

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-Sixth Year, No. 4—Whole No. 664

MARCH, 1965

Subscription \$3.00 a year—30 cents a copy

PROMINENT KNOXVILLE CHURCH GETS SCHANTZ

IN SECOND PRESBYTERIAN

Edwin May Is Music Director In New Edifice — Three-Manual to Be Placed One Side of Chancel

Second Presbyterian Church, one of Knoxville, Tenn.'s most prominent congregations, has signed a contract with Schantz Organ Company, Orrville, Ohio, for a new organ. The new contemporary Gothic building was designed by Barber and McMurry, architects.

The three-manual organ will be placed on one side of the chancel with the great, positiv, and part of the pedal exposed. An unenclosed antiphonal division will be placed in the rear gallery in the future. A trompette-en-chamade under a rose window will be included as part of the antiphonal division addition. The positiv and antiphonal will be floating divisions on the drawknob console which will have a capture type combination action.

Hoyt N. Payne, Jr., was chairman of the organ committee for the selection of the new organ. Edwin H. May is director of music. Alfred E. Lunsford represented the Schantz Company in the negotiations.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Chimes

POSITIV

Gedeckt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Zymbel 3 ranks 183 pipes

ANTIPHONAL (prepared)

SWELL

Flute a Cheminée 8 ft. 61 pipes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Chalumeau 4 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Flute a Cheminée 16 ft. 12 pipes
Quinte 10½ ft.
Oktav 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Flute a Cheminée 8 ft.
Super Oktav 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Mixtur 2 ranks 64 pipes
Kontra Posauene 16 ft. 32 pipes
Basson 16 ft.
Posaune 8 ft. 12 pipes
Klarine 4 ft. 12 pipes
Basson 4 ft.



Simon Preston, sub-organist at Westminster Abbey, plans to make his North American debut as a star of the RCO biennial convention Aug. 30—Sept. 2 at Hamilton, Ont., following this with a short tour under the Lillian Murtagh management.

Born in Bournemouth, England, in 1938, he went to the choir school of Kings College, Cambridge, where he was a chorister under Boris Ord., and then on to Canford School. His studies at the Royal Academy of Music included work with C. H. Trevor.

In 1958 he was awarded the Dr. Mann Organ Studentship at Kings College, Cambridge, where he returned to work with David Willcocks and earned BA and MusB degrees. His reputation as a recitalist and sensitive accompanist was extensive even before he finished his studies at Cambridge.

Mr. Preston became sub-organist at Westminster Abbey in 1962 and has since played recitals throughout the British Isles. He played the organ at the wedding of Princess Alexandra and at the Consecration of Guildford Cathedral.

400 PRESENT AT AUGSBURG 10TH CHURCH MUSIC CLINIC

More than 400 musicians from 16 states and Canada attended the 10th annual church music clinic Jan. 8 and 9 sponsored by Augsburg Publishing House, Minneapolis.

Gerhard Krapf, University of Iowa, introduced his work, Organ Vespers. Dr. David N. Johnson, St. Olaf College, conducted a lecture-demonstration on his instruction book and played an evening recital.

Weston H. Noble, Lutheran College, Decorah, Iowa, spoke on Today's Music for the Church Choir. Other musicians and composers present were Leland Sateren, Kenneth Jennings, Johannes Riedel, Paul Fetter, Robert Wetzler and Daniel Moe.

MOODY BIBLE INSTITUTE will hold an all-day church music conference March 13 at its Chicago headquarters with a schedule getting under way at 8 a.m.

ANNUAL CROZIER SERIES IS HEARD AT ROLLINS COLLEGE

Catharine Crozier's annual series of organ vespers was heard the first seven Wednesdays of 1965 at Knowles Chapel, Rollins College, Winter Park, Fla. The Jan. 6 program, with Ross Rosazza, baritone, offered music for Advent, Christmas and Epiphany, the Jan. 13 was of music on plainsong melodies and the Jan. 20 was all Bach. William Teague was guest recitalist Jan. 27 and Karel Paukert Feb. 10.

Miss Crozier's Feb. 3 program was chorale-based music since the 15th century and her Feb. 17 comprised descriptive music.

MUSIC OF THE BAROQUE ERA by Kuhnau, Kirnberger, Bach, Corelli, Pleyel and Purcell was heard Jan. 24 at the First Presbyterian Church, Wilmington, N. C. with Charles Woodward at the harpsichord assisted by string trio.

NEW REUTER IS INSTALLED AT BUCKNELL UNIVERSITY

PLACED ACROSS FRONT OF CHAPEL

William McRae, Jr., Consults on Design of Large 3-Manual Instrument — Console Is Movable

A new three-manual, 56-rank organ built by the Reuter Organ Company, Lawrence, Kans. is now being installed in the chapel at Bucknell University, Lewisburg, Pa. The organ pipework is situated across the front of the chapel with the unenclosed great, positiv, and pedal divisions occupying the front section of the organ area. Immediately to the rear is located the pipework of the individually expressive swell and choir sections, as well as the remainder of the pedal.

Even though the console is of three-manual design, this is actually a five-division organ since a complete positiv section is included in addition to the normal great, swell, choir and pedal divisions.

The console, normally situated to the left of the chancel area, is on a movable platform so that it may be placed in a center location when desired.

Negotiations for the sale of the instrument were handled by Henry Fabry, district representative for the firm, who also made the installation. The stoplist of the instrument was designed by Franklin Mitchell, vice-president of the Reuter Company, in consultation with William McRae, Jr., professor of organ at Bucknell.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Acuta 3 ranks 183 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagotto 16 ft. 73 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Fagotto 8 ft. 61 notes
Clarion 4 ft. 61 pipes
Tremolo

POSITIV

Singendgedeckt 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Pommer 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Siffliote 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 2 ranks 122 pipes

CHOIR

Waldflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Regal 4 ft. 61 pipes
Carillon (prepared)

(over for pedal)

PEDAL

Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Violone 16 ft. 32 notes
Violone 10 2/3 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Violone 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Bourdon 2 ft. 12 pipes
Mixture 3 ranks 96 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

OBERLIN FACULTY MEMBERS
RECEIVE TRAVEL GRANTS

Robert P. Fountain, professor of singing and director of choral organizations, and Garth B. Peacock, assistant professor of organ, are among six Oberlin College faculty members awarded travel grants from the Bureau of University Travel fund.

Mr. Fountain will be on leave the second semester 1965-66 to observe choral practices in England, Holland and Germany. Mr. Peacock will be in France and northern Europe this summer and will be on leave from September through December for study with André Marchal.

PRIZES AWARDED TO MUSIC
PUBLISHERS FOR EXCELLENCE

The Paul Revere awards for Graphic Excellence in music publishing will be granted annually by the Music Publishers Association, to be given at the annual meeting in June. Grand Prize for 1964 was won by Galaxy Music Corporation who also won first prize in the Folio category in which Theodore Presser placed second and Elkan-Vogal third. Carl Fischer won first in the Quarto sheet music category, with Abingdon Press second and Franco Columbo third. Galaxy won again in the Octavo category with Frank Music second and Brodt Music third.



Richard Frederic French, President of New York Pro Musica since 1959, has been named Professor of Sacred Music and Director of Graduate Studies of the School of Sacred Music at Union Theological Seminary. Before joining Pro Musica in 1957 Mr. French had been Director of Publication and later Vice-President of Associated Music Publishers. He also served as assistant professor of music and director of graduate studies in the music department at Harvard University, and earlier as assistant dean of Harvard College.

Mr. French has a BS and an MA from Harvard, was elected to the Society of Fellows at Harvard in 1940 and then embarked upon a study of the relationship of music and poetry in the late 19th century in France.

Born in Randolph, Mass., he had his early schooling at Thayer Academy and Phillips Exeter Academy. He studied the Russian language for four years and has recently completed translating into English the only Russian book on the music of Stravinsky.

In the field of musicology Mr. French succeeds the late Dr. Robert Stone Tangeman who served on the Union faculty from 1953 until his death in 1964.



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Hans Heintze, Organist and Director of Music, Lutheran Cathedral, Bremen, Germany, in recitals. He will also conduct master classes in organ literature, April 29 and 30.

Panel discussions on the role of the organ teacher, and the relationship of organ playing to vocal and instrumental media. Participants will be Richard Vikstrom (University of Chicago), Fenner Douglass (Oberlin College), Arthur Poister (Syracuse University); and Walter Carringer, Richard Enright, Grigg Fountain and Theodore Lams of Northwestern School of Music.

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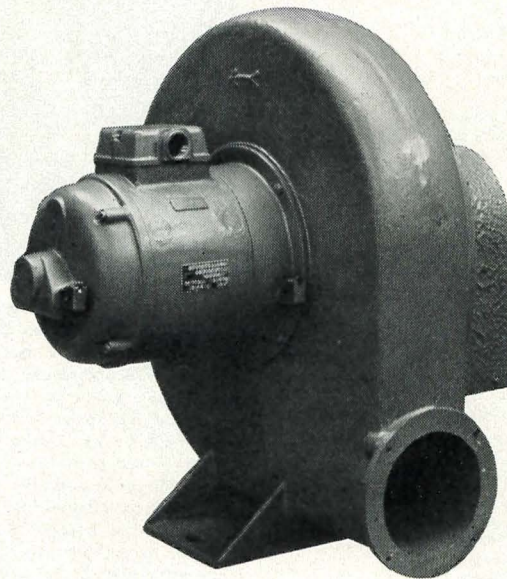
March 30, 8:15 p.m. — Richard Enright, Organist and Choirmaster of the First Presbyterian Church, Evanston, Illinois, and Assistant Professor of Organ and Church Music at Northwestern University.
Recital open to the public without charge

George Howerton, Dean



School of Music

Evanston, Illinois



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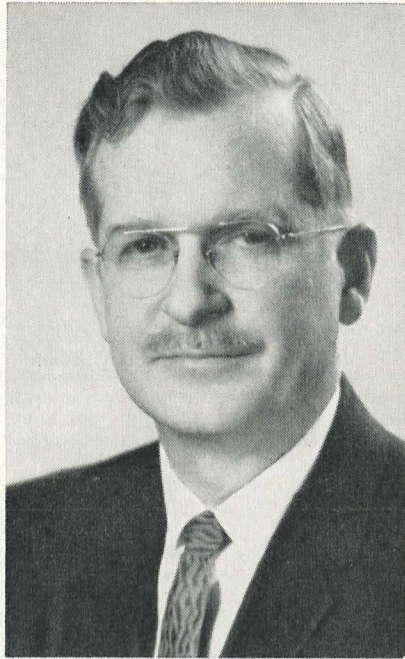
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AT ERSKINE COLLEGE**

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of Due West, S.C. Institution
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Erskine College, Due West, S.C., has awarded a contract to the Holtkamp Organ Company, Cleveland, Ohio, for a three-manual, 25-rank organ. The Holtkamp Company will begin construction of the organ in the summer of 1965 and plans its completion by early spring of 1966. It will be installed in the newly-opened \$200,000 auditorium in the Erskine Building.

Erskine is the oldest four-year denominational college in South Carolina, having been founded in 1839 by the Associate Reformed Presbyterian Church. The organ is a gift to the college by Dr. and Mrs. W. H. Stuart of Bartow, Fla., in memory of their son, the late Edward C. Stuart.



Everett Jay Hilty, head of the organ-church music division of the University of Colorado's College of Music, has been honored by an anonymous gift of \$25,000, made through the Board of Regents, to provide "Additional opportunity for cultural development to students, faculty and townspeople."

Mr. Hilty, AGO regional chairman for the Nebraska, Colorado, New Mexico area, said the money will be used to bring outstanding organists and church music lecturers to the campus.

Mr. Hilty has been on the faculty since 1940. He has degrees from the University of Michigan and Colorado U and has studied at the Union Seminary where he was a visiting lecturer in 1956-57.

Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 4 rank 244 pipes
Trumpet 8 ft. 61 pipes

SWELL
Gamba 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 84 pipes
Cromorne 8 ft. 61 pipes

POSITIV
Copula 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes

PEDAL
Subbass 16 ft. 32 pipes
Quintadena 8 ft.

THE DIAPASON

Established in 1909

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S. E. GRUENSTEIN, Publisher (1909-1957)

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

MARCH, 1965

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

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

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

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

Advertising rates on application.

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

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

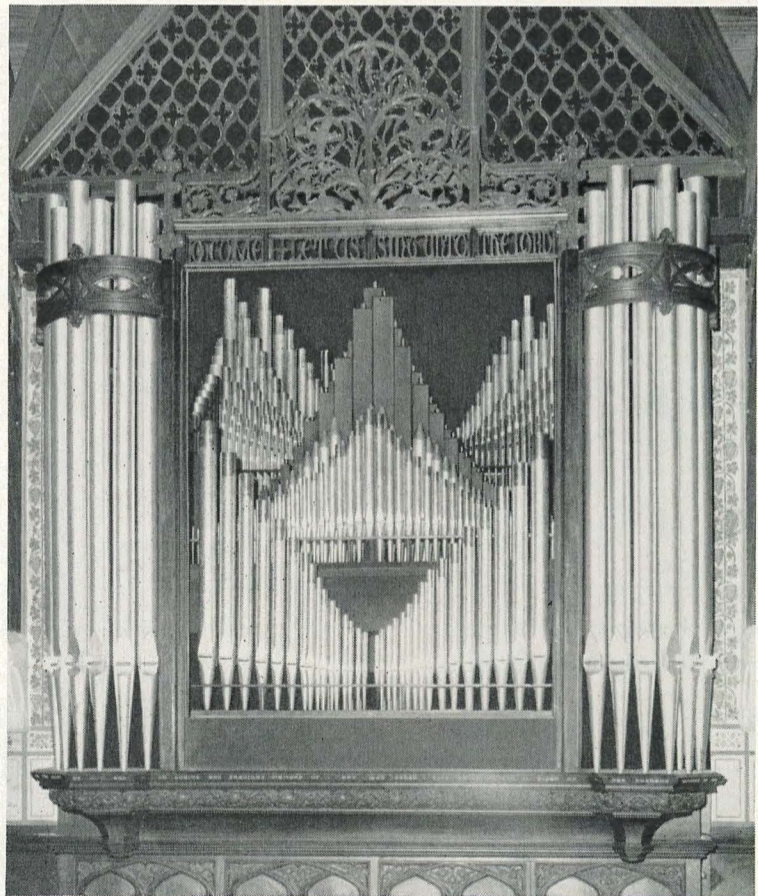
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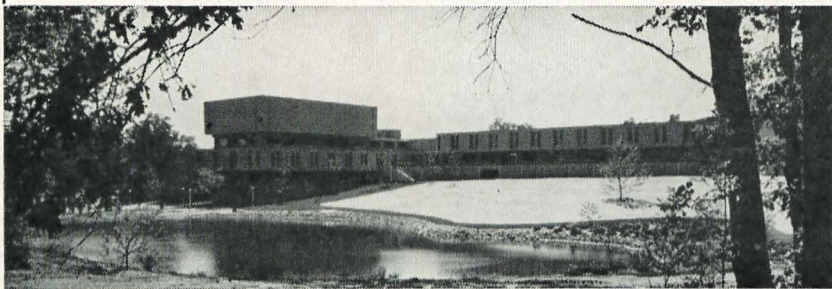


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**HADDONFIELD CHURCH
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Three-Manuals for 1st Presbyterian
in N. J. Town — Ardyth Lohuis
Will Play Instrument

The First Presbyterian Church, Haddonfield, N. J., has ordered a new three-manual organ from Austin Organs, Inc. for installation in the modernized edifice. The new instrument will replace a two-manual originally built by Hook and Hastings in 1899. The old organ has been enlarged twice, the first time in 1906 when the present stone building was constructed and later in 1929 when the work was done by F. A. Bartholomay & Sons, Philadelphia.

The large music program at the First Presbyterian Church is under the direction of Paul S. Lefever, minister of music. He is a graduate of Wheaton College and also worked with the late John Finley Williamson. Ardyth Lohuis, full-time organist at the church, is sub-dean of the West Jersey AGO Chapter and has a BSM from Illinois Wesleyan University and an MM from Northwestern.

The new organ will be installed in new spaces being designed to the right of the chancel. The specification was drawn up by Austin in consultation with Miss Lohuis and the organ committee. Charles L. Neill, Austin representative, handled the negotiations for the firm.

GREAT
Quintaten 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixtur 2-4 ranks 183 pipes
Bombarde 8 ft. 61 pipes
Chimes
Carillon

SWELL
Gedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 61 pipes
Geigen Prinzpal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Spillflöte 2 ft. 61 pipes
Mixtur 3 ranks 183 pipes
Contra Fagotto 16 ft. 12 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 68 pipes
Rohr Schalmey 4 ft. 68 pipes

CHOIR
Gedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 61 pipes
Spitzprinzpal 4 ft. 68 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 68 pipes

POSITIV
Nasonflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 2 ranks 122 pipes

PEDAL
Resultant 32 ft. 32 notes
Prinzpal 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft.
Erzähler 16 ft. 12 pipes
Oktav 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Super Octave 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Mixtur 3 ranks 96 pipes
Bombarde 16 ft. 12 pipes
Fagotto 16 ft.
Trompette 8 ft.
Rohr Schalmey 4 ft.

**SECOND WICKS ORGAN GOES
TO NASSAU, BAHAMAS**

TRINITY METHODIST CHURCH

Chancel Placement for Three-Manual
Instrument in Island City —
Lady Freda Roberts Organist

Trinity Methodist Church, Nassau, Bahamas, has contracted with the Wicks Organ Company for a new 3-manual instrument to be installed in late summer, 1965. Downtown Trinity congregation is the oldest Methodist fellowship in Nassau.

The new instrument will replace a Hall organ of 1920 vintage. The old facade will be retained, but the center section will be re-designed, utilizing speaking pipes of the exposed great and pedal divisions on three levels. Placement is across the front of the chancel, directly behind the choir.

The organist, Lady Freda Roberts, worked with Wicks Southern States representative, R. F. Smith, in drawing up the tonal design, which provides for future addition of another division. The choir-master, J. K. Cole, handled the negotiations for the trustees, and will assist in the installation and maintenance of the new instrument.

The instrument will make the entire trip from Highland to Nassau in a Wicks van. The truck with organ aboard will be shipped from an East Coast port to Nassau. This will be the second new Wicks in Nassau. The other, a compact 'Forward 4' (4 ranks), was shipped the same way a year ago and is now in use in the Church of St. Mary the Virgin (Anglican). Both instruments are projects of Wicks Representative Smith, of Memphis.

GREAT
Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 12 pipes
Mixture 3 ranks 183 pipes
Posaune 8 ft. 61 pipes

SWELL
Geigen Prinzpal 8 ft. 61 pipes
Stopped Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Angelica 8 ft. 49 pipes
Geigen Octave 4 ft. 12 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 12 pipes
Mixture 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Rohr Schalmey 4 ft. 61 pipes

CHOIR
Lieblichgedeckt 8 ft. 61 pipes
Aeoline 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflute 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Posaune 16 ft.
English Horn 8 ft. 61 pipes
Posaune 8 ft.
Posaune 4 ft.

ANTIPHONAL POSITIV
Eight stops prepared

PEDAL
Resultant 32 ft.
Violine 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblichgedeckt 16 ft.
Quint 10 1/2 ft.
Prinzpal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Cello 8 ft.
Choralbass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Posaune 16 ft. 12 pipes
Posaune 8 ft.



Ruhland Organs

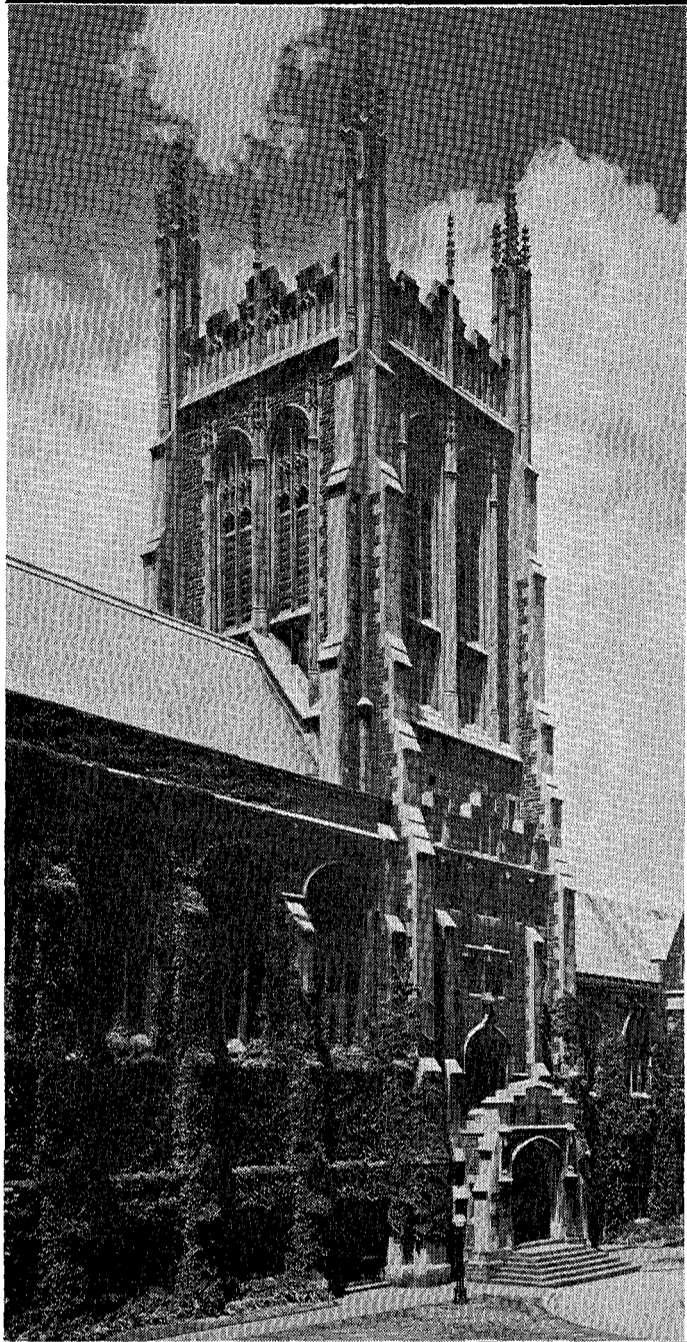
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(With an accompaniment for 2 Trumpets, 2 Trombones, Timpani and Organ)		
Rejoice and Sing	W. Glen Darst	.25
A Song of Angels (S.S.A.T.B., or S.S.A.)	Reginald Redman	.22
O Sons and Daughters (S.S.A.T.T.B.)	Leising arr. Ossewaarde	.20
The Day Draws on 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 Marryott	.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	.30
Voices in Unison, with Organ Accompaniment		
Melody Only Edition		
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.")		

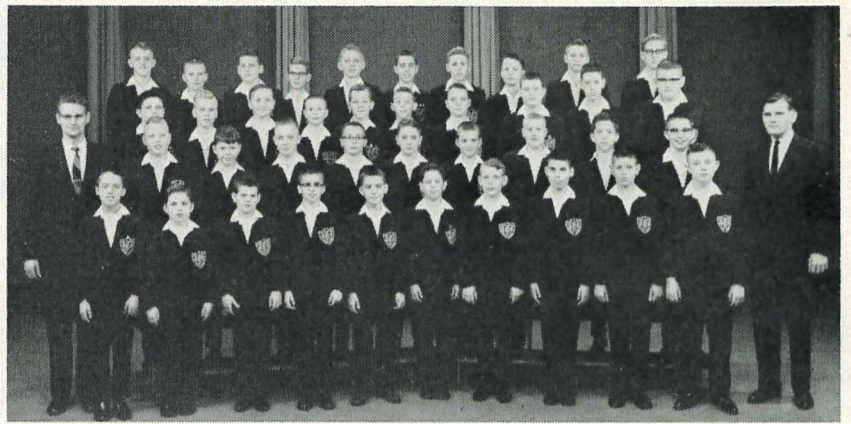
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The Chattanooga Boys Choir, Stephen J. Ortlip, director, will take its seventh extensive tour in June, travelling to New Orleans to sing for the Optimists International Convention. Other engagements south and west are planned. The choir has sung at international and national conventions of Kiwanis, Lions, Rotary and Optimists clubs and for the American Medical Association. Trips have extended west to Dallas, south to Miami, east to New York and north to Canada. In conjunction with church concerts, choir directors and organists have been invited as guests to rehearsals under Mr. Ortlip's direction.

The choir's training program begins with screening of boys from throughout the Chattanooga area. Radio, television, recordings and concerts have kept the boys constantly on the move. They appear annually on the Chattanooga Fine Arts Festival. Leading citizens contribute time and money but the boys themselves pay monthly dues to be part of the choir.

NEW SCHLICHER OPENED IN GOUCHER COLLEGE CHAPEL

GEORGE WOODHEAD IS ORGANIST

Rodney Hansen Recital Opens Three-
Manual Instrument — Arthur
Howes Acts as Consultant



The three-manual Schlicker organ in Haebler Chapel, Goucher College, Towson, Md. was opened Nov. 15 with a recital by Rodney Hansen, Stamford, Conn. All except the swell is unenclosed behind a wooden reredos. The height of the chapel roof and the lack of sound-absorbing materials affords unusual resonance in the 320-seat building.

A committee of six faculty members was responsible for the design and placement. Arthur Howes acted as consultant. George R. Woodhead is College Organist.

GREAT

Principal 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Mixture 4-5 ranks 292 pipes

POSITIV

Quintadena 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1½ ft. 37 pipes
Klein-Nasat 1½ ft. 61 pipes
Tremolo

SWELL

Holzgedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Mixture 2-3 ranks 171 pipes
Trompete 8 ft. 61 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Trompete 16 ft. 12 pipes
Trompete 4 ft.

