a member of that school's faculty and later was awarded an honorary doctor's degree. He served with the American expeditionary forces in world war I.

In 1919 he was the winner of the AGO Clemson medal. In 1926 he was awarded the \$500 Austin Purse for his Sonata Dramatica, plus the NAO medal and the Diapason prize.

He served St. Paul's Church for 28 years winning distinction for his fine boy choir, for his work as conductor of the Albany Mendelssohn Club and the Oratorio Society of Albany.

He succeeded T. Tertius Noble in 1943 as organist and choir-master at St. Thomas Church, New York City where he served for 11 years, retiring in 1954 and becoming organist and choir-master of Trinity Episcopal Church, Roslyn, L.I., near his home at Point Lookout.

Dr. Candlyn's long service on the AGO examination committee made him a particularly salutary influence in Guild affairs. The picture above was taken on the time of his appointment to St. Thomas.

Dr. Candlyn was the composer of more than 200 published sacred and secular works. He is survived by his widow, a daughter, two grandchildren, and two sisters living in England.

WILLIAM DUSTIN PASSES;
MUSICOLOGIST, COMPOSER

William Dustin, educational director and sales manager for Galaxy Music Corporation, New York, died Nov. 14 at the age of 44. He was a member of the advisory council on materials of the Music Teachers National Association, the American Musicological Society, the National Association for the American Composers and Conductors, the Music Educators National Conference, Phi Mu Alpha-Sinfonia, the Westport, Conn. Madrigal Singers and the Westport Friends of Music.

He had his PhD from Cornell where he was a teaching fellow and a member of the faculty before joining Galaxy. He had his MMus from the American Conservatory in Chicago and was a graduate of the University of California at Los Angeles. Among his teachers were Donald Grout, Arnold Schoenberg, Leo Sowerby, Karel Husa and John Kirkpatrick.

His compositions include works in many mediums including flute pieces written for his wife, Janet. Also surviving are two daughters, two brothers and two sisters.

ENGINEER AND MUSICIAN
DEAD IN CALIFORNIA AT 79

Stanley Henry Page, 79, famed mechanical engineer and active member of the San Jose, Cal. Chapter, died at a Los Gatos hospital following a long illness. Internationally known as a developer of motors, included a famed Liberty engine, he owned a famous large pipe organ. A member of the Early Birds, he was one of the first men to fly in California.

His acquaintance included musicians and painters throughout the world; he was active in a wide range of civic, scientific and artistic activities. His widow and two nephews survive him.

KARL K. LORENZ, PUBLISHER,
IS DEAD AT DAYTON, OHIO

Karl K. Lorenz, senior partner of Lorenz Publishing Company, died Jan. 10 in Dayton, Ohio, after being in failing health for more than a year. He had been active in the publishing company until November 1963 — 62 years of continuous service with the firm.

Upon graduating from Columbia University in 1901, he joined his father, E. S. Lorenz, representing the second generation in the business. In addition to his successful business activities he was active in civic and church affairs in and around Dayton. He is survived by his widow, four children, nine grandchildren and five great-grandchildren.



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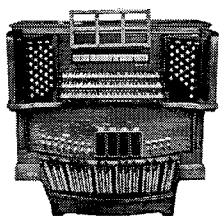
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Recital Program

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Strauss: Thus Spake Zarathustra

Solos — Robert Reuter

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

Bach: Prelude and Fugue in A Minor

SIDE 2 • Recital — Berj Zamkochian

Handel: Concerto in F Major for Organ
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New Choral Music

We are watching with intense interest to see what effect the latest directives on the Mass from Rome will have on Catholic church music in America. Certainly this great church has not up to now developed a general musical tradition in America in which it can feel great pride. We are hopeful that the changes will spur new inspiration among American Catholic musicians which will produce worthy results.

In an attempt to fill immediate needs the publishers of music for the Catholic service are issuing a great quantity of material. Little of this will have more than interim life but even that serves its function.

The Gregorian Institute of America sends an even half-dozen masses with the new official English text. Most of them are simple, make use of chant and can be adapted to various combinations of voices. Two of the best, Mass: the Love of God and Mass of Praise and Glory, are by Joseph J. McGrath. John Lee's Choral Mass in English is for SATB. Gerhard Track's Mass in Honor of Vatican Council II is more expansive harmonically. Austin Johnson's English Mass in Honor of St. Dunstan is for congregation. Albert J. Dooner's Mass in Honor of St. Cecilia is simple two-part writing. All of these should be seen.

Most of the material from Novello is music for another liturgical service, this time the Anglican. Not quite so simple as the Catholic material is John Joubert's Communion Service, a fresh, original, practical setting. Mr. Joubert's unaccompanied setting of The Beatitudes for ST soli and SATB should also be seen. Arthur Mills' Missa Brevis for uni-

son voices and organ has extremely narrow voice compass; even congregations could learn it. Gerald Cockshott's Magnificat and Nunc Dimittis in C minor is for unison trebles while Kenneth Leighton's Te Deum Laudamus requires two soloists, SATB and organ. In another category from Novello are: Mary Chandler's A Prayer for Rejoicing, well written in a familiar style; Diccon Shaw's unison Now is the Time of Harvest Home and William Wordsworth's rather declamatory De Profundis with brief bass solos.

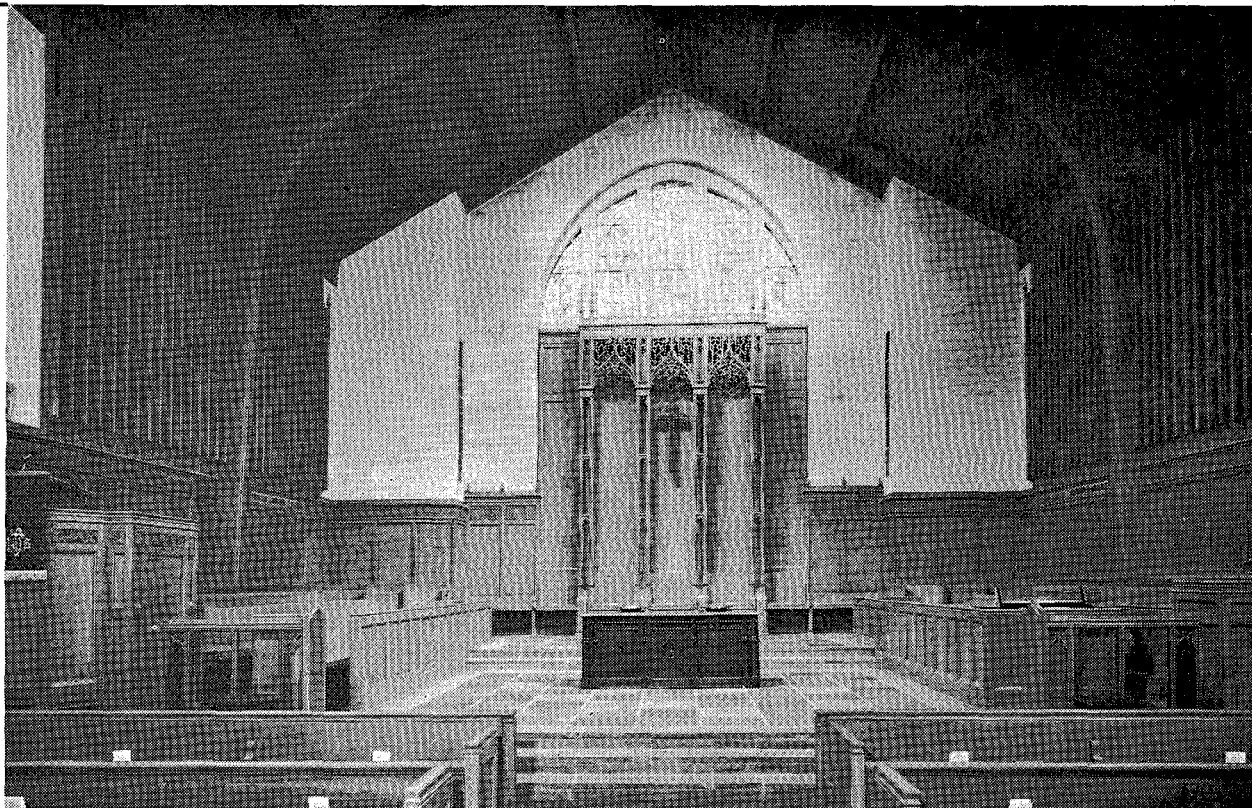
A bit of Christmas music also comes from Novello. Three original carol settings of old texts are Eric H. Thiman's The Christmas Galley, Derek Holman's The Flower of Jesse and Peter Aston's There was a Boy. Arrangements are John Gardner's harmonically mannered The First Nowell and Alan Bush's Rise Up Now, Ye Shepherds, on a French tune. Watkins Shaw has a simplified treble version of parts of the Christmas section of Handel's Messiah which is practical for school use.

Again in the liturgical category is a Missa Brevis by Camil Van Hulse (H. T. FitzSimons) in a very singable style. Thomas Matthews' Thanks Be to God is a short, bright anthem with soprano solo. Will James' simple Alleluia has just appeared in a SSA setting.

Two from Flammer are for Easter. Richard C. Howell's The Feast of Eastertide utilizes a tuneful Dutch folk song. Paul Van Dyke's Angels, Roll the Rock Away is an Easter morning anthem with a big ending.

In the general category from Flammer are: Everett Titcomb's The Lord Is My Strength, conventional but sound; Beverly Ward's Benedictus Es, Domine, with an attractive organ part; Sharon Rogers' simple O Brother Man; Wesley Snyder's Seek Him That Maketh the Seven Stars, with self-conscious parallel harmony; George Blake's largely unison Jesus, Refuge of the Weary; and Will Presser's highly rhythmic setting of Psalm 146.

Gordon Young's Missa Exultate (Galaxy) is not a strict liturgical mass but rather a free version. It makes modest vocal requirements. Mr. Young's setting of Send Out Thy Light is an easy, con-



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ventional piece. Francis Westbrook has made a practical arrangement of a pleasant French O Love How Deep, and Alan Gibbs' four-part treble Gloria in Excelsis would be fun to learn.

Ross Lee Finney's Spherical Madrigals (C. F. Peters) with secular text are out of our province. Directors of secular groups should see them. Max Sinzheimer has made a straightforward hymn anthem on Bryn Calfaria: Look, Ye Saints, the Sight Is Glorious.

Eusebia Simpson Hunkins' Child of Promise (Carl Fischer) is for staging. Directors with need and facilities for such works should study this dramatic work on the Infancy of Moses. Three of five new anthems by Carl F. Mueller are arrangements: Glory Be to God on High is based on the Welsh Gwalchmai; Blessing and Honor is on O Quanta Qualia; Do You Know How Many Stars uses low-voice solo in its a cappella arrangement of a German tune.

Sing to the Lord and unaccompanied Thine Is the Kingdom are originals by Mr. Mueller. The Carl Fischer Sacred Choruses for mixed voices contains 11 useful anthems, reprinted from the Fischer catalog.

From Abingdon comes a variety. David Strickler's hymn-anthem on St. Anne, O Where Are Kings and Empires, uses a trumpet obbligato. C. Buell Agey has an arrangement of a Pergolesi Alleluia. Scott Withrow's Hymn Accompaniments with Descants seems to us to belong in a choral listing; 12 familiar hymns are treated. V. Earle Copes' hymn-anthem, Eternal God, on Llanglofan divides male voices. Eugene Butler has a set of Six Anthems for junior voices and handbells.

The large stack from H. W. Gray falls into several categories. For Easter are: Glen Darst's Rejoice and Sing, in a familiar style; Alec Wyton's Plainsong Easter Cantic with Fauxbourdon; Frank Campbell-Watson's Alleluia, Christ is Risen, with trumpets and strings; John Holler's youth choir The Risen Christ; Earl Jolls' TTBB arrangement of Paul Fehrmann's Easter Song; Jack Osseward's eight-part arrangement of the Leising O Sons and Daughters (men versus women); and Richard Dirksen's Communion Service for the

Festival of Easter, with brass and timpani augmenting SATB and organ.

Other liturgical material from Gray includes: Ronald Arnatt's Communion Service for the People (congregation and organ); William Barnard's big Benedictus in C; and a Joan Reinthaler SSA of Christopher Tye's Laudate Nomen Domini.

Among the music written in memory of President Kennedy are three a cappella from Gray: Herbert Howell's motet, Take Him, Earth, for Cherishing; Graham George's In God's Commands; and Leo Sowerby's Thy Word Is a Lantern unto My Feet.

For general use from Gray are T. Charles Lee's unaccompanied O Christ the Lamb of God, Leo Sowerby's two-part mixed O Holy City Seen of John, with a big organ part; W. Glen Darst's Thy Kingdom Come, O Lord, with unison end; and Marion Ohlson's Mother-Love for Mother's Day.

From Mills and its B. F. Wood subsidiary come four: an Easter carol from a German source, Hugh Bancroft's Good Christians, Now Let All Rejoice; a unison Hymn of Thanks by J. Stanley Sheppard; an SAB Harvest Song by Katherine K. Davis; and George Brandon's SAB Thanks to God Our Father.

Though not exactly choral we call attention to Roger Sessions big and difficult Psalm 140 for soprano and organ (Marks); it makes great demands but has great interest. In the Marks Christmas with the Masters series edited by John Cramer are an SSATB Hodie Christus Natus Est by Sweelinck and SATBB Jubilate Deo by Aiblinger (both with Latin and English text) and Gustav Schreck's O Lord, How Shall I Meet Thee. A small easy I Do Not Ask, O Lord by Joseph Roff completes the Marks stack.

Another Catholic publisher, McLaughlin and Reilly, sends new material in English. C. Alexander Peloquin's name appears on Psalm 33, I Will Bless the Lord, for SATB and congregation; on SSA and TTBB settings of Holy God, We Praise Thy Name, and on a big SAB Angelic Acclamations. Flor Peeters has set Psalm 125, When God the Lord — a big setting with divided tenors. A Hermann Schroeder Rex Pacificus is

arranged by William Durick. The Charpentier Cantic of Praise uses two trumpets with SATB and organ. Clayton Brenneman's Praise to the Lord Almighty is for TTB, two trumpets and organ. Ralph Hunter's SSAA Locus Iste is suggested for a church dedication. Gerhard Track's Toward Thee, I Rise Up is TTB a cappella. Bernard Ledington's All Glory and Praise and O Praise the Lord are SA arrangements by William Durick. J. G. Phillips has arranged a familiar Bach piece for unison men and organ: Zion Hears Her Watchmen Calling (most familiar as a Schüller prelude).

McLaughlin and Reilly has four little pamphlets for the revised service: Seasonal Hymns of the Liturgy in English; Groups 1 and 2 of Psalms and Hymns for Low Mass in English, and Sacred Song edited by Theodore Marier and J. Gerald Phillips.

McLaughlin and Reilly also has a stack of Christmas material. Mr. Peloquin has SATB, SSAA and TTBB voicings of the Italian carol, Bel Bambino. Walter Ehret has arranged the English Rejoice Ye Shepherds and the German To Us a Child Is Born. Others are 14th century A Babe Is Born in Bethlehem and Once a Little Baby Lay, both arranged by Richard Pisano; a Durick version of the Adam O Holy Night; J. G. Phillips of What Child is This and Franklin Kinsman's arrangement of the Austrian O Sing We a Carol.

From Mills, Anthems for Treble and Junior Choir are solid arrangements from standard sources. A large-scale Missa Solemnis by Paul Creston for SATB or TTBB is of special interest for colleges or other places with wide resources.

Several from Boosey and Hawkes are for Lent and Easter: combined choir adaptation by Paul W. Peterson of Jan Broeckx's An Easter Carol; Robert Field's arrangements from Bach of O Spotless Lamb; O Saviour Mine, What Agony; Jesus, Fount of Consolation; and Jesu, Joyance of My Heart. As though Franck's Panis Angelicus were not already threadbare from arranging, Walter Ehret comes up with a new O Lord Most Holy. Mr. Field has an SSA of a Constantini Confitemini Domini

and Benjamin Suchoff has one of Purcell's Sound the Trumpet. There are innumerable voicings of R. Wilding White's excerpt, At the River, from Copland's Old American Songs; it is still just Shall We Gather at the River. Hal Evans has SATB and SSA versions of his Lord, Make Us Instruments of Thy Peace. Antonio Lora's prize-winning The Lord Shall Bless His People with Peace is an extended work with soprano solo and piano accompaniment. Robert G. Olson's Eternal song sets an Edwin Arlington Robinson poem.

Randall Thompson has long been a staple of E. C. Schirmer's distinguished catalog. His big Requiem comes now in a good new engraving and his interesting Nowell from his Nativity according to St. Luke appears in SATB, TTBB and SSAA voicings. His new The Lord Is My Shepherd for SSAA and piano, organ or harp is published in a temporary photographic copy from manuscript. The same kind of temporary copy is provided Howard Boatwright's Cantic of the Sun, for SATB, unison chorus, soprano solo and orchestra. Festival conductors will be greatly interested. Dr. Boatwright is also represented by an a cappella setting of I Will Lift Mine Eyes unto the Hills.

For women's voices E. C. Schirmer sends an SSA Et nunc reges by Robert Moevs with flute, clarinet and bass clarinet (or piano); Ervin Hennings' SA By the Rivers of Babylon, and Thomas Beveridge's SSA Ave Verum. All have Latin and English text — FC

FLORENCE MALTBY HONORED AS ORGANIST EMERITUS

Florence Maltby was named organist emeritus of the Memorial Presbyterian Church, Newark, N.J. Dec. 13. She served the church as organist and choir-master for four decades, retiring as active organist four years ago.

At the morning service the Rev. Harold Story presented Mrs. Maltby with a letter of citation. The choirs, directed by Curt Haessner, sang in her honor.

Mrs. Maltby, a music teacher in the area for many years, is a charter member of the Metropolitan New Jersey AGO Chapter.

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Between Conventions

The AGO midwinter conclave is now history and members of the hosting Chicago Chapter are breathing easily again. Many of them were by no means sure that conclave would not fall flat on its face until all but the shouting was over.

The more we attend AGO gatherings the more we are convinced that the very act of coming together itself is the most essential and valuable part of a convention. This is not to say that recitals by major organists are not inspiring and uplifting, or that lectures are not enlightening and stimulating. But even these pale by comparison to those days of renewal of old acquaintance, the exchange of views and questions which are so basic to organization life. We muse quietly to ourselves about the possibility sometime of a convention which would literally do nothing but convene. We think that, as with the usual convention, we would be one of the first to arrive and one of the last to leave and that we would enjoy every minute of it.

We feel, too, that there is a considerable advantage in a *small* AGO get-together where it is possible to see and to greet virtually everyone who registers. Which leads us naturally (but not without design!) to the very next official Guild conventions: the 15 regionals already well past the drawing-board stage. Early reports indicate some ambitious and adventurous undertakings, as, for example, the Norfolk Chapter's commissioning of a new large work from John La Montaine.

Don't make your summer plans too early: wait and see those regional plans unfold first. Maybe they will provide more fun and more excitement than even that trip to Europe. There are 15 — remember 15 — from which to choose.

Variations on a Theme

With this issue THE DIAPASON begins a series of articles on the important subject of improvisation, an art long neglected in America and thus one which has so far nurtured few distinguished American practitioners.

Various countries with a long tradition in the art will have distinguished representatives in the series. Articles will attempt to explore as many facets as possible. They will appear at irregu-

lar but frequent intervals over a period of perhaps a year.

It seems to us highly appropriate that the most celebrated improviser of our time, the great Marcel Dupré himself, has consented to open our series with a summary of the course at the Paris Conservatory which he made such a distinguished one over the years of his tenure.

The second contribution will be from Cor Kee, Holland's successful and famed teacher of so many of the current crop of improvisors in the Low Countries — a part of the world with one of the longest and most remarkable improvisatory traditions.

Promises from representatives of other countries where the art of improvisation has a long and honorable history have been firmly made and we believe the series will be helpful in furthering the already burgeoning North American interest in the art, a skill which seems to us of greatest importance and usefulness. We hope to throw new light into many dark corners of an accomplishment in which Americans too may one day take their proper place.

February

February, named for the old Roman festival of purification was originally the month of expiation. Coming as it does at the very heart of winter, it holds a special place in the thoughts of Americans with its two patriotic birthday observances separated by a saint's day with the most sentimental of connotations.

The only month is our calendar which varies in its length, it is, whether 28 or 29 days, also our shortest of months.

Though Lent this year begins March 3, it most often begins in February — as early as Feb. 5 in 1913, the only time so early in either the 20th or 21st centuries. The shortness of the month and its usual place in the church calendar (even as a preparation month) give it a special place in the lives of church musicians. It becomes jointly the month of greatest pressures and of greatest opportunities. For the greatest achievements in church music have been written for the somber season just ahead.

Let us turn our faces to the morning and walk bravely into February.

Letter to the Editor

Sequel to Peaker Sequel

Charlottetown, Prince Edward Island, Dec. 16, 1964 —

To the Editor:

Mr. Merrill's Sequel to Peaker letter on organ recitals in churches was commendable. In addition to the argument that he put forward in favour of paid admission I would advance the following: (1) there is a distinction between an act of worship and a recital. Nobody should be barred from a service on financial grounds. A recital, on the other hand, is a sort of extra-curricular activity. The recitalist requires a fee that will enable him to keep solvent, and it is asking too much of a merciful Providence to expect to remain "out of the red" unless an admission fee is charged: (a) People appreciate more what they have paid for. (b) In most communities the only available organs for recital purposes are found in churches. Why should organ recitals be penalized?

With regard to his second point "Recitalist in view of audience", this is seldom practicable, as the console should be placed in regard to its liturgical functions in the church. Admittedly in many cases it appears to have been flung in as an afterthought, as it were absent-mindedly, in the least appropriate position possible! I encountered one neat solution of the problem at St. Joseph's Oratory, Montreal. The huge 5-manual tracker Beckerath is placed in the gallery, invisible to those in the nave below unless they are stationed at the opposite end, by the high altar, which is a considerable distance away. A large closed-circuit television screen was suspended below the gallery and gave an excellent picture to the numerous audience.

Mr. Merrill's last utterance was Delphic: "Applause not Permitted. Presume that nothing needs to be said on this subject except to deplore it." Does he deplore applause or the ban on applause? The sound of human palms in violent contact with one another is grotesque and displeasing in itself, yet it is music in the ear of a performer.

If we bear in mind that a recital is essentially secular, even when taking place within

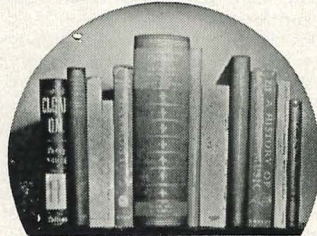
a church, with all its hallowed associations, it will follow that applause is permissible. We go to a service in order to take part in the worship of God, not to criticize décor, the sermon, the parson's delivery, or even the music; we go to a recital to listen, not to worship, and if we enjoy the experience we give vent to our feelings in the normal way, just as at any other concert.

At the same time frequent applause in a large and resonant building can be tiresome, and it might be acceptable to request the audience to reserve its applause for the end of the recital.

I might add, however, that applause and even shouting is allowed in churches on exceptional occasions such as the coronation of a monarch or pope and other similar functions of a semi-state character.

Perhaps Mr. Merrill will clarify his oracular statement for the benefit of us humble pedal-pushers.

CHRISTOPHER GLEDHILL



Books

We have several books on hand of interest to the labourers in our vineyard. The John Knox Press, Richmond, Va., in its series Ecumenical Studies in Worship, has issued *Hymns in Christian Worship* by Cecil Northcott, a little paperback which belongs on the desks of most church musicians. The chapter titles give a good idea of what to expect: The Nature and Function of Christian Hymns; The Hymn in History; The Hymn in Liturgy; Hymns in the Life of the Church. There is an index of hymns and of hymnals.

A useful pocket-size *Sung Mass Book* for low and high masses has been prepared by Jan Kern for the Gregorian Institute as part of the emphasis on congregational participation in the vernacular. Also included are 62 hymns (melody line only) carefully classified. Probably the illustrations are intended to be attractive to children.

Novello has issued a new fourth edition of a hymnal called *Hymns for Church and School* which American musicians will want to add to their permanent hymn shelf. The British school emphasis in its plan, its 346 hymns, and an extensive historical survey by Erik Routley entitled *Hymns and Their Tunes* make this a volume likely to be dipped into frequently.

W. W. Norton's publication in paperback, *The Great Operas of Mozart* is too good not to be mentioned here. Librettos in original languages and in beautiful English versions as well, and very readable essays by Nathan Broder on Mozart and on each opera make this rather special, we think.

Joyce Kahn's *Muscraft* (Marks) is about as elementary an introduction to music as is imaginable. It will probably be useful in primary teaching and with adults with very limited background. — FC

VICTOR GRAHAM APPOINTED TO TORONTO CHURCH POST

Victor Graham has been appointed of the First Church of Christ, Scientist, Toronto. Previously he had served Grace Presbyterian, Calgary, Alta. and had succeeded Muriel Gidley Stafford at the Park Road Baptist, Toronto. When that church burned and its congregation united with Yorkminster Baptist, he succeeded D'Alton McLaughlin there, resigning in December 1962 to go on sabbatical leave in France. He is a professor of French at University College, University of Toronto.

Dr. Graham has been active in RCO affairs in the Toronto Centre.

Douglas Bodle served First Church of Christ, Scientist for eight years.

FOUR WORKS by James Hopkins were performed Jan. 17 at a Northwestern University vespers service. The Chapel Choir and University Organist Grigg Fountain performed Mr. Hopkins' Two Songs for Soprano, Harp and Percussion; his settings of Psalms 6 and 121 and his arrangement of the hymn-tune setting of Psalm 23. The soprano soloist was Diane Vahey, graduate student.

Those Were the Days

Fifty years ago the February, 1915 issue published the following news of interest to readers —

The Hinners Organ Company completed 100 organs in 1914

A new Dallas society of women organists was founded with a membership of 50

Ernest M. Skinner broke a rib in a collision of his automobile with a tree in Cambridge

James T. Quarles, Cornell University organist, was engaged to play five recitals the last week of May at the Panama-Pacific Exposition in San Francisco

Dr. Humphrey J. Stewart played the dedicatory recital New Year's Eve on the Spreckels outdoor organ built by Austin in Balboa Park, San Diego

Walter Keller, dean of the Illinois AGO Chapter, opened the four-manual Austin at Baldwin-Wallace College

Twenty-five years ago this magazine reported these events in the organ world in its February, 1940 issue —

Abram Ray Tyler, a founder of the AGO, died at Detroit at 71

Mario Salvador opened the winter recital series at Kimball Hall, Chicago

The stoplist for aMöller for the Central Methodist Church, Montevideo, Uruguay, was published

The Northwestern University eighth annual church music conference attracted a large group. Speakers included Lloyd Morey, Frank M. McKibben, Barrett Spach, William Lester, Lester Groom, Dom Anselm Hughes and S. E. Gruenstein

Ten years ago these stories made news on the pages of the issue of February, 1955 —

William E. Zeuch retired from the Aeolian-Skinner Company after 38 years of service

The AGO midwinter conclave attracted 150 to New Orleans. Recitalists were William Teague, Donald McDonald, Lilian Carpenter and Vincent Slater. A harbor trip on a large yacht was a special feature

Stuart Gardner was appointed organist and choirmaster of the Church of the Transfiguration (the Little Church around the Corner)

The summer faculty at the Organ Institute was announced as: Finn Viderø, Helmut Walcha, Catharine Crozier and Arthur Howes

Truer Words!

from an address Dec. 6 by the Rt. Rev. Msgr. James E. Callaghan, Holy Family Church, Fairmount, Syracuse, N. Y. to the Syracuse AGO Chapter

The dignity, importance of a profession are measured in proportion to the purpose and objective of the profession. For example, the chemist, physicist, engineer, are respected for their insight into the physical universe. The man of medicine is respected highly for his ability to assuage sickness and disease. The clergyman holds high rank since he administers to the spiritual and supernatural in man.

Now there is a particular profession considered closely in importance to the clergyman. But this particular profession is tossed aside lightly by most people. This profession is ignored, abused, belittled. Of it is expected the working, practically, of miracles, many times with no advance notice. This particular profession is underpaid hopelessly. Those who follow such profession are dedicated, consecrated people who struggle on despite all of the obstacles and handicaps confronting them!

I refer directly to the exalted profession of church organist and choirmaster. I speak out of eighteen years of experience as Director of Music for the Catholic Diocese of Syracuse. I have witnessed organists and choirmasters humiliated and put to all types of abuse by clergyman and laity alike.

If we accept the principle that music and sung prayer are of the highest degree of honor and glory we can give to Almighty God, then the obvious, eloquent, logical conclusion follows, namely, that the preferred profession of church organist and choirmaster is one of the highest ways of life to which one could be called. The church organist and choirmaster is most intimately related to the sanctuary and the sacred services of the liturgy.

On Improvisation

by MARCEL DUPRÉ

The art of improvisation has been practiced at the organ, at the harpsichord and at the piano by a large number of famous composers in every period of music. One can mention in the 16th century the Italian Frescobaldi, the German Scheidt, the French Titelouse; among the great classicists Bach, Handel, Scarlatti, Mozart, Beethoven, who gave recitals of improvisation in their youth. In the Romantic period, Mendelssohn, Chopin, many of whose works were first improvised in the course of musical soirees, and finally Liszt who played the organ as prodigiously as the piano. Among moderns, one can cite Bruckner, Reger, Busoni in Germany, and Franck, Saint-Saëns, Widor, Guilmant, creators of the modern French school.

In our day, it is chiefly at the organ, in the course of religious services, that improvisation is practiced. But nevertheless, the public in the concert hall has always been very much interested in hearing an improvisation in the course of a recital.

The organ class at the Paris Conservatory, founded at the conservatory's very beginning under Napoleon I, requires for obtaining the First Prize not only examination in performance but in improvisation as well.

One could say that the program of organ competitions fixed by César Franck has hardly changed at all.

Here is the order of the examinations:

1. On a prescribed Gregorian theme, improvisation of a contrapuntal chorale in the manner of the chorale preludes of Bach.

2. Improvisation of a strict four-voiced fugue on a prescribed subject. The candidate works out the counter subject in a few moments of thought and, in the course of the fugue, retains it for each entrance of the subject.

3. So-called "free" improvisation in the form of an Andante movement of a sonata with center development section. The term "free" indicates the harmonic idiom is less strictly contrapuntal than for the fugue.

Two performance examinations from memory follow: 1. a major classic or modern work, of the student's choice. 2. a piece required of all, composed especially for the competition and given to the candidates a month before the contest.

So one sees the years of preparation needed before one can be a student in this class.

In short, improvisation studies parallel the study of theory, of the writing and composition of music. Every student must first know the seven clefs, without which he is incapable of reading scores or the motets of Renaissance masters. As he acquires keyboard experience at the piano and the organ and analyzes the literature of the great composers, he must be trained, at the same time as his study of harmony, to carry out and to link up at the keyboard the harmonic technique which he knows, by transposing chromatically into all keys. When he reaches the study of four-part counterpoint, he can be trained in improvisation on a chorale in the various forms from the past — contrapuntal, figured, canonic, ornamented in the soprano, placing the *cantus firmus* in the different voices. Then while studying the writing of the fugue, he will improvise at once expositions for three

or four voices, requiring himself to stick faithfully to the counter subject; next free development and finally the stretto. It is the same as for performance: by relentless repetition of bits of phrases until one acquires the accuracy and facility that makes for progress.

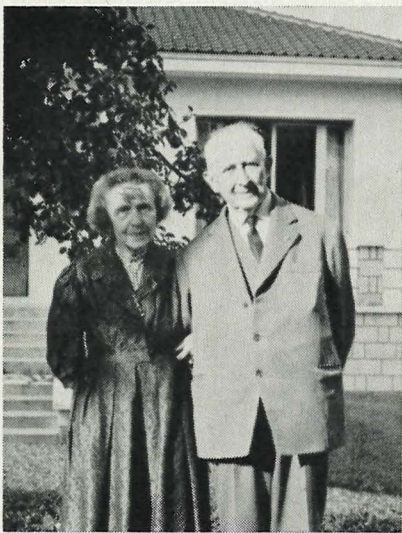
The student then works on the variation forms, beginning with the classic chaconne and passacaglia, then the different movements of the sonata beginning with the trio sonata. He could finally take up the improvised symphonic etude, developing the periods of the exposition and avoiding mere chatter in the periods of the development.

In short, it can be said that the operation of training an improviser follows step by step the training of the virtuoso and of the composer.

Hence, it is necessary to possess the "metier" ("tricks of the trade") before launching into improvisation. It will serve as the foundation for the inspiration of the moment and for the imagination. Far from restraining them, it will help them to expand to complete freedom, with neither restraint nor hesitation. The improviser will then know where he is going; and freedom from all preoccupation with mechanics will endow his music with life and establish communion with his listeners.



Above: the most famous improviser in the world, snapped while playing a spontaneous triple fugue. Below: M. and Mme. Dupré in the garden of their home at Meudon



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Now, it's quite possible that one or more of these Lenten and Easter anthems could make your eyes light up and cause you to say, "Aha!" If this hadn't happened many times over the past years, we couldn't very well afford to offer you copies of these anthems at no charge, could we?

But we feel that we have discovered some music you will find stimulating, music that you will want to use, and we feel the musician's urgency of sharing our discoveries with you.

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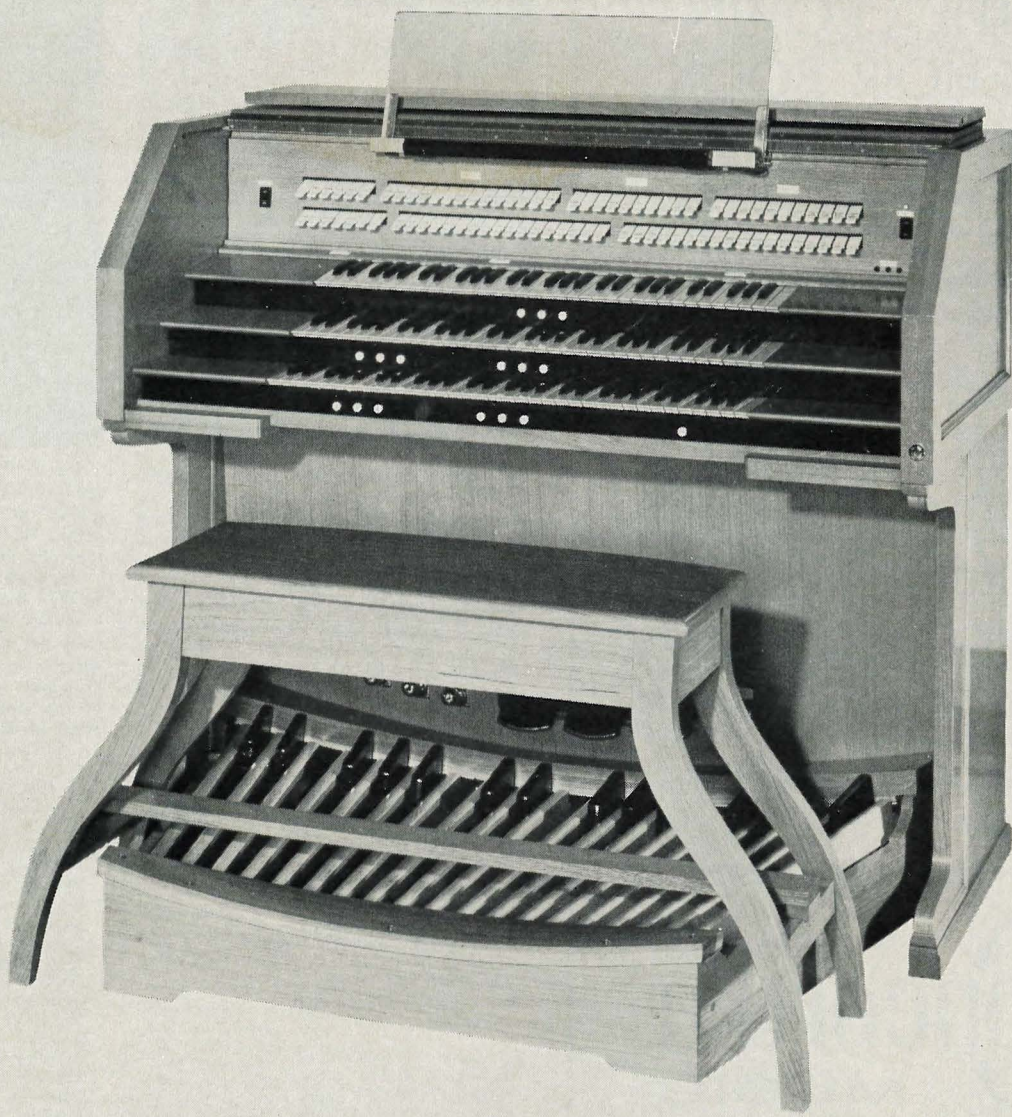
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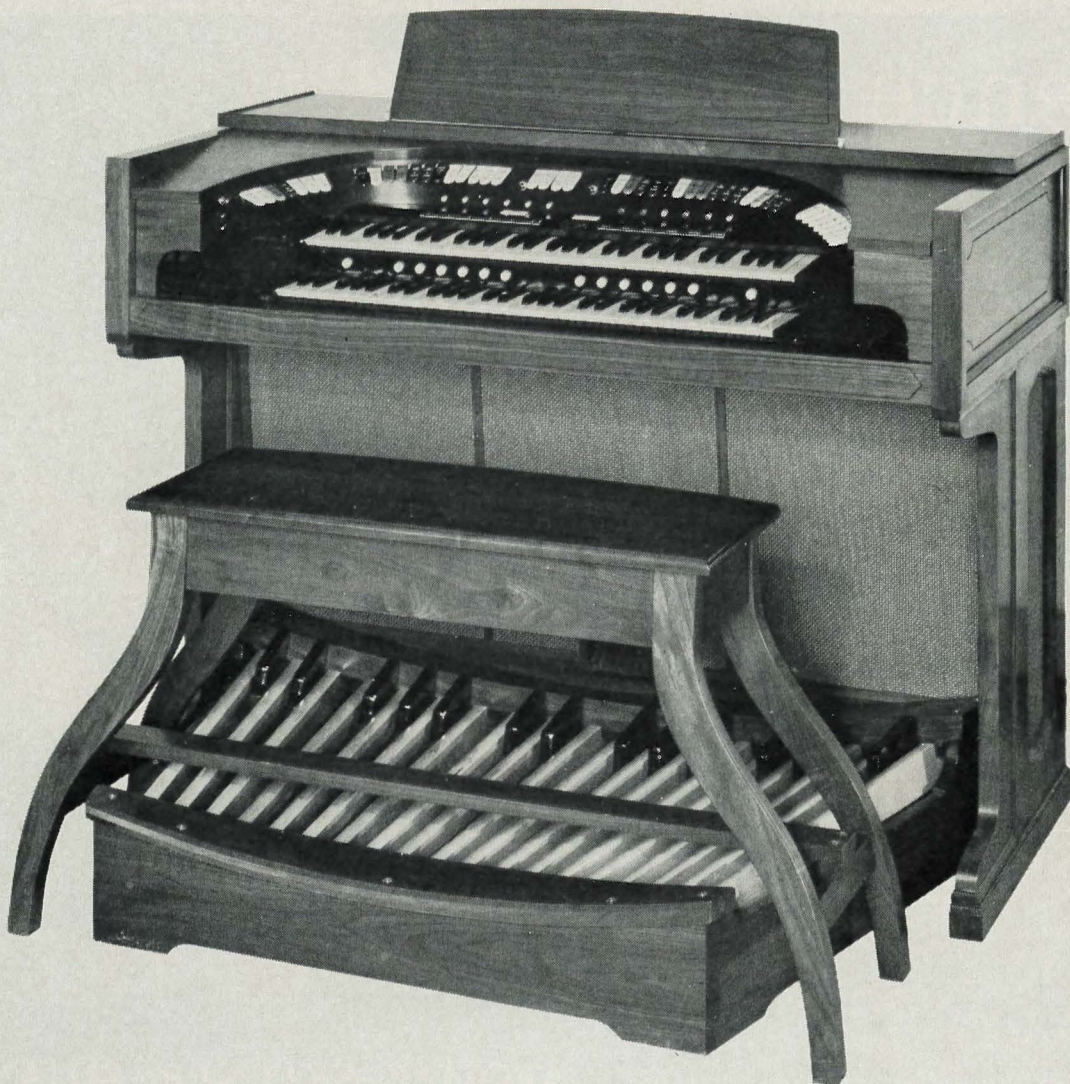
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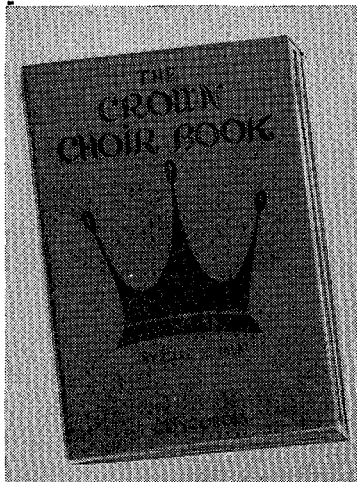


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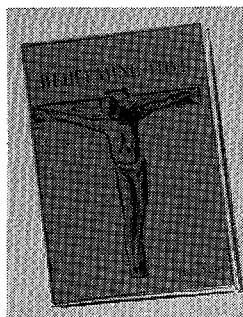
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MÖLLER 3-MANUAL GOES TO CHARLOTTE CHURCH

NEW TRINITY PRESBYTERIAN

Gallery Installation in Carolina Edifice — Mrs. C. H. Darr Serves As Organist-Choirmaster

Trinity Presbyterian Church, Charlotte, N.C., has contracted with M. P. Möller, Inc. for a three-manual instrument. The new church to seat approximately 1,000 was designed by A. Hensel Fink, Philadelphia, who chose J. N. Pease Associates, Charlotte, to handle details and supervision.

The organist-choirmaster is Mrs. C. H. Darr. The entire musical program, choir and organ, will be situated on a rear gallery with the organ free-standing above and behind the choir. William E. Pilcher, Jr. handled negotiations for Möller.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Chimes (prepared)

SWELL

Rohrgedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Mixture 3-4 ranks 201 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes



David P. Dahl, AAGO, has been appointed instructor in music and college organist at Whitworth College, Spokane, Wash. He teaches piano, organ, music history and literature.

He holds a BA from Pacific Lutheran University, Tacoma, where he was a pupil of Frederick L. Newham. He earned an MA from the University of Washington, Seattle, where he studied organ with Walter A. Eichinger. In the summer of 1964 he studied at the Andover, Mass. Music School as a pupil of Arthur Howes.

Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quintaton 8 ft.
Super Octave 4 ft. 12 pipes
Waldflöte 4 ft. 32 pipes
Waldflöte 2 ft. 12 pipes
Mixture 2 ranks 64 pipes
Mixture 2 ranks 24 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Posaune 8 ft. 12 pipes
Fagot 8 ft.
Posaune 4 ft. 12 pipes
Krummhorn 4 ft.

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FOR SEVENTH PRESBYTERIAN

Wayne Fisher Has Served as Organist Director for 12 Years — 3-Manual Installed in Fall of 1965

The Seventh Presbyterian Church of Cincinnati is presently involved in a major project of renovation and modernizing its church facilities. A new three-manual Möller pipe organ has been contracted for as part of this project — completion to be in September 1965. The organist-director is Wayne Fisher. In addition to his duties at Seventh Church, which he has served for 12 years, Mr. Fisher is co-chairman of the organ and church music department of the University of Cincinnati.

Specifications and negotiations were by Möller's representative, Robert J. Talbert, in consultation with the church.

GREAT

Quintaton 16 ft. 61 pipes
Principle 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trompette Harmonique 8 ft.
Chimes 25 bells

SWELL

Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Unda Maris 2 ranks 110 pipes
Principal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nachthorn 2 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 68 pipes
Trompette 16 ft. 68 pipes
Huatbois 4 ft. 68 pipes
Tremulant

CHOIR

Holsgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Blockflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Oktav 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes



Robert C. Bennett, Texas State AGO chairman, has been appointed organist-choirmaster of St. Luke's Methodist Church, Houston, Tex. Mr. Bennett has served as organist of this leading church for the last 10 years. The music program involves six choirs and serves a membership of 4,900. Mr. Bennett in consultation with the staff of M. P. Möller designed the large four-manual organ installed in 1959. Rob Landes has assumed the responsibility of associate organist.

Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Barpfeife 4 ft. 61 pipes
Trumpette Harmonique 8 ft. 61 pipes
Zimbelstern
Tremulant

PEDAL

Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Bassoon 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Barpfeife 4 ft.
Chimes 25 notes

**EASTER INSTALLATION
FOR BREMERTON CHURCH**

SUMMIT AVENUE PRESBYTERIAN

Three-Manual in Washington Church Planned by Eugene Nye and Organist Raleigh MacVicker

Balcom and Vaughan, Seattle, Wash., is building a three-manual organ for the Summit Avenue Presbyterian Church, Bremerton, Wash. Raleigh MacVicker, organist of the church, collaborated on the design with Eugene M. Nye, tonal director of Balcom and Vaughan. Installation is to be completed in time for the coming Easter. Low wind pressures will be used.

HAUPTWERK

Prestant 8 ft. 49 pipes
Singend Gedackt 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohr Quintade 4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

POSITIV

Copula 8 ft. 49 pipes
Gemsrohrpommer 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Rohr Quint 1 1/3 ft. 61 pipes
Klein Prinzipal 1 ft.
Roer Schalmel 8 ft. 49 pipes

SCHWELLWERK

Flute à Cheminée 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Weit Prinzipal 4 ft. 61 pipes
Rohrpfeife 4 ft.
Nasat 2 2/3 ft. 61 pipes
Bach Flöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Trompette 8 ft. 73 pipes
Clairon 4 ft.

PEDALWERK

Kontra-Bass 16 ft. 12 pipes
Holz-Bass 16 ft. 12 pipes
Sanft-gedackt 16 ft.
Harfenprinzipal 8 ft. 61 pipes
Rohrpfeife 8 ft.
Koralbass 4 ft.
Quint Mixture 3 ranks
Stillposaune 16 ft. 12 pipes
Trompette 8 ft.
Krummhorn 4 ft.
Schalmel 4 ft.

**1965 European
Organ Tour**

Since 1955 Arthur Howes has been conducting European tours for organists and music lovers. This year he will take a small group to hear and examine famous old organs in Holland, Denmark, Sweden, Germany, Austria. There will be master classes by Mr. Howes and several well-known European Artists.