Books

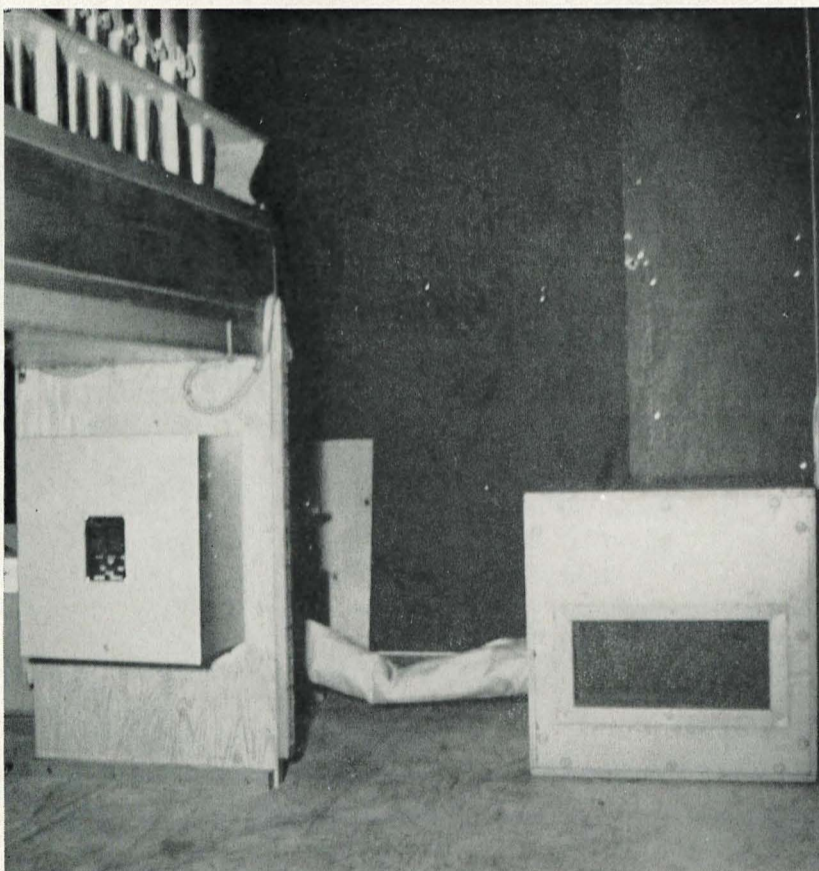
A book of special interest because of ecumenical developments and the wider Protestant interest in liturgical traditions is *Gregorian Chant*, a History of the Controversy concerning its Rhythm, by John Rayburn (McLaughlin and Reilly), a thesis or dissertation containing a good deal of useful information.

A pamphlet from Augsburg, *Liturgical Organ Playing* by Gerhard Krapf, uses a somewhat different definition of the word "liturgical" but it is none the less a valuable short summary of the church organist's essential duties, responsibilities and opportunities.

The exhaustive Michael Kennedy study, *The Works of Ralph Vaughan Williams*. (Oxford) will not find so wide a readership in the United States, where this composer's oft-performed works are now limited to a handful of favorites. In music libraries, of course, such a book is of prime importance for reference purposes and all of us are glad to know such a work exists.

The Harvard University Hymn Book (Harvard University Press) will invite comparison with the eight-year-old *Hymnal for Colleges and Schools*, a comparison whose details we shall leave to our readers — matters of type, binding, selection of tunes and texts, readings etc. The average organist will consider the new hymnal a must for the hymn shelf and, regardless of his denominational ties, will find it useful for frequent reference. — FC

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THREE MANUALS ARE PLANNED

New Instrument for Bethlehem Lutheran Church Scheduled for Spring 1965 Installation

Hillgreen, Lane and Company, Alliance, Ohio, has been commissioned to build a three-manual organ for the Bethlehem Lutheran Church, Youngstown, Ohio. Negotiations were handled by Clarence Barger for the church and by R. L. Hillgreen, Jr. for the builder. Installation is scheduled for the spring of 1965.

GREAT

- Principal 8 ft. 61 pipes
- Metal Bourdon 8 ft. 61 pipes
- Gemshorn 8 ft. (prepared)
- Octave 4 ft. 61 pipes
- Waldflöte 4 ft. (prepared)
- Twelfth 2½ ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Chimes
- Harp
- Tremulant

SWELL

- Rohr Flute 8 ft. 68 pipes
- Salicional 8 ft. 68 pipes
- Voix Celeste 8 ft. 63 pipes
- Gemshorn 4 ft. 68 pipes
- Flute 4 ft. (prepared)
- Piccolo Conique 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Plein-Jeu 3 ranks (prepared)
- Fagotte 16 ft. (prepared)
- Trompette 8 ft. 68 pipes
- Oboe 8 ft. (prepared)
- Vox Humana 8 ft. 61 pipes
- Hautbois-Clarion 4 ft. (prepared)
- Tremulant

CHOIR

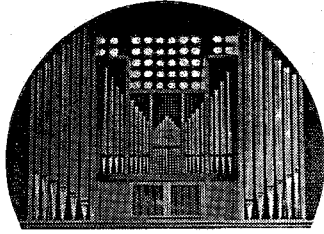
- Koppel Flute 8 ft. 68 pipes
- Dulciana 8 ft. 68 pipes
- Unda Maris 8 ft. (prepared)
- Holz Flute 4 ft. 68 pipes
- Italian Principal 2 ft. 61 pipes
- Larigot 1½ ft. 61 pipes
- Cymbal 2 ranks (prepared)
- Bombarde 8 ft. 24 pipes
- Cromorne 4 ft. 68 pipes
- Harp
- Tremulant

**ANTIPHONAL
(5 prepared stops)**

PEDAL

- Resultant 32 ft.
- Contre-Basse 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Contra Dulciana 16 ft. 12 pipes
- Principal 8 ft. 12 pipes
- Bourdon 8 ft. 12 pipes
- Principal 4 ft. 12 pipes
- Bourdon 4 ft. 12 pipes
- Mixture 4 ranks (prepared)
- Bombarde 16 ft. 32 pipes
- Fagotte 16 ft. (prepared)
- Bombarde 8 ft. 12 pipes
- Bombarde 4 ft. 12 pipes
- Chimes

INSTRUMENTAL music by Buxtehude was performed Jan. 31 in the series at King's Chapel, Boston: four sonatas for violin, viola da gamba and harpsichord and two canzonas were played by Robert Brink, violin, Judith Davidogg, viola da gamba, and Daniel Pinkham, harpsichord and regal.



Organ Music

Organ music was not in plentiful supply this month. John McCabe's *Dies Resurrectionis*, intended for Easter, will not be learned by many organists for this year. It needs a large organ, a good player and is too complex rhythmically and harmonically to permit any kind of evaluation here. A *Suite for Organ* by Bohemian Frantisek Tuma has been transcribed and edited by C. H. Trevor from instrumental suites; it is no major addition to the repertory. Mr. Trevor's *Concise School of Trio Playing*, on the other hand, is a very useful addition to teaching tools.

Donald Johns' *Partita on Herzliebster Jesu* is this month's (number 19) issue of *The California Organist*, a good addition.

A *Passacaglia in C major* by John Ware is a satisfactory exploration of this familiar form (Shawnee Press).

Jean Pasquet has transcribed three Bach movements and one by Muffat as *Four Pieces from the Baroque Era*.

Three *Choral Preludes* by Florence Du Page (Tarto Music, Inc. P.O. Box 509, Somerville, N.J.) superimposes certain harmonic ideas on simple hymn tunes which not all will admire.

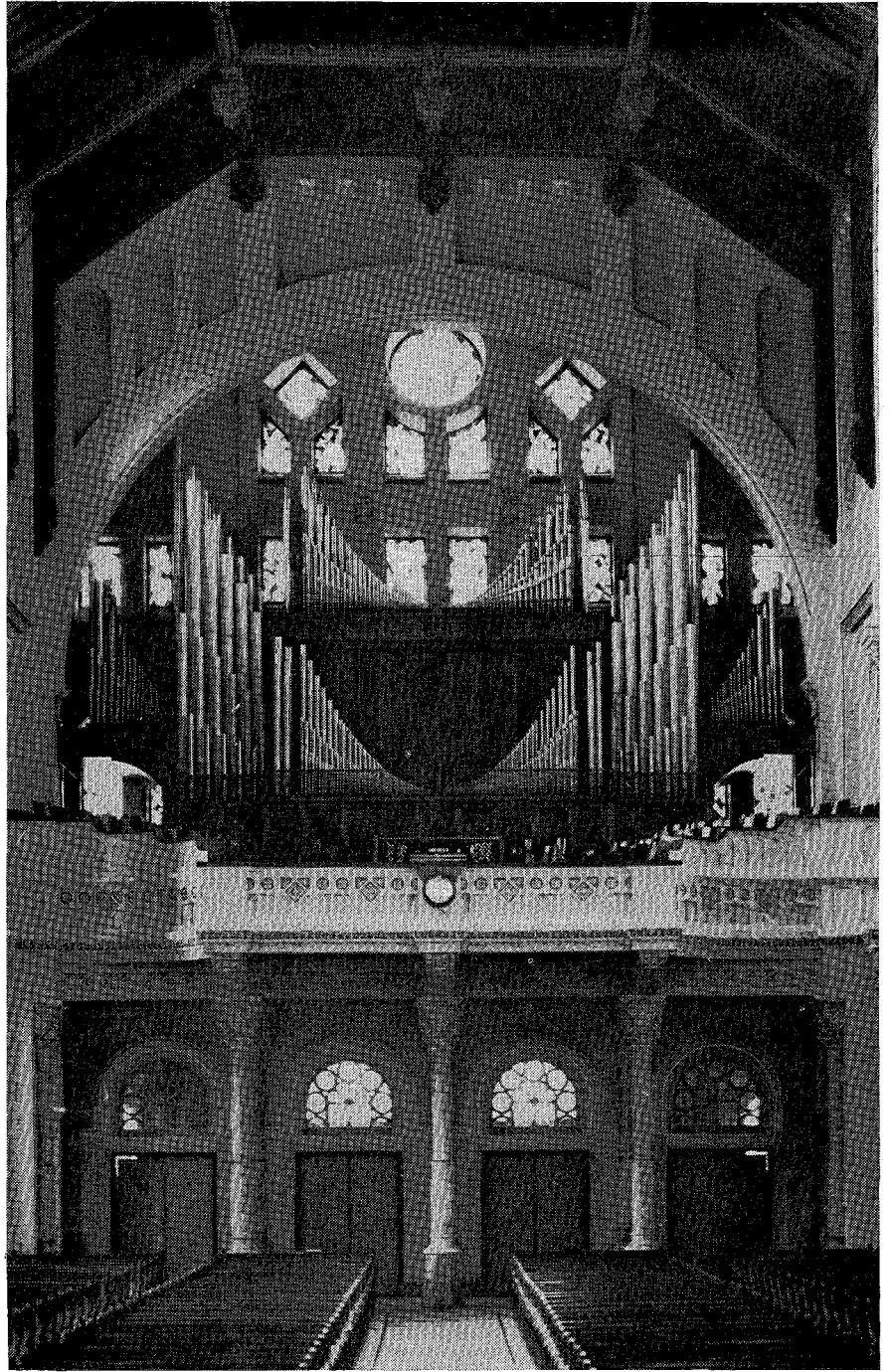
More customary are the marriages of tune and style in volume 4 of *Preludes on Well-Known Hymn Tunes* compiled by Samuel W. Shanko for Broadman Press; six arrangers are represented and all the tunes are familiar.

A song, *To My Mother*, by Ervin Henning is issued by The Brown Study, 10 Kenway Street, Cambridge, Mass. 02138. Reproduced from only fair manuscript it is music without key-center. Its Heine poem is essentially secular. — FC

**24TH SEASON'S 1ST CONCERT
BY PALESTRINA SOCIETY**

The Palestrina Society of Connecticut College, directed by Paul F. Laubenstein, gave its first presentation of its 24th season Jan. 17 in Harkness Chapel, New London. The main offering of the occasion was the rarely heard *Missa Salve Regina* for two mixed choruses by Victoria, edited by Joseph S. Daltry, retired head of the music department at Wesleyan University, and privately printed. Also sung were *De profundis* and *Rorate coeli*, Palestrina, *Laudate nomen eius*, Aichinger, and *Iustorum animae*, Byrd. James S. Dendy was at the organ.

DR. HEALEY WILLAN directed a recital of liturgical music Feb. 22 at the Church of St. Mary Magdalene, Toronto. In addition to plainchant and Gregorian, Bach, Mundy, Byrd, Weelkes and Willan were sung.



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Anthony Newman

Organist, St. Gabriel's Parish, Brighton, Mass.
Teaching Fellowship — Boston University

Detroit — What is there to say about a recital when everything on the program seems just right, which was exactly the response this writer felt about Mr. Newman's program. Whether it was the construction of the program, registration, rhythmic response, articulation, musical style — whatever technical or musical situation comes to mind, Mr. Newman was more than the master. It would be impossible to pick out any one number that would be more outstanding than the others — the tenor of the whole program was absolutely topdrawer!

This young man (who just turned 20) has an outstanding career ahead of him, and there is absolutely no doubt but what he will become a major figure in the organ world in a very short time. . . . He is an immensely gifted and humble young man and one of whom the whole organ profession may be proud.

The American Organist — August 1963

Boston — From the beginning one was aware of a brilliant, extroverted, even unconventional spirit. Yet make no mistake — this is not just one more fast-fingered young man, for despite his youth and seeming brashness Newman exhibits quite distinctly what most of our technical prodigies lack: imagination and a real desire to communicate. And he is musical.

The American Organist — January 1965

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Records

An accumulation of records of various kinds and with various intentions prompts this month's record column.

Of acute interest because of this month's front page announcement are two Argo pressings of Simon Preston's playing the great organ at Westminster Abbey. London Records distributes these in America. There can be little doubt after these records about the exciting but always musical quality of Simon Preston's playing. Essentially a Romantic he is not at all an old-fashioned Romantic: his rhythm, his architectural contours and even his registration place him squarely in the mid-20th century. Of the two records, the strictly Romantic one with the Reubke Sonata backed by three Reger works will have perhaps the staunchest admirers. But the other disk with a beautifully controlled exposition of the Bach Schübler chorales on one face and the two Mozart Fantasies on the other is equally worthy of attention and offers a harbinger of what we can expect when this gifted young man visits our shores in Autumn. These disks are quite obviously "get-acquainted" records. We received only the mono on these.

No less worthy of attention and of especial scholarly value to teachers and students is a fine Alpha record, *Vielles Orgues en Flandres* (Old Organs in Flanders) recorded by Gabriel Verschraegen on three old organs or old parts of altered organs. We hope to give an American source for this disk by next month. So far, notes on the 16th, 17th and 18th century Low-Countries music are only in Flemish and French. Ten composers are represented from

Obrecht to Van den Gheyn, in playing which gives a fine impression of how this music should sound. Meticulous registration, careful and musical handling of ornament and rhythm make this music attractive and vital. We have only the mono on this, too.

E. Power Biggs' new record of *The Three Organ Concertos of Haydn* (Columbia) continues Mr. Biggs' matchless contribution to both organ literature and organ recording. With his usual effort at authenticity, Mr. Biggs' recording of these pleasant if not masterful works was made at an organ in Eisenstadt, Austria which the excellent jacket notes connect clearly with Haydn himself — the same organ, orchestra and conductor as on this organist's new version of *Music of Jubilee*, noted recently in these columns. Like all of Mr. Biggs' more recent records, this is available mono or stereo.

A remarkably effective performance of Brahms' *A German Requiem* was recorded at St. George's Episcopal Church, 4718 Harding Road, Nashville, Tenn. 37205. Using a choir of about 40 and about that number of Nashville Symphony players, Gregory Colson sustained a high quality of choral sound, of balance and of general musicianship. Available only in stereo, this two-record album is beautifully jacketed, too.

Very good examples of an intelligent use of recordings by a publisher are two records from Broadman Press of new works for junior choir: Mary E. Caldwell's *Let Us Follow Him*, sung by the junior choir of the First Baptist Church, Tulsa, Okla., and Robert Graham's *Blessed Is His Name*, by the junior choir of the First Baptist Church, Huntsville, Ala. Both works are soundly conceived and practical and the records will be helpful both to demonstrate the usefulness of the works and for teaching them to groups. The Caldwell work strives for more direct musical continuity than the shorter Graham, which is a set of separate numbers. Mr. Graham's individuality is allowed more play than in some of his works, though, and this piece achieves a good deal of flavor. Both of the little works are worth the attention of junior choir directors. — FC

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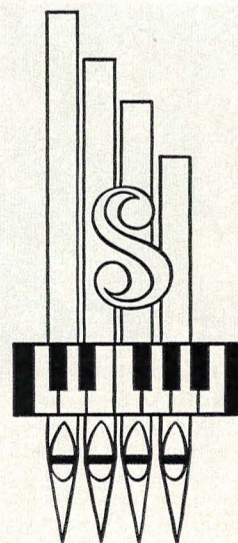
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Report of Council Meeting Feb. 1, 1965

A meeting of the National Council of the American Guild of Organists was held on Monday, February 1, at 2 p.m. in the Choir Room of St. Bartholomew's Church, New York City. The President, Mr. Alec Wyton, was in the chair.

The following other members of the Council were present: Mr. Roy A. Anderson, Dr. Robert Baker, Dr. Lee H. Bristol, Jr., Mrs. Barbara Brown, Mr. James E. Bryan, Mr. Donald Coats, Mrs. Viola Lang Domin, Mr. Gene Driskill, Dr. S. Lewis Elmer, Mr. John Holler, Mr. Norman Hollett, Mr. Robert L. Mahaffey, Mr. Albin B. McDermott, Dr. George Mead, Miss Ruth Milliken, Mr. Grover J. Oberle, Mr. Robert Owen, Mrs. Ruth Barrett Phelps, Mr. Clinton Reed, Mr. Allan J. Sever, and Mr. Charles D. Walker. Also present were Dr. Sally Tobin Dietrich, Dean of the Nassau Chapter; Miss Lorraine Merritt, Dean of the Queens Chapter; Mrs. Kathryn Hill Rawls, Regional Chairman, Maryland, D. C., Virginia; Dr. Dean B. Thomas, Virginia State Chairman; and Mrs. Mary Louise Wright, Chairman of the National Choral Committee.

Regrets were received from Dr. Seth Bingham, Mr. Leon Carson, Mr. John Cartwright, Mr. Frederick Swann, Mr. M. Searle Wright, and Mrs. Barbara Mount, Dean of the Monmouth, N. J. Chapter.

Mr. Wyton told the Council of the death, last December, of Dr. T. Frederick Candlyn. He spoke of Dr. Candlyn's tremendous contribution to the Guild, particularly in the field of examinations. For many years he was a member of the Examination Committee, and set countless examples of tests in the papers. Mr. Wyton reported that he had attended Dr. Candlyn's funeral and sent flowers to Mrs. Candlyn in the name of the Guild.

394 members were elected and 142 reinstated.

Minutes of the December 7 Council Meeting were accepted as published in THE DIAPASON.

The Treasurer, Mr. Holler, reported a balance of \$30,482.35 as of January 31, 1965.

Minutes of the Executive Committee Meeting at twelve noon in the Guild Office, 630 Fifth Avenue, February 1 were read by Mr. Walker, the Secretary.

Mr. Wyton reminded the Council that the Executive Committee had proposed at an earlier meeting that the position of Executive Secretary be a full-time position. Since that time, the Committee has decided rather to build the job around the person. Twenty-five applications were considered by the Executive Committee, which Committee now unanimously recommends James E. Bryan, F.A.G.O., to fill the position of Executive Secretary, thereby giving mandate to most experienced and trusted person we could

find, and have him build the job.

The motion was made and seconded that Mr. James E. Bryan be the Executive Secretary of the American Guild of Organists. The motion carried unanimously.

Mr. Bryan indicated his pleasure in the appointment in a short acceptance speech.

The report of the Members' Interests Committee was read by Mr. Albin McDermott, in the absence of Miss Marguerite Havey, Chairman. (See report elsewhere in this issue.)

The report of the Public Relations Committee (formerly the National Publicity Committee), was presented by Mr. Gene Driskill, Chairman. This Committee proposed that a representative of the National AGO accept the invitation of the Music Teachers' Association of California to participate in a panel discussion at their meeting in Fresno, California, June 30, 1965. The motion was made and seconded that a representative will attend, at the expense of the Guild. Carried. This Committee also recommended that the directory of officers, regional and state chairmen elected this coming May 1965 be printed no later than the September issue of THE DIAPASON. The Council directed the Secretary, Mr. Walker, to request that THE DIAPASON print this recommended list in the September issue. It was recommended that the State Chairmen to be alerted to assist in meeting the deadline of July 31st for this information to be in the National Office.

The Public Relations Committee also reported that it was planned that moneys be spent from their \$1500. allotment throughout the next five year period (\$50 per year) to familiarize the U. S. music critics studying under the Rockefeller Foundation Project at U. S. C. with the literature for the organ, the instruments themselves, and the performers on this instrument. The Council accepted this report.

Mrs. Mary Louise Wright, Chairman of the National Choral Committee, presented a report of this Committee's activities.

Dr. Elmer, Chairman of the National Convention and Expansion Committee, reported that he attended the National Music Council Meeting on January 6, 1965, representing the President, Mr. Wyton. He made a motion that a contribution of \$150 from the AGO Fund for Needy Musicians be presented to the Music Foundation, Inc., for distribution as per Stanley Bequest. (This \$150 is from accumulated interest.) Dr. Elmer also reported that the following Guild Student Groups have been formed recently: Murray State College, Murray, Ky.; California State College at Los Angeles; San Francisco-Bay Area, Alameda, Cal.; Elmhurst College, Elmhurst, Ill.

Mr. Wyton announced receipt of a petition to organize the South-East Dakota Chapter at Vermillion, South

Dakota. The Council empowered the President to organize this chapter; he also announced the appointments of officers of the newly organized Meridian, Miss. Chapter.

Mr. Wyton then told the Council that Dr. Philip James has requested permission to use in his new book musical examples which, through the years, he prepared for the FAGO Examinations. The Council took note of Dr. James' many years of service to the Guild, and unanimously approved Dr. James' request.

Mrs. Phelps reported that Miss Boron met in Boston with the Syllabus Committee at the end of January, at which time assignments were made. A report is due in six weeks.

Mr. Wyton read a letter from Mr. Andrews, Dean of the Detroit Chapter, suggesting that the Guild seal be redesigned. The Council empowered the President to inform Mr. Andrews that the group is satisfied with the present seal, which, as a point of information, carries a special meaning and significance because it was designed by Gerritt Smith.

Mr. Wyton said he had in hand a letter requesting a memorial to Norman Coke-Jephcott in the form of an award or prize, similar to the Clawson medal. In the Council's discussion, mention was made of T. Frederick H. Candlyn's recent death. Here, too, was a great musician who served the Guild beyond the call of duty. It was decided that there are so many distinguished members of the Guild who merit recognition, that we could not set a precedent in this instance, which could not be sustained through the years for these many other "greats." It was agreed that such a memorial should be promoted outside of national sponsorship.

A Committee for Guild Sunday has been appointed, consisting of members in the Santa Rosa, Cal. vicinity.

Mr. James E. Bryan, Chairman of the National Nominating Committee, submitted the following report: Candidates of the Committee for the 1965 election of officers and councillors:

President: Alec Wyton, MA, FRGO, ChM, FAGO, FRCCO, FRAM
Vice-President: George Mead, AM, MusDoc, AAGO
Secretary: Charles D. Walker, AM, FAGO
Treasurer: John Holler, AAGO
Registrar: Ruth Milliken, ChM., AAGO
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Auditors: Seth Bingham, MusDoc, FAGO, M. Searle Wright, FAGO, FTCL
Chaplain: The Rev. Joseph Sittler, DD (University of Chicago - Lutheran)

Councillors (8 to be elected)
E. Power Biggs, Cambridge, Mass.
Barbara Jane Brown, AAGO, New York, N. Y.

Viola Lang Domin, AAGO, New York, N. Y.

Gerre Hancock, FAGO, Cincinnati, Ohio

Clyde Holloway, AAGO, New York, N. Y.

James P. Johnston, FAGO, Brooklyn, N. Y.

Howard Kelsey, St. Louis, Missouri

Thomas Matthews, FAGO, Tulsa, Oklahoma

Claude Means, FAGO, Greenwich, Conn.

Jack Ossewaarde, AAGO, New York, N. Y.

Arthur Poister, AAGO, Syracuse, N. Y.

George Powers, FAGO, New York, N. Y.

Robert C. Rayfield, AAGO, Bloomington, Ind.

Clinton Reed, AAGO, New York, New York

William Self, New York, N. Y.

Leo Sowerby, Washington, D. C.

Adolph Steuterman, FAGO, Memphis, Tenn.

Christopher Tenley, Staten Island, N.Y.

Claribel Thomson, AAGO, Philadelphia, Pa.

Svend O. Tollefsen, FAGO, New York, N. Y.

Franklin Watkins, AAGO, Pittsburgh, Pa.

Harry Wilkinson, FAGO, Philadelphia, Pa.

Mr. Bryan explained that the Committee recommended that the incumbent officers continue with change only in Chaplain. Twenty-two names were submitted for the Council; eight are to be elected. Two-thirds must be "academic" members.

Mr. Harry White of Wheeling, W. Va., then thoroughly reviewed the Pension Disability and Major Medical Plan for the Council, and general discussion followed. Results of mailing and inquiry since July 30th, 1964 are: approximately 3000 persons responded; of this number, 1745 are interested, and 1005 not interested. Mr. White mentioned the letters he sent out in December and January, with further details to those who had indicated interest. To the last letter, he has received 334 replies to date. The Plan is possible with this number participating, and hopefully, many more members will be joining in the months ahead.