The group will attend the Salzburg Festival. There will be visits to Art Galleries and Museums. In addition to the usual sight-seeing the group will visit many out-of-the-way places, not usually included in tourists' itineraries, in and near Amsterdam, Alkmaar, Gouda, Haarlem, Zaandam, Zwolle, Copenhagen, Helsingor, Frederiksborg, Stockholm, Göthenborg, Helsingborg, Malmö, Hamburg, Neuenfelde, Steinkirchen, Lübeck, Lüneburg, Celle, Hannover, Herford, Munich, Innsbruck, Salzburg, Vienna. Long distances by air, ground transportation via private motor coach.

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Programs of Organ Recitals of the Month

Heinrich Fleischer, Minneapolis, Minn. — M.I.T.'s Kresge Auditorium, Cambridge, Mass. Jan. 19: Chaconne in E minor, We now implore God, the Holy Ghost and Prelude and Fugue in G minor, Buxtehude; Our Father, Thou in Heaven Above and Prelude and Fugue in C major, Bach; Fantasie and Fugue on Wake, Awake, Reger.

Students of Mrs. Paul Burgdorf, Clinton, Iowa — St. John's Lutheran Church Dec. 27: From Heaven Came the Angel Host, Bach; Now at Thy Cradle Here I Stand, Pepping; In Dulci Jubilo, Bach — Mrs. Burgdorf. Prelude in G minor, Bach; The Shepherd's Watch, DeBrandt — Kathy Lienau. From Heaven Above to Earth I Come, Zachau; Praise God the Lord, Ye Sons of Men, Walther — Kathy Rhame. Prelude and Fugue in B flat major, Bach; Joyous Changes on Three Carols, Andrews — Sandra Spalding. Two movements, Suite Gothique, Boëllmann — Robert Rhame. Evensong, Johnston — Darryl Waugh. Sonata 6, Mendelssohn — Jon Lahann.

Charles Schilling, Stockton, Cal. — Conservatory Auditorium, University of the Pacific Dec. 1: Fantasie and Fugue in C minor, Bach; Wie schön leuchtet der Morgenstern, Buxtehude; Prelude and Fugue in G major, Bach; Fugue 5 in F major on B-A-C-H and Canon 5 in B minor, Schumann; Adeste Fidelis in an organ prelude, Variations on America and Allegro, Ives; Pièce Héroïque, Franck.

Pupils of Herbert L. White, Jr., Chicago — Sherwood Music School Nov. 11: Psalm 19, Marcello — Hubert Lee Whittington; Fugue in C major, Buxtehude — Patricia Fricke; Introduction and Toccata in G major, Walond — Mary Lou Phillips; Toccata in D minor (Dorian), Bach — Michael David; Roulade, Bingham — Patricia Carter; Carillon de Westminster, Vierne — Donald Rolander.

Robert V. Woodside, Wayne, Pa. — Wayne Presbyterian Church Dec. 16: Prelude, Creston; Improvisation, Suite Medievale, Langlais; Air, Suite in D and Toccata and Fugue in D minor, Bach; Noël, Mulet; Greensleeves and Carol Rhapsody, Purvis.

James Parry, Washington, D. C. — St. Thomas Church, New York City Jan. 31: Suite on Tone 1, DuMage; Prelude and Fugue in B minor, Bach; Choral Varié on Veni Creator, Durufle.

Finn Videre, Copenhagen, Denmark — Dedicatory recital, Simeons Kirke, Sjaellandsgade, Denmark Dec. 10: Fantasie in G major and Vom Himmel hoch variations, Bach; Herzlich tut mich verlangen, O Welt, ich muss dich lassen and Fugue in A flat minor, Brahms; Ti sma praeludier, Nielsen; Trois Meditations and Introduction and allegro moderato, Ropartz.

Anthony Newman, Brighton, Mass. — St. Gabriel's Monastery Church Jan. 8: Prelude in D minor, Bach; Two Chorale Preludes, Brahms; Fugue in D minor (Fiddle), Bach; Sonata in D major, Vivaldi; Aus tiefer Not, Ach Gott, vom Himmel sieh' darein and Aus tiefer Not, Ach Gott, vom Himmel, David; Sonata 1 in B minor, Bach. Dorothy Bales, violinist, assisted. Jan. 22: All Bach. Prelude and Fugue in E minor (Little); Komm, Gott Schöpfer; O Lamm Gottes unschuldig; Herr Jesus Christ, dich zu uns wend' (three versions); Prelude and Fugue in E minor (Cathedral). Edward Boagni, harpsichord, assisted.

Elaine George Ehlers, Fort Worth, Tex. — For Fort Worth AGO Chapter, Texas Christian U., Feb. 22: Prelude and Fugue in D major, Bach; Chromatic Study on B-A-C-H, Piston; The Angel at the Trumpet, Charpentier; Epilogue on a Theme of Frescobaldi, Langlais; Introduction and Fugue, Sonata on Psalm 94, Reubke; Prayer from Christ and God Among Us, Messiaen.

Putnam Porter, Kansas City, Mo. — Alice Millar Chapel, Northwestern University, Evanston, Ill. Jan. 19: Kleine Praeludien und Intermezzi, Schroeder; Prelude and Fugue in E flat, Bach; Introduction and Trumpet Voluntary, Stanley; Prelude and Fugue in A minor, Handel; Fantasie with Echo, Sweelinck; Kommst her zu mir, Buxtehude; Pastorale in E major, Franck.

Edmund B. Wright, Hollins, W. Va. — Ginter Park Presbyterian Church, Richmond Jan. 25: Canzonetta, Buxtehude; Schmücke dich, Von Himmel hoch and Ein feste Burg, Bach; Six Sacred Compositions, Diercks; Symphonie-Passion, Dupré.

Joy DesGeorges, Buffalo, N. Y. — St. Paul's Cathedral Dec. 18: Saviour of the Gentiles, come, Bach; In dulci jubilo, Bach, Dupré; Veni Emmanuel, Rowley. Derek Peterson, treble, assisted.

Ray Ferguson, Detroit, Mich. — Sauganash Community Church, Chicago Nov. 10; Oklahoma Baptist University Nov. 7; Bushnell Congregational Church Oct. 11 included: Carillon and Scherzetto, Vierne; Toccata and Fugue in F major, and O Sacred Head Now Wounded, Buxtehude; Holy God, We Praise Thy Name, Peeters; Toccata and Fugue in D minor and F major, Bach; Lo, How A Rose and Blessed Are Ye, Faithful Souls, Brahms; Epilogue, Langlais; The Mirrored Moon, Karg-Elert; Ad nos, Liszt.

Richard F. Cook, Atlanta, Ga. — Tremont Temple Baptist Church Jan. 3: Fantasia, Pachelbel; Trumpet Tune in D major, Purcell; Fantasie in A minor, Bach; Psalm 19, Marcello; Toccata and Fugue in D minor, Bach; Suite Gothique, Boëllmann; Adagio for Strings, Barber-Strickland; Communion, Purvis; Cantilena, Rheinberger; O Little One, Sweet, Mildred; Divinum Mysterium, Purvis; Christmas Rhapsody, Van Husy; Sortie Toccata, Dubois. Ruby Slaven, soprano and Ralph Simmons, tenor, assisted.

Gerald Frederick McGee, Connellsville, Pa. — First Methodist Church Dec. 29: Behold, a rose breaks into bloom, Brahms; All praise to Jesus' hallowed name and Prelude in B minor, Bach; Benedictus, Reger; Suite on Tone 2, Clérambault; Noël, Grand Jeu et Duo, Daquin; Te Deum, Langlais; A Christmas Meditation, Thiman; Greensleeves, Purvis; Final, Peeters.

Nancy Edwards, Los Angeles, Cal. — Senior recital, Belle Wilber Thorne Hall, Occidental College Nov. 22: Offertoire sur les Grand Jeux, Couperin; Pange Lingua and Dialogue in F major, Grigny; Sonata in B flat, Mendelssohn; Suite Breve, Langlais; Trio on Nun komm, der Heiden heiland and Prelude and Fugue in D minor (Dorian), Bach.

Robert Walker, San Francisco, Cal. — Glide Memorial Methodist Church Nov. 17, 21: Trumpet Voluntary, Stanley; Sonata 6, Mendelssohn; Lord Jesus Walking On The Sea and The Last Supper, Weinberger; Toccata, Mulet.

Ronald Stafford, Drexel Hill, Pa. — St. Thomas Church, New York City Dec. 27: Kyrie, God the Holy Ghost, If Thou But Suffer God to Guide Thee and Toccata in F major, Bach; Variations on a Noël, Dupré.

Claire Coci, Tenafly, N. J. — Wayne State University, Detroit, Mich. Nov. 15: Chorale, Variation and Fugue, Bijster; Chorale, Pepping; Adagio, Andriessen; Passacaglia and Fugue in C minor, Bach; Fantasie in F minor, Bach; Fantasie in F minor and major K 594, Mozart; Musette, Dupré; Flandria, Maekelberghe; Sinfonia 3, Sounds and Motions, Berlinksi.

Carol Rohrbaugh Walker and Judith Sillin, Fort Hays, Kans. — Fort Hays State College, Methodist Church Nov. 23: Introduction and Toccata in G major, Walond; In deepest need I cry to Thee and Toccata and Fugue in D minor, Bach; Divertissement, Vierne; Prayer of Christ ascending to His Father, Messiaen; Acclamations, Langlais — Miss Walker. Toccata in E minor, Pachelbel; Noël Grand Jeu et Duo, Daquin; Meditation sur les jeux de fonds, Langlais; Concerto in A minor, Vivaldi-Bach — Miss Sillin.

Students of Harold C. O'Daniels, Binghamton, N. Y. — Hartwick College Chapel, Oneonta Jan. 14: Suite Gothique, Boëllmann — Jill Bigelow. Our Father and Prelude and Fugue in G major, Bach — Raita Grinbergs. Prelude and Fugue in E minor (Cathedral), Bach; Harmonies du Soir, Karg-Elert; La Nativité, Langlais — Harriett Cook. Prelude, Fugue and Chaconne in C, Buxtehude; Fantasia and Fugue in G minor, Bach.

Thomas Atkin, Kansas City, Mo. — Central Methodist Church Dec. 20: Vom Himmel hoch, Pachelbel; Noël Etranger, Noël Grand jeu et Duo, Daquin; Praised Be Thou, Jesus Christ and In Dulci Jubilo, Bach; Lo, A Rose Breaks Into Bloom, Brahms; Patapan, Pasquet; Greensleeves, Rowley; Starlight and In Dulci Jubilo, Karg-Elert.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral Dec. 13: Noël Variations in G, Daquin; From Heaven High to Earth I come, Pachelbel; All My Heart this Day Rejoices and In Bethlehem Is Born a Babe, Walcha; Divinum Mysterium, Cook; Yuletide Fantasy, Hodson.

Jo Ann McKay, Oakland, Cal. — Glide Memorial Methodist Church, San Francisco Dec. 29, Jan. 2: Prelude and Fugue in G minor, Buxtehude; Allegro, Concerto in A minor, Vivaldi-Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré.

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Programs of Organ Recitals of the Month

Searle Wright, New York City — St. Paul's Chapel Jan. 27: Cancion Religiosa, Cabezon; Sonata 2 in C minor, Mendelssohn; Dialogue, Grigny; La Nativité du Seigneur, Messiaen.

Elisabeth Hamp, Champaign, Ill. — St. Peter's United Church of Christ Dec. 13: Gentle Mary, Full of Grace, Schlick; Magnificat on Tone 9, Scheidt; My Soul Doth Exalt the Lord, Come Thou, Lord Jesus, from Heaven Above and Come, Saviour of Our Race, Bach; Carol of the Birds, Daquin; The Shepherds of Chartres, LeBegue; Lord God, Now Open Wide the Gate, The King Shall Come When Morning Dawns and Sing the Blessed Morn, Boely; Lo, How a Rose, Brahms and Porter; Nativity, Passion Symphony, Dupré; Chorale Prelude on Silent Night, Barber; Joyous Changes on Three Carols, Andrews; Jesus, the Christ, Is Born and Jesus, Jesus, Rest Your Head, Niles; I Linger by Thy Manger Bed and Make Wide the Gate, Pepping.

Gary R. Crow, Oxford, N. C. — Dedicatory recital, First Baptist, New Bern, N. C. Nov. 22: Canzona, Zipoli; A Mighty Fortress, Pachelbel; He Who Would Suffer God to Guide Him, O God, Comfort Thou Me and Prelude and Fugue in C minor, Bach; O God, Thou Holy God and My Heart is Longing, Brahms; Now Thank We All Our God, Karg-Elert; Death and Resurrection and Prayer for the Dead, Langlais; Greensleeves and Grand Choeur on Chartres, Purvis.

Alis Dickinson, Austin, Tex. — Dedicatory recital, Simeons Kirke, Sjaellandsgade, Denmark Dec. 2: Prelude and Fugue in D minor and Ciacona in F minor, Pachelbel; Prelude and Fugue in C minor, Bach; Canzona in C minor and Toccata in E minor, Weckmann; Prelude, Fugue and Variation, Franck; Te Deum, Langlais.

Paul Danilewski, San Francisco, Cal. — Glide Memorial Methodist Church Dec. 1, 5: Chaconne in G minor, L. Couperin; Voluntary in C major, Stanley; Six Fugues, Fisher; Prelude and Fugue in B minor, Bach; Prelude, Durulf.

Antone Godding, Waterbury, Conn. — St. Paul's Chapel, New York City Jan. 6: Three Orgelbüchlein New Year Chorales, Bach; Partita, Mathias; Wie schön leuchtet, Karg-Elert, Walcha, Buxtehude.

Robert Anderson, Dallas, Tex. — Southern Methodist University, Perkins Chapel Dec. 13: All Bach. Toccata, Adagio and Fugue in C major; Pastorale in F major; Variations on Vom Himmel hoch; 10 Preludes from Orgelbüchlein; Fugue on the Magnificat.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church Dec. 8: Come, Redeemer of Our Race, Bach; Benedictus, Rowley; Cathedral Prelude, Clokey. Dec. 22: Christmas Suite, Rowley; Blessed Be Thou, Lord Jesus Christ, Pachelbel; Noel Basque, Benoit. Dec. 29: Jesu, My Chief Pleasure and Now Blessed Be Thou, Bach; While Shepherds Watched, Mauro-Cottone; Kyrie and Three Short Noels, Franck; Nativité, Langlais; Allegro, Offertory on Christmas Carols, Guilmant. Jan. 5: Andante Rheinberger; How Brightly Beams the Morning Star and In Thee, Lord, Have I Put My Trust, J. C. Bach; O Christ Who Art the Light of Day, W. F. Bach; How Brightly Beams the Morning Star, Buxtehude.

Richard Wegner, Baltimore, Md. — Grace Lutheran Church, Westminster Dec. 6: Chaconne in F major, Purcell; Prelude and Fugue in A major, Wake, Awake and A Mighty Fortress, Bach; Concerto 1 in G major, Handel; Prelude in B minor, Franck; Flute Solo, Arne; Lo, How a Rose, Brahms; Born at Bethlehem and All My Heart This Night Rejoices, Walcha; Jesus, Lead Thou On, Manz; Dialogue for Two Organs, Gigout.

Herbert J. Austin, Burlington, Vt. — St. Paul's Church Dec. 6: Largo, Allegro, Voluntary 9 in G minor, Stanley; If Thou But Suffer God To Guide Thee, Lord Jesus Christ, Turn Thou To Us and Passacaglia and Fugue in C minor, Bach; Sonata 6 in D minor, Mendelssohn; Variations on a Noël, Dupré; The Shepherds and God Among Us, Messiaen.

Wilbur Russell, San Anselmo, Cal. — Glide Memorial Methodist Church, San Francisco Dec. 15: Gloria in Excelsis, Bach; Prelude on Silent Night, Barber; Kommt und lasst uns Jesus ehren, Pepping; Canon Variations on Vom Himmel Hoch, Bach.

John E. Williams, Laurinburg, N. C. — First Baptist Church Dec. 8: Mein junges Leben hat an End, Sweelinck; Prelude and Fugue in D major, Bach; Six Chorale Preludes, Brahms; Variations on America, Ives; Jesus Accepts Sorrow, Messiaen; Toccata, Jongen.

Harold Mueller, San Francisco, Cal. — Glide Memorial Methodist Church Nov. 3, 7: Caprice Sur Les Grands Jeux, Clérambault; The Earl of Salisbury, Byrd; Fantasie and Fugue in G minor, Bach; Ariel, Bonnet; Rhapsodie in A minor, Saint-Saëns; Toccata in D minor, Reger.

Raymond H. Ocock, New Wilmington, Pa. — Carnegie Music Hall, Pittsburgh Dec. 27: Prelude and Fugue on Vom Himmel hoch, Pachelbel; Voluntary in D minor, Stanley; Prelude and Fugue in G major, Bach; Adeste Fideles, Karg-Elert; Toccata, Villancico and Fugue, Ginastera; Patapan, Pasquet; Variations on a Christmas Carol, Post; Veni Emmanuel, Corliss Arnold. New Wilmington United Presbyterian Church Jan. 3: Prelude and Fugue in G major, Bach; Prayer of Adoration, Purvis; Qui Tollis Peccata Mundi, Couperin; Variations on Wondrous Love, Barber; We All Believe in One True God, Bach; Psalm 94, Reubke; Ancient Hebrew Prayer, Nowakowski; All Hail the Power of Jesus' Name, Whitney.

Nancy Ferguson, Fort Wayne, Ind. — McMillen Chapel, First Presbyterian Church Dec. 6: Prelude and Fugue in E major, Lübeck; Nun komm', der Heiden Heiland and Trio Sonata in G major, Bach; Scherzo, Symphony 2, Viernie; Fantasy for Trumpet and Organ (with Richard Seeger), Sowerby; Wachet auf, Toccata and Fugue, Distler. The Cantata Choir, Evelyn and Beth Smith, flutists, shared the program.

Esther L. Johnson, Oakland, Cal. — Interstate Center Jan. 3: Fugue in C minor and Christ unser Herr, zum Jordan kam, Bach; Toccata in C major, Cabanilles; Sonatina in F minor, Viola; Fantaisie in C major, Franck; Petite Suite, Milhaud; Chorale Prelude on Silent Night, Barber; Fantasie on Ein feste Burg, David.

Robert Schuneman, Fort Wayne, Ind. — Kramer Chapel, Concordia Senior College Jan. 10: Concerto 4 in F major, Handel; Sonata, Mozart; Variations on Three Noëls, Daquin; Sonata for trumpet and organ, Hovhaness; Cortege and Litany, Dupré.

David Matthews, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Jan. 29: Toccata and Fugue in D minor, Bach; A Lovely Rose Is Blooming, Brahms; Variations on a Noël, Dupré.

David Craighead, Rochester, N. Y. — Dedicatory recital, Lake Avenue Baptist Church Dec. 4: Six Orgelbüchlein Chorales and Toccata and Fugue in D minor, Bach; A lovely rose is blooming, Brahms; Flute Solo, Arne; Sonata, Lidon; Requiescat in Pace, Sowerby; Resurrection, Symphonie-Passion, Dupré.

Jack Ruhl, Fort Wayne, Ind. — Emmanuel Church, Baltimore, Md. Nov. 29: Diferencias sobre el Canto del Caballero, Cabezon; Toccata, Adagio and Fugue in C major, Bach; Clair de Lune and Allegro Vivace, Symphony 1, Viernie; Schönster Herr Jesu, Schroeder; Fantasie and Fugue in G minor, Bach; Variations on Frisch auf, Distler; Toccata, Sowerby. Dedicatory recital, Miller Chapel, Princeton, N.J. Theological Seminary Dec. 2: Same Schroeder, Bach Fantasie and Sowerby, plus Come Now, Saviour of the Gentiles and Lord Jesus Christ, Be Present Now, Bach; In Dulci Jubilo, Dupré; Force et Agilité des Corps Glorieux, Messiaen; Suite Brève, Cantilène, Langlais; A Mighty Fortress Is Our God, Bender.

Robert Lewis, New Hartford, N. Y. — Dedicatory recital, First Presbyterian Church, Hutchinson, Kans. Nov. 29: Toccata and Fugue in D minor, Bach; Behold, A Rose Is Blooming, Brahms; Finale on a French Noël, Banks; Hark! A Voice Saith All Are Mortal and Christ Lay in the Bonds of Death, Bach; Toccata on Ye Sons and Daughters, Farnam; The Praying Joshua Tree, Leach; Roulade and Twilight at Fiesole, Bingham; Finale, Symphony 1, Viernie.

William Fawk, Salem, Ore. — Trinity Methodist Church Dec. 5: Fantasie in F minor; Mozart; Fugue in D, Buxtehude; Rigaudon, Lully; Now Thank We All Our God, Bach; Tierce en Taille, DuMage; Zu Bethlehem geboren, Walcha; Prelude and Fugue in F, Lübeck; Schönster Herr Jesu, Schroeder; Modal Trumpet, Karam; Le Jardin Suspendu, Alain; A Fancy, Hurford; Toccata, Symphony 5, Widor. Ewan Harbrecht Mitton, soprano, assisted.

Paul Davis, Berea, Ky. — St. Thomas Church, New York City Jan. 3: Prelude and Fugue in C major, Böhm; From God I Ne'er Will Turn Me, O Lamb Of God Most Holy and Deck Thyself, My Soul, With Gladness, Bach; Sonata 1 in F minor, Mendelssohn; Epicedium, Nuernberger; God Among Us, Messiaen.

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Programs of Organ Recitals of the Month

Lilian Carpenter, New York City — Inter-church Center Chapel Dec. 21: From Heaven Above to Earth I Come, Pachelbel; The Nativity, Langlais; Greensleeves, Wright; Croon Carol, Whitehead; In Dulci Jubilo, Bach.

Walter W. Davis, Fayetteville, Ark. — Central Methodist Dec. 6: (assisted by violin, two oboes, clarinet, viola and recorder). Vom Himmel hoch, Pachelbel; Noël and Musette, Daquin; Quartetto in G major for recorder, oboe, violin and harpsichord, Telemann; Sonata in C minor, Loeillet; Sonata in C minor for oboe and harpsichord, Handel; Pastorale for oboe, viola and organ, Vivaldi; Prelude on Divinum Mysterium, Gandlyn; Noël, Mulet; Trio Sonata in C minor for oboe, violin, harpsichord, Heineichen; Greensleeves to a Ground Bass for recorder, harpsichord, anonymous; Pastorale for flute and violin, Andriessen; Quartettino for recorder, oboe, violin and organ, Scarlatti.

Billy J. Christian and Lamar King, Memphis, Tenn. — Idlewild Presbyterian Church Dec. 13: Nun komm, der Heiden Heiland, Buxtehude; Jesu, meine Freude, Bach; Herr Jesu Christ, Walthers; Festal Song, Bingham; Marion, Sowerby — Mr. Christian. Little Prelude in C minor, Menuet and Harpsichord Concerto in D major, Bach — Mr. King. Concerto 3 in G major, Soler — Mr. King and Mr. Christian. Prelude and Fugue in G minor, Dupré — Mr. Christian.

David Nelson, Dubuque, Iowa — For Dubuque AGO Chapter, Third Presbyterian Church Dec. 7: Toccata and Fugue in D minor, Bach; Introduction and Toccata in G major, Walond; Sonata 3, Mendelssohn; Aria, Peeters; Greensleeves, Vaughan Williams; Now Thank We All Our God, Bach-Fox. The junior choir assisted, directed by Mrs. David Nelson.

Edward Linzel, Indianapolis, Ind. — Christ Church Cathedral Jan. 22: Christmas Night, Reger; Pastorale on a Christmas Plainsong, Thompson; From Heaven High and A Lovely Rose is Blooming, Langstroth; Canonic Variations on From Heaven High, Bach.