At this time, Council action is necessary to appoint a trustee to administer the Fund and an attorney to draw up a draft of the Pension and/or Disability Plan. Mr. White thinks that we could have a workable draft by May 17th. To the question of what insurance company would handle this plan for the Guild, Mr. White answered that bids would be solicited and that company with the lowest bid on a contract, satisfactory to the Council, would handle the insurance. The Executive Committee of the National Council should serve as liaison between the trustee and insurance company. To the question asked concerning

pierre COCHEREAU
Cathedral of Notre Dame
April and May 1966

richard WESTENBURG
Central Presbyterian, New York
Throughout the season

anthony NEWMAN
St. Gabriel's Parish, Brighton, Mass.
Throughout the season

Concert Mgt. Roberta Bailey, 40 Monadnock Rd., Worcester, Mass. 01609

amendments after the initial plan is put into operation, Mr. White advised that the Council may make changes as desired, both in the plan and those who administer it. Mr. White read letters from both interested and disinterested members regarding the plan. He advised that the appointed Trustee would contact all interested members with detailed information and that a comprehensive booklet concerning the Plan would be available and automatically sent to all new members.

Mr. Wyton then asked the Council to approve the Executive Committee's recommendation for Trustee: The Wheeling Dollar Savings and Trust Co. was appointed by the Council as Trustee. (The cost of administration of the plan is not paid by Council, but is part of the operational output).

The matter of attorney was then taken up, and whether it would be advisable to use a New York attorney, or someone out-of-state. Mr. White suggested that it would be less expensive to work with a Wheeling lawyer, who has already advised Mr. White some of the details of the plan.

Dr. Baker moved that the lawyer recommended by Mr. White be retained, motion carried. He is: Henry S. Schrader, Esq., Wheeling, W. Va. The Council approved this appointment.

Mr. Driskill reported as follows: "At the December Council Meeting, a motion was tabled that the duties, privileges and the regional election of Regional Chairman be revised and printed." He moved that "these matters regarding the future structure of the Guild be forwarded to Dr. Mead's Committee and that this matter as well as all previously assigned matters be returned for Council action at the October 1965 meeting of trustees."

The meeting was adjourned at 4 p.m.
RUTH MILLIKEN, Registrar

President Wyton Meets with Committee on Choral Music

The Committee on Choral Music and Compositions met Friday Jan. 29, 1965 in Pittsburgh, Pa. at the home of Joseph Michaud. The meeting was called to order by national chairman Mary Louise Wright, and the following members were officially appointed by National President Alec Wyton: Dr. David Archer, Reuel Lahmer, Joseph Michaud, Mrs. Gene Roth, Norris Stephens, William Wagner. All but Dr. Archer and Reuel Lahmer were present. The agenda was concerned with the development of a plan to help chapters who wish to establish an educational program emphasizing the Guild's interest in choral music and composition as well as in organ playing. The discussion included the following recommendations for a chapter program:

1. Performances

a. Choral Festival

On the premise that all people are governed in appreciation by their own musical horizons, it is suggested that each chapter present annually one program or festival which will consciously try to extend musical knowledge by covering a particular aspect of musical history, the development of liturgies, musical styles etc. The purposes would include the following:

1. To build tolerance of the new through a wider knowledge of the old.
2. To present factual material which would enlarge the appreciation and knowledge of choir singers themselves, and stress the common interests of theology and mu-



The Committee on Choral Music and Composition meet in Pittsburgh. Left to right: Mrs. Gene Roth, W. William Wagner, Mary Louise Wright, Norris Stephens, President Wyton and Joseph Michaud.

sic throughout the history of the church.

3. To present increasing evidence to the public at large of the conception that musical art can exist, and can grow, within the church.

For such a program the choral committee has been preparing and testing repertoire. They could also compile historical notations and offer this information plus exam paks of music to chapter deans. It was mentioned that the *Baptist Church Musicians' Quarterly* offers 4 vinyl records per year with their publication (\$4.95 annual subscription). The Swanee Press likewise offers recordings of available music. This is an invaluable aid to making the musical score "alive", and it was agreed to investigate possible arrangements for supplementing repertoire suggestions with either tapes or records for loan or sale.

b. Radio programs

In cooperation with a local council of churches or ministerial association, radio programs could be developed presenting music of various denominations in such a way as to emphasize our common heritage and the ecumenical nature of the AGO. Active cooperation with existing ministers' and musicians' groups is a proven way of publicizing the AGO and developing its usefulness to the community. Sacred music correlated to specific religious texts could be offered to ministers' groups for radio presentation, with simple classic anthems usable for festival or service. A list of such anthems could be provided by the choral committee, classified according to difficulty, and suitable scripts distributed upon request, or possibly published, with musical illustration, in *The Quarterly*.

2. Training Programs

a. An annual chapter seminar

The choral committee has found it practical to organize an annual seminar of 5 to 7 consecutive weekly sessions to cover various mechanical and artistic problems of choir operation: tone production, diction, directing from console, management of rehearsal, repertoire, teaching of children, hymn playing etc.

Already on hand are complete plans for 4 such seminars, including subjects for discussion, an introductory data questionnaire, evaluation sheet for the conclusion; organizational and financial data to show how to pay for such a program, as well as suggested repertoire. Mr. Wyton said that this material could be distributed upon request from National Headquarters. It was agreed that such a venture be put in operation as soon as possible.

b. "In-service training"

A "counseling" service for church musicians who have not had sacred music training could be established by chapter members who have received such benefits. A private organ lesson barely touches the vast area of problems both musical and administrative which a church music director faces. If trained musicians could be prevailed upon to cooperate at a nominal fee in a tutoring program sponsored by a chapter, the smaller churches could profit enormously. A church might be encouraged to finance such a training program for its organist-director, the subject matter to be varied to suit the immediate need.

A similar counseling service could be set up for ministers who are desirous of organizing a music program but do not know how to proceed with a structure which would promote healthy choir development. This would be geared to the needs of the small church, and would include discussion of budget, duties, policy etc.

c. Emphasis upon children

Educational work in a church should begin with children. It was emphasized that every AGO member owes a debt to the past and can only repay it by assuming a personal obligation for the future, in the creation of a more solid foundation of musical understanding on the part of the children of today — the choir singers and congregation members of tomorrow. Mr. Wyton mentioned that the Washington, D.C. Chapter has a splendid scholarship plan for offering a year's free musical training to a promising high school student. Mrs. Gene Roth stated that her church has or-

ganized a Saturday school of music-and-worship, with a carefully integrated curriculum. It was suggested that an outline for such a course might profitably be reported for the benefit of others in *The Quarterly*.

3. Publications

- a. Lists of high quality simple anthems, graded and classified by topic, text, and arrangement (SATB, SA, unison etc.) could include standard materials from a wide variety of sources. Such a list could be suggested as the basis for a church library, and could be accompanied by scores and tapes or records. It was mentioned that the Lutherans scan all publications annually, and list the 50 best available. Mr. Wyton reported that he has had some contact with various publishing firms and is of the opinion that co-operation could be secured to obtain copies of music for the purpose of distributing exam paks. He suggested the committee make the next overture directly to publishers.

b. New Compositions

Mr. Wyton suggested the possibility of the composition contest being adjusted so that the choral committee could work out specifications for perhaps five functional anthems written particularly for the average church service. The winning compositions could fill a definite need, and perhaps be incorporated into programs and lists of materials distributed by the committee.

In summary, for immediate action the following steps are proposed:

1. Preparation by the National Office of stationery for the Choral Committee.
2. A letter to state chairmen and deans explaining the function of the committee, the services it can provide, and enclosing a sample festival program or workshop brochure.
3. Inquiries to educational directors of music publishing houses to ask for help in preparing exam paks of music.
4. Continued preparation of materials to be offered through the National Office.
5. Continued experiment in actual production of festivals and seminars in the city of Pittsburgh. Currently the local chapter choral committee is preparing for a youth choir festival May 2, directed by William Wagner of the Mt. Lebanon Methodist Church. About 1400 young people from over 30 churches are preparing to participate, meanwhile singing the same music in their local church services. The program includes fine examples of sacred choral art from the days of the early Christian era with its Hebraic tradition, and on through the centuries to our own time.

The Choral Committee is grateful to President Alec Wyton for his support, his fund of ideas and his enthusiasm. We are confident that his visit to Pittsburgh will mark the beginning of a healthy expansion of our work.

Respectfully submitted,
MARY LOUISE WRIGHT, AAGO
National Chairman
Choral Committee

Queens

The Queens Chapter sponsored a choral clinic Jan. 16 at Christ Lutheran Church, Fresh Meadows. Jack Best, Fred Waring music workshop, conducted the group in a choir of chapter members, choir members and friends. Carlton Inniss, sub-dean, and Doranne Tiedman, secretary, accompanied the group. Mr. Best demonstrated many hints in technique and interpretation. Luncheon was served by the church ladies and gave the opportunity to meet Mr. Best and become better acquainted.

ROY A. ANDERSON

ROBERT

NOEHREN

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President's Column

It is with the greatest pleasure that I can announce the appointment by the National Council of Mr. James E. Bryan to the Executive Secretary of the Guild.

Mr. Bryan is known to many thousands of our members, most recently as Chairman of the great National Convention in Philadelphia last summer. He is a musician and man of wide experience and great capabilities. He is a Fellow of the Guild, and has served as Dean of the Philadelphia Chapter, as a State Chairman, and as the Chairman of a most successful Midwinter Conclave. He has been a member of the Examination Committee of the Guild, and is presently a member of the National Council.

Mr. Bryan was the unanimous choice of the Executive Committee when that Committee made its recommendation to the Council. I am confident that his ability, coupled with his charm and tact and his great love of our organization will achieve all manner of good things for us in the future. I welcome him personally and officially with the highest hopes, for what I know he will accomplish.

Mr. Bryan will write of his immediate and long-range plans for the Guild in the next issue of THE DIAPASON.

ALEC WYTON
National President

Report of National Members' Interests Committee

A meeting of the Members' Interests Committee of the American Guild of Organists was held Jan. 6 at the home of Chairman Marguerite Havey. Other committee members present were Donald L. Coats, David F. Hewlett, J. Vincent Higginson, Albin D. McDermott and John G. Spottiswoode. Marion Boron, past-dean of the Boston Chapter, who has been appointed co-ordinator for National Headquarters by President Wyton for the purpose of co-ordinating AGO Accreditation and Compensation, was also present, for the purpose of explaining to this committee her plans for a pilot project in the Massachusetts area to secure clergy support for recommended salary scale for church musicians, to be followed probably by a national project. Miss Boron's letter to be sent to the clergy in the Massachusetts area is to include a copy of the Code of Ethics and the Declaration of Religious Principles, also Profile of a Church Musician in Massachusetts in 1964 and recommended salary scale for this pilot project as approved by the National Council of the AGO May 4, 1964.

Miss Boron stated it was necessary to show accreditation as otherwise it would be hopeless to apply for the stated salary scale. The Executive Council of the Massachusetts Council of Churches advised this also. In answer to the anticipated question "Why is a church musician worth this salary?" Miss Boron stated it was based on SKILL and not on amount of time rendered. Mr. Coats and Mr. Hewlett stressed the fact that the salaries in question were not meant to include any music budget items but were exclusively salary payments to the church musician. Miss Boron stated the proposed letter would go to all of the church musicians in Massachusetts first and they could in turn present same to vestries, music committees, etc., in order to assure action. The National Council of Churches will then be approached. Miss Boron presented the following plan for national distribution of information:

- a. Co-ordinator should send out for publication in THE DIAPASON or Quarterly a report on the Boston Chapter's



James E. Bryan, AGO executive secretary

pilot project in Massachusetts concerning AGO certification and salary scale. To be included:

1. Questionnaire and Survey of Working Conditions and Salary Scale in 1964.
 2. Profile of a Church Musician and AGO Recommended Salary Scale.
 3. Revised Code of Ethics and Declaration of Religious Principles.
 4. Letter to clergy signed by Co-ordinator.
- b. Using above material as model — Deans should handle similar projects locally. They should revise above Profile to show local conditions after conducting survey of working conditions and present salary scale in their area. For distribution to local clergy and/or music committees, Deans should send out to their chapter members two copies of each of the following:
1. Letter to clergy signed by the co-ordinator.
 2. AGO Code of Ethics and Declaration of Religious Principles.
 3. Separate sheet containing local Profile and AGO Recommended Salary Scale and Accreditation as listed in above model in THE DIAPASON.

Miss Boron stated that the Code of Ethics will show "Approved by the National Council of Churches." Mr. McDermott stressed the fact that national backing such as that of the National Council of Churches should be secured to assure and convince local deans, etc., of the feasibility of the project.

Chairman Havey stated that members not holding certificates should be given consideration. Miss Boron stated that equivalent training could be shown. Chairman Havey recommended that the definition "part-time" as against "full-time" should be made clear. The point was brought out that those on part-time usually teach in schools, etc. It was also mentioned that examination of accreditation was absolutely necessary.

Question was raised as to whether 10% basis should apply where church total current operating budget might be as high as \$200,000 (possibly including a school, etc.) It was stated that under such situations surely the best qualified people should be secured and such salaries justified.

The Members' Interests Committee appreciated Miss Boron's graciousness in attending this meeting and for the very comprehensive details of the project as presented by her. The committee continues to enjoy the kindness of its Chairman in holding these meetings in her home.

Respectfully submitted,

JOHN G. SPOTTISWOODE, Secretary
National Committee on
Members' Interests

Nassau County

The Dec. 6 meeting of the Nassau County Chapter was held at Christ Episcopal Church, Garden City, N. Y. Following the buffet supper and business meeting conducted by Dean Sally Tobin Dietrich, a fine program of music for the liturgical year had been arranged by John Kober and was played by ten members. The Rev. Richard L. Winn, rector of Christ Episcopal Church, gave an appropriate narration to unify the program. The program was: Advent: Magnificat 5, 6, Dupré — Grace Combs. Christmas: Jewels, Bitgood — Sophy Toppin. Epiphany: How Brightly Shines the Morning Star, Pachelbel — Florence Gode. Lent: Solemn Prelude, Noble — Sally Tobin Dietrich. Annunciation: Ave Maria, Bach-Gounod — Albert Klink, flute, J. Hjalmar Kober, organ. Good Friday: O Sacred Head, Pachelbel, Reger, Peeters — Lucille Kennedy. Easter: Acclamations, Langlais — Judith Wood. Whitsunday: Prelude and Fugue on B-A-C-H, Liszt — Robert Zeman. Trinity: Allegro, Symphony 6, Widor — Charles McAnall. Thanksgiving: Nun danket, Bach, Karg-Elert — Robert McDermott.

The Jan. 17 meeting was held at the Congregational Church, Rockville Centre. It was the annual organist-clergy dinner at which the Rev. Harold Roy Brennan of St. Mark's Methodist Church, Rockville Centre gave an address entitled Say it with Music. The women's fellowship of the host church and six members of the intermediate choir prepared and served dinner under the supervision of Mrs. J. Wesley Johnston. Everett Griek sang a group of five sacred songs. The business meeting, called to order by Dean Dietrich, included a convention report by Hilda Brown, announcement of the choir workshop Feb. 27 at the First Presbyterian Church, Baldwin, appointment of a nominating committee and announcement of the Guillemant School recital March 9 at Lincoln Center.

MARCELLA M. POPPEN

Metropolitan New Jersey

The Metropolitan New Jersey Chapter held a clergy-organist dinner meeting Jan. 11 at the First Presbyterian Church on the Green, Bloomfield. William Simon was host. Following dinner prepared and served by ladies of the church, Dean Muriel P. Robinson conducted a brief business meeting. Dr. Carl F. Mueller then introduced the speaker of the evening, Dr. Lee H. Bristol, Jr. His remarks as a member of the AGO national council, as president of Westminster Choir College and as a musician were of interest to both clergymen and church musicians.

ELSIE B. BROOKS

Southern New Jersey

The Jan. 25 meeting of the Southern New Jersey Chapter was held at the home of Charles Hoffner, Vineland. Howard Reeves and Lowell Ayars were recitalists on the Marr-Golton organ in the Hoffner home. Many new members attended. After a business meeting refreshments were served.

LYNN P. WARE

West Jersey

The Feb. 1 meeting of the West Jersey Chapter was held at St. Mark's Episcopal Church, Philadelphia. Wesley Day, organist-director, described and discussed the 110-rank Aeolian-Skinner organ. Following his discussion one of his students played a demonstration program. Members were then invited to climb the circular stairway leading to the console and to try the organ.

IRENE T. MOORE

Northern New Jersey

The Feb. 2 meeting of the Northern New Jersey Chapter was held in the First Presbyterian Church, Garfield. Members invited their ministers to join them in hearing Alfred A. Haas, Associate Professor of Practical Theology at Drew University, lecture on The Christian Gospel, Oral and Choral. Mrs. John Hawkins was chairman for the program and Mrs. S. J. Szat, organist-director of the host church, was hostess.

Hudson-Catskill

The Hudson-Catskill Chapter met Jan. 11 at Christ Episcopal Church, Hudson. The chaplain of the chapter, the Rev. E. Werner Weirich, conducted the program A Pastor Looks at Hymnody. Various new means of teaching hymns to children were demonstrated and a discussion concerning the introduction of new hymns was held. Ross King gave his program English Diction Feb. 8 at the Stuyvesant Reformed Church. Mrs. Adolph Allers reported on the Michigan Church Music Conference she attended.

RITA M. GLEASON

Brooklyn

On Jan. 19 the Brooklyn Chapter meeting was held at Queen of All Saints Roman Catholic Church, hosted by Dean John J. Renner and Msgr. James Rogers. James Philip Johnston demonstrated the organ. After members had a chance to try the organ refreshments were served by the Rosary Society.

KATHARINE B. SHEOCK

New York City

The New York City Chapter sponsored an all Hindemith program Feb. 8 at the General Theological Seminary. The three organ sonatas were played by Dr. Samuel Walter, AAGO. The Hindemith Mass for unaccompanied voices was sung by the St. Thomas Choral Society directed by James Palgrove. The first New York performance was given earlier this year.

ANNE CONROW HAZARD

Westchester County

The Westchester County Chapter were guests Jan. 12 of the Village Lutheran Church, Bronxville, N. Y. Doris Voester, music director of the church and school, directed the high-school girls bells choir in a concert. This was followed by a short talk on bell choir experiences by Mrs. Thomas V. Kelly.

KATHARINE B. WINGET

Central New York

The Jan. 12 meeting of the Central New York Chapter was held at Christ Community Church, North Utica. The program was an organ recital by Phyllis Spisak, organist of the church. After the recital Dean Ronald Robinson presided at the business meeting. Nellie Snell gave a detailed report on the recital of Robert Baker Feb. 9 at First Presbyterian Church, Utica. George Harrer gave information on publicity. Window cards and flyers were passed around to members.

A small junior choir recital of Valley Choirs will be held at Christ Reformed Church, Herkimer, March 28 with Mrs. Snell conducting and Esther Chase Brown as organist. Mrs. Spisak gave a report on the junior choir festival for Donald Robinson, chairman, who is in California. The Rev. Herman E. Luben gave a program on his trip to the Holy Land and Italy. His comments and slides contributed to a delightful evening. Refreshments were served by women of the church.

RAY CONRAD

Central Hudson Valley

The Central Hudson Valley Chapter met Jan. 18 with the Mid-Hudson Section of the American Society of Mechanical Engineers at Vassar College, Poughkeepsie, N. Y., to hear G. Edgar Gress, Gress-Miles Organ Company, Pennington, N. J. His subject was Trends in Organ Construction; the New Organ at Vassar College. Donald M. Pearson, professor at Vassar, played a short recital on the new instrument in Skinner Hall which was described in the May, 1964, issue.

JANET R. PINNEY

Rochester

The Rochester Chapter met Jan. 18 at the AME Zion Church. The choir, with organist Marie Holmes as hostess, served fried chicken dinners to about 35 members and guests. After the dinner Dean Richard Lansing held a short business meeting. The next meeting was announced for Feb. 16 at Sacred Heart Cathedral with Father Raymond Smith conducting a lesson on plainsong. David Cordy asked for more volunteers for recordings. Charles Wilson gave the treasurers report. Upstairs the group met the Rev. A. N. Gibson, minister of the church. The first part of the program consisted of solos by Robert Brown, Leonard Johnson and Louise Cramatic, and choir numbers. Mr. Gibson introduced the speaker of the evening, the Rev. Marvin Chandler, associate executor director of the Rochester Council of Church, who took as his topic My Own Feelings About Negro Music. He illustrated his talk with piano selections and songs.

RUTH FAAS

Lockport

The Lockport, N. Y. Chapter held its Jan. 17 meeting at the English Lutheran Church with the dean, Mrs. Charles Robertson, presiding at the business meeting. Dean Robertson turned the program of the evening over to Cecil A. Walker. An Insight into the Choir-master Examinations was the topic chosen. A detailed explanation of an examination paper was given by Mr. Walker who also recommended several books beneficial in the study for such an examination. Refreshments were served by Mrs. Robertson and Mrs. George Benziger.

BESSIE A. CLIFFORD

EDGAR HILLIAR

Faculty: The Mannes College of Music, New York City
Pius X School of Liturgical Music, Purchase, N.Y.
Manhattanville College of the Sacred Heart,
Purchase, N.Y.

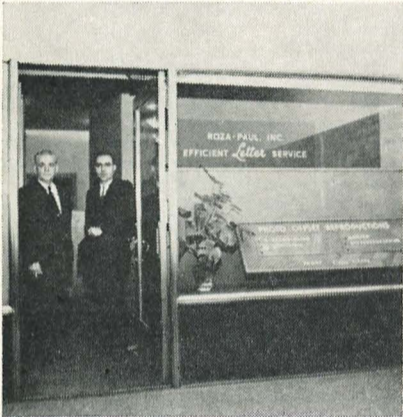
Organist: St. Mark's Episcopal Church, Mt. Kisco, N.Y.

News of the American Guild of Organists — Continued

The Guild's National Distribution: Its Distributor

Of great importance to the AGO office and the AGO members are the people who send out the *AGO Quarterly* with such dispatch; and also do all of the duplicating required by headquarters office, including the mass mailings to all members, mailings to Council and National Officers, to Deans, Regents and Regional and State Chairmen. This company, Roza-Paul, Inc., also duplicates AGO pamphlets and all office forms.

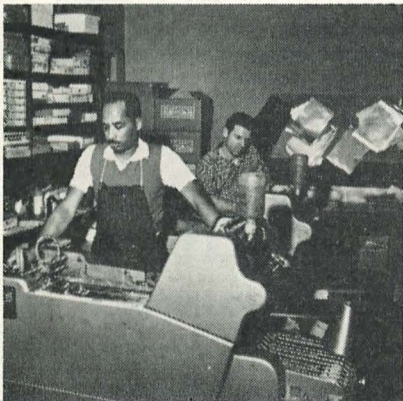
Roza-Paul, Inc. is also located in the International Building, on the Concourse directly under the AGO office (21 floors down!) In addition, they have space both one and two floors under their main office on the Concourse: in the basement and sub-mezzanine. Here are located stockrooms and machinery. Their main office has 2700 square feet of space which, in their case, is equal to 6000 square feet in a loft building, because they have no windows or elevators which normally absorb valuable space in a commercial office, which draws one to the conclusion that theirs is a very well-organized company, indeed!



John Hovsepian and Peter Apelian

Roza-Paul is one of the oldest continuing tenants in the Rockefeller Center complex. Miss Roza-Paul began business in the year 1934, the year the RCA Building was completed. She started out with a little one-room office on the 16th floor of that building, and her main emphasis was on efficient public stenography service. As her business grew, customers began asking for additional services; mimeographing, duplicating, and multigraphing. The present head of the organization, John Hovsepian, joined the firm in 1949, when there were only four employees. Roza-Paul, Inc. had to deliver the highest-quality work, as the customers were some of the largest and highest-quality businesses in New York. Mr. Hovsepian acquired the most modern machinery available for mailing and duplicating. He introduced such intricate equipment as photo offsetters, ektalithers, multi-lithers, and film/plate photographers. With the ektalith process, for instance, one can produce 2500 copies from just one paper plate. Peter Apelian is the manager of Roza-Paul, and he coordinates all of these many activities the company specializes in.

This must be a wonderful organization to work for — its basic help for the past 20 years has remained the same. Another enviable record is that they



Bill Smith and Tony Alagna

have no salesmen, and have never lost a customer. Their new customers come by way of word-of-mouth from satisfied users of their services, and this non-existence of advertising budget allows them to pass the benefits on to their customers in the form of reduced prices.

The average Guild member would be amazed at the vast array of equipment he would see in this office, and still more amazed when he learned what it can do. There are folding, tending and stacking machines; all of the typewriters are IBM electric, with carriages ranging



Sara Wheeler and Edna Baidowsky, typists from 11 to 20 inches in length; for reproduction and direct typing there is an automatic IBM typewriter. To watch this one in action, one is reminded of watching the speedy ghost of some long-gone typist-wizard.

Roza-Paul keeps a permanent file of all AGO pamphlet stencils, and runs them off on machines that can do 6000 copies per hour. It seems nothing short of amazing to order 250 copies of a pamphlet, and have them delivered in an hour or two, completely collated and stapled.

Roza-Paul uses an automatic 1900 Model Addressograph in addressing the



Leroy Perry and Carmen Munoz in front of addressograph plate files of AGO members

envelopes for the *AGO Quarterly*. It takes just one and one half days to address and mail out all of the 15-16,000 *Quarterlies*. This includes addressing, filling, sealing, and putting them in geographical bundles (per post office instructions), for distribution.

Along with the AGO files, Roza-Paul has 250,000 other names in its Addressograph lists; most of these belong to oil, movie, and advertising companies. Some of these files are used as often as every two days. It is possible for the company to prepare 2,000 releases in the morning, and have them addressed, folded, inserted, and mailed by 2 p.m.

The AGO feels very fortunate in doing business with people who are so pleasant, prompt, and well-equipped in every way to help see that Guild business runs more quickly and more smoothly, to the great advantage of every member.

JOANNE JACOBSON
Secretary to the President

15 REGIONAL CONVENTIONS
Summer of 1965
Attend Several

Chautauqua

The Chautauqua Chapter met Jan. 26 at Camp Street Methodist Church. A short business session was followed by readings in Swedish dialect by Eva Pedersen. A celebrities game revealed the wide range of interests of the members. Refreshments were served by the hostess, Mrs. Robert Case, assisted by Margaret Brodine and Alma Waring.

MRS. ROBERT CASE

Williamsport

The Jan. 18 meeting of the Williamsport Chapter took the form of a progressive recital with three members playing at the consoles of their own church organs. Participants were K. Bernard Schade, St. Boniface Roman Catholic, Rev. Jack Bird, Christ Episcopal and Fred Brumbaugh, Messiah Lutheran. Mr. Schade played Small Prelude and Intermezzo 6, Schroeder; Processional, LaMontaine; Pange Lingua, Kodaly; Theme and Variations, Langlais; Christ Is Arisen, Schroeder. Mr. Bird followed with Chorale in B minor, Franck; Scherzo, Symphony 2, Vierne; Cortège and Litanie, Dupré. Mr. Brumbaugh concluded with Te Deum, Chant Héroïque and Chant du Paix, Langlais. A short business meeting followed at which plans were discussed for bringing Lady Susi Jeans to Williamsport April 2 and 3.

ERMA M. WINNER

Lancaster

The Lancaster Chapter met Jan. 11 at Christ Lutheran Church for a student organ recital. The program is included in the recital pages.

CAROL ANSPACH

Harrisburg

The Harrisburg Chapter met Jan. 12 in St. Andrew's Episcopal Church. Clergy, choir directors and anyone interested in the music of the church were invited. The speaker of the evening was Donald Kettering, East Liberty, Pittsburgh. After the main address by Dr. Kettering on Working Together — Clergy and Organists, a lively discussion between the clergy and organists followed, covering all phases of church music. Following the program a reception was held for Dr. and Mrs. Kettering in the undercroft of the church. Afterwards opportunity was given members to see and hear the newly renovated organ with Robert S. Clippinger, Grace Methodist Church, and Arnold S. Bowman, St. Andrew's Church, playing a few short numbers.

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MURRAY STATE COLLEGE
Murray, Kentucky, July 11-16

*CARNEGIE INST. of TECHNOLOGY
Pittsburgh, Pennsylvania, July 18-23

*BEMIDJI STATE COLLEGE
Bemidji, Minnesota, July 25-31

*EASTERN MICHIGAN UNIVERSITY
Ypsilanti, Michigan, August 1-6

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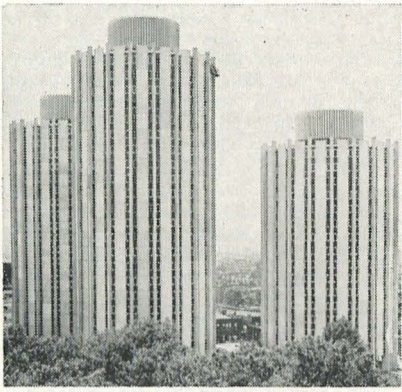
Make plans to attend now!

Address all inquiries to:

Kurt J. Wycisk,

Concordia College, Moorehead, Minn.

News of the American Guild of Organists — Continued



Come to Pittsburgh! While attending the Pennsylvania, Southern New Jersey and Delaware regional convention, June 21-24, you may live in one of the new Tower Dormitories on the University of Pittsburgh campus. The rooms are completely furnished, air-conditioned, have automatic elevator service and are available at \$11 per person for the four nights (double occupancy) and eight meals for \$7 in the building dining-room. Now you are comfortably situated.

The four days will furnish a pleasing schedule of the finest in recitalists — Robert Elmore opening the convention with a recital on the large Aeolian-Skinner organ in Carnegie Hall, Catharine Crozier playing the new Casavant in Calvary Episcopal Church, Ted Alan Worth in a preconvention program on the new Tellers organ in the First Presbyterian Church, McKeesport, Andrea Toth in recital on the Beckerath tracker-action organ in St. Paul's Cathedral, Robert Twynham on the new Möller organ in St. James Cathedral, Wilkensburg.

A young organists' competition will start the first convention day and the winner will receive \$150 and will give a recital the final day; second award will be \$50.

A host of other good musical features and recitalists will be announced in these columns in the next issue. Franklin T. Watkins, 727 Shady Lane, Pittsburgh 28, Pa., is the convention chairman.

W. LESTER CARVER

Reading

The Reading, Pa. Chapter met Jan. 9 for a program at Atonement Lutheran Church, Wyomissing, Grace W. Starr, host organist. Several numbers were played by each of the following bell choirs: Atonement Lutheran, Grace W. Starr directing; Advent Lutheran, West Lawn, Helen Bausher directing; St. Paul's UCC, Reading, Rachel Kooker directing. The combined group played several numbers with the audience joining in singing. A group from Advent Lutheran played several numbers on the soprano and tenor recorders directed by Helen Bausher. The program by the bell choirs included Cadences, hymns, a Sanctus, Changes and Peals, Christmas carols and other religious numbers.

RUTH C. BARR

Lehigh Valley

The Lehigh Valley Chapter met Dec. 12 at St. John's Lutheran Church, Allentown, Pa., with J. Clinton Miller, host-organist, lecturing on choral and vocal technique.

Helen Reckenzaun, St. Peter's Lutheran Church, Allentown, conducted an Anthem Reading session Jan. 16.

William Teague was sponsored in recital Jan. 24 at Central Moravian Church, Bethlehem.

NORMAN CRESSMAN

Southwest Michigan

The second annual church music seminar sponsored by the Kalamazoo College department of music, the Bach Festival Society of Kalamazoo and the Southwest Michigan Chapter was held Jan. 30 at Kalamazoo College. Dr. Russell Hammar of the college and director of the Bach festival, and Dean Beatrice Stoner were in charge of arrangements. Following a tour of the new Light Fine Arts Building, Madeline Marshall lectured on Diction for Singers, followed by luncheon in Welles Hall. Dr. Hammar conducted a choral clinic. Miss Marshall, Dr. Hammar and Dr. David Strickler led a panel discussion and open forum on Singing Diction. Robert Town played a recital listed in the recital section.

RUTH DUNSMORE

Monroe

The Monroe, Mich. Chapter held its first meeting of the new year Jan. 31. After the business meeting Mrs. Dale Douglas spoke on Music of the Renaissance. Members joined in singing some of the music of the era. Refreshments were served by host Hugh Baker.

VERNA ROEDEL

Some of the Major Events Scheduled for Lake Michigan Regional

The organists, Marilyn Mason and Gerald Hamilton will headline the roster of recitalists at the Lake Michigan regional convention, June 22-24, on the University of Michigan campus, Ann Arbor. Miss Mason's program will include a number of new works for organ and orchestra. Among other events of special interest are Thomas Matthews in a lecture-demonstration on Improvisation in the Church Service; lectures on organ building and tonal design by Franklin Mitchell, Reuter Organ Company and John Hose, M. P. Möller, Inc.; a round table discussion by a panel of "experts" to be announced at a later date, and a concert by Detroit's Our Lady Queen of Peace Boy Choir, George LeBlanc, conductor.

The program will also take particular advantage of the stimulating academic and cultural atmosphere of the campus and school of music, and will feature many of its distinguished faculty in the presentation of choral workshops, lectures and lecture-recitals, and the U. of M. Consort of Ancient Instruments. Details of these and other outstanding program events will be outlined in future issues.

Youngstown

The Youngstown, Ohio Chapter held its Jan. 25 meeting at Pleasant Grove United Presbyterian Church with Mrs. Don P. Montgomery as host organist. Following a brief business meeting conducted by Dean Paul Batson, Clarence Martin, Westminster College, New Wilmington, Pa., rehearsed the group in music to be sung by the Westminster College concert choir at First Presbyterian Church Jan. 31 and on tour in the eastern states. Raymond H. Ocock, assistant professor of organ at Westminster, played the accompaniments.

JOANNE I. DILL

Toledo

The Toledo Chapter met at Trinity Episcopal Church Dec. 15 for a dinner meeting. Wesley Hartung was host organist-choirmaster and directed the Trinity Church Choristers (men and boys) in a program of music for Advent and Christmas. Music by Roberts, Schutz, Handel, Praetorius, Shaw, Riemann-Dickinson and Davis was used.

The chapter met Jan. 19 at St. Mark's Episcopal Church for the annual clergy-musician program. Choir singers were invited to participate in a choral workshop led by I. David Miller, Wittenberg University. As Dr. Miller rehearsed the group he gave comments on the function of sacred music in the church. Later the group sang Awake, Awake the Hour Is Here, Wenzel, with brass accompaniment, and Rejoice, Beloved Christians, Buxtehude, with string accompaniment. Walter Rye, organist-director at the host church, played the organ accompaniment.

NORMA KELLING

Western Michigan

The Western Michigan Chapter held its meeting Feb. 1 at First Methodist Church, Grand Rapids. Willem Mudde, Utrecht, Holland, guest professor at Valparaiso, Ind. University, gave an illustrated lecture on Organ Accompaniment for Congregational Singing. Discussion followed and a coffee hour in the church parlors. Richard DeVinney was host-organist assisted by Dorothy Stout.

EVALYN RIKKERS

Saginaw Valley

The Saginaw Valley Chapter met Jan. 26 at the First Methodist Church. Mrs. James B. Arnold, dean, conducted a business meeting and afterward the program, Appropriate Wedding Music. Members and guests performed and talked about various numbers they thought suitable. George Davey was host-organist. A social hour followed.

MRS. JOHN J. ENSZER

Cincinnati

The Cincinnati Chapter held a choral workshop Jan. 11 at Christ Episcopal Church. John Loessi served as chairman. Part of the workshop was preparation of music for the Guild service to be held next month. A reception followed the workshop.

M. LOUISE MATCHETTE



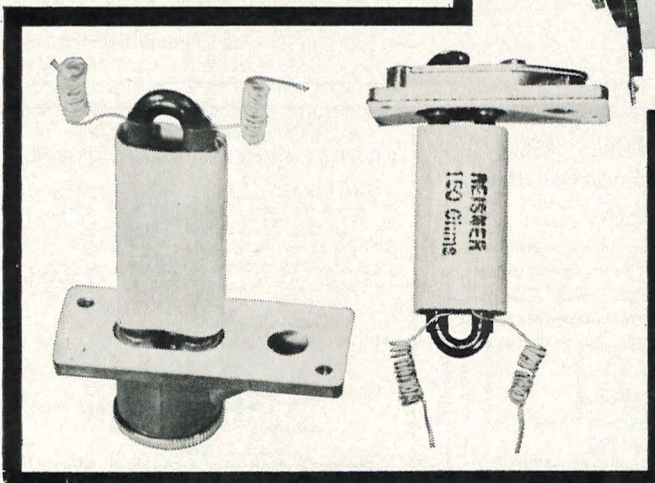
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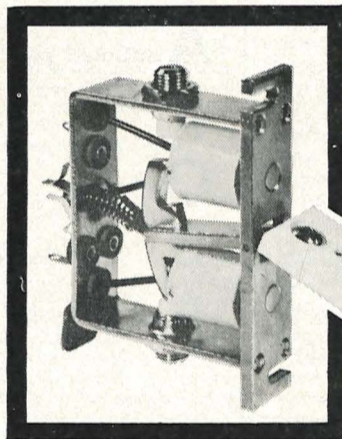
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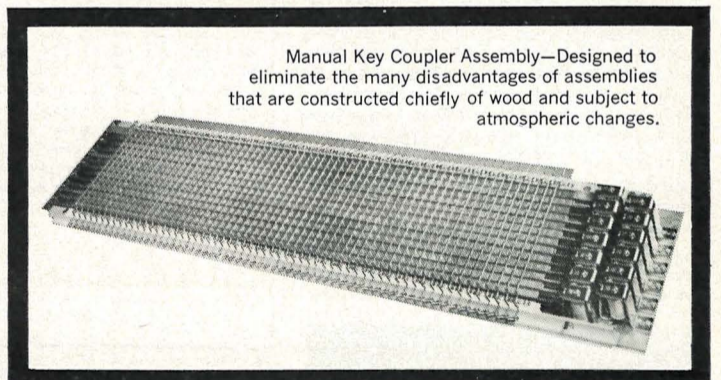
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News of the American Guild of Organists — Continued

Dayton

The Dayton, Ohio Chapter held the first meeting of 1965 Jan. 4 at the Westminster Presbyterian Church. Dr. Wilbur Held, FAGO, head of the departments of organ and sacred music at Ohio State University, Columbus, presented a lecture-recital to members and guests, relating interesting facts concerning the life and compositions of César Franck. He played Prelude, Fugue and Variation and the Chorale in E major. Dr. Held was honored at a reception following the program.

THEDA JARVIS

Lake County

The Lake County Chapter met Jan. 25 at the home of Dean Josephine Brewster, Perry, Ohio. The meeting started with a potluck dinner. After dinner was a time of discussing problems of church music and reading letters from the headquarters and regional offices. A report was made of the officers meeting Jan. 10 and tentative plans were made for future meetings. In the music room each had an opportunity to make music by playing or singing.

LUKE P. DUDLEY

Akron

The Jan. 11 meeting of the Akron Chapter was a choral workshop at Goodyear Heights United Presbyterian Church conducted by Dale Moore, Wooster College. Many members and guests were present. Genevieve Taylor served cake and coffee between the two sessions.

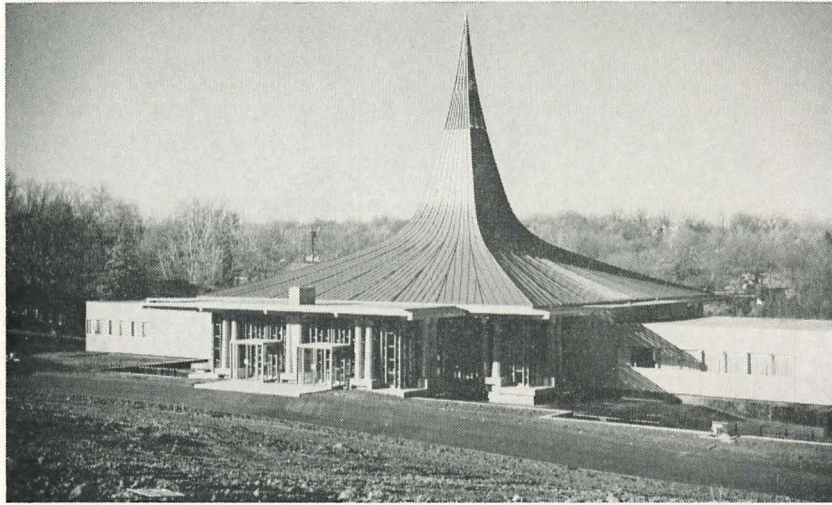
The chapter held its annual recital Feb. 1 by students of members at Trinity Church. The program was followed by a social hour. The program is listed in the recital section.

LOUIS INSKEEP

St. Joseph Valley

The St. Joseph Valley Chapter visited the C. G. Conn, Ltd. factory, Elkhart, Ind. Albert Schnaible served as host. In the band museum examples of many early instruments of the 1600 and 1800 period were viewed, such as clarion, corneopean, ophicleide, etc. Slides of the Madison, Ind. factory were shown narrated by Mr. Schnaible. Wallace Behnke demonstrated new two and three manual Conn instruments and played excerpts from D minor Toccata, C minor and G major preludes and Christ lag in Todesbanden, Bach; B minor Chorale, Franck; Scherzo and Finale, Symphony 1, Vierne. Don Kingston, Chicago, demonstrated the new deluxe theatre instrument. A social hour and refreshments followed.

GLADYS CROSBY



The new Ethical Society building will be just one of the many new houses of worship visited June 21-23 at the midwest regional convention in St. Louis. An 18-stop Bosch organ from Kassel, Germany, will be demonstrated in this building.

Richard Vikstrom, Rockefeller Chapel, University of Chicago, will begin the convention with the first of two workshops dealing with music practical to most church musicians. The first morning workshop will include the rehearsal of anthems and motets for the church year.

Conventioneers will board buses for a gala tour of new church architecture and interesting new organs. Temple Israel, The Priory and Resurrection Lutheran Church are all buildings constructed within the last three years. Local organists will demonstrate the organs.

The evening event will be the opening convention recital by Frederick Swann, Riverside Church and Inter-Church Center, New York City, on the new 68-rank Aeolian-Skinner at historic Christ Church Cathedral. The now traditional (for St. Louis) "after-the-recital" reception at the home of a local organist will complete the day.

Muncie

The Muncie Chapter held a meeting Jan. 26 at the First Baptist Church, a clergy-organist dinner. There were twenty-three ministers present and many new people involved in church music. Donald Brown, host minister of music, was in charge of the program. A panel consisting of nine ministers discussed the topic The Minister Takes a Look at Church Music. Following the panel a Fun Time was led by Mrs. Serge Payne.

MRS. JAMES W. MAIDLOW

Chicago

The Chicago Chapter's major February event was a members' recital Feb. 9 at St. Luke's Lutheran Church. Participants were James Thomas, Raymond Kotek and Dwight Davis. The program appears in the recital section.

Plans were announced for the program March 29 at Wheaton College by members of the three GSGs sponsored by the chapter — Wheaton College, Moody Bible Institute and Sherwood Conservatory.

Busy Weekend at Champaign

The weekend of Jan. 8-10 was a memorable one for the East Central Illinois Chapter. In University Place Christian Church, Champaign, Jan. 8 the chapter sponsored Karel Paukert in recital. In addition to the numbers listed on the program in the recital section Mr. Paukert responded to the determined applause of the audience by playing as an encore Eben's Moto Ostinato.

Mr. Paukert was the speaker for a lecture class Jan. 9 in McKinley Memorial Presbyterian Church. Chapter members and members of the student group listened eagerly to a description of factors pertinent to the organ profession in Czechoslovakia and responded with a series of questions at the discussion period which followed. Organ selections were then played by students in the University of Illinois School of Music.

Mr. Paukert was a house guest of the LeRoy Hamps. Following the recital Friday night Professor and Mrs. Jerald Hamilton tendered a reception in his honor.

AGO regional chairman Marie Joy Curtiss gave a stimulating choral workshop Jan. 10 at St. Peter's United Church of Christ. A responsive group of members and choral conductors listened and worked for approximately three hours. After coffee, the discussion continued with a small group of persons especially involved in choral and vocal teaching and participation.

ELISABETH HAMP

Fort Wayne

The Fort Wayne, Ind. Chapter met for dinner Jan. 19 at the Crescent Avenue EUB Church with Fred Gingrich and William Shoot serving as hosts. Following a music identification contest and a short business meeting, members and guests participated in a choral workshop conducted by Malcolm Johns, Wayne State University, Detroit.

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News of the American Guild of Organists — Continued

Wisconsin GSG

The Guild Student Group of the Wisconsin State University, Stevens Point, toured the Wicks organ factory at Highland, Ill. Jan. 8 and various phases of organ building such as pouring hot metal for the pipes, finishing wood for the console, tuning the organ and many other facets involved in organ construction. The 13 students were accompanied by John Thomas, instructor at the university, on the three-day trip.

JUDITH KORT

Evansville

The Evansville, Ind. Chapter met at St. Lucas United Church of Christ Jan. 18. A pre-meeting recital was played by Allene Herron, Evansville College. Her program was: Grand Jeu, DuMage; Basse et Dessus de Trompette, Clérambault; Benedictus, Reger; Sleepers Wake, Martin. A business meeting was held in the church parlor. Favorite records were brought for a listening session. Refreshments followed.

MARY FAITH

Danville

The Danville, Ill. Chapter held its annual fun night Jan. 19 at First Baptist Church. A potluck supper preceded the program. Several games were enjoyed with Wathena Benefield in charge. Each member played a number on the piano. Mary Moore, host organist, conducted a tour of the new church and several played the organ. Hostesses were Mary Moore, Berenice Shutts and Marie Lamb.

CLEO ICE

Chippewa Valley

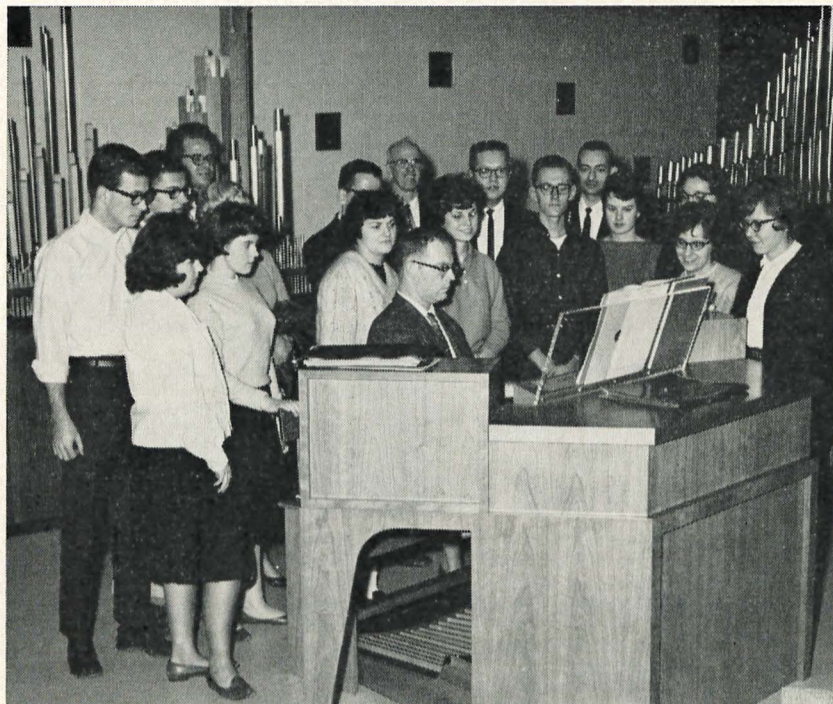
The Chippewa Valley Chapter met Jan. 19 at Hope Lutheran Church. A business meeting, with Dean Hulda Krause presiding, included final plans for the youth festival Feb. 21 at Grace Lutheran Church. Choral and choir repertoire were discussed. Anthems were sung by the group, after which refreshments were served.

CHARLOTTE BOLEY

Wisconsin River

The Jan. 24 meeting of the Wisconsin River Chapter was held at Trinity Lutheran Church, Stevens Point. Bernard Mueller, Milwaukee, was the guest speaker and talked on the history and construction of organs and showed a film dealing with the same subject.

ANITA WRAY



John Thomas is shown at the console as Wisconsin GSG members visit Wicks factory at Highland, Ill. See story top left.

Galesburg

Marie Joy Curtiss, consultant in junior and senior choirs and AGO regional chairman, conducted a workshop on choral methods for members and guests of the Galesburg, Ill. Chapter Jan. 8 in the choir room of Trinity Lutheran Church. A dinner in the Walnut Room of the American Beauty restaurant preceded the workshop. In accordance with the Guild goal to promote high standards of church music, Miss Curtiss used the members of her audience as an experimental choir, demonstrating with them ways of bringing out the gospel message and of contributing to a worship service.

The chapter sponsored a junior choir festival at Central Congregational Church Jan. 31. Dr. Harry Sykes was festival director and Mark Holmberg organist.

Arrowhead

The Arrowhead Chapter met Jan. 18 at St. Paul's Episcopal Church, Duluth, Minn. The program consisted of a discussion of appropriate music for funerals. Irene Kusnierek represented the Catholic service, singing and playing, and called to attention the change from Latin to English in this service as well as the Sunday Mass. Mrs. Wilfred Hildebrandt represented the Lutheran service and the Rev. Joseph Dahlquist, Elim Lutheran Church, demonstrated the Lutheran funeral service as outlined in the new Lutheran hymnal. Christine Crockett explained the Episcopal service and non-liturgical Protestant funeral services.

Donald Andrews played a program listed in the recital pages Jan. 17.

ISABELLE B. JOHNSON

Milwaukee

Members of the Milwaukee Chapter met for a social evening at the open house Jan. 16 at the Edward Gajewski home, Wauwatosa. Everyone enjoyed the impromptu playing on the organ recently acquired by the Gajewski family. Angeline Catanzoro assisted in the preparations for this social occasion.

WALTER DERTHICK

Southeast Minnesota

The Southeast Minnesota Chapter met at the new Gloria Dei Lutheran Church, Rochester, for a choral workshop conducted by Gerhard Schroth and assisted by his choir. Mr. Schroth gave a brief demonstration of the church's new Hammond instrument. Approximately 40 members and guests attended the workshop. A short business meeting followed with the group planning for the March 9 recital by Piet Kee in the First Presbyterian Church, Rochester.

SHARON SCHINDLER

Twin City

The Twin City Chapter sponsored Marilyn Mason in the first artist series recital Jan. 11 at the Gloria Dei Lutheran Church, St. Paul, Minn. The program is included in the recital section.

The chapter met Jan. 15 at Westwood Lutheran Church, Minneapolis. Clark Angel gave a lecture-demonstration on the recently installed Holtkamp organ, playing works by Bach and Messiaen. Both lecture and demonstration displayed Mr. Angel's musicianship and understanding.

VERNA B. STERN

Omaha

The Omaha, Neb. Chapter met Jan. 26 at the Central United Presbyterian Church with Mr. and Mrs. Milfred Mowers, organist and choir director of the church, hosting the group. After hearing from Flora Sears Nelson concerning the Philadelphia National Convention, the chapter laid plans for sending a delegate to the 1966 Atlanta Convention. Speaker of the evening was Hugh Rangeler, co-ordinator for vocal music in the Lincoln public schools. Mr. Rangeler shared his knowledge and experience in dealing with junior high school boys through a boys' choir which he organized and continues to direct in Lincoln. Mr. and Mrs. Mowers provided a fellowship hour and served refreshments following the meeting.