Martha Nelson, Wayne, Pa. — Wayne Presbyterian Church Dec. 23: Suite for a Musical Clock, Handel; In Quiet Joy, Dupré; Christmas, Titcomb; A Christmas Cradle Song, Poister; Noël in G, Daquin; Westminster Carillon, Vierne.

Mark Smith, San Francisco, Cal. — For Stanislaus AGO Chapter, First Presbyterian Church, Modesto Nov. 20: Fugue in G minor, Bach; Voluntary 8 in D minor, Stanley; Four Chorale Preludes, Brahms; Two Modale Pieces, Langlais; Palisades, Sowerby; Sonata 2, Hindemith; Le Banquet Céleste, Messiaen; Fantasia in G major, Bach.

Students of Lilian Carpenter, New York City — Sherman Square Studios Dec. 15: Fantasia on Veni Emmanuel, Rowley; A Rose Breaks into Bloom, Brahms — Leola Anderson; Carol of the Birds, Daquin; Chorale Prelude, Rejoice Beloved Christians, Bach — Anna McInnes; In Dulci Jubilo, Walther; Puer Natus Est, Titcomb — James Lewis; Noël and Variations, Bedell; Pastorale, Milhaud — Harriett Aschoff; Patapan, Pasquet; Pastorale, Weaver — Collins Smith; La Nativité, Langlais — Justine Johnston; The Faithful Shepherd, Handel; In Thee is Gladness, Bach — Allison Hulscher; Venite Adoremus, Elmore — Justine Johnston, piano and Collins Smith, organ.

Esther Oelrich, University, Miss. — Faculty recital, Fulton Chapel, University of Mississippi Dec. 6: Toccata in A minor, Sweelinck; How Brightly Shines the Morning Star, Pachelbel; Jig Fugue, Buxtehude; Dorian Toccata, Bach; Sonata 1, Hindemith; Rhapsody on Two Christmas Songs, Langlais; In Bethlehem, Walcha; Greensleeves, Wright; Toccata, Symphony 5, Widor.

Charles Woodward, Wilmington, N. C. — Presbyterian Church Nov. 29: Prelude and Fugue in G minor, Buxtehude; Rejoice Beloved Christians and Prelude and Fugue in A minor, Bach; Voluntary in D major, Selby; March, Yarnold; Pièce Héroïque, Franck; Cortège et Litanie, Dupré; Pavane, Elmore; Carillon de Westminster, Vierne.

Marjorie Harrison and Roland Herzel, Dallas, Tex. — Junior recital, Southern Methodist University Dec. 9: Prelude and Fugue in E flat major, Bach; Piece Heroic, Franck — Miss Harrison. Sonata 1, Hindemith; Trio Sonata 5 in C major, Bach — Mr. Herzel.

Anne Parks, Falls Church, Va. — St. Patrick's Episcopal Church Dec. 20: Balletto del Granduca and Capriccio, Sweelinck; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Es sungen Drei Engel, David.

William Self, New York City — St. Thomas Church Jan. 17: Symphonie Gothique, Widor.

Ricard Van Sciver, Charlotte, N. C. — St. Peter's Episcopal Church Dec. 2: Fugue in C major (Jig) and Nun bitten wir den heiligen Geist, Buxtehude; Fugue in G major, Bach; The Fifers, Dandrieu; Herzlich tut mich verlangen, Brahms; Brother James, Wright; Chorale in A minor, Franck. Dec. 9: Trumpet Voluntary, Clarke; Prelude and Fugue in C minor, Bach; Rhosymedre, Vaughan Williams; Pièce Héroïque, Franck; Aria, Peeters; Toccata, Suite Gothique, Boëllmann. Dec. 16: Prelude in G major, Bach; Cantabile in B major, Franck; Sonata 1, Hindemith. Dec. 23: Pastorale, Concerto Grosso 8, Corelli; In dulci jubilo and Meine Seele erhebt den Herren, Bach; Noël sur les Flutes, Daquin; Es ist ein Ros' entsprungen, Brahms; Zu Bethlehem geboren, Walcha; La Nativité, Langlais; The Shepherds' Song and Noel polonais, Guilmant.

Lucy Campbell, Elizabethton, Tenn. — First Presbyterian Church Nov. 29: Christ Walking by the Sea of Galilee, Weinberger; To God on High Alone by Glory, Scheidt; Prelude, Fugue and Chaconne and Toccata in E minor, Pachelbel; Basses and Trumpets, Clérambault; Gigue, Handel; Air for G string and Concerto, Unto Us a Child is Born, Bach; Greensleeves, Purvis; Rhapsodie on Catalan Carol, Gigout; Fantasia in D minor, Telemann; The Cuckoo, Daquin; Toccata, Widor.

Donna Brunsma, New York City — St. Paul's Chapel Jan. 20: Agincourt Hymn, Dunstable; Fugue in C major, Buxtehude; O qui coeli terraque, Vivaldi (with Catherine Dunning, soprano); Second Fantaisie, Alain; Cum natus esset, Hindemith (with Miss Dunning); Prelude and Fugue in E minor (Cathedral), Bach.

Kathleen M. Healy, Mount Vernon, N. Y. — St. Paul's Chapel, New York City Jan. 13: Sonata 3, Mendelssohn; Lord Jesus Christ, Be Present Now and My Soul Exalts the Lord, Bach; Offertoire sur les Grands Jeux, Couperin; Fidelis, Whitlock; On Christmas Night, Milford; Jerusalem, Thou High Built City, Karg-Elert.

Lonnie Liggitt, North Syracuse, N. Y. — St. Thomas Church, New York City Jan. 24: Grand Choeur Dialogue, Gigout; Trio Sonata 6, Bach. Symphonie Romane, Widor.

Edward Mondello, Chicago — For Long Beach, Cal. AGO Chapter, First Congregational Church Jan. 5: Prelude on a Theme of Vittoria, Britten; Magnificat on Tone 5, Scheidt; Toccata, Adagio and Fugue in C major, When in the Hour of Utmost Need, Whither Shall I Flee and I Call to Thee, Lord Jesus Christ, Bach; Sonata 1, Hindemith; Chorale in A minor, Franck. For Pasadena AGO Chapter, Pasadena Presbyterian Church Jan. 11: Same Britten and Bach plus Three Pieces, Couperin; Prelude and Fugue in B minor, Bach; Lamento, Vierne; Prelude and Fugue on B-A-C-H, Liszt.

Chresta Thomsen, Copenhagen, Denmark — Dedicatory recital, Simeons Kirke, Sjaellands-gade, Denmark Nov. 19: Toccata in D minor, Muffat; Fantasia and Fugue in C minor, Valet will ich dir geben, Wir glauben all' einen einen Gott, Von Gott will ich nicht lassen and Toccata and Fugue (Dorian), Bach; O Welt, ich muss dich lassen, Jesu meine Freude and Ich will dich lieben, meine Stärke, Reger; Nu fryde sig hver kristen mand and Harpens Kraft, Thomsen.

Gordon E. Flesher, Petersburg, Va. — Northminster Baptist Church, Richmond Nov. 29: Allegro Pomposo, Roseingrave; The Fifers, Dandrieu; The Trophy, Couperin; Prelude and Fugue in B minor, Bach; Kleine Praeludium und Intermezzo, Schroeder; Pièce Héroïque, Franck; Carillon, Sowerby; Thanksgiving, Ray Collins; The Nativity, Langlais; Carillon de Westminster, Vierne.

John B. Haney, Montclair, N. J. — Central Presbyterian Church Dec. 13: Chaconne in E minor, Buxtehude; Come, Saviour of Mankind and Lord Jesus Christ, Be Present Now, Bach; Concerto in D minor, Vivaldi-Bach; Sketch in D flat, Schumann; How Lovely Shines the Morning Star, Reger. Josephine Reinhardt, mezzo-soprano, assisted.

Robert B. King, Burlington, N. C. — St. Thomas Church, New York City Dec. 6: Suite on Tone 1, Clérambault; Sleepers, Wake!, In Thee Is Gladness and Come Now, Savior of the Nations, Bach; Pièce Héroïque, Franck; Eternal Plans, Messiaen; The Nativity, Langlais.

Roy Kehl, Buffalo, N. Y. — St. Paul's Cathedral Jan. 15: All Bach, Fantasia in G; In Thee Is Gladness; We All Believe in One God, Father; Toccata in F.

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Programs of Organ Recitals of the Month

Mildred Andrews, Oklahoma City, Okla. — First Methodist Church, Baton Rouge, La. Dec. 13: Concerto in B minor, Walthers; Noël Etranger, Daquin; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Chorale Prelude on Silent Night, Barber; The Angel with the Trumpet, Charpentier.

Homer Jackson, La Grange, Ill. — First Congregational Church Nov. 22: Prelude and Fugue in A minor, Come, Saviour of the Gentiles and Sleepers Wake, Bach; Lo, How A Rose, Deck Thyself, My Soul and Fugue in A flat minor, Brahms; Kleine Präludien und Intermezzi, Schroeder; Elegie, Peeters; Adagio and Finale, Symphony 6, Widor. St. Thomas Church, New York City Jan. 10: Prelude and Fugue in A minor, Bach; Lo, How A Rose E'er Blooming and Deck Thyself, My Soul, With Gladness, Brahms; Cortège et Litanie, Dupré; The Nativity, Langlais; Final, Symphony 6, Widor.

James Hansen, Chula Vista, Cal. — First Methodist Church Nov. 29: Allegro Vivace, Concerto in A minor and Adagio, Concerto in D minor, Vivaldi; Introduction and Toccata in G, Walond; Come Now, Saviour of the Gentiles and Toccata in D minor (Dorian), Bach; Sonata in D minor, Guilmant; Chorale in B minor, Franck; Les Petite Cloches, Purvis; Scherzo on Mendelssohnian Themes, Ellsasser.

Fred H. Parker, Columbia, S. C. — First Presbyterian Church Nov. 22: From High Heaven and Prelude and Fugue in E minor, Bach; A Lesson, Selby; Beloved Jesus, Brahms; Now Thank We All Our God, Saxton; Advent, Christmas, Titcomb. The Columbia College Choir, Guthrie Darr, director and The First Presbyterian Choir, Carolyn Parker, director, assisted.

Stanley R. Plummer, Walla Walla, Wash. — St. Paul's Parish Church Jan. 3: Water Music Suite, Handel; Passacaglia, Clayton; Prelude and Fugue in C minor, Bach; Noël Variations, Monnikendam; Rondo for Clavier, 16th century; Finale, Symphony 1, Vierne.

Alayne Abbey, Binghamton, N. Y. — Christ Church Dec. 15: Canzona in D minor and Prelude and Fugue in D minor, Bach; Voluntary in F, Air and Nun danket alle Gott, Thiman.

Wallace Dunn, Los Angeles, Cal. — First Presbyterian Church, Upland Dec. 8: Wie schön leuchtet der Morgenstern, Buxtehude; Canonic variations on Vom Himmel hoch, Bach; La Nativité du Seigneur, Messiaen.

Sandra Bielawa, Houston, Tex. — Rice University Memorial Chapel Dec. 13: Partita on Jesu Meine Freude, Walthers; Fantasia on Wie schön leuchtet der Morgenstern, Buxtehude; Vom Himmel hoch, Pachelbel; Zu Bethlehem geboren, Nun komm, der Heiden Heiland and Den die Hirten lobten schre, Walcha; Es flog ein Taublein weisse and In dulci júbilo, Schroeder; The Star Proclaims the King is Here, Peeters; Wie schön leuchtet die Morgenstern, Drischner; In dir ist Freude, Der Tag, Der ist so freudenreich, In dulci júbilo, Wachtet auf, ruft uns die Stimme, Kommst du nun, Jesu, vom Himmel, Nun komm, der Heiden Heiland, Allein Gott in der Hoh' sei Ehr and Prelude and Fugue in D major, Bach.

Phil Baker, Dallas, Tex. — St. Luke's Methodist Church, Houston Dec. 2: Concerto in A Minor, Vivaldi-Bach; Lo, a rose breaks into bloom, Brahms; Voluntary in E minor, Stanley; Joyeaux Noël, Van Hulse; Chorale in E major, Franck; In Stillst Night and Beautiful Lord Jesus, Schroeder; Theme and Variations, Langlais; Variations on a Swiss Noël, Daquin.

Richard Bowden, Painesville, Ohio — For Lake County AGO Chapter, First Church of Christ, Scientist Nov. 23: Prelude and Fugue in G major, Bach; Chorale in E, Franck; Largetto, Handel; Evensong, Johnson; Now Thank We All Our God, Karg-Elert; A Mighty Fortress, Mueller. Marie Drews, soprano and Luke Dudley, tenor, assisted.

James Weis, Annville, Pa. — Student recital, Lebanon Valley College Jan. 12: Prelude and Fugue in D minor (Violin), Bach; Variations on My Young Life, Sweelinck; Les Bergers, Messiaen; Theme et Variations and Fantaisie, Hommage a Frescobaldi, Langlais. Joy Klingler, trumpeter, shared the program.

George Decker, New York City — St. Thomas Church Dec. 20: Passacaglia and Fugue in C minor and Sleepers, Wake! Bach; How Brightly Shines The Morning Star, Pachelbel, Buxtehude; Prelude and Fugue in B major, Dupré.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church Dec. 2: A Ground, Murrill; Adagio, Ley; Prelude on Divinum Mysterium, Blackburn; March Triomphale, Karg-Elert. Dec. 9: Nativity on Hark! The Herald Angels, Wyton; Nativity of Our Lord, Tournemire; Een Rose Fris Ontloken (6 variations), Vogel. Dec. 16: Nativity Suite, Held; Puer Natus Est, Titcomb. Dec. 23: Prelude on Two Christmas Carols, Rooper; Adeste Fideles and Hymn to the Stars, Karg-Elert; Meditation on the Infant King, Ratcliffe. Dec. 30: Beyond the Aurora, Banks; Fantasy on Holy, Holy, Holy, Post; Magnificat 5, Dupré. Dec. 24: Adeste Fideles, Karg-Elert; Nativity of Our Lord, Tournemire; Es ist ein Ros' entsprungen, Brahms; Fanfare, Wyton. East Side Christian Church Dec. 6: same Tournemire, Vogel and Karg-Elert plus Greensleeves, Purvis; From Heaven Above to Earth I Come, Mudde; Pastorale, The Nativity, Williams.

Keith L. Hopkins, St. Catharines, Ont. — St. James' Anglican Church, Dundas, Nov. 29; Port Nelson United Church, Burlington Dec. 13: Good News from Heaven, Pachelbel; God's Son Is Coming, Bach; Sleepers Wake, Krebs; Toccata, Adagio and Fugue, Bach; Noël sur les Flutes, Daquin; Introduction and Toccata, Walond; Behold A Rose Is Blooming, Brahms; Greensleeves, Wright; Meditation, Thiman; Fantasia, Webber.

Ernest E. Bedell, Lincoln, Neb. — First Plymouth Congregational Church, Dec. 6: Swiss Noël and Noël for Trio and Dialogue, Daquin; Lord Christ, the Only Son of God, Praise Be To Thee, Jesus Christ and From Heaven Above to Earth I Come, Bach; Chorale in B minor, Franck; Litanies, Alain. Sopranos and strings shared the program.

Joel Weingartner, Binghamton, N. Y. — Christ Church Jan. 12: All Buxtehude. Prelude and Fugue in D minor; Fugue in C major; A Mighty Fortress and We Now Implore God the Holy Ghost; Prelude and Fugue in D major.

Patricia Marek, Greencastle, Ind. — Christ Church Cathedral, Indianapolis Jan. 15: Prelude and Fugue in A minor, Bach; Impromptu, Vierne; Danse 1: Joies, Alain.

Wilson Townsend, Washington, D. C. — St. John's Church Nov. 11: Messe Pour Les Paroisses, Couperin. David Parker, cantor, assisted.

Phillip Steinhaus, Washington, D. C. — St. John's Church Nov. 18: Trois Chorales, Franck. Nov. 25: Trio Sonata 6 in G major, Bach; Three Sonatas for Organ and Strings, Mozart. Sophia Beryk, soprano, and string ensemble assisted. Dec. 2: All Bach. Fugue in E flat major; Prelude and Fugue in B minor; Sonata 1 in E flat major; Fantasia and Fugue in G minor. Dec. 9: Variations and Fugue on an Original Theme, Reger. Dec. 16: Noël sur les jeux d'anches, Daquin; Sleepers Wake! Come, Saviour of the Heathen and Fugue on the Magnificat, Bach; Pastorale, Roger-Ducasse. Sophia Beryk, soprano, Carolyn Shannon, soprano and Kermit Finstad, baritone, assisted.

Eugene Hancock, New York City — Cathedral of St. John the Divine Dec. 6: Wachtet auf, ruft uns die Stimme, Karg-Elert; Adagio and Allegro, K 594, Mozart; Maria zart von edler Art, Schlick; Prelude and Fugue on Christ lag in Todesbanden, Schroeder. Dec. 27: A Virgin Pure, LeBegue; A Foreign Noël, Daquin; Suite Noël, Templeton; The Shepherds, Messiaen; Te Deum, Langlais.

Rodney Hansen, Stamford, Conn. — Dedicatory recital, Haebler Memorial Chapel, Goucher College, Towson, Md. Nov. 15: Prelude and Fugue in F sharp minor, Buxtehude; Kyrie, Dies sind die heil'gen zehn Gebot' and Fugue for 5 voices, Bach; Partita, Doppelbauer; Wondrous Love Variations, Barber; Prelude and Fugue in G minor, Dupré.

Arthur Lawrence, Berkeley, Cal. — Glide Memorial Methodist Church, San Francisco Dec. 8, 12: Pastorale and Fugato on From High, Pachelbel; Les Cloches, LeBegue; In Dulci Júbilo, Bach; Two Noëls, Daquin; Lo, How A Rose E'er Blooming, Brahms; All Praise To Thee, Eternal God, Lenel.

Ethel Elizabeth Crummey, San Francisco, Cal. — Glide Memorial Methodist Church, San Francisco Nov. 10, 14: Two Kyries, Bach; Voluntary in C minor, Greene; Benedictus, Reger; Toplady, Bingham; I Call To Thee, Lord Jesus Christ, Walcha; Blessed Jesu, Purvis; Toccata in D minor, Froberger.

Helen Garvey, New York City — Cathedral of St. John the Divine Nov. 29: Prelude and Fugue on Theme of Victoria, Britten; Toccata per l'Elevazione, Frescobaldi; Concerto 2 in B flat, Handel; Three Pieces for Musical Clocks, Haydn; O Traurigkeit, Brahms.

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Programs of Organ Recitals of the Month

John Chapman, New York City — St. Paul's Chapel Jan. 6: Concerto in D minor after Torelli and Partita on Lobt Gott, Walther; Wie schön leuchtet der Morgenstern, In dulci Jubilo and Prelude and Fugue in G minor, Buxtehude. Jan. 13: Dialogue in D minor and Fugue in Five parts, Grigny; Une Vierge Pucelle and Les Cloches, LeBegue; Puer nobis nascitur, Sweelinck; Pastorale, Tournemire; Messe du Jeur de Noël, Maleingreau. Jan. 20: Sonata 2 in G minor, Bach; O Jesulein süß and Schönster Immanuel, Kauffmann; Partita on Gelobet seist du and Prelude and Fugue in C major, Böhm. Jan. 27: All Bach. In dulci Jubilo (two settings); Sonata 1; Toccata and Fugue in D minor (Dorian).
For New York City AGO Chapter, St. Paul's Chapel Jan. 12: Magnificat in G minor, Dandrieu; Concerto in C major, Haydn; Voluntary for the Cornett Stop and a Double Ventr, Blow; Concerto 15 in D minor, Handel; Five Chorale Preludes, Walcha; Sonatas 13, 9, 15, Mozart.

David Crawford Stills, Atlanta, Ga. — Ebenezer Baptist Church Nov. 15: Now Thank We All Our God, Bach; Aria, Baroque Suite, Young; Noel sur Les Grand Jeux, Daquin; Fantasy on Melita, Frost; In Memoriam, Stills; Commerce and Litaney, Dupré; Musette in C, Zimmermann; Fountain Reverie and Festival Toccata, Fletcher.

Richard Coulter, Berkeley, Cal. — Glide Memorial Methodist Church, San Francisco Dec. 22, 26: Puer Natus in Bethlehem, Buxtehude; Nun komm der Heiden Heiland and Gottes Sohn ist kommen, Bach; Vom Himmel hoch, Pachelbel; Variations on The Coventry Carol, Milford; Shepherd's Child is Born, Peeters; Variations on a French Carol, Smilde.

Gwilym J. Bevan, Kitchener, Ont. — St. James the Apostle, Guelph Dec. 12: Allegro Maestoso, Purcell; Come Saviour of the Gentiles, Buxtehude, Bach; Prelude and Fugue in C minor (Great), Bach; Theme and Variations, Andriessen; Forest Green, Purvis; This Endris Nyght, Willan; Dunfermline, Bevan.

John P. Sawford, Guelph, Ont. — St. James the Apostle Church Dec. 5: Gottes Sohn ist kommen, Walther; Wacht auf, Krebs; Toccata and Adagio in C, Bach; Voluntary in G, Green; Basse de Cromhorne, Dandrieu; Suite for Organ, Stanley. Joseph G. Hopwood, trumpeter, assisted.

Alec Johnson, New York City — Cathedral of St. John the Divine Jan. 3: Eight Chorale Preludes, Bach; Preludes for Christmas, Wyton.

Students of Gary R. Crow, Oxford, N. C. — Oxford Baptist Church Dec. 13: Toccata in D minor, Bach; O Sacred Head, Buxtehude; Antiphon, Dupré; Prayer for the Dead and Prayer, Langlais; Greensleeves, Purvis — Cree Hicks. Toccata and Canzona, Zipoli; Prelude and Fugue in E minor and Comfort Thou, O God, Bach; A Rose Thee Hath Arisen and O God, thou Faithful God, Brahms — Dorothea Jones. Psalm 19, Marcello; Two Chorale Preludes, Zachau; Trumpet Voluntary, Clarke; Trumpet Tune, Purcell; David, the King Was Grieved, Read; Prelude and Fugue in A minor, Bach — Debby Peebles. Prelude and Fugue in C minor, Bach; Prayer and Toccata, Boellmann; O Lord, To Whom Should I Complain, Hindemith; Toccata and Fugue in D minor, Bach — Carole Watson.

Edmund Sereno Ender, St. Petersburg, Fla. — College Avenue Methodist Church, Muncie, Ind. Dec. 20: Piece Heroique, Franck; A Lovely Rose, Brahms; In Dulci Jubilo and Fugue in C minor, Bach; Andante Cantabile, Symphony 4 and Marcia, Symphony 3, Widor; The Swan, Saint-Saëns; Toccata in E, Bartlett. The Sanctuary Choir and Mrs. James Yarling assisted.

Eugene Clark, Oakland, Cal. — Glide Memorial Methodist Church, San Francisco Nov. 24, 28: Voluntary in D, James; Allegro Scherzo, Suite for a Mechanical Organ, Beethoven; Pastorale, Milhaud; A Mighty Fortress Is Our God, In Bethlehem's Low Stable and All My Heart This Day Rejoices, Walcha; Two Leipzig Chorale Preludes, Bach.

William David Redd, Orangeburg, S. C. — Cathedral of St. Luke and St. Paul, Charleston Dec. 4: Grand Jeu, DuMège; Kommst du nun, Bach; Vom Himmel hoch, Pachelbel; In Dulci Jubilo and Toccata in F major, Bach; Chorale in B minor, Franck; La Nativite, Langlais; Finale, Symphony 1, Vierne.