CATHERINE ANDERSEN

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News of the American Guild of Organists — Continued

Waterloo

The Waterloo, Iowa Chapter sponsored a public meeting of organists, choir directors and choir members Jan. 24 at the First Congregational Church, Cedar Falls. Dean Genevieve Anderson gave the greetings followed by the program. Philip Hahn, State College of Iowa, introduced the organ numbers played on the new Reuter organ as follows: Layton Heckman — Prelude and Chaconne in C major, Buxtehude; Gary Miller — Litanies, Alain; Philip Hahn — How Brightly Shines the Morning Star, Pachelbel, Plainte, Langlais, and G minor Fugue, Dupré. Charles Matheson, choral director and voice instructor of SCI, gave a demonstration of choral directing techniques with a volunteer unrehearsed choir of more than 50 voices, using the anthem Why Art Thou Cast Down, O My Soul, Berger. A social hour was held in the church fellowship room.

GLADYS CORNING

Clinton

The Clinton, Iowa Chapter held its Jan. 10 meeting at Mt. St. Clare College. The business session was presided over by Dean Naomi Howell. Then followed "a look at Christmas past with an eye to Christmas future", as the newsletter had phrased it. Members brought Christmas music, both choral and organ, which they had used successfully and demonstrated it. Sister M. Kathleen of the college music department gave a talk on the new materials used in the mass in English. She also served refreshments at the social hour.

MRS. PAUL BURGDORF

Buena Vista

The Buena Vista Chapter met Jan. 10 at St. John's Lutheran Church, Battle Creek, Iowa. Richard Williams, Sioux City, played the program listed in the recital section. Frank Williams sang two songs accompanied by Mr. Williams. At the home of Mrs. Arnold Strackbein luncheon was served and a business meeting was held.

FRANCES HEUSINKVELD

Western Iowa

The Western Iowa Chapter met Feb. 6 for dinner at the Steak House, Sioux City, then going to the Trinity Lutheran Church where Antony Garlick, Wayne, Neb. State College, played a public organ recital on the three-manual Reuter. His program appears in the recital pages.

V. DUCOMMUN



Mildred Andrews, University of Oklahoma, is pictured at the organ of the Kenmore Methodist Church, Kenmore, N.Y. where she conducted a three-day workshop for members of the Buffalo Chapter and played a recital Jan. 17 listed in the recital section. The recital was well attended and praised by local critics; almost 100 attended the workshop.

V. MABEL GUTHRIE

Northeast Iowa

The Northeast Iowa Chapter meeting Jan. 19 sponsored the Upper Iowa University Madrigal Singers in works of Pilkington, Vecchi, Lasso and Liza Lehmann. Dr. W. LeGrand Maxwell was director and Mary Richmond pianist. The concert was held at Colgrove-Walker Auditorium, Fayette.

MRS. PAUL A. SCHUTTE

St. Louis

The Jan. 25 meeting of the St. Louis Chapter was held at Grace Methodist Church. A large crowd attended the program on handbells with bell choirs of Second Presbyterian, Charles H. Heaton director; Grace Methodist, Douglas Breitmayer director, and John Knox Presbyterian, Florence Marlow director. Dr. Heaton gave a general description and remarked on the use of bells in the workshop service. His choir, which uses American bells, played several numbers. Mr. Breitmayer discussed arranging and writing music for bell choirs after which his group, using Dutch bells, demonstrated several of his arrangements. Mrs. Marlow demonstrated rehearsal techniques using people from the group who were not familiar with the bells. Her choir, using English bells, demonstrated some novel procedures in several intricate numbers. The final number included all three choirs and was directed by Mrs. Marlow.

PAUL DAVID ANDERSEN

Salina

The Salina Chapter met Jan. 26 at Trinity Lutheran Church. The meeting opened with a short business meeting and a report by Mayme Porter on the AGO conclave in Chicago in December. Norman Elliott introduced his junior bell choir from the First Methodist Church who played four numbers on the handbells. Mr. Elliott then spoke briefly on the history of the handbells and told something about his two bell choirs and their organization. Later in the evening the members formed a bell choir of their own and played several hymns under Mr. Elliott's direction. A social hour followed in Trinity Hall.

ELINOR ASCHER

Lincoln

The Lincoln, Neb. Chapter met Feb. 1 at First Plymouth Congregational Church. Dean Rosanna Wheaton presided at the business meeting. Ernest Bedell, minister of music at the host church, spoke on requirements for the Service Playing Certificate. Members were given sheets listing the requirements and these were discussed. The group participated in singing two anthems and two chants from the required list. Max Bunker played three organ pieces from the required list as examples: Our Father Who Art In Heaven and Hark, All Men are Mortal, Bach, and My Heart is Filled With Longing, Brahms.

MRS. WALTER E. WITT

Ozark

The Jan. 17 meeting of the Ozark Chapter was in the First Presbyterian Church, Baxter Springs, Kans. The program was a recital by Jack Breece, junior organ major at Kansas State College, Pittsburg, and appears on the recital pages. Music lovers from the tri-state area of Kansas, Missouri and Oklahoma attended the program and reception which followed. Dean Johnny Kemm, Joplin, Mo., conducted a short business meeting and announced that the February meeting would be in Grace Episcopal Church, Carthage, Mo., with Ermina Clinton as recitalist.

RUTH THOMAS

Kansas City

The Jan. 18 meeting of the Kansas City Chapter was held at the First Evangelical Covenant Church. Dean Edward Crum announced the appointment of Dr. James Evans, Conservatory of Music, University of Missouri, to head the committee on Guild examinations. A choral workshop was conducted by William Cofer, First Methodist Church, Independence, Mo. The chancel choir sang several anthems and demonstrated aspects of singing under Mr. Cofer's direction. Members and choir then participated in a reading session of new music. Members heard the recently installed two-manual Wicks organ.

PAULINE WATSON WOLFE

Wyoming

The Wyoming Chapter met Jan. 19 at the Christian Science Church, Casper. Arlene Danielson explained to the group some of the requirements of the examinations. She then played Allegretto, Sonata 4, Mendelssohn, and Fantasie in E, Dubois. The chapter sponsored Anna Marie Ball in a vesper program Jan. 31 at the First Presbyterian Church. The program appears in the recital section. The chapter made final preparations for the recital by Dr. Alexander Schreiner on Feb. 21 at the First Presbyterian Church.

MRS. ALFRED MASS

Salt Lake City

The Salt Lake City Chapter met Jan. 16 for a dinner and social. It held its first business meeting of the year Feb. 12. Following the meeting was an organ recital by Margaret Cutler Merrill and Zora Horne Jeppson.

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News of the American Guild of Organists — Continued

Los Angeles

The Los Angeles Chapter visited the Grace Lutheran Church, Culver City, Jan. 4 for a dinner meeting, presentation of some technical and tonal aspects of organ building and a recital. Dean James Vail presided at the dinner introducing Pastor W. H. Blough and organist Mildred Kammeyer of the host church. In the short business meeting Dr. Vail encouraged participation in the Guild exams this year. Sub-dean Elfrieda Baum outlined the next two meeting activities including a tri-chapter meeting with Long Beach and Pasadena at Biola University Feb. 15. Larry Abbott and Pete Sicker, organbuilders, following remarks by Pastor Blough and Robert Tusler, explained aspects of their art and the installation at Grace Church. Rebecca Carol Thompson played a recital which is listed in the recital section.

CAROL WILCOX

Sequoia

The Sequoia Chapter met Jan. 25 at the home of Helen Muse, Eureka, and were instructed in a three-part symposium on the Principles of Organ Construction by James T. Mearns, Humboldt State College, Beatrice Smith, St. Albans, Arcata, and George Sandin, organ builder of Fortuna. The symposium was to be continued at the home of Gary Klemp Feb. 15.

JAMES T. MEARNS

Hawaii

The Jan. 20 meeting of the Hawaii Chapter had the privilege of hearing Walter Kau perform with the Honolulu Symphony Orchestra for the first time in Hawaii. He was the guest soloist for the Festival Prelude for Large Orchestra and Organ, opus 61, by Richard Strauss. Members gathered after the program for coffee at Elliotts Chuck Wagon.

ELEAINE HILL

Aloha

The group of Hawaiian organists banded together in the hope of becoming the Aloha Chapter to vote, to the national council's refusal to grant a charter, to continue to meet until June in order to carry out the season of programs already planned.

FRANK HERAND

Corpus Christi

The Corpus Christi, Texas Chapter met Jan. 9 at the Corpus Christi Abbey, the only Benedictine monastery in Texas. The group went to the monastery chapel for a program of various types of choral music presently in use in the Catholic Church and a discussion on the use of the organ in the Catholic service. Participating in the program were Fathers Boniface Buegler, Henry Heese, Adrian Curran and Frater Kilian O'Bryan. Accompanied by Father Adrian they sang the following: Gregorian Introit, Offertory, Communion Antiphon, Gregorian Psalm 22 (in English, Gregorian Mode, Gelineau Psalm 90 (sprung rhythm as in the original Hebrew Psalms); Somerville Psalmody Psalm 99; Advent Hymn *Rorate Caeli Desuper* (in English). Father Adrian discussed the use of the organ in the Catholic Mass, including improvisation and interlude composing. The group heard recorded excerpts from the *Missa Luba*, a mass recorded by a group of Nigerians and based on Congolese melodies sung in Latin accompanied by jungle drum beats. Frances Kolaya and Gilda Boettner served refreshments.

MARCIA CARAVANTES

Oklahoma City

The Feb. 1 meeting of the Oklahoma City Chapter was a dinner meeting at All Souls Episcopal Church. After dinner Charles McManis, Kansas City, Kans., lectured on his approach to contemporary voicing, a synthesis of the best techniques developed here and abroad, and tonal adjustments necessary under different acoustical conditions. Announced was the coming Baroque Festival combining Oklahoma City University's Choral Union, University Symphony Orchestra, Junior Symphony, Oklahoma City Symphony with the chapter sponsoring Piet Kee Feb. 20 and guest lecturer Julius Herford. Archie Brown, choral director at Oklahoma City University, is chairman of the city-wide festival.

FAITH BROWN

East Texas

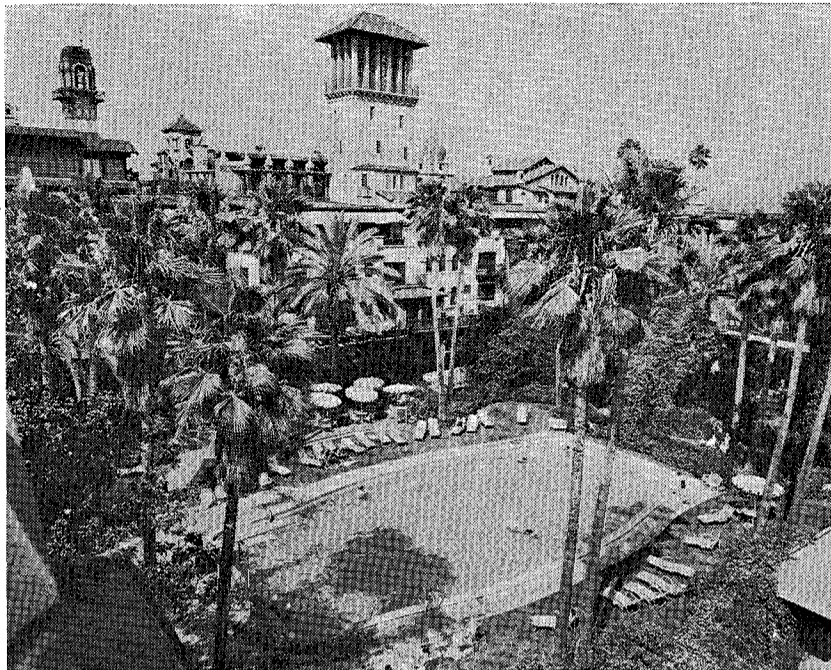
Dean David McCormick presided at the Jan. 26 meeting of the East Texas Chapter at the First Presbyterian Church, Tyler. Old business having been closed, Dean McCormick named a nominating committee to be headed by N. Neil Davis. He then introduced the guests who were present. Following the adjournment of the business meeting to the church auditorium, Mary Bruce Burt, sub-dean, introduced the recitalist of the evening, Dale Peters. The program by Mr. Peters is listed in the recital section. A reception in his honor was held in the parlor of the church.

SARAH G. WILSON

Tulsa

Frederick Swann was honor guest at the Feb. 2 dinner meeting and for a recital and reception sponsored by the Tulsa, Okla. Chapter. His program appears in the recital section.

LOIS McHENRY WATKINS



Mission Inn, Riverside, Cal. will be headquarters for the regional convention of the California-Arizona region June 21-25. Robert G. Derick is general chairman and Dr. Leslie Spelman program chairman.

West Texas

The West Texas Chapter met Jan. 24 in the choir room of the First Presbyterian Church, Midland. Dean Clair Foster presided over a short business meeting after which members went into the church to hear a guest recital program played by John Weaver. At the meeting Feb. 12 in the First Presbyterian Church, David Henshaw, El Paso, was to be exchange artist and play a recital.

MRS. HUGH DICKSON

Dallas

Dec. 14 was the night of the Dallas Chapter's annual minister's night, held at the King Catholic Church. Dean Chester N. Channon presided at the dinner hour. Arthur D. Smith, music director, conducted the King's Choristers (men and boys) in a program. The narration was given by the Rt. Rev. Msgr. W. J. Bender, pastor of the church. The prelude, Noël Basque, Theme and Variations, Benoit and the postlude, From Heaven Above, Pachelbel, were played by guest organist John D. Newell.

BRUCE NEERING

Galveston

The Galveston, Tex. Chapter's annual banquet honoring past-deans was held Jan. 11 at the Jack Tar Charcoal Galley. Fifty-two organists, ministers and guests were present. Each organist had invited his minister as his guest and the program was planned to give each insight into the other's musical problems. Victor Neal represented the organists and Vernon Rabel the ministers and there was a lively discussion on problems of church. Dean Paul Bentley was MC. The following past-deans were honored: Ernest Stavenghagen, Mrs. Wesley Merritt, Mrs. William Benson, Niels Nilson, Thomas Smith, Mrs. John Hamilton and the Rev. A. M. Maechler.

KARLENE D. BUSH

Texarkana

Mrs. William Perkinson and Lillian McKenzie played a program of organ music Jan. 23 for the Texarkana Chapter. Mrs. Perkinson is organist at the Beech Street Baptist Church, where the meeting was held. Miss McKenzie is dean of the chapter. Mrs. Perkinson played Sonata 6, Mendelssohn. Miss McKenzie's numbers were Voluntary in C minor, Greene; Jesus, Pricelless Treasure, Walther; Variations on a Noel, Dupre; Elevation, Langlais. Then Mrs. Perkinson played Chartres, Purvis.

DOROTHY ELDER

Southern Arizona

The Southern Arizona Chapter met Jan. 12 at St. Mark's Presbyterian Church Tucson. A recital was given by the students of Kathryn Eskey, University of Arizona, dean of the chapter. Bunny Davis, host-organist, opened the program with Composition on a Plainsong, Dunstable; Ora Pro Nobis, Liszt; Apparition de L'Eglise Eternelle, Messiaen. The students program: Praeludium 1, Schroeder; O Mensch bewein', Bach — Susannah Dryden. Concerto in A minor, Bach — Kathleen Klint. Prelude and Fugue in D major, Bach — Sally Rehfeldt.

ANITA GILESPIE

Central Arizona

The Central Arizona Chapter met Jan. 11 at Mt. Calvary Lutheran Church, Phoenix, for a lecture-recital on the organ compositions of Brahms. August Stellhorn, host organist-choir master, presented the program. Considerable interest was shown in the lesser known, earlier organ works of the master.

FRANKLIN MORRIS

FESTIVAL AT NEW ORLEANS

The fourth annual chorus, organ and orchestra festival of the New Orleans Chapter was held Feb. 14 at St. Charles Avenue Baptist Church. Under the direction of William Chute, ChM, music department head at LSUNO, the concert included two motets by Bruckner, the Poulenc Concerto in G minor and the Haydn Lord Nelson Mass. Richard Waggoner was soloist in the Poulenc; Edith McDaniel was organ accompanist with the orchestra for the Haydn Mass. The AGO festival choir is composed of selected singers from church choirs throughout the city. Members of the New Orleans Symphony and the Opera Association Orchestra make up the AGO festival orchestra.

G. C. KOFFSKY, JR.

Houston

The Houston Chapter had a dinner meeting Jan. 11 at the Trinity Episcopal Church, Houston. The program was a panel discussion of the relationship of the music program to the total church program and its administration. Those taking part were George Reck, pastor of Zion Lutheran, Mrs. Carroll Ault, director of music at Bethany Christian, and Robert Moroney, business agent of St. John the Divine, Episcopal.

A recital Feb. 2 at First Presbyterian featured five members as organists with 10 players from the Houston Symphony. The program is on the recital page.

ELEANOR CRUM

Lubbock

The Jan. 11 meeting of the Lubbock, Tex. Chapter was held in the auditorium of Second Baptist Church. A panel discussion, Music for the Church Wedding, was the program. The panel consisted of Tommie Allen, Texas Technological College student, Dr. Judson Maynard of the college faculty, John Hutton of First Methodist Church, Charles Roe, instructor in voice at the college and the Rev. Ralph Macy, Episcopal student chaplain of the college, who led a provocative discussion which laid heavy emphasis on the necessity of worthy music in this ceremony. A number of brides-to-be were present and expressed appreciation for the opportunity of learning more about the subject.

KENT HILL

Central Louisiana

The Central Louisiana Chapter met Feb. 2 with Elise Cambon as guest artist. Her program is in the recital section. St. Francis Xavier Cathedral, dating from about 1900, has an old two-manual Estey being rebuilt with 12-14 ranks added and a 32-ft. reed pedal. Members of the chapter noted that this recital drew the largest attendance for a local organ recital that could be remembered. A reception was held for Miss Cambon in the Victory Hall of the church.

VIRGINIA M. HOWARD

Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter held its Jan. 25 meeting at the First Presbyterian Church, Gulfport. Dean Raymond Barnes presided at the business meeting and the rest of the evening was spent touring the new church and each playing the new Möller organ. Refreshments were served by the host organist, Mrs. William Estopinal.

FLORA D. WILSON

MILDRED ANDREWS LISTED FOR SW REGIONAL

The Tulsa Chapter will welcome members of chapters in Oklahoma and five surrounding states to the Southwest Regional Convention June 8, 9, and 10. An outstanding group of recitalists and lecturers has been assembled; among them is Oklahoma's own Mildred Andrews, nationally known teacher, lecturer and performer. Her thoughts on Organ Playing will be heeded carefully as she lectures Thursday June 10.

Reservation information for the regional convention may be obtained from Eric Hubert, 501 S. Cincinnati, Tulsa, Okla.

MRS. JAMES E. WATKINS, JR.

Chattanooga

The Chattanooga, Tenn. Chapter met Jan. 22 with the B'nai Zion congregation. Following the service Cantor Melvin Rose spoke about the history and practices of Jewish music in the conservative tradition.

At a business meeting Jan. 25 at St. Paul's Episcopal Church plans were made for a choral workshop in February with Sam Batt Owens as director.

The possibilities of an organ workshop in May were discussed. Excellent reports were made on the John Weaver recital Oct. 12 and the junior choir festival Nov. 8 directed by Kenneth Cochrane.

CORNELIA SWAIN

Meridian

The Meridian, Miss. Chapter for its first program of the year sponsored Vin Harwell Dec. 13 on the four-manual Reuter organ of First Baptist Church. At 17 years of age this student of Mrs. Valarye Bosyer is the organist-director at Central Presbyterian Church. The recital included Elegy by Robert J. Powell, state chairman, and a member of the chapter. Majesty for brass and organ, by Mr. Harwell, enlisted brass ensemble. The program is in the recital section. A brief business meeting was held after the recital with Bobby Lou Frazier, dean, presiding.

VIN HARWELL

South Mississippi

The Jan. 5 meeting of the South Mississippi Chapter was held in the studio of Klaus Speer, University of Southern Mississippi. Dr. Speer was leader of the program of New Organ Publications. Copies were distributed and Dr. Speer led a discussion of the music. Works by Mississippi organist Robert J. Powell were especially noted. Dr. Speer closed the program with Wondrous Love Variations, Barber. Donald Winters, recital committee chairman, reported on plans being made for sponsoring an outstanding organ recitalist in the late spring.

MRS. J. B. HOLLOWAY

Nashville

The annual pastor-organist dinner of the Nashville, Tenn. Chapter was held Jan. 12 at the Belmont Methodist Church with Richard Thomason as host. Following the dinner Dean Cyrus Daniel introduced Dr. Betty Louise Lumby, dean of the Birmingham Chapter, who delivered an illustrated lecture on European church organs, using slides made during her travels. Dr. Lumby gave an illustrated lecture Jan. 13 for organists and organ students at the Belmont Methodist Church.

ELEANOR DUBUISSON FOSSICK

East Tennessee

The East Tennessee Chapter met Jan. 11 at Holy Trinity Lutheran Church, Kingsport. Robert Andrews was host. The film *Capturing the Wind* was seen. At the business meeting members voted in favor of changing the name of the chapter to Holston Valley, to include members from southwestern Virginia. The members also voted to nominate Richard White for the southern regional chairmanship and Thomas D. Alexander for the Tennessee state chairmanship. The evening concluded with refreshments.

G. FORSLEFF

Richmond

The Jan. 12 meeting of the Richmond, Va. Chapter was held in St. Paul's Episcopal Church. After dinner Edouard Nies-Berger, organist-conductor of the host church, gave a lecture and recital. He spoke on Living and Working with Dr. Albert Schweitzer after which he played the program listed in the recital section.

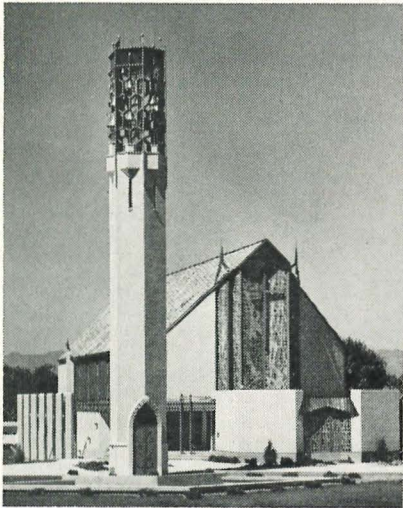
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New chapel at Colorado Woman's College will host events at the Regional in the Rockies.

VACATION TIME IN THE ROCKIES

Exciting plans are being pursued for the Regional in the Rockies in Denver July 14-16. The most fastidious music lover will be given his last chance for a convention which will include Marilyn Mason at the Colorado Woman's College Chapel (organ and brass) and music for two organs thanks to Charles McManis who is building an organ for the convention.

You can not only see the Air Force Academy organ but also hear Alexander Schreiner play it. Indeed you will know that you are in the West with James Bratton bringing "Hook Your Hastings to a Steere" and thus visit historical Colorado organs for the first time. This will be a little "national" with nothing missing including mischief by Hilty at the Hilton and an Owl Concert on a mighty Wurlitzer.

Plan your vacation now and write: Mrs. Zona D. Wingett, 670 South Pierce Street, Denver, Colorado 80226.

Registration fee — \$15, students — \$7.50.

April 1 is the deadline to register for the door prize:

- 1st prize — *The Organ in Church Design* — Blanton
- 2nd prize — *The Organ* (third edition) — Sumner
- 3rd prize — a surprise

ED BOLLINGER

Eugene

The Eugene, Ore. Chapter sponsored the first in a series of three public programs Dec. 7 at Central Lutheran Church. The Anglican service of Evensong was sung by the St. Francis Choir (men and boys) of St. Mary's Episcopal Church, David Farr organist and choirmaster. They were assisted by the Rev. Robert B. Dwight, by soloists and instrumentalists with Janet Walsh as prelude organist. A business meeting followed at the home of Mrs. Dean Morrow. Barbara Possman was awarded a past-dean's pin.

The chapter sponsored the second in the series Jan. 12 at the First Congregational Church. A service of contemporary church music was used. The church choir and quartet, directed by Max Risinger, sang the responses and the anthem King of Glory, King of Peace, Friedell. Carole Stewart sang Out of the Depths, Hovhannes. Nancy Metzger played Chorale Prelude on Christian Union, Donovan; Larghetto, Sonata, Persichetti; Loben den Herren, Walcha. Margaret Brakel played O Man, Weep for your Great Sin, Pepping and accompanied the anthem and solo. Barbara Possman played St. Anne, Krapf and Te Deum, Langlais. The service was followed by refreshments in the Wheeler Room of the church. Margaret Brakel was hostess. At a short business meeting it was announced that auditions for the chapter's scholarship were to be held Feb. 13 at St. Mary's Episcopal Church. The chapter was to sponsor Ilo Schmid Feb. 21 as the closing program in its public series.

JANICE PETERSEN

Portland

A Shipwreck Luau was enjoyed by 60 members of the Portland, Ore. Chapter Jan. 11 at Lani Louie's Chinese Restaurant. Barbara Cole was in charge of arrangements. Elaine Barber was in charge of table decorations. At the dinner hour the guests were serenaded by two men from Judson Baptist College. The program consisted of a dramatic presentation by Roald Wulf, University of Portland. James Welty led the group in songs. The evening ended with a travelogue of pictures taken in the Orient by George Reynolds.

IDA-MAY HOWATT

Guests Join Regional Talent for NW Convention

A fine program has been arranged for those attending the Northwest regional convention June 14 — 16 at Portland, Ore. Artists from all over the country will join regional talent to provide variety and interest. Mildred Andrews, University of Oklahoma, will conduct a master class. Ladd Thomas, Pasadena, Cal., a recitalist at last June's national convention, will be heard in recital and Dr. William F. Connell, Jr., Los Angeles, Cal., will be the banquet speaker.

Northwest artists participating will be D. Deane Hutchison, Portland; Stanley Plummer, Whitman College, Walla Walla; Dr. Robert Scandrett, Seattle; James Welty, Portland; Sister Mary Terecine, S.N.J.M., Marylhurst College, Portland; John Hamilton, University of Oregon; and Sister Mary Lorraine Theres Miller, S.S.M.O., Sisters of St. Mary's, Milwaukie, Ore.

Two pre-convention recitals will be played, one in the home of William Fawk, Salem, Ore. by Barbara Postman, University of Oregon, the other in the home of D. Dean Hutchison with George Clarke, organist, Henry Hull, harpsichordist, and John Jensen participating.

BETTY L. ASHTON

Santa Barbara

The Dec. 15 meeting of the Santa Barbara Chapter was a holiday party at El Montecito. Hostess Mrs. Arthur Higgins had prepared musical and Christmas games and refreshments after which the group reviewed two films: Tower of Washington, describing the dedication of the Gloria In Excelsis tower of Washington Cathedral, and Sacrifice and Resurrection on the reconstruction of Coventry Cathedral.

The Jan. 19 meeting featured a recital by Robert Prichard, Pasadena Presbyterian Church, on the 32-rank Aeolian-Skinner in First Methodist Church. The second organ playing competition is to be held at First Methodist April 2 and 3. Semi-final tapes of all entrants will be reviewed by a prominent panel of judges.

BROOKES M. DAVIS

Walla Walla Valley

The Walla Walla Valley Chapter met Jan. 19 at the First Congregational Church with Richard Randolph, host-organist, in charge of the program. He discussed music to be used in the Lenten and Easter season and played Partita on Oh, Dearest Jesus, Rohlig. Mr. Randolph and Mrs. Norman Wilke, dean, had a quantity of Lenten and Easter music on display and the remainder of the time was spent in looking over and trying out selections.

LOIS H. JACOBSEN

San Jose

The San Jose, Cal. Chapter sponsored a concert of German sacred music Jan. 24 at the First Presbyterian Church, Palo Alto. Under the direction of Donald M. Strake the choir sang works by Distler, Schütz, Bach, Bruckner, Buxtehude and Pepping a cappella in German. Boy sopranos sang with contrapuntal lines on a solo stop of the organ. A business meeting followed.

LARON JACOBSEN

Orange Coast

Training of church musicians, new choral and organ music, recent developments in church architecture and organ building in Sweden were illustrated by colored slides and tape recordings in a talk given Jan. 12 by Robert W. Larson, organist-director at First Presbyterian Church, Santa Ana, Cal. for Orange Coast Chapter members and members of the Choral Conductors Guild as guests. Mr. Larson attended the International Conference on Church Music at Uppsala, Sweden in June 1964 and travelled extensively in south and central Sweden gathering information for his doctoral studies at the University of Southern California. Outstanding features were the pictures and recordings of some organs built by Nils Hammarberg of Gothenburg, similar to the one he installed this past summer for the Organ Institute at Andover, Mass., choral music by Lar-Erik Larsson of Uppsala University, and pictures and recordings of the restored Cahman organ at Leufstra-bruk which was built in North Germany in 1728. After the program refreshments were served by members of the choir of the host church, Reorganized Church of Jesus Christ, L.D.S.

BIRDIE GOLDSTEIN

Pasadena and Valley District

The Jan. 11 meeting of the Pasadena and Valley District Chapter was held in the Pasadena Presbyterian Church. Following dinner in the social hall Edward Mondello, Rockefeller Memorial Chapel, University of Chicago, played the recital listed in the February issue.

The Feb. ? meeting was a tri-chapter meeting with the Long Beach and Los Angeles chapters in the new music building of Biola College, La Mirada. Clarence Ledbetter played a recital.

GERARD FABER

Unification



THE STOPLIST

MANUAL I			
8'	Gedeckt	61 Pipes	1 1/2' Larigot
8'	Gemshorn	61 Pipes	1' Siffloete
4'	Principal	61 Pipes	8' Trompette
2'	Koppelfloete	12 Pipes	61 Pipes
II-III	Cymbel	122 Pipes	
8'	Trompette		
MANUAL II		PEDAL	
8'	Copula	49 Pipes	16' Subbass
4'	Gemshorn	12 Pipes	8' Gedeckt
2 2/3'	Nasat FF	56 Pipes	8' Gemshorn
2'	Principal	12 Pipes	4' Choralbass
			III Mixture
			16' Posaune (Prepared)
			8' Trompette

It should be recognized that unification or borrowing is always a compromise. The ideal to be striven for is an instrument with resources adequate to provide at least a basic chorus in each division without resorting to much unification. Nor should unification be used merely to make the organ appear larger than it really is.

What about the small organ, where funds or space preclude the ideal? Here, we believe, is where judicious unification has a legitimate function, namely, to greatly increase flexibility and versatility. Artistic unification, skillfully executed, can accomplish this without harming the basic ensemble. Furthermore, any of the unified stops can easily be superseded with actual ranks, should this later become feasible.

The instrument illustrated is an example of how eight basic registers were judiciously unified to achieve an instrument well suited to the church's needs with ample opportunity for expansion.

Today Wicks recommends an adequate straight organ whenever possible. Should unification seem desirable in a smaller instrument, Wicks tonal designers have the skill and experience needed to develop an artistic design which will fulfill your specific needs. Let them help you.

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News of the American Guild of Organists — Continued

Spring Comes Early in North Carolina — SE Regional April 26-28

The Southeast regional convention April 26, 27 and 28 is the second earliest of the whole 15. Registration before April 1 will make visitors eligible for the prize drawing — prize to be announced next month.

Headquarters will be the Jack Tar Hotel and Motor Lodge, P.O. Box 1371, Durham, N. C. Make your own hotel reservations direct. But send your registration not to the hotel but to: Southeast Regional AGO Convention, Box 5064, State College Station, Raleigh, N. C. 27607 (\$12.50 for members, \$7.50 for individual students and \$5.00 for students in groups of five or more).

Among the "outside" or guest stars will be: Arthur Poister, who will conduct a master class, Marilyn Mason who will play with orchestra Monday and in recital Tuesday, and Lady Susi Jeans who will play a pre-convention recital Sunday.



Mason above — Poister below



The traditional "four-state" recital will feature Paul Jenkins for Florida, David Beaty for Georgia, Robert Stigall for North Carolina and Elizabeth Dunlap for South Carolina.

The traditional Guild service, choral and orchestra concerts, recitals by a whole variety of brilliant Southeast regional talent, sightseeing and Old Southern hospitality will round out a fine Spring week.

More details will appear in the April issue — our last chance to tell about this early bird, mid-Spring convention, and, incidentally, too late for consideration for a door prize.

WILLIAM BYRD

Roanoke

The Roanoke Chapter met Jan. 11 at the Northminster Presbyterian Church. Anne McClenny, Hollins College, spoke and showed slides of three music festivals she visited on a European tour last summer. The choir of the church were hosts at a social hour following the meeting.

LOIS B. AYERS

Savannah

The Savannah Chapter held an executive committee meeting Jan. 18 to appoint a nominating committee. After this the entire chapter held a business meeting to make final plans for a choral workshop and recital by Alexander Schreiner. Dean Miriam C. Varndoe presided and Elizabeth Buckshaw was chairman for the arrangements. The meeting, as well as the choral workshop and recital, was held at St. Paul's Lutheran Church. The choral workshop was held Jan. 26 with 16 choirs participating. A variety of anthems and choral techniques was presented. Dr. Schreiner played on Jan. 27: If Thou But Suffer God to Guide Thee and My Heart Yearns for Thee, Bach; Fantasie in G major and Sonata in F minor, Mendelssohn; Communion in E major, Maestoso in C sharp minor, Naiades and Clair de Lune, Vierne; Prelude and Fugue in B major, Dupré.

FRANCES C. EMMONS

Upper Pinellas

The Upper Pinellas Chapter sponsored a choir festival Jan. 24 at the First Methodist Church, Clearwater, Fla. Four local church choirs participated, each singing separately and then combining in some selections. The program was of a high musical standard and was enjoyed by an audience which filled the church. Mrs. Arthur White was general chairman. Directing their respective choirs were Mrs. White, Ruth Cech, Mrs. William McCullough and Frederick Hubbard. Stanley Davis, cellist, accompanied one of the choirs. Dr. Edward Young and Mrs. Russell McLean were the organists.

EARLE C. NORSE

Western North Carolina

The Western North Carolina Chapter met Jan. 25 at the First Presbyterian Church, Asheville. Dean Paul H. Bates presided over the business session. Henry V. Lofquist, Jr. was in charge of the program, Members' Participation Night. The following numbers were played by members: Three Meditative Moments on Moravian Hymns, Elmore; Passion Chorale, Langlais; Wer nur den Lieber Gott, Walcha played by Mrs. Gerald Schoonover. Te Deum, Langlais played by Russell Wilson. Choral Prelude in Quiet Joy, Bach by Mrs. Walter M. Wells. Herzliebster Jesu, Walcha; Paraphrase on Salve Regina, Langlais by Dr. James A. Pait. Prelude, Van Hulse by Edward T. Ward. Malabar, Sowerby by Paul H. Bates. Prelude, Bloch; Brother James, Wright by Henry V. Lofquist, Jr. A social hour followed the program.

CHRISTINE L. RATZELL

Greenville

The Greenville, S. C. Chapter, in co-operation with Furman University, sponsored Robert Baker in recital Jan. 8 in McAlister Auditorium, Furman University. The program appears in the recital section. A reception was held immediately following the recital. Dr. Baker conducted an organ and choral workshop Jan. 9 at Christ Episcopal Church with Dr. Lindsay Smith as host. A large and enthusiastic group attended both the recital and workshop. Many neighboring chapters were represented.

HAZEL E. MEAGLEY

Kinston-Rocky Mount

The Feb. 6 meeting of the Kinston-Rocky Mount Chapter was held at St. Paul's Methodist Church, Goldsboro. Dean Herbert Joyner reminded the chapter of the regional convention. The chapter has been named in the brochure for advertisement of the regional meeting. Members journeyed to St. Stephens Episcopal Church for a demonstration of the two-manual Holtkamp and First Presbyterian Church for a demonstration of the three-manual Möller. The meeting was adjourned and refreshments served at First Presbyterian.

P. WILEY

Charleston

The Feb. 1 meeting of the Charleston, S. C. Chapter was held at the Second Presbyterian Church. A program of organ music of four periods was presented. Music of the pre-Bach period was played by Owen Leland, the Bach period by James Vick, the Romantic period by Mrs. A. L. Eller and the Contemporary period by Ruth Rogers. The program is listed in the recital pages. A business session was held after the recital with Mrs. H. Tracy Sturcken, dean, presiding.

MARTHA E. CATHCART

Greenwood

The Greenwood, S. C. Chapter met Jan. 26 at the Main Street Methodist Church. John Mabry, Spartanburg, spoke on choral technique. Mrs. Lamar Lightsey announced plans for the junior choir festival April 4. Mrs. George Parsons and Frances Grady were hostesses for the social hour.

A members' recital Feb. 28 was the fourth vesper program of the year.

LAURA JO S. TERRY

Monongahela

The Monongahela Chapter met Jan. 18 in Wesley Methodist Church, Morgantown, W. Va. Dr. Clyde English, West Virginia University Creative Arts Center, spoke on the effective and responsible playing of organ accompaniments and some points in adapting string reductions. Dr. English was assisted by five advanced and graduate voice students who sang selections from Messiah, The Creation, Elijah and Mozart's Requiem with his organ adaptations. An organ student, Mrs. Richard Barnhart, was introduced and played Bach's Prelude and Fugue in A minor, Benoit's The Good Shepherd and the final movement of Mendelssohn's Sonata 1.

MARTHA MANNING

Alexandria

The Jan. 11 meeting of the Alexandria, Va. Chapter was held at the Little Falls Presbyterian Church, Arlington. Nancy Phillips was awarded her FAGO certificate by Dean Dana Brown. The program for the evening was a discussion of Choral Techniques by Robert Baxter, Washington and Lee High School, Arlington. The madrigal group helped him to demonstrate several of his techniques. Following this Mrs. Phillips played a short organ recital. Refreshments followed.

The Feb. 8 meeting was held at the Falls Church United Presbyterian Church. The program by Nancy Phillips and Anne Predzin was on AGO examination requirements and preparations for exams. They also played some of the test pieces. Refreshments followed.

SALLY ANNIS

Huntington

The Huntington, W. Va. Chapter met Dec. 7 at the Luther Woods home. Dean Henry McDowell presided at the business meeting. The following program was played by Mr. Woods on his Allen: Our Father Who Art in Heaven, My Heart Is Filled with Longing, If Thou But Suffer God to Guide Thee and Now Let Us Sing with Joy, Bach; In Modo Dorico and Invocation, Karg-Elert; Romance sans Paroles, Bonnet; Prelude Modal, Langlais; Cantabile and Pièce Héroïque, Franck. A social hour followed the program.

ALMA N. NOBLE

Montgomery County

The Montgomery County Chapter met Jan. 12 at the Montgomery Blair High School, Silver Spring, Md. Mary Cross Huntley, choral music teacher at the school, demonstrated with some of her students the choral techniques she uses in training her high school choirs. The program was followed by a business meeting conducted by Dean Marjorie Jovanovic.

SARAH B. RICE

Chesapeake

The Dec. 27 meeting of the Chesapeake Chapter was held at the Brown Memorial Presbyterian Church where a performance entitled Procession by Scott Watson, was given by the choral society and choir of Brown Memorial accompanied by Eugene Belt, organist, and Byrl Neff, harpsichordist. It was the second performance of this work. A free buffet supper, sponsored by the chapter, was enjoyed by the participants in the program and members.

The chapter met Jan. 19 at Grace Methodist Church, Baltimore. Sub-dean Jenny Lind Smith reviewed plans for the next three meetings. A lecture-demonstration on organ teaching was conducted by Arthur Poister and assisted by Vera Carroll at the Möller organ, playing Toccata, Adagio and Fugue in G, Bach; David Dasch in Cortège and Litany, Dupré, and Carol Bitter in Pièce Héroïque, Franck.

HATTIE R. SHREEVE

District of Columbia

The Feb. 1 meeting of the District of Columbia Chapter was held in Epworth Methodist Church, Washington, with Mrs. Earl S. Bellman, dean presiding. Announcements of coming events included a junior choir festival Feb. 28; John Weaver at St. Paul's Lutheran March 19, University Night March 1, Lenten music at Luther Place Memorial April 5 and Philip Steinhaus at St. John's May 16. Following the business meeting a panel discussion on Planning a One-hour Program was conducted by Katharine Fowler, moderator, and William Tufts, Raymond Mays, Emma Lou Diemer and Peggy Reinburg as panel members. William Watkins, unable to attend, submitted his ideas by mail. Following the panel discussion was a recital by Moreen Robinson and Jean Phillips.

W. LASH GWYNN

Patapsco

The Patapsco Chapter met Jan. 2 at Faith Baptist Church, Center, East Baltimore, Md. Hostesses were Celia McLeod and Leola Dobson. Dean James Spencer Hammond presided over the business meeting. The annual Christmas party was held and Christmas carols were sung. In the lower auditorium gifts were exchanged and refreshments served.

The chapter met Feb. 6 at the Baltimore home of Geraldine Bell Powell with Mrs. Powell as hostess and John Dunning as host. Dean Hammond presided over the business meeting. The program was in charge of Mr. Dunning. Mrs. Powell sang two numbers. The business meeting closed with the serving of refreshments.

FRANCES CHAMBERS WATKINS

Augusta

The Augusta, Ga. Chapter met Jan. 18 at St. John's Methodist Church. After a business meeting Dean Albert Booth introduced Wynn Riley, host organist, who spoke on romantic music. A short recital followed. Royston Merritt — Cantabile, Franck. Wynn Riley — Behold, a Rose Breaks Into Bloom, My Heart is Ever Yearning and O World, I Now Must Leave Thee, Brahms. Emily Remington — Sonata 6, Mendelssohn.

EVELYN TURNER

Cumberland Valley

John Hose of M. P. Möller Company was guest speaker at the Jan. 16 meeting of the Cumberland Valley Chapter held at the Central Presbyterian Church, Chambersburg, Pa. He gave an informative demonstration of the work involved in building an organ. Mrs. Ferrer LeFevre and Mrs. Charles Farris served refreshments to the 25 members and guests.

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Young Artist Winner To Feature Southern New England Regional

One of the features of the Southern New England Regional Convention is a 45-minute recital by the winner of the Young Artist contest. Rules for entry have been set by National Headquarters. Each chapter in the region will conduct its own preliminary contest and send all qualified players to the convention. The chapter will send a \$25 fee for each contestant.

This regional will also offer a cash prize of \$100 and a 45-minute recital June 23 at St. Martin's Church, Providence. The winner may also represent this region in the national contest at the national convention in Atlanta in June 1966.

Playing requirements for the regional competition are: Fantasie and Fugue in G minor, Bach; a composition by a Romantic or Modern French composer; and a composition by an American.

Application and fees should be sent to Fred Cronheimer, Contest Chairman, Grace Church, Providence, R. I.



Alec Wyton has been appointed head of the organ department of the Westminster Choir College succeeding Dr. Alexander McCurdy, who will retire in June after 25 years on the choir college faculty. Upon his retirement, Dr. McCurdy becomes the second man in Westminster's history to be given the title of Professor Emeritus, and a McCurdy scholarship competition has been established in his honor at the college. Dr. McCurdy will continue his work at the Curtis Institute and at the First Presbyterian Church in Philadelphia.

Mr. Wyton's career is too well known to readers of these columns to require recapitulation at this time. His many recitals and workshops and his many visits to local chapters as national AGO president have made him one of the most familiar and admired church musicians on the American scene. He will continue his work in New York and will have as his administrative assistant at Westminster Joan Hult Lippincott, member of the present faculty. As head of the organ department Mr. Wyton will conduct classes for all organ students, give classes and private instruction to advanced students, and will have responsibility for overall supervision of the College's 12-man department.

Boston

Three faculty members of the school of sacred music at Union Theological Seminary, New York City, participated in a conclave of the Boston Chapter Feb. 13 and 14. Dr. Robert Baker, Dr. Abe Kaplan and Searle Wright conducted panel discussions and master classes in organ and choir directing. Held at the Church of the Advent, Boston, the event featured the choir of Arlington Street Church, directed by John Woodworth. A number of members invited their clergymen and music committees.

Berkshire

The Berkshire, Mass. Chapter sponsored Richard Westenburg, New York City, in a choral workshop Jan. 10 at the First Church of Christ, Congregational, Pittsfield. More than 100 organists, choirmasters and choir members attended. The afternoon session covered anthems by Schütz, Mozart, Hirsch, Friedell and Stevens. After a supper at St. Stephen's Episcopal Church the workshop reconvened for a reading of the Fauré Resuirm.

K. D. BEARDSLEY

Bridgeport

The Bridgeport, Conn. Chapter held the first meeting of 1965 Jan. 11 at the First Baptist Church. Alec Wyton, national president, was speaker. He conducted a workshop in choral techniques and repertoire entitled Sweet Singing in the Choir. He chose anthems in different styles and used plainsong and hymnals for his topic. Mr. Wyton was honored at a social hour with Phyllis McCurdy as hostess.

CAROLE J. FANSLAW

New Haven

The New Haven, Conn. Chapter attended an organ recital Jan. 10 at Battell Chapel, Yale University. The all-Bach recital was played by Past-dean Charles Krigbaum, one of a series of programs to include the trisonatas and other compositions. Following the recital a lecture was given by Mr. Krigbaum on the compositions he played.

LAWRENCE J. LANDINO

Brockton

A meeting of the Brockton, Mass. Chapter was held Jan. 25 at the New Jerusalem Church. Dean Julia Young conducted a brief business meeting. Guest speaker of the evening was John Ferris, organist-choir director of Memorial Church, Harvard University, who conducted a workshop on choral music for the Lenten season and demonstrated rehearsal techniques.

HELENA J. MOONEY

New Hampshire

The Jan. ? meeting of the New Hampshire Chapter was held at the Unitarian-Universalist Church, Manchester. The program was preceded by a chicken dinner served by the ladies of the church. Robert J. Reich, Andover Organ Company, spoke on registration on a small organ. At the business meeting conducted by Dean R. Gilman Stockwell, Josephine Coakley, former organist of St. Joseph's Cathedral, was voted honorary membership.

A recital was to be sponsored by the chapter Feb. 21 at St. Jean Baptiste Church, Manchester. Guest organist was to be Bernard Piché, Lewiston, Me.

MARY SCHOW

President Wyton Banquet Speaker for NNE Regional Meet

Alec Wyton, AGO National President, will be the banquet speaker at the Northern New England regional convention, which he and his family will attend July 7, 8 and 9. Headquarters are at Manchester, N.H.

The three-day convention will feature several competent speakers in the church music field and related areas. Arrangements continue to be worked out with a number of capable players to play a variety of programs on several new organs in the area.

Much effort is being devoted to arranging plenty of time for easy travel between points, for seeing instruments at close range (one of the advantages of smaller conventions) and for visiting with old friends and new.

"Name dropping" will start in the April issue! Keep watching: we have some good ones.

R. GILMAN STOCKWELL

Worcester

The Worcester Chapter met Jan. 25 at the Wesley Methodist Church. Having conducted a brief business meeting, Dean Barclay Wood welcomed approximately 75 members and guests to a program played by young organ pupils. Mr. Wood explained that the program had a two-fold purpose: first, to give the students experience in performing before the public and second, to send their instructors back to the console for a bit more practice. All teachers were present. Those participating were Beverly Kimball, Paul Durfies, Christine Thorson, Stephen Wayles, Roland Nelson, Sandra Fyfe, James Metzler, Charles King and Bradford Hendrickson. Members were served refreshments in Brewer Hall following the program.

AZNEV MOORE

Stamford

The Stamford Chapter met Dec. 7 at the rectory of Christ Church, Greenwich, Conn. The Rev. Canon and Mrs. Robert B. Appleyard were hosts for the evening which featured Marshall Bartholomew, formerly conductor of the Yale Glee Club, who gave a history of the organ in New England and highlights of his personal experiences at Yale. Dean Claude Means announced that arrangements had been made for a recital by the four winners of a competition recently held by Guilmlant School on Feb. 23 at St. Mark's Church, New Canaan. The chapter met Jan. 11 at Christ Church, Greenwich. Mr. Means spoke on Service Playing and Improvisation, giving illustrations and examples in the course of his talk.

ANN LOMBARD KELK

Merrimack Valley Chapter

The regular meeting of the Merrimack Valley Chapter was held at West Parish Church, Andover, Mass. with Charlene Barber as hostess. A pastor-organist dinner was served with clergymen as dinner guests of their organists. The Rev. Bruce Van Blair, host minister, spoke on Music in Worship Service. Provocative opening remarks "Should we do away with the music program in the church and save money, or should we spend more money on music?" demanded and got many replies from the audience including all clergymen who were definitely in favor of the best practical music program. Other aspects included tying in music to the spoken word, improving the calibre of music, etc.

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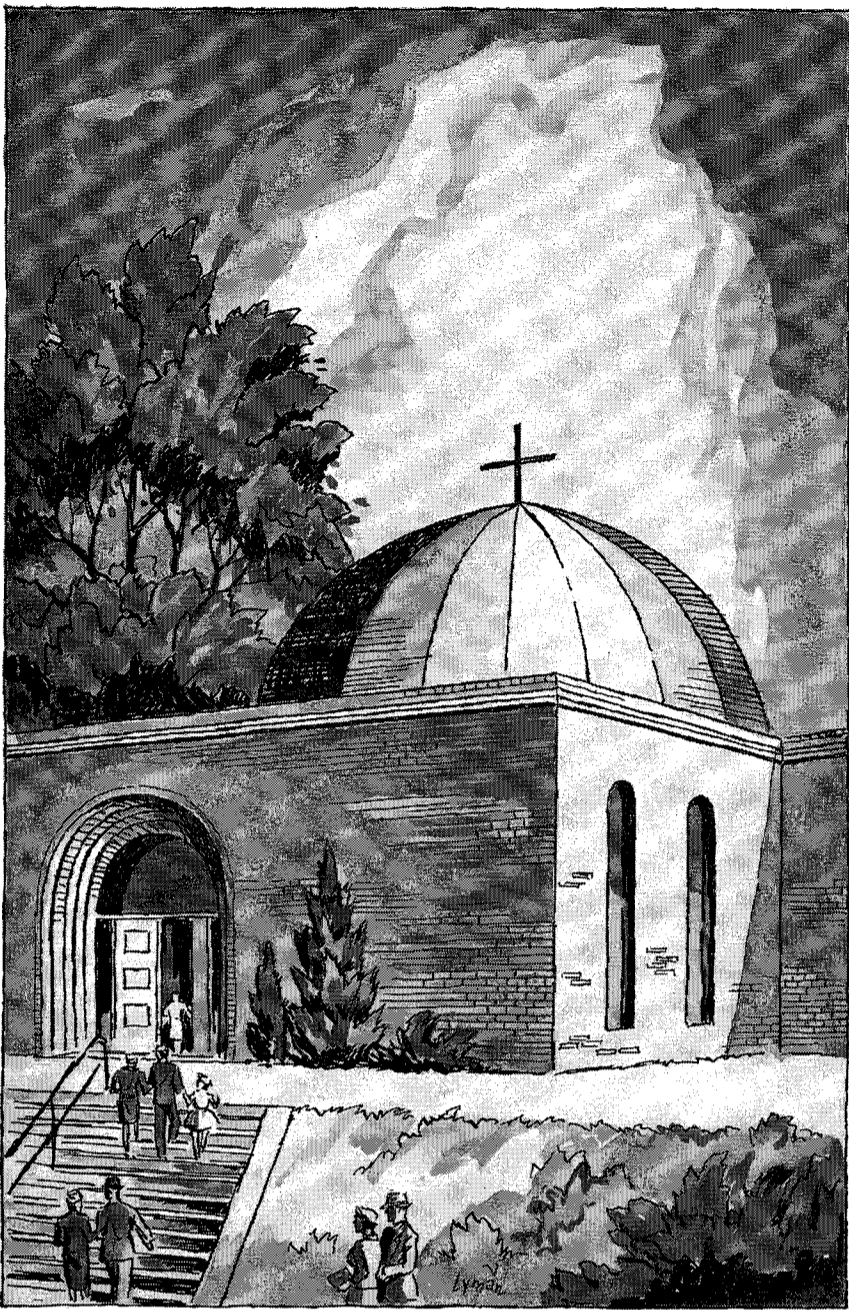
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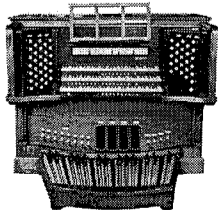
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NUNC DIMITTIS

GRACE BONE IS DEAD AT 78;
 LEADING PEORIA MUSICIAN



Dr. Elmer A. Tidmarsh, AAGO, organist and professor emeritus of music at Union College, Schenectady, N.Y. died Jan. 27 in Ellis Hospital after suffering a heart attack.