Gene R. Janssen, Bloomington, Ind. — Indiana University school of music Dec. 17: Apparition de l'Eglise Eternelle, Messiaen; Prelude and Fugue in F major, Lübeck; Chorale in B minor, Franck; Prelude in E flat major, Bach; Le Banquet Céleste, Messiaen; Prelude in A minor, David.

August Mackelberg, Detroit, Mich. — Wayne State University Nov. 29: All Bach: Fantasie and Fugue in A minor; Nun komm der Heiden Heiland; Pastorale in F major; Fugue in C minor; Arioso; Fantasie and Fugue in G minor. Dec. 6, all Bach: Prelude and Fugue in E minor (Cathedral); Gloria in Excelsis; Concerto 1 in G major; Ich ruf zu dir Herr Jesu Christ; Prelude and Fugue in C minor; Komm süßter toth; Prelude and Fugue in D major. Dec. 13, all Bach: Prelude and Fugue in D minor; Partita 2 in C minor; Little Preludes and Fugue in E minor, F major, A minor and B flat major; Herzlich thut mich verlangen; Toccata, Adagio and Fugue in C major.

Heinz Arnold, Columbia, Mo. — Grace Cathedral, Topeka, Kans. Dec. 20: Every morning fresh and new, Studer; A lamb goes forth and bears the guilt, Reichel; He who lets God ordain, Müller; As the hart cries for the water-brooks, Wierszowski; Now all give thanks and honor, Müller; Chorale-Partita on He who lets God ordain, Pepping; Land of Rest, Donovan; Toccata, Aria and Fugue, Bender; Nine Meditations for Organ, Messiaen.

Reuel Lahmer, Pittsburgh, Pa. — Church of the Ascension Jan. 6: Prelude and Fugue in E minor, God the Father, be our stay, How lovely shines the morning star and Prelude and Fugue in F sharp minor, Buxtehude; Epilog on Bach, Huzella; Three pieces from Csendes Folk and Introitus, Kyrie, Credo, Kodaly; Two folk songs, Bartok; Andante moderato, Szuletsnapi Koszontó and Allegro, Farkas; Fantasia, Lahmer; Toccata and Fugue in D minor, Bach.

Helene Pratt, Dubuque, Iowa — Faculty recital, University of Dubuque, Westminster Presbyterian Church Dec. 6: In festis duplicibus, Frescobaldi; Fugue in E flat major (Saint Anne), Bach; Wacht auf, Dittler; O Christ, Thou Lamb of God and Now Praise We Christ, the Holy One, Lenel; Chorale 1 in E major, Franck.

Patricia G. Long, Greensboro, N. C. — Student of Gladys Day, graduate recital, Southwestern Baptist Theological Seminary, Fort Worth, Tex. Jan. 8: Magnificat and Kommst du nun, Jesu, von Himmel herunter, Bach; Prelude and Fugue in F sharp minor, Buxtehude; La Nativité, Langlais; Fantasie and Fugue on B-A-C-H, Liszt.

Grethe Christensen, Copenhagen, Denmark — Dedicatory recital, Simeons Kirke, Sjaellandsgade, Denmark Nov. 26: Von Gott will ich nicht lassen (2 settings), Ach Herr, mich armen Sünder, Lobt Gott, ihr Christen allzugleich, Wir danken dir, Herr Jesu Christ und Ein feste Burg ist unser Gott, Buxtehude; Variations, Sonata 6, Mendelssohn; Sonata 3, Hindemith; Variations on a Theme of Jannequin, Le Jardin suspendu and Litanies, Alain.

Fred Tulan, Stockton, Cal. — Haggin Museum of Art Jan. 24: Adagio, Symphony in C minor, Saint-Saëns; Toccata, Bach; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue, Beethoven; Te Deum Laudamus, Buxtehude-Bingham; A Gigge, Byrd; Clausula, Tone 8, Santa Maria; Variations on Joseph Est Bien Marie, Balbastre; Ad Nos, Liszt; Verset pour la Fete, de la Dedicace, Messiaen; Freu Dich, Dupré; Rondo for Organ and Kettledrums, Monnikendam; Praludium, KV 394, Mozart; Aylesford Suite, Handel; All Glory Land and Honor, Purvis. Chorus and orchestra assisted.

Ramona Reschke McMillan and Betty Summer, Fort Hays, Kans. — Graduate recital, Fort Hays State College, Methodist Church Dec. 14: Agincourt Hymn, Dunstable; Suite in C major, Purcell; Toccata in D (Dorian), Bach; Lift up your heads, ye mighty gates and O Dearest Jesus, what law hast Thou broken, Walcha; Epilogue for Pedals, Langlais — Miss McMillan. Introduction and Trumpet Tune, Boyce; Fugue in E minor (Wedge), Bach; The Suspended Garden and Litanies, Alain — Miss Summer.

Alexander Boggs Ryan, Kalamazoo, Mich. — Faculty recital, Kanley Chapel, Western Michigan University Nov. 22: Agincourt Hymn, Dunstable; The Earle of Salisbury and A Gigge, Byrd; Ciacona in E minor, Buxtehude; Blessed Ye, Who Live in Faith Unswerving and O World, I Now Must Leave Thee, Brahms; Passacaglia and Fugue in C minor, Bach; Chorale and Fugue, Honneger; Joie et clarte, Messiaen; Chand de Paix, Langlais; Litanies, Alain.

Frances Shelby Beniams, Oakland, Cal. — Interstake Center Dec. 6: Pao en Do major, Casanovas; Noël and The Cuckoo, Daquin; In Thee is Gladness, Bach; Bell Symphony, Purcell; Bells of Arcadia, Couperin. The Marin handbell ringers, directed by Wilbur Russell, assisted.

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Programs of Organ Recitals of the Month

Mario Salvador, St. Louis, Mo. — Kenrick Seminary Nov. 22: Toccata and Fugue in D minor, Bach; Andantino, Franck; Harmonies Du Soir, Karg-Elert; Scherzo, Symphony 2, Vierne; Grand Chorus Dialogue, Gigout; Allegro Vivace, Symphony 6, Widor; Nocturne, Wood; In Memoriam, and Serenade to Isabelle, Salvador; Tu Es Petrus, Mulet. The Seminary choir assisted.

Allan Moeller, Remsen, Iowa — St. Paul's Evangelical Lutheran Church Dec. 13: Now Come, Saviour of the Gentiles, Bach, Buxtehude, Dupré; Life Up Your Heads, Ye Mighty Gates, Walcha; Veni Emmanuel, Purvis; Comfort, Comfort Ye My People, Manz, Reger; Pastorale in F, Bach; Noël for full organ and duo and Noël for Flute Stops, Daquin; Noël, McKay; O Jesus Sweet, Peeters; In Bethlehem's Low Stable, Walcha; Silent Night, Held; Jesus, Jesus, Rest Your Head, Niles; Tidings of Joy, Bach; In Dulci Jubilo, Schroeder; Hail the Day So Rich in Cheer, Van Hulse, Bach; Noël, Guilment.

Donald D. Kilmer, Jackson, Miss. — Christ Episcopal Church, Bradenton, Fla. Dec. 27: Trumpet Voluntary, Clarke; Flute Solo, Arne; Noël in G, Daquin; Jesu, Joy of Man's Desiring, The Old Year now hath passed away, In dulci jubilo and Prelude and Fugue in E flat (St. Anne), Bach; Chorale in A minor, Franck; On Christmas Night, Milford; Divertissement, Vierne; Song of Peace, Langlais; Toccata, Symphony 5, Widor.

Rebecca Carol Thompson, Los Angeles, Cal. — For Los Angeles AGO Chapter, Grace Lutheran Church, Culver City Jan. 4: Prelude and Fugue in F, Buxtehude; In Festo Corporis Christi, Heiller; Choral Variations on Freudich sehr, O meine Seele, Boehm; Flourish and Fugue, Cook.

William Evans, Falls Church, Va. — St. Patrick's Episcopal Church Dec. 13: Prelude and Fugue in A minor and Come, Saviour of the Gentiles, Bach; Lo, How a Rose E'er Blooming, Brahms; Trio Sonata 1, Bach; Cortège et Litanie, Dupré; Greensleeves, Vaughan Williams; Prelude and Fugue in D, Bach.

George W. Volkel, Westfield, N. J. — Presbyterian Church Dec. 24: Puer natus in Bethlehem, Buxtehude; Christmas Concerto, Corelli; Carol, Vaughan Williams; Once in Royal David's City, Weaver; Offertory on the Noëls, Böllmann; Gesu Bambino, Yon.

Robert Sutherland Lord, Pittsburgh, Pa. — Dedicatory recital, Christ Episcopal Church, North Hills Dec. 6: Suite on Tone 2, Clérambault; Come, Saviour of the Gentiles, In Thee is Joy and Jesus, Joy of Man's Desiring, Bach; Concerto 5 in F major, Handel; Prelude, Fugue and Variation, Franck; Mode of D and Prelude on the Kyrie, Langlais; Toccata and Fugue in D minor, Bach.

David P. Dahl, Spokane, Wash. — Ascension Lutheran Church Dec. 27: Prelude and Fugue in G minor, Buxtehude; Wake, Awake, Bach; Lo, How a Rose E'er Blooming, Brahms; The Shepherds, Messiaen; From Heaven Above, Pachelbel; O Jesulein suss, Kauffmann; All My Heart this Night Rejoices, Walther; Shepherds Came, Their Praises Bringing, Walcha; Variations on La Romanesca, Valente; In dulci jubilo, Walter-Dupré; Noel Daquin; Wie schön leuchtet, Pachelbel; The Old Year Hath now Passed Away and Prelude and Fugue in G major, Bach.

David Allen Porkola, Vineland, N. J. — First Presbyterian Church Dec. 7: Von Himmel hoch, Pachelbel; Come Saviour of the Gentiles and Sleepers Awake, Bach; A Lovely Rose is Blooming, Brahms; Von Himmel hoch, Pepping; Noël Grand Jeu et Duo, Daquin; Josef est bien marié, Balbastre; Noël Alsacien, Guilment; Dieu Parmi Nous, Messiaen; Gesu Bambino, Yon; Prelude on Silent Night, Barber; Greensleeves and Carol Rhapsody, Purvis.

Students of Lawrence S. Frank, Westerville, Ohio — Otterbein College Dec. 15: Fanfare in D major, Lemmens — Dorothy Sanger. The Old Year Now Hath Passed Away and Hail Thou Brightest Day of Days, Bach — Lloyd Randall. Tune for Flutes, Stanley — Kathleen Stanley. Movement 1, Sonata 1, Hindemith — Sam Kelly.

Virginia Cox, San Diego, Cal. — First Presbyterian Church Dec. 13: Triple Fugue in E flat major, In Dulci Jubilo and O Hail this Brightest Day of Days, J. S. Bach; Sonata in F major, C.P.E. Bach; Fantasie in F, Mozart; Grand Choeur Dialogue, Gigout; Pastorale, Widor; Arioso, Sowerby; Te Deum, Langlais.

Nancy Mann, Greencastle, Ind. — Christ Church Cathedral, Indianapolis Jan. 8: Fantasie and Fugue in G minor, Bach; Fileuse, Dupré; Fantasie on B-A-C-H, Reger.

Oswald G. Ragatz, Bloomington, Ind. — Immanuel Lutheran Church, Seymour Dec. 27: Nun komm der Heiden Heiland, Bach; Greensleeves, Vaughan Williams; In dulci jubilo (3 settings), Bach, Kousemaker, Dupré, Karg-Elert; Pastorale and Cradle Song, Saxton; On Christmas Night, Miles; Pastoral Dance, Milford; Vom Himmel hoch, Pachelbel, Schroeder, Pepping, Edmundson.

Gale Enger, Princeton, N. J. — Interchurch Center Chapel, New York City Dec. 14: Sinfonia, We Thank Thee, God, Come now, Saviour of the heathen and 3-part Kyrie, Bach; Magnificat 5, Dupré; Toccata, Duruflé. First Presbyterian Church, Reading, Pa. Dec. 20: Concerto 5 (with strings), Handel; Sheep May Safely Graze, Bach; A Rose Breaks into Bloom, Brahms; Prelude and Fugue in G minor, Dupré; La Nativité, Langlais; Greensleeves, Purvis; Concerto in G minor with strings and timpani, Poulenc. Soloists and instrumentalists of the Reading Symphony assisted.

William P. Roth, Kenosha, Wis. — Dedicatory recital, St. John's Lutheran Church, Joliet, Ill. Dec. 27: Toccata and Fugue in D minor, Bach; From Heaven Above to Earth I Come, Pachelbel; First Movement, Sonata 5, Bach; Musical Clocks, Haydn; Good Christian Men, Rejoice, Bach; Greensleeves, English tune; Hark! All Ye Shepherds, French tune; Rhapsody on Two Noëls, Langlais; Tu Es Petra, Mulet.

Hans Vigeland, Buffalo, N. Y. — Dedicatory recital, First Covenant Church, Jamestown Dec. 13: Grand Jeu, DuMage; Andante, Concerto 1, Handel; Partita on Jesu, meine Freude, Walther; Swiss Noël, Daquin; Wacht auf and In dulci Jubilo, Bach; Canonic Variations, Bingham; Improvisation on Two Swedish Hymns; Chorale in A minor, Franck.

Mrs. Sherrill Entekin, Clarksdale, Miss. — First Presbyterian Church Dec. 21: Noël, LeBegue; How Brightly Shines the Morning Star, Pachelbel; Gloria Patri, Magnificat and In Dulci Jubilo, Bach; Glory to God in the Highest, Pergolesi; Good Christian Men Rejoice, Liszt.

H. Winthrop Martin, Syracuse, N. Y. — St. Paul's Church Dec. 24: Variations on the Coventry Carol, Milford; La Grèche, McGrath; Divinum Mysterium, Purvis; A Christmas Triptych, McGrath; Greensleeves, Purvis; Concerto 2 in B flat, Handel.

Preston Rockholt, Washington, D. C. — St. Thomas Church, New York City Dec. 13: Fantaisie in A major, Franck; Prelude on Veni Emmanuel, Sowerby; Sonata on Psalm 94, Reubke.

David Drinkwater, New Brunswick, N. J. — Kirkpatrick Chapel, Rutgers University Nov. 18: Voluntary 5 in D major, Stanley; Praise God, the Lord, ye Sons of Men and A Mighty Fortress is Our God, Buxtehude; Cantabile, Franck; Two Dances to Agni Yavishita, Alain; Hymn of Thanksgiving, Langlais. Dec. 2: Ciacona in D minor, Pachelbel; Come, Saviour of the Heathen, Bach; Lo, How a Rose E'er Blooming, Brahms; Prelude and Fugue on a Theme of Vittoria, Britten; Chorale in A minor, Franck, Dec. 16: Les Cloches, LeBegue; Noël 10, Daquin; From Heaven Above, Pachelbel; Weihnachten 1914, Reger; In Dulci Jubilo Bach, Koch (assisted by Judith Agin, flute); Carillon, Vierne.

Edmund F. Lorman, Jr., Lathrop, Cal. — Sharpe Army Depot Dec. 20: Three Orgelbuchlein Chorales and Fugue in D major, Bach; Von Himmel Hoch, Scheidt, Boehm. Pachelbel (2 settings); Magnificat, Dandrieu; Puer Nobis Nascitur and Or, Nouis Dites Marie, LeBegue; Or, Nouis Dites Marie, Franck; Nun Komm, der Heiden heiland, Distler; Coventry Carol, Lenel; Vom Himmel Hoch, O Englein, Moser; Lo How A Rose E'er Blooming, Thate; Prelude and Fugue in G major, Bach.

Lawrence S. Frank, Westerville, Ohio — Faculty recital, Otterbein College Nov. 1: Chromatic Fugue in D minor, Pachelbel; Suite in C major, Purcell; Prelude and Fugue in D major, Bach; Adagio, Suite Latine, Widor; Grand Jeu, Suite Breve, Langlais; Adagio in Aeolian Mode, Peeters; Festal Song, Bingham; Alleluia for organ and brass, Dubois; Introduction, Passacaglia and Fugue, Willan. Three trumpets and trombone assisted.

Marianne Webb, Harrisonburg, Va. — For Oklahoma City AGO Chapter, All Soul's Episcopal Church Nov. 22: Allegro, Symphonie 6, Widor; Song of Peace, Langlais; Giga, Locillet; Chaconne in E minor, Buxtehude; Fantasie and Fugue in G minor, Bach; Nativity Suite, Messiaen.

Robert A. Moreen, West Hartford, Conn. — St. James Church Dec. 24: Vom Himmel hoch, Pachelbel; Trio Sonata 5, Bach; Les Anges, Messiaen.

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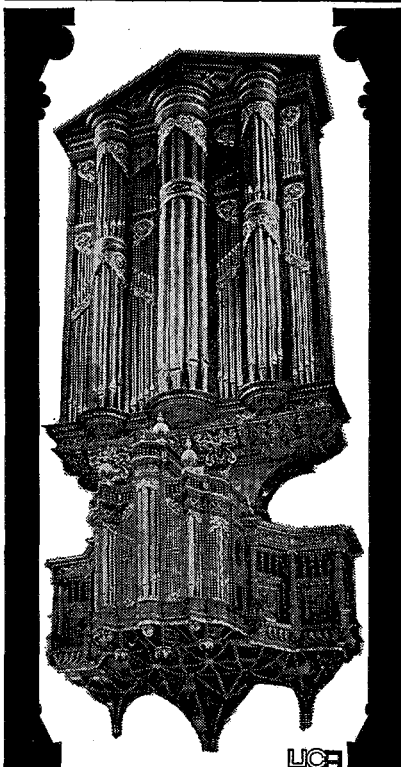
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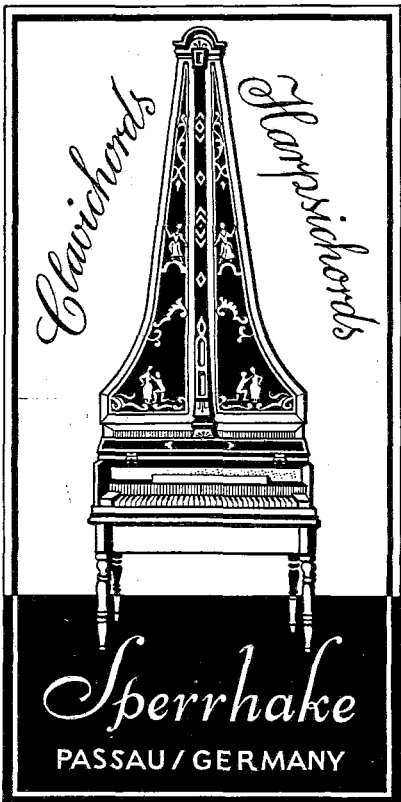
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The dedicatory recital Nov. 22 was played by Margery Davis, staff organist of the Allen Company.

Elwyn West is the organist of the church.

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Dulciana 8 ft.
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Rohrflöte 4 ft.
Spitzflöte 4 ft.
Quint 2 1/2 ft.
Super Octave 2 ft.
Blockflöte 2 ft.
Grave Mixture 2 ranks

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Viola de Gambe 8 ft.
Viola Celeste 8 ft.
Flute 8 ft.
Echo Viola 8 ft.
Echo Viola Celeste 8 ft.
Flute Dolce 8 ft.
Flute Celeste 8 ft.
Octave Geigen 4 ft.
Gemshorn 4 ft.
Nachthorn 4 ft.
Doublette 2 ft.
Spillflöte 2 ft.
Larigot 1 1/2 ft.
Plein Jeu 3 ranks
Trompette 8 ft.
Hautbois 8 ft.
Vox Humana 8 ft.
Tremulant

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Viola 8 ft.
Gedackt 8 ft.
Quintadena (Chiff) 8 ft.
Aeoline 8 ft.
Principal 8 ft.
Koppelflöte 8 ft.
Nazard 2 1/2 ft.
Waldflöte 2 ft.
Krummhorn 8 ft.
Schalmei 8 ft.
Harmonic Trumpet 8 ft.

PEDAL
Contra Violone 32 ft.
Contra Bass 32 ft.
Bourdon 16 ft.
Diapason 16 ft.
Lieblich Gedackt 16 ft.
Principal 8 ft.
Flute 8 ft.
Choral Bass 4 ft.
Flute Dolce 4 ft.
Bombarde 4 ft.
Trompette 4 ft.
Claron 4 ft.

15 REGIONAL CONVENTIONS
Summer of 1965
Attend Several

George Wm. Volkel

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

The Presbyterian Church

WESTFIELD, N. J.

CHURCH IN CHATTANOOGA ORDERS AUSTIN ORGAN

BRAINERD BAPTIST, 3 MANUALS

Frontal Placement in New Colonial
Church with Pipes Displayed —
Evelyn Gibbs Is Organist

The Brainerd Baptist congregation, Chattanooga, Tenn. is building a large new church of colonial architecture.

The choir will be located on a platform across the front of the church with the baptistry behind. The organ is located in large spaces above and behind the choir across the head of the chancel. Pipes of the 16-ft. pedal principal and the 16-ft. violone will be used in display in the four large framed openings to the chancel. Architects were P. B. Shepherd and Earl C. Smith of Chattanooga, with acoustical engineering by Bolt, Beranek and Newman, Cambridge, Mass.

The console is in the center of the choir loft with the organist facing both choir and organ.

The organist-choir director of the church is Evelyn Gibbs. Contract negotiations for Austin were carried out by Burton Yeager.

GREAT
Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave Quint 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4-6 ranks 300 pipes
Chimes (prepared)

SWELL
Gedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Flauto Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Claron 4 ft. 68 pipes
Tremulant

CHOIR-POSITIV
Nason Flute 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Oktav 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 68 pipes
Bombarde 8 ft. 36 pipes
Harp (prepared)
Tremulant

PEDAL
Resultant Bass 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Bombarde 8 ft. 12 pipes
Krummhorn 4 ft.

THE CONFERENCE on educational media in music education, beginning Dec. 7, brought together representatives from 51 MENC music education associations, 22 state supervisors of music, a group of observers and a panel of educational specialists. Delegates were stimulated by the vast array of technological developments in teaching devices and psychological method introduced.

MUDLER-HUNTER REBUILDS FOR PHILADELPHIA CHURCH

IN OLD ST. MATTHEW'S LUTHERAN

Tonal Modernization Re-Uses Some
19th Century Pipework — Robert
Whiting Organist

The Mudler-Hunter Co., Inc., Philadelphia, Pa., has completed extensive tonal revisions and mechanical work on the organ in St. Matthew's Lutheran Church. This church was founded in 1818 and was one of the first Lutheran churches in the United States organized to conduct services exclusively in the English language.

The present edifice was erected in 1891 and had a large three-manual and pedal tracker action pipe organ built by William King & Son, Elmira, New York. In the early 1920's, the organ was electrified and an echo installed. At that time much of the upper work was removed and stops of the theatre organ style then in vogue were added.

The present design retains the best of the King pipework, eliminates all of the 1920 stops except the echo division and adds new reeds, mixtures and other ranks. The wind pressure is three inches and the slider chests were retained. The specifications were drawn up by Robert Bruce Whiting, organist and choir-master of St. Matthew's, and Frederick Schurig and Edward Schurig of the Mudler-Hunter Co. Frank Logan and Peter Webber of the Mudler-Hunter Co. did the finishing and voicing.

Mr. Whiting, who has completed twenty years as organist and choir-master of St. Matthew's, played the dedicatory service.

GREAT
Contra Viola 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlfute 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes
Scharf 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes

SWELL
Geigen Diapason 8 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Celeste 8 ft. 73 pipes
Principal 4 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Fagotto 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Schalmei 4 ft. 61 pipes
Tremulant

CHOIR
Clarabella 8 ft. 61 pipes
Keraulophon 8 ft. 61 pipes
Fugara 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Clarinete 8 ft. 61 pipes
Tremulant

ECHO
Viola 8 ft. 73 pipes
Viola Celeste 8 ft. 61 pipes
Vox Humana 8 ft. 73 pipes
Chimes
Tremulant

PEDAL
Resultant 32 ft. 32 notes
Open Diapason 16 ft. 32 pipes
Violone 16 ft. 32 notes
Bourdon 16 ft. 32 pipes
Open Diapason 8 ft. 56 pipes
Bass Flute 8 ft. 32 pipes
Quinte 5 1/2 ft. 32 notes
Mixture 3 ranks 32 notes
Fagotto 16 ft. 32 notes
Cornoepan 8 ft. 32 pipes

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Reuel E. M. Gifford has been appointed organist and choir master of St. John's Episcopal Church, Ogdensburg, N.Y., leaving a similar position at Concordia Lutheran Church, Watertown. He succeeds Stephen A. Crisp, now assistant to Allan Wicks at Canterbury Cathedral, England.

Mr. Gifford has studied with Russel Greene, now of Birmingham, England and with Ernest White. He is presently studying with P. Darwin Stata, Watertown, dean of the St. Lawrence River AGO Chapter. He has been organist at the Second Church of Christ Scientist, Syracuse, at First Baptist Church, Watertown and has assisted Mr. Stata at Trinity Church, Watertown.

St. John's Church has a choir of 30 men and boys affiliated with the RSCM which sings at all choral services. The three-manual Hill, Norman and Beard organ was described in the April 1962 issue.

REUTER BUILDS ORGAN IN CALIFORNIA CHURCH FOR PALOS VERDES ESTATES

St. Francis Episcopal Lists 3-Manual for Fall Installation — Richard McClure Is Organist-Director

The Reuter Organ Company, Lawrence, Kans. has been awarded a contract to build a new three-manual, 40-rank organ for the St. Francis Episcopal Church, Palos Verdes Estates, Cal. The instrument is scheduled for installation in the fall of 1965.

Pipework of the instrument will be located to the left of the chancel area as one faces this section of the church. The great division and a portion of the pedal will be cantilevered and exposed to view with the individually expressive swell and choir sections, along with the remainder of the pedal, located immediately to the rear of the exposed divisions. The console and choir will occupy an area on the other side of the chancel.

Architects for this new church of contemporary design are George Vernon Russell, FAIA, and Associates, Los Angeles. The building will seat approximately 600.

Negotiations for the sale of the instrument were handled by Justin Kramer, district representative for the firm, who will also make the installation. Organist and choir director is Dr. Richard F. McClure.

GREAT

Sub Principal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Cymbal 3 ranks 183 pipes
Chimes

SWELL

Rohrflöte 8 ft. 85 pipes
Viola 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Hohlflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Rohrflöte 2 ft. 61 notes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 80 pipes
Trumpet 8 ft. 68 pipes
Fagotto 8 ft. 68 notes
Clarion 4 ft. 68 pipes
Tremolo

CHOIR

Nason Flute 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Zimbel 3 ranks 122 pipes
Clarinet 8 ft. 61 pipes
Tremolo

PEDAL

Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Principal 16 ft. 32 notes
Rohrflöten Bass 16 ft. 12 pipes
Spitzflöte 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Principal 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Super Octave 4 ft. 12 pipes
Rohrflöte 4 ft. 32 notes
Principal 2 ft. 32 pipes
Tromba 16 ft. 85 pipes
Fagotto 16 ft. 32 notes
Tromba 8 ft. 32 notes
Fagotto 8 ft. 32 notes
Schalmei 4 ft. 32 pipes

NEW RALEIGH CHURCH SELECTS MÖLLER ORGAN FOR HAYES-BARTON BAPTIST

Fire in 1962 Necessitated Entire New Plant — Margaret Slate Is Minister of Music

The Hayes-Barton Baptist Church, Raleigh, N. C., was completely destroyed by fire early in 1962. Complete new facilities have been designed by architect Owen F. Smith of Raleigh, and include a church that will seat approximately 1,000. The minister of music is Margaret E. Slate.

The M. P. Möller Company has been awarded the contract for a new three-manual instrument. Dr. Harry Cooper, Meredith College, Raleigh, was retained by the church as advisor. Specifications and negotiations were designed and executed by Möller's representative, William E. Pilcher, Jr., Charlotte, in consultation with Dr. Cooper and the church.

GREAT

Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft., 61 pipes
Nachthorn 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 notes
Tremulant

SWELL

Lieblich Gedeckt 16 ft. 68 pipes
Geigen Diapason 8 ft. 68 pipes
Hohlflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Flauto Dolce 8 ft. 68 pipes
Flauto Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Flauton 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clarion 4 ft. 68 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 68 pipes
Dolce 8 ft. 68 pipes
Dolce Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Krummhorn 8 ft. 68 pipes
Bells (prepared)
Tremulant

PEDAL

Diapason 16 ft. 32 pipes
Contra-Gemshorn 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Fifteenth 4 ft. 12 pipes
Koppelflöte 4 ft.
Koppelflöte 2 ft.
Mixtures 3 ranks 96 pipes
Trombone 16 ft. 12 pipes
Trombone 8 ft.
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clarion 4 ft.

SCHANTZ BUILDS ORGAN FOR ASHEVILLE CHURCH

TO HAVE FLOATING ANTIPHONAL

Central Methodist in North Carolina City to Install 3-Manual in Frontal Placement

The Schantz Organ Company, Orrville, Ohio, has been given the contract to build a three-manual organ for the Central Methodist Church, Asheville, N.C. Installation will be across the front of the church with the great and pedal unenclosed and the swell and choir under separate expressions. The great and part of the pedal will have exposed pipes behind the present ornate Gothic screen. The antiphonal will have exposed pipes on the rear wall and on each side of the stained glass window. This will be a floating division playable from all manuals and pedal. The console will be the drawknob type. Edwin H. Easter directs a large music program with several choirs. Mrs. Easter is the organist; she assisted Alfred E. Lunsford, Schantz representative in planning the new organ.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Quinte 1 1/2 ft.
Mixtur 4 ranks 244 pipes
Chimes 21 bells

SWELL

Rohrflöte 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Geigen Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Oktav 2 ft.
Plein Jeu 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes

Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

ANTIPHONAL

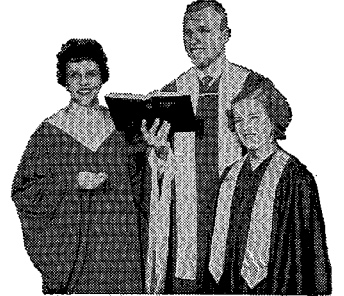
Gedeckt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixtur 3 ranks 193 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Rohrflöte 16 ft.
Quinte 10 1/2 ft.
Oktav 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Rohrflöte 8 ft.
Super Oktav 4 ft. 12 pipes
Contra Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

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for Easter



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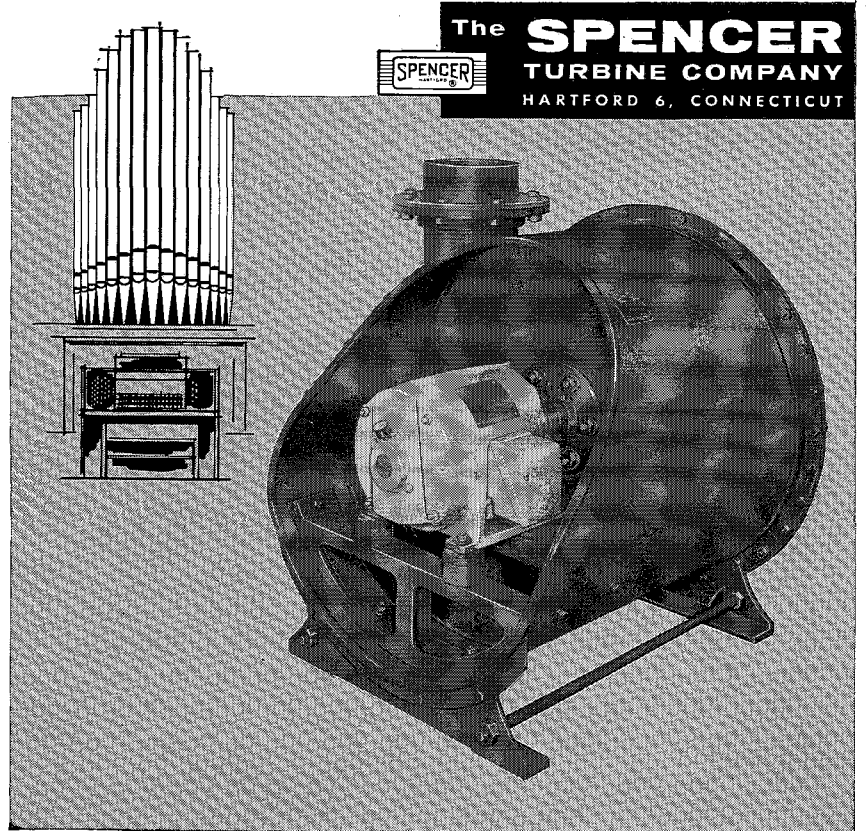
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M I D W I N T E R C H I C A G O ' S C O N C L A V E



General Chairman Robert Lodine was the guiding hand of the midwinter conclave



Chapter Dean Lillian Robinson was also the much-admired recitalist of a top program



Treasurer Dwight Davis deserves special credit for his careful, well-planned work with registration and finances



Richard Vivstrom was in charge of Tuesday morning's highly impressive Guild Service

Continued from page 1
Conclave Story . . .

registration desk throughout the duration of the luncheon at which he was scheduled to open the conclave. The Möller Company thus hosted a delightful opening luncheon which failed to open the meeting. So, even with registration climbing rapidly, some of the host chapter still suspected a conclave jinx — or at least a brace of gremlins.

Obetz in Möller Demonstration

An informative introduction by Henry Beard preceded a recital-demonstration on the highly successful Möller installation at St. John's Lutheran Church, Lincolnwood, for which Mr. Beard was designer. The recitalist was young John Obetz of Albion College giving a good account on a program designed to show the instrument's versatility. The organ is pictured and described in this issue.

Gloria, Convent Mass, Couperin; Chorale in B minor, Franck; Essai, Langlais; Prelude and Fugue in E flat, Bach.

Solemn High Mass

One of the real high points of the conclave was the Solemn High Mass for the Feast of the Holy Innocents, celebrated at the Church of the Ascension. The new Schlicker described in an early issue was not completed but Benjamin Hadley used it tastefully in a pre-service recital as well as in the mass itself. The choir was remarkably deft and flexible and its beautiful balance, tone and subtle phrasing was a genuine joy to listen to.

Crozier

After a catch-as-catch-can supper in nearby eating places, a capacity audience jammed the Church of the Ascension for a recital by Catharine Crozier. The delay occasioned by finding and moving seats about for the overflow, and perhaps the incomplete state of the organ itself interfered with Miss Crozier's start; it seemed to us that she hit her top stride when she reached the Distler. The Bach sonata was dazzling, easily the top performance in a very high level recital.

Chaconne in E minor and Von Gott will ich nicht lassen, Buxtehude; Dialogue sur les Grands Jeux, Recit de tierce en taille and Dialogue, Grigny; Partita on Wachet auf, Distler; Sonata 5 in C, Kyrie, Gott heiliger Geist, Nun freut euch, Wenn wir in höchsten Nöthen sein and Prelude and Fugue in G major, Bach.

The reception back at the Palmer house was highly informal with Miss Crozier and Mr. Wyton the centers of attraction.

Tuesday at U of C

Tuesday's daylight hours at the University of Chicago had many points of interest and inspiration, despite what seemed to us an exaggerated impromptu quality at times.

Noehren lecture

Dr. Robert Noehren's lecture at Rockefeller Chapel (not a master class!) was full of stimulating and perhaps controversial ideas. We wished more challenges had come forth from the floor instead of being expressed informally later. We hope the publication of this lecture in an early issue may bring some lively discussion in Letters to the Editor.

Guild service

The Guild service, short, well sung and with admirable congregational participation was something of a model of what Guild services should be. Small Bond Chapel was exactly right for a conclave-size crowd and provided a fine intimacy. Collegiate seating, an expert small professional choir and Edward Mondello playing discreetly on a small Schlicker all provided a frame for a genuinely abrasive and exciting short sermon by Dr. Joseph Sittler which will honor these columns to everyone's edification in this very issue.

Luncheon in the Bond Chapel Common Room had to be in shifts, for by now the registration had passed 200.

Choral demonstration

With his great skill and with a fine group of singers available who are accustomed to responding to his every

ABOUT THOSE DOOR PRIZES

The door prize of Grove's Dictionary of Music and Musicians, furnished by St. Martin's Press, was won by Richard Grill of Cicero, Ill.

A second and a third prize were provided by William Heine-mann, New York City music importer. Second prize — the Barenreiter music calendar — was self-awarded by the do-it-yourself process. Whoever "lifted" it from the registration desk (are there really 237 suspects?) may have his name published if he offers proper identification.

Third prize — the beautifully illustrated Flemish Organs by Gaby Moortgat — was honestly awarded. The announcement about the second prize, though, created such confusion that neither we nor anyone we consulted can tell who won it. We will publish this name, too, upon proof of ownership.

Congratulations to all three but especially to winner number 2!

wish, we were frankly disappointed that Richard Vikstrom had not taken the pains to give his choral workshop (rehearsal, really) more shape and continuity and drive. The exaggerated dynamics of the choir, accustomed to the vast reaches of Rockefeller Chapel, sounded frequently harsh in the intimate surroundings of Bond Chapel. And the Musical Walk, as it turned out, might better have been abandoned in favor of a better opportunity to hear Daniel Robins' exemplary carillon playing — an opinion we heard widely expressed.

Mondello

Edward Mondello, who had played so agreeably on the little Schlicker, allowed his Rockefeller recital to include much more bombast, exaggeration and rhythmic distortion that we can enjoy in comfort. The old Ernest Skinner simply goes into a muddy blur when played so loud and so fast.

Chorale in A minor, Franck; Sonata 1, Hindemith; Prelude and Fugue on B-A-C-H, Liszt.

President Wyton entertained a roomful of deans, regents and chairmen at an evening President's Breakfast while those unlucky unofficial people had to fend for themselves. Since most of Mr. Wyton's subject matter was high-priority Guild material which every dean will be discussing with his home chapter anyway, we can only regret that everyone could not have been present for his encouraging remarks.

By now registration had passed 225. By now too we had discovered, as readers by now have also discovered that the candid camera of THE DIAPASON, always a matter of luck rather than skill, was simply not working. A camera store is still trying to discover why.

Concerted program

The program of concerted music at Torrey-Gray auditorium of Moody Bible Institute had that spontaneous quality which is achieved only when a group gets together for enthusiastic performance of music somewhat outside its usual repertory. Organists represented three area organ departments. Gladys Christensen, Wheaton College, opened the program with Searle Wright's *Fantasia on Wareham and Herbert L. White, Jr.*, Sherwood Music School, closed it with a group which included the first movement of Robert Elmore's new *Concerto of Organ, Brass and Percussion* and the *Litaize Cortège* for organ and brass; players from Wheaton College assisted, with Rex Hicks of the college staff conducting. Players included Philip Stutz, Timothy Newitt and David Lawrence, trumpets; George Krem, Warren Van Kampen and Donald Rosine, trombones. Lawrence M. Langmead Casserley, percussionist from Roosevelt University, was also a participant. Mr. Stutz joined Miss Christensen in Krebs' *Wachet auf*. Between the brass and organ groups, Grigg Fountain, chapel organist of Northwestern University, was joined by Suzanne Dehn, violin and Linda Samson, cello in support of Susan Nalbach's beautiful singing of some Schütz songs and the Buxtehude solo cantata, *Singet dem Herrn*. The less than ideal ensemble relationship of organ and instruments in Torrey-Gray was surmounted well throughout the short, unhackneyed program. A tour of Moody's fine music facilities and an informal reception closed the conclave's middle day.

Wednesday

Wednesday's activities all were in North Shore suburbs with Northwestern University's new Alice Millar Chapel the center of focus. The day's first event seemed so extraordinarily pertinent and so magnificently prepared that President Wyton requested the project of reporting it in our columns:

Authenticity in Registration

This is the first, and will very probably be the last time that I shall review a musical performance. On the whole, I take a dim view of professional people who set themselves up as critics of each other's performances, since musical criticism is a demanding profession in its own right, and requires a degree of detachment seldom possible for a practicing musician.

The program *Authenticity in Registration*, however, was so brilliant both in its conception and in the manner of its execution, that I want personally to commend it with all my might as a model for future conventions. I think that it was, by far, the most valuable one and a half hours I have ever spent at a convention. Lillian Robinson, the splendidly effective dean of the Chicago Chapter, played music by 11 composers from DeCabezon to Messiaen, and she played eloquently. The playing was to have been shared with Dr. Robert Rayfield, but an injury to his thumb made it necessary for Mrs. Robinson to play the entire program at very short notice.

Every member of the audience was given a mimeographed booklet in which were specifications, beginning with that of the organ in the Alice Millar Chapel, where the recital was held, and including organs which all of the composers represented in the program had known when they were writing their music. Before each organ piece, Dr. Rayfield spoke of the tonal characteristics which the composer had known and the way in which these tonal characteristics were being realized by Mrs. Robinson on the chapel organ. In his lecturing, Dr. Rayfield was as eloquent as Mrs. Robinson in her playing.

I should like to see the program go on tour or, at any rate, onto records. I would say too, that it would not have been possible without the eloquence of the magnificent instrument built by Aeolian-Skinner in 1964. Lillian Robinson, Robert Rayfield, and the organ deserve accolades for what was probably the equivalent of a year of lectures in a university. — ALEC WYTON

Diferencias sobre el Canto del Caballero, Cabezón; Trumpet Voluntary in D, Stanley; Canzona dopo l'Epistola. Messa della Madonna, Frescobaldi; Mine junges Leben variations 1, 2, 5, 6, Swelinck; Sei gegrüßet variations 5, 7, 11, Bach; Passacaglia in D minor, Reger; Lebhaft, Sonata 2, Hindemith; Dialogue sur les Grands Jeux, Clèrambault; Cantabile, Franck; Majesté du Christ, Messiaen; Deus Tuorum Militum, Sowerby.

Luncheon at Evanston's First Methodist Church was handled with great efficiency and enabled the buses to reach the next event promptly — that is, all except one. Because of the special nature of Karel Paukert's debut recital and this reporter's personal interest in it, Dr. Charles Peaker consented to write a few paragraphs of evaluation of this fresh new musical personality and his performance:

Paukert debut

Amidst a splendid diversity of offerings at the recent conclave Karel Paukert's recital was subtly different. To begin with, his programme was unfamiliar to us, and the organ relatively unfamiliar to him, since this was his maiden effort on these shores.

Those roads we knew, Bach's Great G minor and the prelude *Ich ruf zu dir*, he traversed competently, though the latter seemed a little too fast. Of his own "native wood notes" there were one of two pieces which might have been written by almost any 18th century German, but the rest, in particular the *Eben* with its steam-engine chuffings, and that comical fugue (I cannot recall which one it was!) made us wish that Mr. Paukert would include them in a second anthology.

Unfamiliar or not, Mr. Paukert played on that noble instrument with audacity. Sudden irruptions of colour from the reeds and mixtures, a fine control of the tempo and a certain whimsical humour we rarely find in organ music proved him an excellent herald for his country and a new and significant voice among us. — CHARLES PEAKER

The Casavant which Mr. Paukert played at Ss. Faith, Hope and Charity Roman Catholic Church in Winnetka was described in THE DIAPASON for Feb. 1964, page 1.

Fugue in A minor and Toccata in C major, Czernohorsky; Fugue in A, Rejcha; Fantasia in G minor, Kuchar; Fantasia and Fugue in G minor and I Call to Thee, Lord Jesus Christ, Bach; Toccata in F minor, Wiedermann; Moto Ostinato, Eben; Three Pieces, Rövenstrunck; Placare, Verschraegen; Postludium, Janacek.

North Shore Demonstration

The buses took conventioners a few miles up the lake for a demonstration of another striking new Casavant at the North Shore Congregation Israel where Edwin Northrup discussed the design and Margaret McElwain played a short program with zest, taste and flair. The handsome edifice and the striking organ installation kept visitors fascinated for some time after the music stopped and gave people little time to don bib and tucker for the conclave banquet.

Banquet

Served buffet style in social rooms of the Alice Millar Chapel, the banquet went off with the proverbial neatness and dispatch. President Wyton, Chairman Robert Lodine, Chapter Dean Lillian Robinson and others kept things rolling merrily. As for Dr. Charles Peaker, what can one say? No other combines erudition, wit, warmth, humility and humanity into such a glowing tutti. We are honored to include his banquet address in this issue.

By this time registration had reached 237.

Noehren

Surely Robert Noehren has few peers in his special kind of organ playing. His conclave recital proved again to a large and cordial audience his individual style, his breathtaking command of the instrument and his innate musicianship. A more satisfying closing recital would have been hard to imagine.

Capriccio, Frescobaldi; Trio Sonata 2, Bach; Three Preludes and Fugues, Dupré; Air with Variations, Sowerby; Scherzetto, Vienne; Hommage à Josquin des Pres, Grünenwalk; Toccata in Modo Coniuncto, Van der Horst.

Final reception

The North Shore Chapter hosted a pleasant final reception in the chapel dining room with Dean Richard Alenright and other officers in charge. Alec Wyton closed the conclave wittily, remembering that it had never been officially opened.

The leisurely pace of the 1964 conclave, the relatively few really bad boobos, the high quality of the recitalists, the intellectual and musical level achieved all made this seem, even at close range, a pretty good conclave. Perhaps conclaves are a good idea after all and not just the little second-hand conventions we sometimes fear they will be. Even 237 of our members (including so few national officers!) meeting together for three days in which minds and hearts as well as ears are constantly active make a really significant contribution to the progress of church music in our land. — FC

STRIKING MÖLLER ORGAN ON CONCLAVE PROGRAM

BEARD, OBETZ DEMONSTRATION

Award-winning St. John's Lutheran Has Fine Acoustical Setting — John Oliver Is Organist

The new St. John's Lutheran Church, Lincolnwood, Ill., designed by Charles A. Stade, has won citations for architectural excellence. It provides a favorable acoustical climate for a highly successful small three-manual Möller used in a demonstration recital at the AGO mid-winter conclave, with John Obetz playing and Henry Beard explaining the design which he and organist-choirmaster John Oliver worked out. The recital appears in the conclave running story.