Since his retirement from Union College in 1956, Dr. Tidmarsh continued active in musical groups and played regular recitals at the college and in Albany. He headed the department for 30 years and his impact on the college and community was so great that Union College conferred a doctor of music degree on him in 1933.

He spent many summers in Europe playing organs in some leading cathedrals. He was summer organist for several years at the American Church in Paris and was invited several times to play at Notre Dame Cathedral.

Dr. Tidmarsh conducted the Monday Musical Club of Albany for 45 years and was organist at St. James Church there. His last recital in a weekly series of recitals at Union College's Memorial Chapel which began in 1926 was just the week before his death.

Dr. Tidmarsh is survived by a son, two daughters and a sister, Ethel M. Tidmarsh, for 35 years organist at the First Church of Christ, Scientist, New Rochelle and for 24 at the George T. Davis Memorial, Pelham Manor, N.Y.

BUILDER IN PITTSBURGH PASSES; WAS 56 YEARS OLD

Edwin L. Osborne, who operated the Osborne Organ Service in Pittsburgh, Pa., died Nov. 29 at the age of 56. He was born in Hagerstown, Md. and was associated with M. P. Möller, Inc. for a number of years before establishing his own business in Pittsburgh.

Mr. Osborne had many friends in the organ building and playing professions throughout the country. He is survived by his widow, two brothers and three sisters. Services were held Dec. 2; interment was at Hagerstown.

ARVID ANDERSON, member of the Worcester, Mass. Chapter, died Nov. 15, 1964, according to word reaching THE DIAPASON from Mrs. Anderson.

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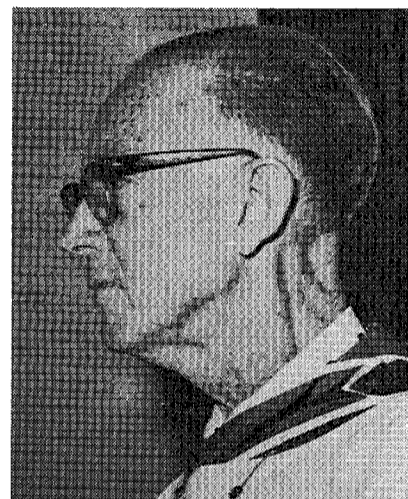
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Paul Beymer, prominent Cleveland, Ohio organist and choirmaster since 1911 and founder and long-time director of the Wa-Li-Ro Summer Choir School at Put-in-Bay, died Jan. 11 in Cleveland Clinic Hospital. He was 71. Mr. Beymer had been organist and choir director of Christ Episcopal Church, Shaker Heights since 1944.

He served Fairmount Temple from 1956 to 1964 and Euclid Avenue Temple from 1946 to 1956. He was director of music at University School from 1942 to 1947 and organist at the Temple from 1925 to 1934.

He started his career as a choirboy at Grace Episcopal Church, Sandusky, his hometown. He studied at the Royal School of Church Music in England and at Oxford University. He was the first organist and choirmaster in the United States to be named an associate of the Royal School of Music.

Mr. Beymer served as secretary to the joint commission on church music of the Episcopal Church for 13 years.

Services were held Jan. 13 at Christ Church. A brother survives.

NELLIE DRETKE DEAD AT 74; FOUNDED CANTON CHAPTER

Nellie J. Dretke died Jan. 21 at the age of 74 after an extended illness. She was the organizer and founder of the Canton, Ohio AGO Chapter and its dean for several years. She was organist at the First Christian Church for 25 years and a leader in many musical groups. Clarence K. Dretke, the widower, and one daughter survive.

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Progress Report

February was a good AGO month! We believe that any member of the American Guild of Organists with a genuine interest in that organization's potential for advancing the professional standing of American church musicians must feel greatly encouraged by what has happened in February.

The Guild pages in issues of THE DIAPASON are becoming far and away the most readable and exciting pages of the whole magazine. And this issue, detailing the happenings of the short month of February, reports matters of genuine portent.

First we have the minutes of the National Council which are beginning to sound like the scenario of a gripping documentary instead of echoing the dull thud of a rubber stamp. Surely the most startling development was the report on the progress of the pension plan, perhaps the most tangible concrete organizational activity even undertaken by the AGO. The obvious reaction is: if the Guild can undertake and carry through such a project as this, the way is opened for other projects of equal importance whose total — a whole much greater than the sum of its parts — may well be a strong, unified professional group worthy, and capable of asking, to be treated as professionals.

A companion development is reported by the Members' Interests Committee: the Boston Chapter's pilot project concerned with salaries and working conditions in which some collaboration with various levels of the Council of Churches may well be possible.

We have more than a little personal correspondence with organists in many parts of the country. There are, we know, many church musicians who are paid adequately and sometimes even generously. There are others, often just as competent, who stay season after season in posts where inadequate salaries and positively menial working conditions constantly erode their self-respect. So, any project which sheds as much light as the Boston Chapter's survey last year is at least a worthy early step.

Saved for special (and, we warn you, enthusiastic) comment in the next issue

is the long-awaited appointment of an executive secretary, announced in the Guild pages.

We are by nature optimistic and easily stimulated here at THE DIAPASON. But even the most casual Guild member must sense the importance of that banner AGO month just past.

Indispensible!

Most of us can recall that terrifying world war 2 word "expendable." In a democracy nothing short of a national catastrophe can make citizens accept a concept that any single human being is "expendable." Ideologies which believe in human expendability go so far contrary to normal human instincts that they thereby almost assure their failure.

But the opposite word (could we borrow from chemistry and call it the para-word?) is almost as dangerous a word. We refer to *indispensible*. Both brash youths and comfortable oldsters sometimes come to believe in their indispensibility and are shocked even into silence when their shoes are filled quickly and competently. It is cold comfort that, as it sometimes happens, two or three separate people are required to tend the wheels only one once kept rolling merrily.

Perhaps this illusion of indispensibility is not only natural but at times even necessary to some of us. If we gave up the conviction that we were doing our work (*essential* work, of course!) so well that none other could possibly do it, perhaps the deflation would cause complete personality collapse. Some of us may deliberately plan our work in such a way that a replacement could do it all only by painstaking redesigning from the ground up.

All of us could clear our personal air if once in awhile we filled an aerosol spray with a sentence we have heard attributed to Will Rogers: "The cemeteries are crowded with indispensable people!"

Don't ask "who else is there?" The answer might well be simpler than you think.

A la Mode

We often hear the misleading truism to the effect that anything genuinely good, true and beautiful is timeless, or at least ageless. We wonder! How important is *fashion* in determining for each generation what is good, true and beautiful?

The revolution in organ design and organ programs in this writer's lifetime have been breathtaking. Organs, and not just American organs, which satisfied a distinguished generation of players are now considered technically incorrect, mechanically unsound and musically ludicrous. It is easy for present-day students to look down their noses and assume that generation or two of organists were ignorant, inept and tasteless. Those of us who knew some of the great men of those eras know that this is not even an answer, let alone the right one. This is not to discount for a moment the products of the careful research of our musicologists nor even to lean heavily on the late Warren Allen's thesis of the pendulum swing (in his *Philosophy of Music History*).

Right now the fascinating discoveries of musicologists in the Baroque and pre-Baroque periods have made that once narrow and limited field of knowledge immensely *fashionable*. We once in awhile hear some performances of more obscure examples by less than ideal players which even the prevailing *fashion* hardly excuses.

As these eras become more and more common knowledge and the so-called neo-classic organ design (often very

good!) gets to be "old stuff", what next can we look forward to?

When women's skirts drop again from above the knees to about the ankles, will their organ recitals change as radically? We rather hope so, ourselves, for we believe that *fashions*, even in art and in learning, help keep us all alive and alert.

Letters to the Editor

Word for Allan Wicks

Melbourne, Australia, Jan. 20, 1965 —

To the Editor:

Allan Wicks' *Modern Trends in Music and the Liturgy* (Dec. 1964 issue) is largely an expression of opinion, to which he is no doubt entitled, but many will consider his ill-concealed jibe at the annual Kings College, Cambridge, carol service to be in poor taste.

While Mr. Wicks may make *avant garde* jokes about talcum powder and cow dung, here is a musical event not, perhaps, without its faults, but nevertheless one to which anybody who has the job of organizing or participating in a carol service can look for inspiration.

The tone of Mr. Wicks' essay savors strongly of the latter-day race of church musicians who, sensing a decline in their social status, feel a frantic necessity to "get with it" or be left by the wayside.

May I suggest that Mr. Wicks channel his resources into bringing the music in his own cathedral up to the standard of King's College?

Yours sincerely,

PETER NICHOLLS

Marvels?

Newburgh, N.Y., Nov. 9, 1964 —

To the Editor,

Concerning the Electronic Marvel letter submitted by a Clifford W. Sanderson, Jr. and published in the November issue, could it possibly be that his Russell-Rustle is the product of a person frustrated by lack of recognition for his own endeavors and that his Appreciative-Murmur button is the exposition of a secret desire for audience adulation never received? He should realize that, since "imitation is the sincerest form of flattery", every organ built with Electronic-Chiff and Electronic-Whind is a tribute to the better pipe organ builder. It might also be said that the imitator is more of an innovator than the initiator, because, while the pipe organ builder has moved back half a century for action design he has, apparently, refused to consider any of the wonderful materials available today for such items as connecting tape, toggle-joints, valve construction, etc. Also, while the most difficult and delicate operations are performed with slave circuits the pipe organ builder still cannot design an electrical circuit that will provide the performer with the valve intimacy that a piece of wooden tape does — if it does.

Lest a wrong construction be placed upon this letter, I prefer the pipe organ, have played a tracker and regularly travel to West Point to hear Jack Davis and his guests, and to New York to hear Virgil Fox, Alec Wyton and others.

Very truly yours,

WILLIAM P. HAVILAND, JR.

Peaker and the Bard

Toronto, Ont. Feb. 7, 1965 —

To the Editor:

Profound apologies to you and the Bard. 1964 was the 400th anniversary of Shakespeare's birth, not his death.

Sincerely,

CHARLES PEAKER

HEINTZE, POISTER, DOUGLASS AT NORTHWESTERN MEETING

Northwestern University's annual conference on church music will be held April 26-28 on the Evanston campus. The emphasis this year is on the role of the organ teacher in the training of the church organist and will include several open discussion sessions on the subject.

Members of the university's church music department — Richard Enright, Grigg Fountain and Theodore Lams — will be joined by distinguished guests: Hans Heintze, director of the Bremen, Germany, Domchor and organist at the Bremen Cathedral; Arthur Poister, noted Syracuse organ teacher; Fenner Douglass, head of the organ department at Oberlin Conservatory, and Richard Vikstrom, University of Chicago. Walter Carringer will represent the singer in the discussions.

Mr. Heintze will be heard in three conference recitals and also in a post-conference program April 30, all at Alice Millar Chapel.

For a detailed brochure listing events write: Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201.

Those Were the Days

Fifty years ago the March 1915 issue contained these matters of interest —

William Churchill Hammond played his 600th recital in 30 years at the Second Congregational Church, Holyoke, Mass.

The Austin Company listed 89 organs built or contracts closed in 1914. They included five for large concert halls and 14 for theaters

An advertisement on page 10 read: Is your pipe organ ready for use at all times or do you have to rely on a boy to pump? If your present blowing plant is not working satisfactorily, let me quote you price for installing a guaranteed practical blower

Fourteen AGO Chapters sent in reports

Gordon Balch Nevin's article, *Percussion and the Modern Organ*, reveal his choices for "highly desirable" percussions: chimes, harp, glockenspiel, celesta, xylophone, tuned timpani on the pedals, bass drum. He rejected the so-called "toy-counter" (a later nickname) — sleigh bells, triangle, castinets, tambourines, snare drum, etc. — as "entirely impossible in a church organ"

A \$10,000 Aeolian organ in the home of Jackson Johnson, president of the International Shoe Company, St. Louis, was destroyed by fire the day after workmen had put the finishing touches on it

Twenty-five years ago these events made news in the March, 1940 issue —

A transcontinental tour for Joseph Bonnet was announced

William Churchill Hammond celebrated his 55th anniversary as organist of the Second Congregational Church, Holyoke, Mass.

Robert Elmore joined the Bernard La Berge recital roster

The old Midmer-Losh organ factory, where organs had been built for many years, was sold by the bank to the Municipal Metallic Bed Company

Dr. Albert Ham, first president of the Canadian College of Organists died at the age of 83

Ten years ago the following occurrences were brought to the attention of readers of the issue of March, 1955

Lectures by Walter Wagoner, Paul Bunjes and Ewald Nolte and a recital by Carl Weinrich were features of Northwestern University's annual church music conference

Arthur W. Hinners, president of a company which built organs in Pekin, Ill. for nearly 60 years, died at the age of 81

Franklin Coates was appointed organist-choirmaster of St. John's Episcopal Church, Bridgeport, Conn.

The choir of the Salt Lake City Tabernacle prepared for its first European tour

Ronald Arnatt played the opening recital for the Music Teachers National Association convention in St. Louis

800 COLLEGIATE SINGERS IN LINCOLN CENTER WEEK

Twenty universities from 15 nations have accepted invitations to participate in an International University Choral Festival beginning Sept. 20 in Philharmonic Hall, Lincoln Center, New York. The festival will bring together more than 800 students in six concerts. The climax will be final concert Sept. 26 in which all choirs will perform separately and then join forces

Participating United States choruses will be the Harvard Glee Club with the Radcliffe Choral Society, the Howard University Choir, the University of Michigan Glee Club, the Coro de la Universidad de Puerto Rico, Smith College Glee Club and the Yale Glee Club.

Marshall Bartholomew, former director of the Yale Glee Club, will be honorary festival director. G. Wallace Woodworth, former conductor of the Harvard Glee Club and Radcliffe Choral Society, is the festival music director.

DETROIT's Catholic Guild of Organists and Choirmasters met Jan. 17 at Our Lady of Help Church to listen to music of the French Baroque and to hear demonstrations by Lode Van Dessel and Noel Geomanne of new masses in English.



Choral Music

Our stack of new choral music this month did not reach such awesome dimensions. Perhaps publishers feel that notice in the March issue is too late for Easter use and, for many directors, for use this season; it is also too busy a time to expect directors to spare many hours to study materials for future needs.

A group from Augsburg starts off with an accompanied The Poor and Needy by Leland B. Sateren, with an ostinato figure in male voices in the first section and some division in the latter. Mr. Sateren's arrangement of an old Scottish tune, O Lord, Thou Art my God and King, will have considerable appeal as will his simple three-stanza As Men of Old Their First Fruits Brought. An older Sateren arrangement of a choral, Thy Truth Within, has just been issued by Augsburg. Two sets of Three Chorales of Bach, edited by David Johnson, have historical and performance notes of value. Robert Wunderlich has edited two SATB Lasso bits: Thee We Praise and Lord, O Lord, Have Mercy. Jean Berger has added Psalm 43 to his a cappella psalm settings: Why Art Thou Cast Down, O My Soul? Also unaccompanied but with considerable unison is Paul Fetler's O All Ye Works of the Lord.

A set of Introits for Pre-Lent and Lent have been made for Augsburg by Robert Wetzler — one for each service of the period; largely SATB, they also employ solos, unisons, and just women's voices. Gerhard Cartford's Eight Descants are on strong, familiar hymns.

For others voicings, also from Augsburg, are a Marie Pooler SA arrangement of a Bach harmonization: Lord God We Worship Thee, a Daniel Moe SSA O Holy Spirit, Enter In, on the "Morningstar" tune, and a small Knut Nystedt SAB Nunc Dimittis.

Two treble cantatas from Broadman are mentioned in the Records column. Directors of youth groups will want to see (and hear) Mary E. Caldwell's Let Us Follow Him, for Easter, and Robert Graham's Blessed Is His Name, as well as the same publisher's new number 3 volume of The Junior Choir Sings. Kenneth Pool's hymn-anthem on Christ the Lord Is Risen Today uses many devices including a bold change of meter; his Praise the Lord! Ye Heavens, Adore Him is a rather typical morning service anthem.

Mr. Pool is also represented in the Brodt Music Company catalog with an SSAATBB O Sing unto the Lord a New Song, with a big organ part.

Some of the Shawnee Press stack is for Lent and Easter: Bob Burroughs' block-harmony Go to Dark Gethsemane; Wihla Hutson's much-unison Christ Jesus Rode to Jerusalem; Anthony Garlick's Sing Alleluia, with division of voices; Gordon Young's rhythmic, easy A Joyful Alleluia; and Luigi Zaninelli's Now Is Christ Risen from the Dead, in varied unison combinations. Not for special seasons are an SA arrangement of a Sy Miller-Jill Jackson "sacred pop", Let There Be Peace on Earth; a Warren Angell rouser, Our God Is One God; and Maxcine Posegate's folk-based I'm a Pilgrim.

The Shawnee Press Sacred Festival Series is for those who engage in exactly these activities: spectacular, showy arrangements designed to impress large masses of people and made by old hands at the business. In our present lot are three by Harry Simeone: O Brothers, Lift Your Voices, on Lancashire; All Hail the Power of Jesus' Name, on Coronation; and Joyful, Joyful We Adore Thee, on the altered Beethoven tune. Hawley Ades and Livingston Gearhart have done the same with The Spacious Firmament, loosely based on Haydn's Creation. A spiritual, Had a Lot o' Help from the Lord by Mr. Gearhart and Philip Klein, is the obvious response to the applause the above will practically guarantee; it uses the chromatic ascension so popular in Dem Bones.

Shawnee has a three-volume set of Five Centuries of Alleluias and Amens — a total of 82 out of which the director of almost any kind of choir — treble, male, mixed etc. — will find a lot to choose from for his uses; Hawley Ades was the compiler.

Perhaps the most important single item in the Oxford University Press package this month is Ten Four-Part Motets for the Church's Year, Alec Harmon's editing and translation of Palestrina. Quite aside from its obvious service uses, the book may well be useful in counterpoint courses, too, where primary sources are not demanded. A Lasso Alma Nemes or Alme Deus, and an Alma Venus or Christe Patris Verbum have been edited by Laszlo Heltay; the editor's notes are valuable.

There are several other well-edited examples of early music in the Oxford stack; Thomas Weelkes' SAATB Lord, to Thee I Make My Moan and Thomas Lupo's SSATB Hear My Prayer, both edited by John Morehen; William Child's SSAATBB Turn Thou Us, O Good Lord, edited by Peter le Huray who with David Willcocks also edited the Thomas Tallis Purge Me, O Lord; Leonardo Leo's SATB Tenebrae edited by Denys Darlow; George Kirby's O Jesus, Look, edited by Sylvia Townsend Marner; and Pelham Humfrey's Hear, O Heavens, edited by William Bowie.

At quite the other side of the fence from these preservations are Oxford's Five Hymns in Popular Style by John Gardner, on which readers will wish to make their judgements regarding the pertinacy of the premises on which this kind of thing is based in relation to American church music, as well as the success with which these premises are explored. Certainly it is the duty of all of us to see these and think deeply upon them. About another Brian Trant Negro spiritual arrangement, this one The Battle of Jericho, certainly we can venture the opinion that this phase is about closed in American music circles.

Somewhere in the Oxford middle are more typical English anthems such as Alun Hoddinott's Every Man's Work Shall Be Made Manifest and Ray Slack's I was Glad; and such solid English service music as Christopher Robinson's mostly unison Magnificat and Nunc Dimittis and Ernest Bullock's Te Deum Laudamus. Roger Petrich's Choral Variations on Ah, Holy Jesus, gives representation to a talented young American.

Art Masters, Minneapolis, send two sacred works, Leland Sateren's arrangement of the old American hymn, Amazing Grace, and a version of the Agnus Dei from the Fauré Requiem made by Monte Stevens.

From Mills comes a single — an I. A. Copley hymn-anthem arrangement for SAB, junior choir or congregation on the Gelobt sei Gott tune: Good Christian Men Rejoice and Sing, for Easter. — FC

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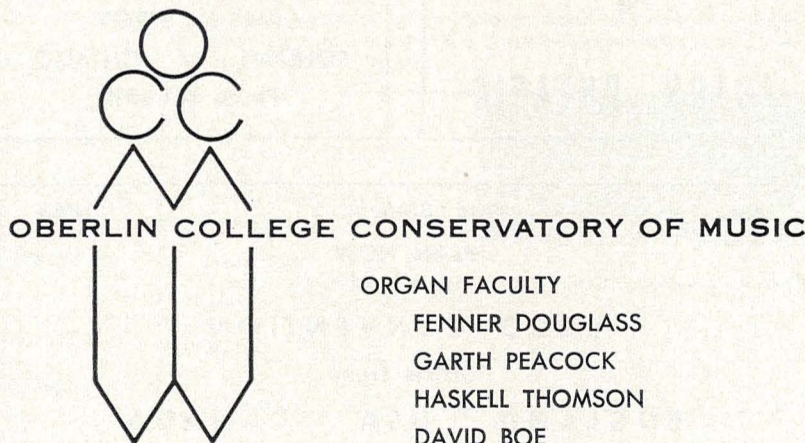
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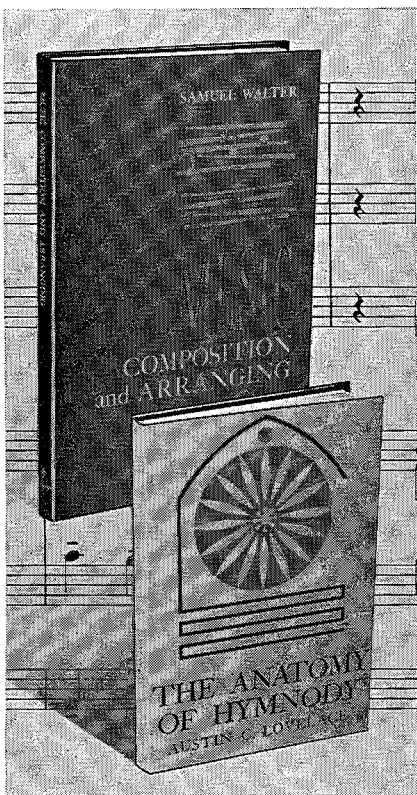
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Edmonton

The Edmonton Centre joined with the senior choir of Robertson Church in sponsoring a recital Jan. 18 by Robert Baker in Robertson United Church. His program is the same as one in the recital pages.

The centre sponsored a concert for organ and brass Feb. 1 featuring Suzanne Gibson, organist. She was assisted by a brass choir of members from the Edmonton Concert Band under the direction of Capt. H. A. Jeffrey, and by June Hunt, contralto. The program included Cerebral Music, Purcell; Largo, Flute Sonata in D minor, Telemann; Good Christian Men Rejoice, Rohlig; Christ Doth End in Triumph, Bach; Chaconne, Couperin; Alleluia, Es Ist Das Heil und Liebs Jesu, Wir Sind Hier, Bach; The Fifers, Dandrieu; Grand Jeu, Grigny; Sonata Piano Forte, Gabrieli; Suite from the Monteregion Hills, Morley Calvert; Have Mercy Lord, St. Matthew Passion, Bach; He Shall Feed His Flock, Messiah, Handel; Chorale Fantasy on Christ the Lord Has Risen, Peeters. A reception followed the concert.

DIANNE FERGUSON

Halifax

The Halifax Centre meeting Feb. 1 was an electronic crawl. The first church visited was St. Matthias Anglican where Bryce Fanning, representative of the Hallman Company, explained the working principles of this type of instrument. A demonstration was given by the organist of the church, Anton Los, Jr. The second church visited was Christ Anglican, Dartmouth, where J. G. Pennington, the organist, and Irving Balcom explained and demonstrated the Baldwin. The last church to be visited was Bayers Road Baptist, Halifax. Mr. Balcom, the organist, demonstrated his Baldwin to the members. A social hour followed.

NANCY F. MACLENNAN



Saint John

The annual Christmas Carol service took a different form this year in that the music was provided entirely by the junior choirs of the Saint John area. More than 250 choristers gathered in Central Baptist Church Dec. 13 to lead the congregation in carols and sing their own special numbers. William J. Seely was chairman and Marion MacFarlane organist. Isobel Scovil and Harold Ellis headed the committee on arrangements. Choirs taking part, with their leaders, were: Park Ave. United, Mary Nesbit; Portland United, Lillian Higgins; Trinity Anglican, Ruth Clarke; St. John's (Stone) Anglican, Harold Ellis; Victoria St. Baptist, Jean Stanton, Lillian Blenkhorn; Exmouth St. United, Patricia Ross, Pearl Storey; Central Baptist, Marion MacFarlane; Church of St. Andrew and St. David, Maurice McIntyre.