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Sordun 16 ft. 61 pipes
Chimes 25 notes
Tremolo

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. (prepared)
Spitzprincipal 4 ft. 61 pipes
Chimney Flute 4 ft. (prepared)
Harmonic Piccolo 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. (prepared)
Trompette 8 ft. 61 pipes
Oboe-Schalmei 4 ft. 61 pipes
Tremolo

CHOIR

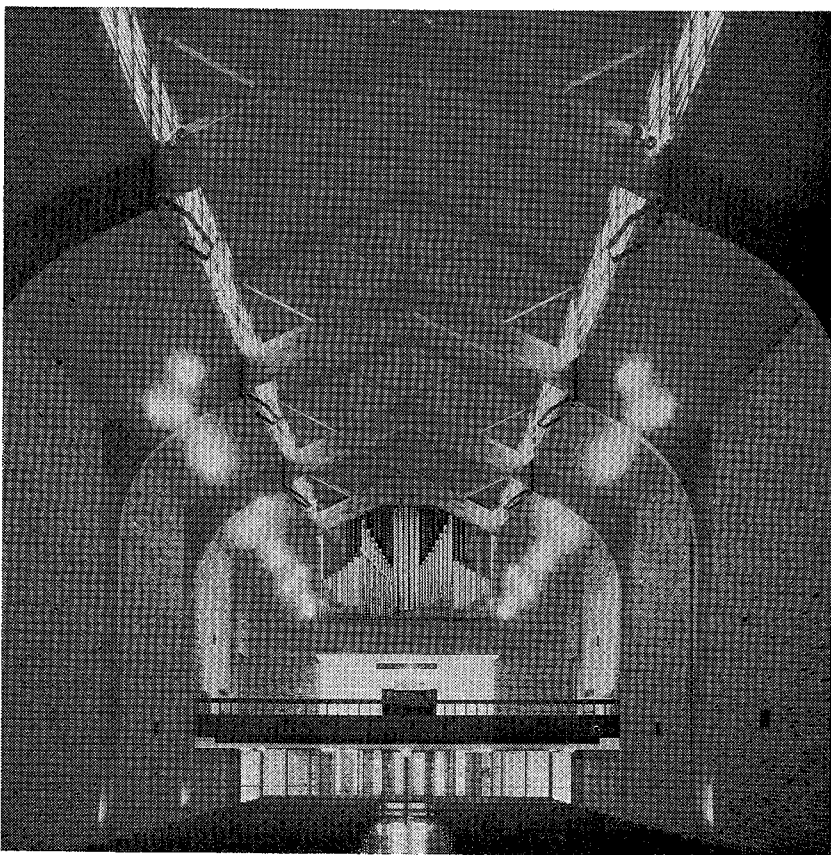
Erzähler 16 ft. 61 pipes
Cor de Nuit 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 56 pipes
Koppelflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sesquialtera 2 ranks (prepared)
Zimbel 2 ranks (prepared)
Tremolo

PEDAL

Violone 16 ft. 32 pipes
Bordun 16 ft.
Erzähler 16 ft.
Geigen 8 ft. 12 pipes
Gemshorn 8 ft.
Geigen Octave 4 ft. 12 pipes
Gedeckt 4 ft.
Mixture 2 ranks 64 pipes
Trumpet 16 ft.
Sordun 16 ft.
Trumpet 8 ft.
Sordun 8 ft.
Trumpet 4 ft.
Sordun 4 ft.

(over for Peaker & Sittler)

Striking Möller installation at St. John's, Lincolnwood



Mr. Chairman, Ladies and Gentlemen,
Six geese a-laying, Five gold rings,
Four calling-birds, Three French hens,
Two turtle-doves and a partridge in a
pear tree — 'tis the sixth day of Christ-
mas, and my true love is breaking the
postman's back. The 400th anniversary
of Shakespeare's death, 1964 is very near
his end. Victor Hugo said, "England
has two books, one which she made and
one which made her." From the former,
I read this about Christmas:

Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated
The Bird of dawn singeth all night long:
And then, they say, no spirit can walk
abroad
The nights are wholesome; then no planets
strike
No fairy takes, nor witch hath power to
charm
So hallowed and so gracious is the time

It was in 1611 that Shakespeare wrote
his last play, *The Tempest*. It was in
1611 that King James' 47 wise men finish-
ed all their labours on the Bible.
There is an old tradition that the schol-
ars called on Shakespeare at least once,
with this result:

Arise, shine, for thy light is come, and the
glory of the Lord is risen upon thee. For
behold, darkness shall cover the earth, and
gross darkness the people; but the Lord shall
arise upon thee, and his glory shall be
seen upon thee. And the Gentiles shall come
to thy light, and Kings to the brightness
of thy rising

When I sing that shadowy unison:
m-/l-se-l-se/l-t-d-se/l-f etc. we see that
wonderful!

Of course some folk doubt whether
Shakespeare, an actor-doubt with no
University degree would ever be con-
sulted, but this is silly: Ben Jonson was
a learned man and he took off his hat
to the Bard. Mark Twain once said to
Chauncey Depew, "When I get to
Heaven, I'm going to ask Lord Bacon
who wrote the plays". "Suppose he isn't
there?" said Depew. "Then you ask him"
replied Twain. Its irrelevant but I must
tell you about Twain and Paderewski.
They met after a concert, loved each
other on sight, and Paderewski said
"Have you ever played the piano, Mr.
Twain?" "Only on one occasion sire"
said Twain, "The Mississippi was in
flood, our house was inundated, father
floated out on a chest of drawers, and
I accompanied him on the piano."

Every week of our lives, we accom-
pany singers on the organ. Has Shake-
speare anything for us?

Here's a charming text! Done in gold,
Tudor type-face, how apt it would be
on a tiny two-manual:

Hamlet —
There is much music, excellent voice in this
little organ

Tempest —
Methought the billows spoke and told me of
it
The winds did sing it to me, and the thunder
That deep and dreadful organ-pipe pro-
nounced
The name of Prosper

King John — In his delirium King John,
poisoned, sings feebly and
his son Prince Henry says:

'Tis strange that death should sing.
I am the cygnet to this pale faint swan
Who chants a doleful hymn to his own death
And from the organ-pipe of frailty sings
His soul and body to their lasting rest

I, with each sad strain will strain a tear
And with deep groans the diapason bear

For those to whom the word DIAPASON
is archaic I've made up another couplet:

I, to arrest this whoreson hacking cough
Will haste apace to drink the Mixture off

John Milton was eight years old when
Shakespeare died. He said:

But let my due feet never fail
To walk the studios cloister's pale
And love the staid and cloistered roof
With antic pillars massy proof
And storied windows richly dight
Casting a dim religious light.

There let the pealing organ blow
To the full voiced quire below
In service high and anthems clear
As may with sweetness through mine ear
Dissolve me into ecstasies
And bring all Heaven before mine eyes

As I assembled these various utter-
ances from the grave, Ecclesiastes whis-
pered in my ear — "There is nothing
new under the sun" he said. None of
us argue with the preacher, so let's con-
sider Radio and Television.

On the NBC we present *The Tempest*.
Meet Caliban, a fishy monster of a mu-
sician with no morals at all, who learns
his part in a catch at one hearing and
corrects his tutors when they go wrong,
a poet who reassures them in words
of silver when they fall to terrified
prayer on hearing the tune of their
catch played by the picture of nobody.

Be not afeard: the isle is full of noises
Sounds and sweet airs that give delight and
hurt not;
Sometimes a thousand twangling instruments
Will hum about mine ears and sometimes
voices

Ariel, invisible, plays on and Stephano
the drunken butler says:

This will prove a brave kingdom to me
Where I shall have my music for nothing

Like St. Paul on the Damascus road,
like Samuel on the late show, Ne-
buchadnezzar got his programme for
nothing and had as good reception, for
while he boasted himself, "And while the
word was still in his mouth there
fell a voice from Heaven saying, 'O King
Nebuchadnezzar, to thee is it spoken,
the Kingdom is departed from thee.'" His
son Belshazzar drank damnation to
himself, his family and his court, and
the wall of his great banqueting cham-
ber became a television screen (lit by
one candle) whereon the fingers of a
man's hand wrote that dreadful indict-
ment, "Thou art weighed in the balance
and art found wanting."

"In that night was Belshazzar the
King of the Chaldeans slain". That sen-
tence does strange things to me. It is
dark and the mountains loom about me
on every hand. A voice, terrible as a
trumpet declaims the words "In that
night was Belshazzar the King of the
Chaldeans slain" and from every peak
Echo answers "slain—slain—slain"!

These things were all of them epic
in their nature. Today, when a man
cannot buy groceries, ride in an eleva-
tor, meet a train or visit a friend in
hospital without hearing a muted or-
chestra, strings divisi con tremolando,
I have thought ruefully of those lines
from Henry the Fourth, part 1:

And those musicians that shall play to you
Hence in the air a thousand leagues from
hence
Yet straight they shall be here; sit and at-
tend!

When I'm hastily devouring a couple
of sausages for lunch I have to sit and
attend, though I could cheerfully hang
those musicians in the air myself,
odzoosk!

Seriously, Radio and Television, speed
of travel and communication, the en-
franchisement of women and that curi-
ous business by which the birds of the
air, the fish of the sea and all manner
of animals fly to our tables in tin cof-
fins would quickly be accepted by the
glorious company of the Apostles, the
goodly fellowship of the Prophets, the
noble army of Martyrs and all the great
artists of the past. We may imagine
however, the stupefaction of Ptolemy,
Copernicus, Galileo and Newton con-
fronted with intimate pictures of the
Moon — X marking the spot where a
heap of earthly wreckage "Made in the
United States" daunts the lunatics, in
other words the Children of the Moon.

Yet, Science and Art being the differ-
ent aspects of Truth that they are,
man's spectacular invasion of outer space
has in no wise eclipsed the heavenly
flights of the poets. Here is John Mil-
ton. Adam and Eve are spending their
first night together in the Garden of
Eden; Uriel has been commissioned by
Gabriel to guard them.

So promised he, and Uriel to his charge re-
turned
On that bright beam whose point now raised
Bore him slope downward to the sun, now
fall'n
Beneath th' Azores; whither the primal orb
Incredible how swift, had hither rolled
Diurnal, or this less voluble earth

By shorter flight to the East, had left him
there
Arraying with reflected purple and gold
The clouds that on his Western throne at-
tend:
Now came still evening on, and Twilight gray
Had in her sober livery all things clad:
Silence accompanied, for beast and bird,
They to their grassy couch, these to their
nests

Nests slunk, all but the wakeful nightingale
She all night long her amorous descant sung:
Silence was pleased: now glowed the firma-
ment
With living Sapphires: Hesperus that led
The starry host, rode brightest, till the moon
Rising in clouded majesty, at length
Apparent Queen, unveiled her peerless light
And o'er the dark her silver mantle threw

You tell me where this passage comes
from — its easy — a lady's mentioned:

How sweet the moonlight sleeps upon this
bank
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit Jessica; see how the floor of Heaven
Is thick incaid with patines of bright gold
There's not the smallest orb which thou be-
holdst
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls
But while this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Psalms 19 tells us the same thing, and
Addison repeated it:

The spacious firmament on high
With all the blue ethereal sky
And spangled heavens, a shining frame
Their great original proclaim.
Th' unwearied sun, from day to day
Doth his Creator's pow'r display
And publishes to every land
The work of an Almighty hand.

Soon as the evening shades prevail
The moon takes up the wondrous tale
And nightly to the listening earth
Repeats the story of the birth
While all the stars that round her burn
And all the planets in their turn
Confirm the tidings as they roll
And spread the truth from pole to pole

What though in solemn silence all
Move round the dark terrestrial ball
What though no real voice or sound
Amidst their radiant orbs be found?
In reason's ear they all rejoice
And utter forth a glorious voice
Forever singing as they shine
The hand that made us is Divine

Musicians who know Handel's *Samson*
will remember that poignant utterance
of the blind giant, "Sun, moon and
stars are dark — to me"

As I speak, sun moon and stars are
rolling on inexorably, and tomorrow
at this time, we shall think of Tennyson's
lines:

Ring out wild bells to the wild sky
The flying cloud, the frosty light
The year is dying in the night
Ring out wild bells, and let him die.

Ring out the old, ring in the new
Ring, happy bells across the snow:
The year is going, let him go
Ring out the false, ring in the new

This is grand so long as we preserve
the best of the old. We shan't ring out
old Bach — we may even ring in the
sounds he knew, cautiously. If we take
to tracker action and ring out electricity
perhaps we should ring in human blow-
ers too.

As for the stage, if we want to do
Shakespeare as he did it, we must ring
in limelight. Also, since no woman ap-
peared on the boards till 50 years after
the poet's death, let's ring out the ladies
(who can sell oranges in the pit) and

ring in choir-boys, who would be ex-
cellent for the songs. Rosalind, Viola,
Jessica, Portia and Nerissa dressed as
boys in the plays, and the clear voice
of innocence would be ideal for Ophelia,
Cordelia, Titania and Miranda. As for
Lady Macbeth, Goneril and Regan I
don't know, but I've had intelligent
little brutes in my choir with all the
emotions proper to these ladies. A
famous actor died and the nation
mourned him: Shakespeare wept, Ben
Jonson called him "The stage's jewel"
His name was Salathiel Pavy and he was
just 13 years old.

One thing certain, Romantic or
Classic, it's the music, the poetry that
count, the man, not the machine. Sir
Walter Raleigh said "Poetry, like Reli-
gion, is outraged when it is made a
platform for their own talent and pas-
sion by those who are its ministers".
Hamlet said this even better. Picking on
nobody, I deplore devices designed to
make an organist's legs visible to the
public, poor forked radish that he is.
As well stick a fluoroscope on the stage,
put a soprano in front of it, and admire
the antics of the rib-cage as she sings
"Rejoice greatly".

Friends! How we respect those organ-
ists who have delighted us this week. As
I listened I thought of these words:
"What a piece of work is man, how
noble in reason, how infinite in faculty.
In form and moving how express and
admirable. In action, how like a God".

Since I'm being offensive I'll add that
in the opinion of the audiences in Eliza-
bethan days were more intelligent, more
quick and apprehensive than we are,
despite the splendid all-flattening weight
of our compulsory education. In those
days they knew the plays by seeing
them, not by studying carefully edited
texts. When Edmund Keane once forgot
a line or two in the last act of *Macbeth*,
the men in the Gods prompted him
gently, he bowed and went on.

Sir Ernest MacMillan speaking in
this vein compared the "Cries of Lon-
don" with our singing-commercial.
Adlai Stevenson said: — "The super-
market has become our Temple, the
singing commercial our Litany". Here
are one or two commercials I have made
up myself; let's pretend they were found
in the Walsingham tomb.

Alas, sweet wad, is thy breath so rude
Each damsel 'voids thee and thy fell smell?
Well — — —
Try Wepsodent, e'en garlic in thy food
Bows to the potent tube and 'bates his evil
spell.
Pray get thee some, and eke a brush as
well.
Then shall each wench hang on they lips
entranced
And vow with fragrant Venus thou hast
danced

Lawn as white as driven snow
'Tis Green Cheer that makes it so!
Whiter than the moonlit sands
Softer sweetening for thy hands

Esau, son, was a hairy man
And his beard grew thick and black
And he strove with might
And he strove with main
To get it off — ALACK
The more he scraped, the more it grew
Son — how it burgeoned to the view
That bush so lush upon his muck
No damsel on him had a crush
DOST MARK ME KNAVES? He met a King
A monarch hight Gillette
Who saw his plight, and said, "Sir Knight
My super-blue was made for you
Eftsoones I pledge, twill crop thy hedge
None other blade will do."

*Pufferin for Sufferin' servants of the
Church. Comfort for Conclaves.*

"When thous hast eaten and art full,
cleaveth thy tongue to the roof of thy
mouth? Art troubled with Nausea in the
Nave, mysterious Noises in the Nartex,
Corrosion in the Crypt and Bats in the
Belfrey? Seem thy parishioners but a con-
gregation of pestilential vapours?"

Gadzooks! Hie thee to an apothecary, and
procure some Pufferin — P-U-F-F-E-R-I-N, as
used by Master Will Shakespeare and his
company. Pufferin works fast — fast-fast,
fast, fast. Avoid dastardly imitations — only
Pufferin has P 99 —

Now throng we back to Elsinore
We'll laugh at blood today
Had Hamlet taken Pufferin
There could have been no play"

"To perk or not to perk?" — a truce with this fooling! Back to my task as we all must tomorrow, our recording angels to their desks for their usual unconscionable hours, us to our students, our choirs and our consoles.

Before I sit down, let's pause for station identification and take stock. I hope I haven't bored you with poetry! The fact is that barring that glorious Elizabethan school, Italy and then Germany have gone far beyond us in musical composition, whereas, "we who speak the tongue that Shakespeare spake" may be proud of that literature, which, in common with all great Art "has some hint of Eternity about it".

We are a company of men and women whose great good fortune it is to hear the Bible read every week of our lives. To the Apocrypha I turn for a Perfect Cadence:

Let us now praise famous men, and our fathers that begat us. Such as did bear rule in their kingdoms, men renowned for Their powers: Leaders of the people, by their counsels and their knowledge: Such as found out musical tunes, and recited verses in writing: All these were honoured in their generations, and were the glory of their times. And some there be which have no memorial; who are perished as though they had never been. But these were merciful men, whose righteousness hath not been forgotten. Their bodies are buried in peace; but their name liveth for evermore.

PORTER HEAPS

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ADDRESS at the GUILD SERVICE

The wisdom of the scribe depends on the opportunity of leisure;

and he who has little business may become wise.

How can he become wise who handles the plow,

and who glories in the shaft of a goad, who drives oxen and is occupied with their work,

and whose talk is about bulls?

He sets his heart on plowing furrows, and he is careful about fodder for the heifers.

So too is every craftsman and master workman

who labors by night as well as by day; those who cut the signets of seals,

each is diligent in making a great variety; he sets his heart on painting a lifelike image, and he is careful to finish his work.

So too is the smith sitting by the anvil, intent upon his handiwork in iron;

the breath of the fire melts his flesh, and he wastes away in the heat of the furnace;

he inclines his ear to the sound of the hammer,

and his eyes are on the pattern of the object.

He sets his heart on finishing his handiwork, and he is careful to complete its decoration.

So too is the potter sitting at his work and turning the wheel with his feet; he is always deeply concerned over his work,

and all his output is by number.

He moulds the clay with his arm and makes it pliable with his feet;

he sets his heart to finish the glazing, and he is careful to clean the furnace.

All these rely upon their hands, and each is skillful in his own work.

Without them a city cannot be established, and men can neither sojourn nor live there.

Yet they are not sought out for the council of the people,

nor do they attain eminence in the public assembly.

They do not sit in the judge's seat, nor do they understand the sentence of judgement;

they cannot expound discipline or judgement,

and they are not found using proverbs.

But they keep stable the fabric of the world, and their prayer is in the practice of their craft.

Sirach, Chapter 38

I have been told that it is customary on these occasions, for a service of worship to include a brief sermon. And although I have not before participated in such a service I think it possible to project with considerable accuracy what is commonly affirmed in the sermon.

You have been told, I venture to suppose, that music belongs to the history, the tradition, the very life of the church; that music has played a role in public worship for a long time and that that role has been magnificent; that music is a medium of trans-verbal praise; that music is both a way of evoking expressive responses from the congregation and a particularly felicitous way of proclamation to the congregation; that music is a stimulant to devotion, a lubricant to piety, a cosmetic to pedestrian lauds, and a powerful evocation of an appropriate mood.

I am not a musician. But I have lived close to the musical fraternity for the most of my life, and when I hear musicians admonished and, presumably, consoled by such speech I have the feeling that they have the feeling that something is quite sharply wrong about it all! And wrong not because such admonitions and affirmations are totally untrue — but because they miss the point. When the musician hears himself and his craft so addressed by the Church he is troubled by the feeling that, although he has been taken in by the Church he has at the same time been "taken in" in a sense he recoils from.

Analysis of this recoil discloses the following:

1. The integrity of a craft is dishonored and its actuality befogged when its substance and practice is subsumed under exterior categories. Music is what it is; it has its own nature, structure, substance, intention. It does not have to be subsumed under some allegedly superior good to have its own good

by Joseph Sittler



The Rev. Joseph Sittler, professor of Theology in the Divinity School of the University of Chicago is widely known as a thinker, a speaker and a writer

justified. Its own credentials, if not fully in order, are in as good order as the credentials of other realms of discourse. They do not require for their validation to be stamped by the church's custom-officials.

2. The generally heard talk of the church about music abstracts the concrete good of music. The musician is a music-maker. If he did not regard this activity as a good needing no other good to validate it he would presumably do something else.

The musician may never say this out loud; indeed, I have never heard him say this. But his silence conceals a squirming disquiet as he regularly sits under clerical rhetoric — and I think I can speak out what he is disturbed about. He has his own horse and he thinks it a sound one. And when the clergy address the musician he, the clergyman, assumes that the musician's horse is now really a horse, or a better one, when it gallops in the church's herd and under the church's eye.

3. The musician is unquiet because he feels that such talk is unfair to the horse! A horse is no less a horse when he is a horse-alone, or among other horses; and a horse is no more a horse when he is teamed up with non-horses pulling freight not his own. The musician has chosen this beast, has reared it, trained it, disciplined it, delights in it, loves it, and means to defend it. And under ecclesiastical condescensions he tends sullenly to feel — let my horse be the horse it is!

If the foregoing be an honest representation of the anatomy of disquiet, then the only way to be more true and deep about this whole business is to stop talking about church and music and musicians and reflect about something else. Something else under which both church and music are subsumed, and in which subsumption each is guaranteed its integrity, permitted to be what it is — and both know themselves to be glorified justly and toward fulfillment.

Three Christian affirmations take us where we need to go:

I. The Creation is a grace of God. The term *Creation* is absolutely concrete; it means men and women and families and societies. It means sky and light and trees and grass — along with all these things traversed in manufactured planes, investigated in laboratories, fabricated into plywood and nylon. The creation means shell-fish and crocodiles, lilies and lightning, stone and clay and pigment. And all of these things worked on — sculptures, and French horns, and stainless steel, and oil and brush and canvas so managed by the Creator's creature-child that a new creation occurs. As kingfishers catch fire, dragonflies draw flame;

As tumbled over rim in roundy wells
Stones ring; like each tucked string tells,
each hung bell's

Bow swung finds tongue to fling out broad
its name;

Each mortal thing does one thing and the same:

Deals out that being indoors each one dwells;

Selves — goes itself; myself it speaks and spells,

Crying What I do is me; for that I came.

I say more: the just man justices
Keeps grace: that keeps all his going graces;
Acts in God's eye what in God's eye he is—
Christ — for Christ plays in ten thousand
places,
Lovely in limbs, and lovely in eyes not his
To the Father through the features of men's
faces.

There is in things an immaculate and instant particularity, and we delight in it. Just as a plumber hefts a good pipe-wrench and knows its balance satisfying, its design right and its functioning deft — so a pipe maker slides his hand over the surface and the subtle shape of a well-made gemshorn, feels with his finger the straight clean line of solder, and knows joy. Right and delight join in the praise of things in their sheer *isness* — even, as G. K. Chesterton once put it ". . . the sheer steeliness of steel and the unutterable muddiness of mud"! That things should glow in their own actuality, that rightness in the use of things engenders delight — this is the presence and gift of the Creator in his creation; this is God in life; and this is a grace.

But something has gone wrong. And all of man's culture bears the mark of this wrongness as well as the ineffable work of creations good. Something has interposed between the world of the creation and the eye and hand and use of all things by the creature. All things are turned, twisted, bent and broken. Life is stifled, possibilities are held down, straight intention is perverted, latent beauty lurks behind only partly disclosed freedom; vitality is diverted into ways that betray the creative possibilities of clear power. This is what the Bible means by sin, evil, and corruption. It is a failure of grace.

II. In Christ is the restored concentration of the creature-in-grace.

Christ is Adam, fresh in God's morning, man free because utterly related, pure and whole again. There is a man absolutely; a man being a man among his fellows — not manipulating them, using them, counting them, or selling them — but just *being* among them to the death that whole man in grace that every man is meant to be. And forever troubling them, too: for wholeness walking as man — alive in the garden of the creation is, once there and in motion, forever unforgettable.

III. Everything in the creation, its possibility illumined by this Christly residence in grace, is clean and good and itself all over again. Nothing needs to be certified; and everything requires to be rightly realized. Nothing needs to be validated, hooked-up with something presumably higher or of a finer spirituality, to have and show forth its right self and work in freedom; but everything requires to be disciplined toward fulfillment.

Each thing is to be what it is. For the ineffable Glory who is the fountain of all things has walked this bent world and certified its pathos and its promise forever.

Music does not have to be baptized by the Church. Its own baptism by the Creator's gift of it has been, like an air-line ticket, reconfirmed by his residence in this music-making world. It has its own gifted life, its own supernal glory as of the reflection of a far off brightness. The Church is a place for it, the church's obedience is a rich and ever-fresh occasion for it; but the church is not the ground or master of it.

Glory be to God for dappled things—
For skies of couple-colour as a brindled
cow;

For rose-moles all in stipple upon trout
that swim;

Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced — fold,
fallow, and plough;

And all trades, their gear and tackle
and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows
how?)

With swift, slow; sweet, sour; adazzle,
dim;

He fathers-forth whose beauty is past
change:

Praise him.

And so Sirach again:

All these rely upon their hands,
and each is skillful in his own work.

Without them a city cannot be established,
and men can neither sojourn nor live
there.

But they keep stable the fabric of the world
and their prayer is in the practice of their
craft.

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Annual Christmas Survey

The usual hundreds of Christmas-tide church bulletins which we read through and try partially to digest each year provide few real surprises or indications of trends for the 1964 season. A marked increase in carol services of all kinds but an especial partiality toward the service of lessons and carols — seven or nine — seems to us of some significance. There are few services so well adapted to wide participation and beauty of plan.

Among lesson and carol services we note: First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Central Presbyterian, Louisville, Ky. (G. Maurice Hinson); Calvary Episcopal, Pittsburgh (Donald Wilkins); Oak Cliff Methodist, Dallas, Tex. (Robert S. Turnipseed, James M. Guinn); St. Stephen's, Sewickley, Pa. (Julian Williams); St. Bartholomew's, NYC (Jack Ossewaarde, Clyde Holloway); Ascension and Prince of Peace, Baltimore, Md. (Charles L. O'Day); All Saints, Pasadena, Cal. (William MacGowan); St. Clements, El Paso, Tex. (David W. Hinshaw, Joe Robert Breedlove); St. Paul's, Syracuse, N.Y. (H. Winthrop Martin); Central Methodist, Kansas City, Mo. (Thomas Atkin); St. James the Less, Scarsdale, N.Y. (Robert N. Roth); Christ Church, Manhasset, N.Y. (Robert L. Mahaffey); St. Thomas, New York City (William Self, George Decker); Holland Hall School, Tulsa, Okla. (Thomas Matthews); First EUB, Elkhart, Ind. (D. Neal Smith); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); Good Shepherd, Nashua, N.H. (James A. Wood); St. Martin-in-the-Fields, Philadelphia (Harry Wilkinson); Christ Church Cathedral, St. Louis, Mo. (Ronald Arnatt, Henry Glass); First Baptist, Milledgeville, Ga. (D. C. Rhoden); St. George's, Schenectady, N.Y. (Frederick Monks, Samuel Roberts, Jr.); Grace Lutheran, San Diego (James Hansen); Christ Church Cathedral, Indianapolis (James H. Litton, William Tinker); St. John's, Youngstown, Ohio (Ronald Gould); St. Paul's Episcopal, Del

Ray Beach, Fla. (Helen T. Garretson); First Presbyterian, Marshall, Mich. (John W. Obetz); Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert E. Bates); St. Luke's, Kalamazoo, Mich., (George Tucker); St. James, West Hartford, Conn. (John Doney); St. George's, New York City (Charles Henderson, James Simms); Trinity United, Kitchener, Ont. (Gwilym J. Bevan); St. Clements, St. Paul, Minn. (Merrill Davis III); First Lutheran, Sioux Falls, S.D. (Roger Hadlestad, Merle Pflueger); St. Francis-in-the-Fields, Sugartown, Malverne, Pa. (Agnes McLean); Church of the Covenant, Cleveland (Henry Fusner); Trinity Methodist, Petersburg, Va. (Ronald W. Davis).

Of course the candlelight carol service, around the world, round-the-table sings and a number of other formats for projection of carols were noted as well: Old Stone Church, Cleveland (Harry Gay); Christ Church Cathedral, St. Louis (Ronald Arnatt); Augsburg Lutheran, Toledo (William Bliem); St. Bartholomew's, New York City (Jack Ossewaarde, Clyde Holloway); Fort Boulevard Methodist, El Paso, Tex. (James T. Carthel, Mrs. Raymond Smythe); St. Clements, El Paso, Tex. (David W. Hinshaw, Joe Robert Breedlove); Trinity United, Altoona, Pa. (Ruth M. Dilliard); St. Paul's Chapel, Trinity Church, NYC (John Upham); Will Rogers Methodist, Tulsa (Mrs. Jack Hawk); First EUB, Elkhart, Ind. (D. Neal Smith); St. Peter's United, Champaign, Ill. (Elisabeth Hamp); St. Peter's Lutheran, Miami (Charles Richard); Central Methodist, Fayetteville, Ark. (Walter W. Davis); First Presbyterian, Burlington, N.C. (Robert B. King); Second Presbyterian, St. Louis, Mo. (Charles Heaton); St. Paul's Methodist, Lancaster, Pa. (Lee Detra); First Baptist, Vineland, N.J. (Richard P. Matchner); First Presbyterian, Cumberland, Md. (Wayne Lenke); First Presbyterian, Sanford, Fla. (Mrs. George Touhy); Mount Lebanon Methodist, Pittsburgh (W. William Wagner); St.

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George's United, Toronto, Ont. (Lloyd Bradshaw); U of Redlands, Feast of Lights, (J. William Jones); St. Paul's United, Louisville, Ky. (Gladys Eve Sinclair); Presbyterian, Westfield, N. J. (George W. Volkel—anthems).

Handel's Messiah, with emphasis on part 1, continues to outstrip all other major works in popularity at the Christmas season. Of course we receive few programs of the many municipal, college and oratorio society performances; most of our group are church performances. Here are a few: St. Paul's, Syracuse, N.Y. (H. Winthrop Martin); Central Methodist, Kansas City, Mo. (Thomas Atkin); St. Andrew's Presbyterian, Tulsa (Laven Sowell, Lois McHenry Watkins, Mrs. H. Clay Fisk); First Presbyterian, Tulsa (Roy and Nyle Hallman); Immanuel Baptist, Tulsa (Robert Lees); Boston Avenue Methodist, Tulsa (Frederick Elder, Catherine Mallatis); First Lutheran, Tulsa (Luther Eulert); First Presbyterian, River Forest, Ill. (Norma Williams); San Diego State College (conductors Paul V. Anderson, J. Dayton Smith; organist James Hansen, with orchestra); Central Methodist, Fayetteville, Ark. (Walter W. Davis); Trinity Methodist, Grand Rapids, Mich. (Mano Hardies); First Presbyterian, Gainesville, Fla. (Willis Bodine, Patricia Mitchell); St. Paul's Methodist, Lancaster, Pa. (Lee Dettra); First Presbyterian, Vineland, N.J. (David Porkola, Michael J. Korn); Cumberland Choral Society, St. Paul's Lutheran, Cumberland, Md.; Church of the Covenant, Cleveland, Ohio (Henry Fusner); Battle Creek, Mich., Community Chorus (Alfred G. Richards, Alexander Boggs Ryan); Rockefeller Chapel, U of Chicago (Richard Vikstrom, Edward Mondello, Chicago Symphony); First Presbyterian, Royal Oak, Mich. (Robert Shepfer, Adelaide Hill); Maryville, Tenn. College (Harry H. Harter); Metropolitan Community Church, Chicago (Lorenzo Stalling, William Best); St. Paul's Cathedral, Buffalo, N. Y. (Donald Ingram); Park Street Church, Boston, Mass. (R. Rice Nutting); Millersville, Pa. State College (Karl E. Moyer, Gene C. Wenner).

While no single Bach work approaches the Handel masterpiece in number of programmings, the aggregate

of some half dozen Bach works makes a sizable second-place list. Here are some: Christmas Oratorio: Congregational Church, Naugatuck, Conn. (combined choirs, Jesse F. Davis, Mary G. McCleary, Antone Godding); St. Michael's College, Winooski Park, Vt. (William Tortolano); First Congregational, Downers Grove, Ill., Oratorio Society (Thelma Roe Milnes). For Us a Child is Born: Augsburg Lutheran, Toledo, Ohio (William Bliem); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow). Magnificat: All Saints, Pasadena, Cal. (William MacGowan); La Jolla, Cal. Presbyterian (Howard Don Small); Christ Church, Cincinnati, Ohio (Gerre Hancock). Sleepers, Wake!: Roanoke Valley Chorus (H. Caleb Cushing, Alan Bostwick). My Spirit Be Joyful: Bates College, Lewiston, Maine (D. Robert Smith, Barbara Reed). Lobet Gott: First Baptist, Worcester, Mass. (Barclay Wood).

Buxtehude's predecessors and contemporaries of the Baroque period are continuing to increase their hold on loyalties of American church musicians. Here are seven works we noted and some of their directors: In Dulci Jubilo: Trinity Church, Pottsdam, N.Y. (George L. Jones); Westminster Presbyterian, Greenville, S. C. (Stephen Farrow). Rejoice Beloved Christians: Grove City, Pa. Methodist (Marvin Peterson); First Presbyterian, Cumberland, Md. (Wayne Lenke). Open to me the Gates: Christ Church, Glendale, Ohio (Parvin Titus); All Saints Chapel, Sewanee, Tenn. (Joseph M. Running). Dearest Lord Jesus: All Saints Chapel, Sewanee, Tenn. (Joseph M. Running). Command Thine Angel to Appear: Christ Church, Glendale, Ohio (Parvin Titus). Nun freut euch: Wellesley College, Northampton, Mass. (William A. Herrmann, Kathryn Reichard). Jesus meine Freude: Western Mich. U. Kalamazoo (Thomas C. Hardie, Alexander Boggs, Ryan).

The Vivaldi Gloria appeals to more each season. A few instances: Bates College, Lewiston, Maine (D. Robert Smith); Washington Street Methodist, Alexandria, Va. (M. Arnold Briggs, Jr.); Millersville, Pa. State College (Karl E. Moyer); St. James Episcopal, Atlantic City, N. J. (James W. Van Sant).

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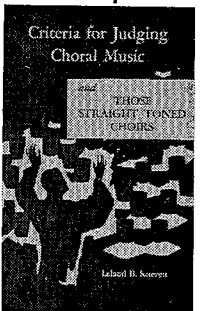
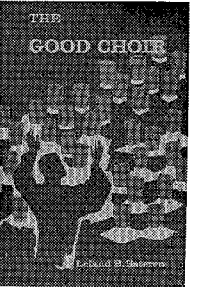
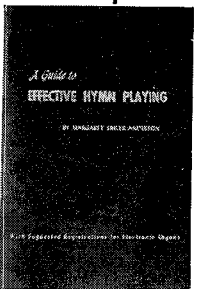
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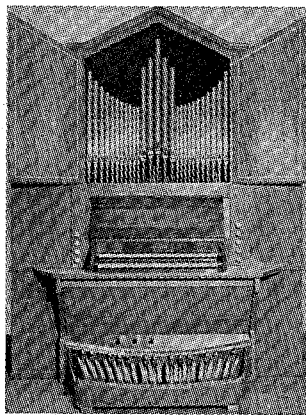


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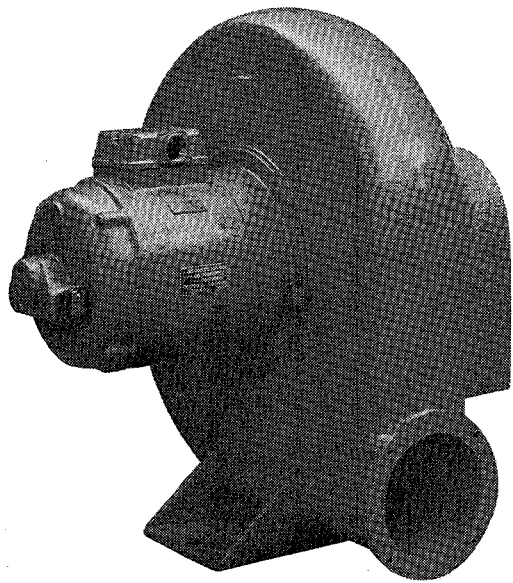
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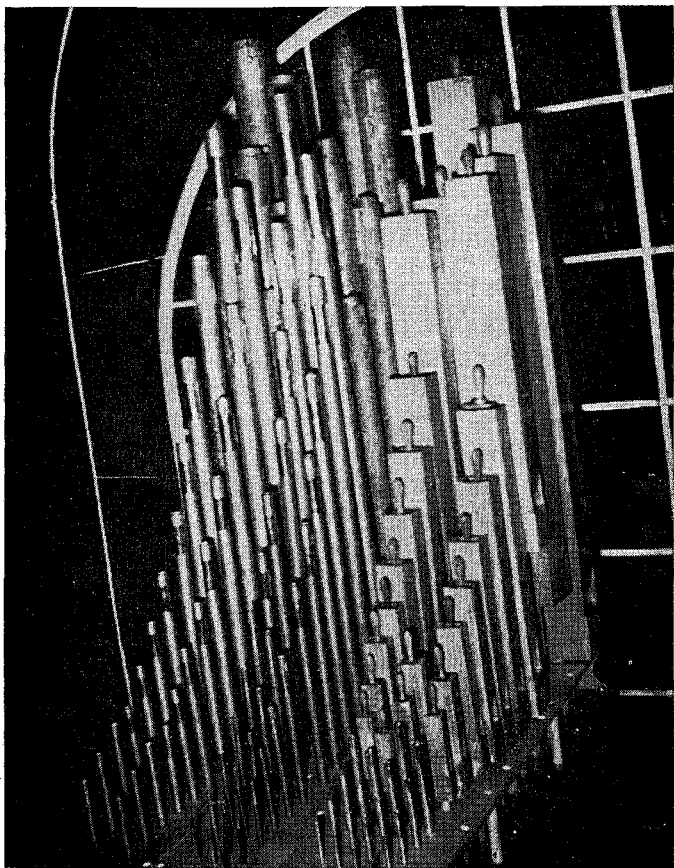
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Others from the Baroque period and some of the bulletins we found them in follow: J. C. Bach. Childhood of Christ: First Methodist, Rochester, Minn. (Robert Scoggin) and First Baptist, Milledgeville, Ga. (D. C. Rhoden); Dietrich Little Christmas Cantata: Trinity Church, Potsdam, N. Y. (George L. Jones); Schütz Christmas Story: Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert E. Bates); same composer's Annunciation: Christ Church, Glendale, Ohio (Parvin Titus); Lübeck Welcome Thou King of Glory: Concordia Senior College, Fort Wayne, Ind.; Gabrieli Jubilate: Western Mich. U., Kalamazoo (Thomas C. Hardie, Alexander Boggs Ryan); Ahle Be Not Afraid: Concordia Senior College, Fort Wayne, Ind.; Pachelbel Magnificat: First Lutheran, Sioux Falls, S.D. (Roger Hadlestad, Merle Pflueger); Hassler Missa Brevis: Church of the Resurrection, New York City (David Hewlett, Samuel Walter); Pergolesi Magnificat: All Saints Chapel, Sewanee, Tenn. (Joseph M. Running).

Among contemporary works, none has made a firmer hold on American affections than the Britten Ceremony of Carols: First Methodist, Boise, Idaho (David Wehr); All Saints, Pasadena, Cal. (William MacGowan); St. Thomas New York City (William Self, George Decker); First Presbyterian, Charlotte, N. C. (Henry Bridges); St. Paul's Chapel, Columbia U (Searle Wright, Ralph Kneeream); First Baptist Worcester, Mass. (Barclay Wood); Concordia Senior College, Fort Wayne, Ind.; Northwestern U, Evanston, Ill. (William Ballard). The same composer's Noyes Fludde was a Christmas-tide feature of St. George's, New York City (Charles Henderson, James Simms).

Works of our time and a sampling of their performances make an interesting reference list many will wish to study when the season finally offers a little leisure: Peeters, Magnificat: Lovers Lane Methodist, Dallas, Tex. (Glen Johnson, Bruce Nehring); Williams, Of Christes Birth: First Baptist, Milledgeville, Ga. (D. C. Rhoden); Honegger, Christmas Cantata: Lovers Lane Methodist, Dallas, Tex. (Glen Johnson, Bruce Nehring); Poulenc, Gloria: First Presbyterian, Kalamazoo, Mich. (Troy Carpenter); Pfautsch, God With Us: Oak Cliff Methodist, Dallas, Tex. (Robert S. Turnipseed, James M. Guinn); Powell, Christmas Cantata: First Methodist, Elizabeth City, N.C. (E. Rodney Trueblood); Powell, Of the Fathers Love Begotten; Riverside Methodist, Columbus, Ohio (Marvin Peterson); Gaines, Rex Gloriae: First Methodist, Elizabeth

City, N.C. (E. Rodney Trueblood); Elmore, Incarnate Word: Presbyterian, Plainfield, N.J. (Dorothy L. Hornberger) and Old Dutch Church, Kingston, N.Y. (Albert Zabel, Jr.); Petzold, Christmas Story: Peachtree Christian, Atlanta, Ga. (Theodore W. Ripper) and First Presbyterian, Fort Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Thompson, The Nativity according to St. Luke: Fourth Presbyterian, Chicago (Wyatt Insko); LaMontaine, Wicongo Tidings: Church of the Resurrection, New York City (David Hewlett); Horton, An Appalachian Nativity: First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); Roanoke Valley Chorus, (H. Caleb Roshing, Alan Boschwitz); Vaughan Williams, Hodie: Peachtree Christian, Atlanta, Ga. (Theodore W. Ripper); Vaughan Williams, Fantasia on Christmas Carols: La Jolla, Cal. Presbyterian (Howard Don Small); Garlick, Christmas Tribute: Peachtree Christian, Atlanta, Ga. (Theodore W. Ripper); Thimman, The Nativity: Riverside Methodist, Columbus, Ohio (Marvin Peterson); White, Rejoice Emmanuel Shall Come: Bates College, Lewiston, Maine (D. Robert Smith); Watson, Procession for Christmas: Brown Memorial Church, Baltimore, Md. (Eugene Belt); Bender, From Heaven High: Grace Lutheran, Eau Claire, Wis. (Jerry Evenrud); Stewart, Sing Noël: West End Methodist, Portsmouth, Va. (Herbert Stewart); Buchner, Christmas Cantata: First Lutheran, Sioux Falls, S. D. (Roger Hadlestad, Merle Pflueger); Luvaas, Shepherds' Christmas: First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy).

We had fewer performances of Menotti's Amahl and the Night Visitors reported this year. A fine one was at St. George's United, Toronto, Ont. (Lloyd Bradshaw). An unusual work listed was Son of Getron, medieval miracle play staged at the North Shore Presbyterian, Milwaukee, Wis. (Eric Jensen).

Of course many favorite standard works were encountered: The Saint-Säens Christmas Oratorio was frequently seen: First Methodist, Tulsa, Okla. (John Halvorsen, Jeanne Nentry Waits); Good Shepherd, Nashua, N. H. (James A. Wood, Margaret Powers); First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy).

Other favorites included: Respighi, Laud to the Nativity: Maryville, Tenn. College (Lou S. Mize) and Second Presbyterian, St. Louis, Mo. (Charles Heaton); Berlioz, Childhood of Christ: Chicago Symphony Chorus (Margaret

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Hillis), St. John's, Youngstown, Ohio (Ronald Gould and orchestra) plus Stanford, Gloria, and Western Michigan U. Kalamazoo (Thomas C. Hardie, Alexander Boggs Ryan).

As usual the many liturgical services pose a digest problem we have not learned to solve. It will be interesting to many to know what settings were most used. We noted Willan at Trinity, Potsdam, N.Y. (George L. Jones, Jr.) and Trinity Episcopal, Galveston, Tex. (Paul Bentley); and plus Titcomb at Grace Chapel, Jacksonville, Fla. (Amelia Smith) and St. Luke's, Kalamazoo, Mich. (George Tucker); and with Merbecke at Ascension and Prince of Peace, Baltimore (Charles O'Day) and with Merbecke and Oldroyd at St. Stephen's; Sewickly Pa. (Julian Williams). Searle Wright's setting was sung at St. James the Less, Scarsdale, N.Y. (Robert N. Roth); Darke at St. Clemens, St. Paul, Minn. (Merrill Davis III); Oldroyd at St. Christopher's, Oak Park, Ill. (William Knaus). Among traditionals were the Missia Marialis, Calvary Episcopal, Pittsburgh, Pa. (Donald Wilkins); Missa Choralis, Refice, Immaculate Conception, Jamaica, N.Y., (R. L. Bedell); Missa Seraphica, St. Luke's Dixon, Ill. (Mrs. Hubert Howell). Two from New Hampshire, St. George's, Durham (Nesta Williams) and St. Paul's, Concord (Trevor Rea) were difficult to classify.

As in most recent years we have avoided trying to pigeon-hole the vast organ repertory used. More chorale and hymn preludes from four centuries make up the list. Most of these also appear in this month's recital columns.

We felt that the bulletin covers were far below the artistic standards of past years both in design and execution. The best we received were original ones rather than from catalogs; the most unusual we saw was the cover of the calendar of the Church of the Ascension and Prince of Peace, Baltimore — a product of the artistic talents of the organist, Charles O'Day.

Again we feel encouraged and refreshed by the steady growth in the taste and discernment of the whole body of North American church musicians. —FC

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GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL
Geigenprincipal 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Hohlflöte 4 ft. 68 pipes
Nasard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagotto 16 ft. 68 pipes
Trumpet 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Vox Humana 8 ft. (prepared)
Clarinon 4 ft. 68 pipes
Tremolo

CHOIR
Gedeckt 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste 8 ft. 56 pipes
Spillflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Quintaten 16 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Violone 8 ft. 12 pipes
Quintaten 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Waldflöte 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagotto 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 12 pipes
Fagotto 8 ft. 32 notes
Schalmei 4 ft. 32 pipes

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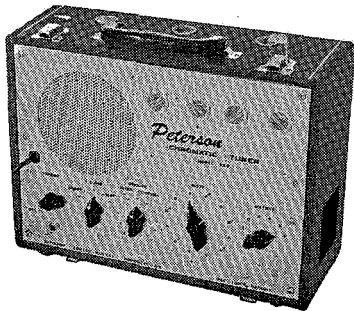
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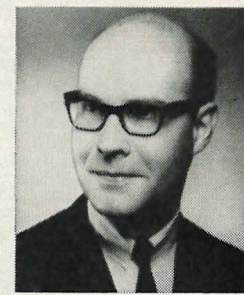
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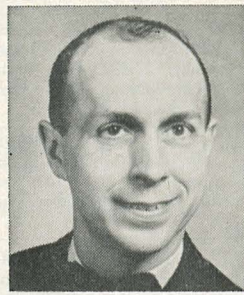
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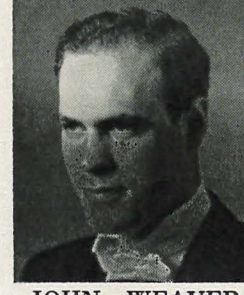
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