An encouraging feature was the co-operation of the press in giving publicity both before and after the event took place.

The Jan. 31 meeting was held in Portland United Church. The committee in charge of the winter's work is endeavoring to have more active participation by the members. Lillian Higgins and Harold Ellis shared the program, Mrs. Higgins playing Lyric Interlude, Schreiner, and improvisation on Tomus Peregrinus, Van-Hulse. Mr. Ellis played Trumpet in Dialogue, Clérambault; O Man Bewail Thy Grievous Fall, Bach, and Prelude in Five Parts, Lemmens. A business session was held at the close of the recital after which members enjoyed refreshments served by the social committee.

Windsor

The monthly meeting of the Windsor Chapter took place Dec. 13 in the form of the annual carol service at Temple Baptist Church, arranged by vice-chairman S. Boyle. Those taking part were the Greta French Madrigal Singers, the Greater Macedonia Male Chorus from Detroit, director Mr. Dupre, the St. Aidans boys and senior choirs, director V. Bratten, and Temple Baptist Choir, director H. Soper. The soloist was Mrs. Sloan. Three members, P. Bradbury, A. Brown and L. Day, played the prelude, offertory and postlude. The Rev. D. Lamb officiated. The service was given to a congregation who joined in the singing of well-known carols.

The centre met Jan. 20 at Central United Church, Windsor. The evening took the form of a composite organist recital. Those taking part were Allanson Brown, Leslie Day, Gordon Atkinson and Percy Bradbury. The evening was open to the public, who provided good support. Chairman of the evening was E. Gibson, who commented on the aims and purpose of the R.C.C.O.

VERA BRANIGAN

Toronto

Again this year members of the Toronto Centre were guests of Charles Jacques for the annual New Year's dinner party Jan. 18 at the Granite Club. After dinner entertainment was provided by Marilyn Duffus, contralto, in songs by Handel, Wolf and Quilter. Chairman William Findlay introduced the guest speaker, Canon Dr. Roland Hill, rector of St. George's-on-the-Hill Anglican Church, Islington. Dr. Hill's witty address dealt with humour and faith, both of which he claimed are born out of the incongruity of life. The vote of thanks to the speaker was tendered by the past chairman, Kenneth Davis.

JOHN DEDRICK

Calgary

A Survey of the Chorale Prelude was the subject of the Jan. 16 meeting of the Calgary Centre held in Central United Church. Arthur Ward traced the development of the chorale prelude and discussed the various forms used by such composers as Pachelbel, Buxtehude and Bach. Chorale preludes which illustrated these forms were played by Elizabeth Challice, Nora Searchfield, Donald Woodworth and Robert Bell: Buxtehude — Wie schön leuchtet der Morgenstern; Bach — Kyrie, Vater unser, Dies sind die Heiligen zehn Gebot, Wo soll ich fliehen hin, Valet will Ich der geben; Walcha — Den die Hirten, Gottes Sohn ist kommen, Vom Himmel hoch.

JOAN BELL

Stratford

The Stratford Centre met Jan. 30 at Central United Church. Lorne Willits presided and reports were given by Ernest Harley and Mrs. Herbert Gastmeier. The film, Stratford Adventure, was viewed with great interest. Produced by the National Film Board of Canada, it shows steps leading up to the organization and founding of the Stratford Shakespearean Festival. It has won awards for photography, story and authentic detail. Eric McKay and Karl Wittig planned the program for the meeting and served refreshments at its close.

DOROTHEA EASUN

Oshawa

Members and friends of the Oshawa Centre travelled by chartered bus to Toronto Jan. 20 as guests of the Canadian Broadcasting Corporation to see the taping of the Juliette television program. The use of the cameras and other technical details were of great interest to the Oshawa guests, who were warmly welcomed by the artists appearing on the program.

MARGARET DRYNAN

Among the many stars of the first of the new biennial series of R.C.C.O. conventions Aug. 30 — Sept. 2 at Hamilton, will be Dr. Elaine Brown, singing in City Hall, who will conduct a series of choral sessions, one each day of the convention. The series of workshops, for which Dr. Brown's fame is almost on a par with her creative work with Singing City, will be held at the Sheraton-Connaught Hotel, convention headquarters. It will constitute a kind of "short course" on this matter of major importance to church musicians.

The choral picture is a bright one in Canadian universities and colleges and the standard of church choirs is admirable all the way from the Atlantic to the Pacific. But Dr. Brown's intensive visit is expected to be "a shot in the arm" for the whole Canadian choral picture. Visitors from the states, too, have plenty to gain from this conductor's know-how and stimulation.

Vancouver

The Vancouver Centre meeting of the Vancouver Centre was held in Ryerson United Church where a new Casavant organ, installed by J. Jean Girouard, was dedicated Nov. 27. The organist of the church, Hugh McLean, used blackboard diagrams to show the disposition of the pipes and explained and demonstrated some of the features of the instrument. Members were aided in their understanding of the talk by having copies of the organ dedication service booklet with a stoplist. Any member who wished was invited to play; others enjoyed refreshments served by Cecilia McLean and her committee.

ELEANOR M. BUSH

Victoria

The Victoria Centre sponsored David Palmer Dec. 30 in recital in St. Andrew's Cathedral. Choirman Jack Lenaghan thanked Mr. Palmer for giving up his holiday time to play the newly reconstructed cathedral organ. The program can be found in the recital section.

Members and guests attended a dinner Jan. 25 at the home of Dr. and Mrs. D. B. Roxburgh. Following the meal David Leeming showed slides of his recent trip through Europe and Herman Bergink played tapes of rehearsals and church services recorded in Holland last summer.

FAITH WEBSTER

Bay of Quinte

Members of the Bay of Quinte Centre met Jan. 16 at the home of the chairman, F. E. Moore. The programme consisted of listening to stereo recordings of the Missa Luba Mass sung in Congolese style. Following this, recordings by five internationally known organists performing on five famous organs in three different countries and recordings of outstanding European choirs were heard. The meeting was brought to a close with the serving of refreshments.

S. ALEC GORDON

Pembroke

The Pembroke Centre held its first meeting of the new year Jan. 17 at the home of F. C. Chadwick. The group discussed the type of organ installed in modern day churches, from the point of view of the organist and church. An outstanding article on the life and views of Dr. Charles Peaker was read and Mr. Chadwick read a paper on Handel illustrated by recordings of two of his psalms.

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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

- March 10
Bruce Bengston, St. Paul's Chapel, Columbia U
Gale Enger, First Presbyterian, Vineland, N. J.
Judith Taylor, First Lutheran, Nashville, Tenn.
Kendall Robertson, Jr., Community Arts Auditorium, Detroit
Donald McDonald, Montclair State College, Upper Montclair, N. J.
Frederick Swann, First Methodist, Asheboro, N. C.
- 11
E. Power Biggs, Florida Symphony, Orlando
- 12
E. Power Biggs, Florida Symphony, Orlando
Richard Ellsasser, Detroit, Mich.
Chorus with Philharmonia, Eastman School, Rochester, N. Y.
Nita Akin, AGO, Corpus Christi, Tex.
- 13
Church Music Conference, Moody Bible Institute, Chicago
Nita Akin, AGO master class, Corpus Christi, Tex.
George Markey, First Presbyterian, Philadelphia, Pa.
Marilyn Mason, All Saints, Pasadena, Cal.
- 14
Luke Grubb, First Presbyterian, Lancaster, Pa.
Charles Richard, St. Peter's Lutheran, Miami, Fla.
Ray Ferguson, Bushnell Congregational, Detroit
Brahms Alto Rhapsody, Song of Destiny, St. Bartholomew's, New York
Ann Labounsky, Union Methodist, Washington, D. C.
Missa Solemnis, Beethoven, Rockefeller Chapel, U of Chicago
Mozart Requiem, part 2, Peachtree Christian, Atlanta, Ga.
Verdi Requiem, First Baptist, Philadelphia
- 15
Fred Tulan, instruments, Haggin Museum, Stockton, Cal.
Clarence Ledbetter, First Christian, St. Joseph, Mo.
Piet Kee, Kenmore, N. Y. Presbyterian
William Teague, South Side Baptist, Jacksonville, Fla.
- 16
Kenneth L. Landis, Interchurch Center, New York
Piet Kee, MIT Kresge Auditorium, Cambridge, Mass.
Marilyn Mason, University of Redlands, Cal.
- 17
Richard Bouchett, Congregational Church, Manhasset, L.I., N. Y.
Lee Dettra, Trinity United, Norristown, Pa.
David Drinkwater, Rutgers U, New Brunswick, N. J.
Jim Laster, First Lutheran, Nashville, Tenn.
Gerre Hancock, Wesleyan College, Macon, Ga.
Marilyn Mason, University of Pacific, Stockton, Cal.
- 18
Piet Kee, Bates College, Lewiston, Me.
Robert Baker, Trinity Presbyterian, Atlanta, Ga.
- 19
Walter Baker, Gallery of Modern Art, New York City
Robert Baker, Trinity Presbyterian, lecture, Atlanta, Ga.
Alexander Schreiner, University Methodist Temple, Seattle, Wash.
Marilyn Mason, University of California, Berkeley
John Weaver, St. Paul's Lutheran, Washington, D. C.
- 21
Richard Proulx, St. Mark's Cathedral, Minneapolis, Minn.
Gerre Hancock, Christ Church, Cincinnati, Ohio
Mozart Requiem, St. Bartholomew's, New York City
G. Leland Ralph, Westminster Presbyterian, Sacramento, Cal.
Louisville, Ky., Bach Society, Calvary Episcopal
Grady Wilson, Church of Heavenly Rest, New York City
Virgil Fox, Bethel Lutheran, Madison, Wis.
Britten Missa Brevis, Peachtree Christian, Atlanta, Ga.
Music for Chamber Choir, ensemble, Christ United Presbyterian, Canton, Ohio
Fauré Requiem, First Baptist, Philadelphia, Pa.
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 Kenneth L. Landis, Market Square Presbyterian, Harrisburg, Pa.
 24 Alexander Boggs Ryan, Emmanuel Church, Boston, Mass.
 Marilyn Mason, workshop, Kansas State University, Manhattan
 Frederick Swann, workshop, RLDS, Independence, Mo.
 Ralph Erickson, First Lutheran, Nashville, Tenn.
 25 Frederick Swann, workshop, RLDS, Independence, Mo.
 26 Donald Jenkins, Colorado College Choir, St. Andrew's, Stamford, Conn.
 Piet Kee, Aeolian Hall, London, Ont.
 Frederick Swann, workshop, RLDS, Independence, Mo.
 27 Piet Kee, St. Paul's, Toronto, Ont.
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 29 Chicago AGO's Three GSGs in recital, Wheaton, Ill. College
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 30 Richard Enright, Northwestern U Chapel, Evanston, Ill.
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master class, New York City
 Frederick Swann, Park Cities Baptist, Dallas, Tex.
 William Whitehead, Park Place Church of God, Anderson, Ind.
 Wilma Jensen, Bowlus Memorial, Iola, Kans.
 Marilyn Mason, Asbury Methodist, Allentown, Pa.
 31 C. Ralph Mills, First Lutheran, Nashville, Tenn.
 Mary Grenier, Covenant Presbyterian, Columbus, Ohio
 April 2
 Ted Alan Worth, Gallery of Modern Art, New York City
 Susi Jeans, St. Mark's Lutheran, Williamsport, Pa.
 3 Susi Jeans, lecture-recital, Williamsport, Pa.
 4 Grigg Fountain, Northwestern U Chapel, Evanston, Ill.
 Gerre Hancock, St. Martin's, Cincinnati, Ohio
 Messiah, Lenten portion, West Side Presbyterian, Ridgewood, N. J.
 Bach St. Matthew, First Presbyterian, Royal Oak, Mich., First Presbyterian, Lancaster, Pa., Methodist, Red Bank, N. J., St. Paul's Cathedral, Buffalo
 Mozart Missa Brevis, Christ Church, Cincinnati, Ohio
 Ahrens, Badings, Handel, Old Stone Church, Cleveland
 Rossini, Stabat Mater, St. Bartholomew's, New York City
 Bach B minor Mass, Fifth Avenue Presbyterian, New York City
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 Cantata Singers, Grace Church, Elmira, N. Y.
 Judith Grettenberg, for CCWO, St. Chrysostom's, Chicago
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 Frieda Ann Murphy, Interstake Center, Oakland, Cal.
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 Fred Tulan, instruments, Haggin museum, Stockton, Cal.
 Vivaldi Gloria, First Presbyterian, Youngstown, Ohio
 5 Donald D. Kilmer workshop, Hendrix College, Conway, Ark.
 Susi Jeans, lecture, Flushing, N. Y.
 6 Bach St. John Passion, St. Mark's Cathedral, Minneapolis, Minn.
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 Gerre Hancock improvisation lecture, AGO, Cincinnati, Ohio
 Susi Jeans, master class, Union Theological Seminary, New York City
 7 David Drinkwater, Rutgers U, New Brunswick, N. J.
 Johnette Eakin, First Lutheran, Nashville, Tenn.
 Piet Kee, Wesleyan University, Middletown, Conn.
 8 Alexander Boggs Ryan, US Military Academy, West Point, N. Y.
 Susi Jeans, Symphony Women's Organization, Orlando, Fla.

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Programs of Organ Recitals of the Month

Piet Kee, Alkmaar, Holland — For Oklahoma City AGO Chapter, First Presbyterian Church Feb. 19: Sonatina, Ritter; Pavana Hispanica, Sweelinck; Capriccio Pastorale, Frescobaldi; Noël Suisse, Daquin; Aria, Loelliet; Prelude and Fugue in B minor, Bach; Five Clockwork Pieces, Haydn; Fantasie in A minor, Franck; Toccata and Fugue in D, Reger; Ballade, Alain; Improvisation on submitted themes.

Clarence E. Whiteman, Petersburg, Va. — Dedicatory recital, Virginia Hall Auditorium, Virginia State College Jan. 10: Veni Redemptor, Tallis; Von Himmel hoch (2 settings), Pachelbel; Passacaglia in D minor, Buxtehude; Wachet auf! Nun freut euch, Herzlich tut mich verlangen and Prelude and Fugue in B minor, Bach; Voluntary on the Hussite Hymn, Clark; Prelude, Hymn Tune and Variations on Maryton, DeCosta; Lord, Keep Us Steadfast in Thy Word, Cooper; The Negro in Sacred Idiom, (three excerpts), Sowade.

John Upham, New York City — St. Paul's Chapel Feb. 3: Concerto 13 in F major, Handel; Variations on Mein junges Leben, Sweelinck; Sonata 2, Arnell. Feb. 10: Prelude and Fugue in D minor, Was Gott tut and Trio in D major, Kellner; Prelude and Fugue in G major, Saint-Saëns; Pièces modales, Langlais. Feb. 17: Partita on O Gott, du frommer Gott and Prelude and Fugue in D major, Bach. Feb. 24: Voluntary 6 in D minor, Walond; Sonata 2, Hindemith; Prelude in E flat major, Bach.

Robert Schuneman, Fort Wayne, Ind. — Kramer Chapel, Concordia Senior College Jan. 10: Sonata 4 in D major for strings and organ, Mozart; Variations on Three French Noëls, Daquin; Concerto 4, Handel; French Lovelies Shines the Morning Star, Pachelbel; Sonata for trumpet and organ, Hovhaness; Cortège et Litanie, Dupré.

Gloria Hally, Chicago — Pupil of Gilbert Mead, Torrey-Gray Auditorium March 18: Agincourt Hymn, Dunstable; Toccata and Fugue in D minor, Bach; Introduction and Toccata in G major, Walond; Now Thank We All Our God, Karg-Elert; Schönster Herr Jesu, Schroeder; Final, Symphony 1, Vierne.

Peter Van Dyck, Buffalo, N. Y. — St. Paul's Cathedral Jan. 22: How Lovely Shines the Morning Star (2 settings), Buxtehude; In God my faithful God, Hans; O World I Now Must Leave Thee, Miller; Adagio for Strings, Barber; Fantasie in G major, Bach.

Dorothy Cattoir, Davenport, Iowa — Senior recital, Christ the King Chapel, St. Ambrose College Jan. 10: Passacaglia and Fugue, Bach; Les Heures Bourguignonnes, Jacob; Chorale in A major, Franck; Chant Héroïque, Langlais.

William Whitehead, Bethlehem, Pa. — For Huntling, W. Va. AGO Chapter, Johnson Memorial Methodist Church Jan. 18: Prelude and Fugue in F major, Lübeck; Sonata in B flat major, Arne; Jesu, Joy of Man's Desiring, Christ Lay in Death's Bonds, I Call to Thee, Lord Jesus Christ, If Thou But Suffer God to Guide Thee and Prelude and Fugue in A minor, Bach; Te Deum, Langlais; Cantabile, Franck; Symphony 1, Vierne; Toccata and Fugue in D minor, Bach.

Thomas Curtis, Elyria, Ohio — Bradford Junior College Jan. 12: Rigaudon, Campra; Sicilienne, Paradis; Concerto in A minor, Vivaldi-Bach; Fanfare, Willan; Brother James, Wright; The Little Bells, Purvis; Toccata, Reger. M.I.T. Chapel, Cambridge, Mass. Jan. 17: Same Reger and Vivaldi, plus Prelude and Fugue in C minor, Mendelssohn; Adagio, Liszt; Communion, Fantasy and Antienne, Hommage a Frescobaldi, Langlais. Louise Curtis, soprano, assisted in both programs.

Malcolm Westly, Tampa, Fla. — For Tampa AGO Chapter, Seminole Heights Methodist Church Jan. 11: Fantasie, Pachelbel; Allegro, Concerto 10, Handel; Kommt her zu mir, Buxtehude; Sheep May Safely Graze and In dulci jubilo, Bach; O Welt, ich muss dich lassen and Es' ist ein' Ros', Brahms; Cantilena, Sonata 11, Rheinberger; Ballade in D, Clokey; Four Psalm Preludes, Powell; Pastorale and Spiritual, Young; Veni Creator Spiritus, Benoit; O Lux beata Trinitas, Peeters.

Richard Nussbaumer, Pittsburgh, Pa. — Carnegie Hall Jan. 10: Fanfare in echo style and Sonata for Trumpet and Strings, Purcell; Air, Suite in D and Toccata in F major, Bach; Pièce Héroïque, Franck; Toccata, Monnikendam; Aria, Peeters; Incantation for a Holy Day, Langlais. Marilyn Werner, soprano, assisted.

Paul L. Anderson, New York City — Madison Avenue Presbyterian Church March 24: Mass for the Poor, Satie; Fanfare, Whitlock; Cortège et Litanie, Dupré; Postlude pour l'Office de Complies and Litanies, Alain; Viernae, Söderholm; Final, Symphony 6, Varina.

Ruth Kovach, Buffalo, N. Y. — St. Paul's Cathedral Feb. 5: How Lovely Shines the Morning Star, Bender; Suffer; Jesus Lead Thou On, Manz; If Thou But Suffer God to Guide Thee, Homilius; Concerto in F major, Albinoni-Walther.

Ralph Kneeream, New York City — First Presbyterian Church, Lancaster, Pa. Jan. 24: Trio Sonata in E flat major, Bach; Noel, Grand Jeu et Duo, Daquin; Three Chorales, Franck. Milton K. Morgan, Jr., tenor, assisted.

Robert Baker, New York City — For Green-wood AGO Chapter, McKaister Auditorium, Furman University, Greenville, S. C. Jan. 8: Introduction and Passacaglia in D minor, Reger; Voluntary in D major, Boyce; Rhapsody on Breton Melodies, Saint-Saëns; My Heart is Filled with Longing and Jesus Leads Me On, Brahms; Fantasie in G major, Bach; Serene Alleluias, Messiaen; Improvisation on the Agincourt Song, Roberts; Venite Adoremus, Gehrenbeck; Song of Peace, Langlais; Final in B flat major, Franck.

Gordon Eby, Dallastown, Pa. — Christ Lutheran Church Jan. 24: Air, Suite in D major, Bach; Musical Clocks, Haydn-Biggs; Air, Water Music Suite, Handel; Gothic Cathedral, Pratella; Fountain Reverie, Fletcher; Grand Offertoire de Ste. Cecile, Batiste; Morcambe, Jewell; Beautiful Savior, Christiansen; Pizzicato, Delibes; Cloister Scene, Mason; The Gondoliers, Nevin; Stars Above Gethsemane, Eby; Finlandia, Sibelius. Frank Valentino, baritone, shared the program.

Edouard Nies-Berger, Richmond, Va. — For Richmond AGO Chapter, St. Paul's Episcopal Church Jan. 12: Dearest Jesu, we are here, Come now, Saviour of the Gentiles, My heart is filled with longing and We thank Thee, O God, Bach; When in the Infinite, Nies-Berger with soloist Carol Phillips; Resurrection, Nies-Berger; Grand Pièce Symphonique, Franck; Andante Cantabile and Finale, Symphony 4, Widor.

Peggy Kethrein, Washington, D. C. — Unity Methodist Church Jan. 17: Chaconne, Couperin; Toccata, Lueneburg Organ Tablatures and Wie schön leuchtet, Buxtehude; Largo, Trio Sonata 5 and Fugue in E flat major (St. Anne), Bach; Es ist ein Ros', Brahms; Prelude Liturgique 1, Litaize; Le Jardin Suspendu, Alain.

Patricia Whitmarsh, Columbia, Mo. — Faculty recital, Christian College, Missouri Methodist Church Jan. 12: Concerto 5 in F major, Handel; Rock of Ages and My Faith Looks Up To Thee, Bingham; Chorale in B minor, Franck; Praise to the Lord, Lamb of God most Holy and Toccata in F major, Bach.

Phyllis W. Spisak, Utica, N. Y. — For Central New York AGO Chapter, Christ Community Church Jan. 12: Or, Dites Nous Marie, Offertoires de Characters, Chauvet; Puer Natus Est, Titcomb; Greensleeves, Purvis; Von Himmel hoch, Pachelbel.

Jack Hennigan, New York City — Grace Church Dec. 17: Sleepers, Wake, Krebs, Bach, Reger. Jan. 14: Cortège and Litany, Dupré; The Nativity, Langlais; Variations on a Noël, Dupré.

Carl Weirich, Princeton, N. J. — Princeton University Chapel Jan. 10: Wenn mein Stündlein, J. Michael Bach; Prelude and Fugue in E flat and Warum betrübst du dich, J. Christoph Bach; Du Friederichst, Herr Jesu Christ and Vom Himmel hoch, J. Bernhard Bach; Prelude in D major, Adagio in D minor, Fugue in E flat and Sonata 1 in D, C.P.E. Bach; Fugues in G minor, D minor and F major, Wilhelm Friedemann Bach; An Wasserflussen Babylon and Toccata and Fugue in E flat major, J. S. Bach.

Thomas Stapleton, Iowa City, Iowa — Church of the Holy Family, Park Forest, Ill. Jan. 31: Psalm 19, Marcello; Come, Redeemer of Mankind and Prelude in B minor, Bach; Schönster Herr Jesu, Schroeder; Trio Sonata 1 in E flat, Bach; Postlude on A Ground, Merrill; Rhapsymedre, Vaughan Williams; Prelude and Fugue in C major, Bach; Chorale in E major, Jongen; Le Banquet Celeste, Messiaen; Toccata and Fugue in D minor, Bach. The senior choir assisted.

Edmund B. Wright, Richmond, Va. — Ginter Park Presbyterian Church Jan. 25: Canzonetta, Buxtehude; Schmucke dich, O liebe Seele, Von Himmel hoch variations and Ein' feste Burg, Bach; Let All Mortal Flesh, I Wish to Bid You Farewell, Ye Watchers and Ye Holy Ones, Now Praise the Lord, My Soul, Now come, Saviour of the Gentiles and Now Appears the Glorious Day, Diercks; Symphonie-Passion, Dupré.

Harry Tomlinson, Palm Springs, Cal. — For Palm Springs-Coachella Valley AGO Chapter, Community Church Jan. 24: We believe all in one God and O man, beware thy grievous sin, Bach; Kyrie Eleison, Karg-Elert; Chorale in B minor, Franck; Solemn Melody, Davies; Adagio in E major, Bridge; Prelude and Fugue in D major, Bach.

Karl E. Moyer, Millersville, Pa. — Millersville State College, Lyte Auditorium Feb. 9: Fantasie in Echo, Sweelinck; Lobe den Herren, Herzlich tut mich verlangen, In Dulci Jubilo, Ein Feste Burg and Passacaglia and Fugue in C minor, Bach; La Nativité and Les Rameaux, Langlais; Grande Pièce Symphonique, Franck.

Robert Quade, Lexington, Ky. — Christ Church Feb. 7: Prelude and Fugue in A minor and Christ, unser Herr, zum Jordan kam, Bach; Variations on Mein junges Leben, Sweelinck; Voluntary in G, Walond; La Nativité and Chant de joie, Langlais; Prelude, Durflé.

Sam Lam, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Feb. 12: Prelude and Fugue in D major, Buxtehude; Trio Sonata 5 and Prelude and Fugue in B minor, Bach.

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Programs of Organ Recitals of the Month

Richard Purvis, San Francisco, Cal. — Dedicatory recital, First Presbyterian Church, Santa Rosa Feb. 2: Two Psalm Paraphrases, Marcello; Concerto 5, Handel; Credo, Rejoice Beloved Christians and Fugue in G minor, Bach; Air for Flute Stops, Arne; The Pipers, Dandrieu; Trumpet Tune, Stanley; Ye Saints, Forever Blessed and Lo, How A Rose, Brahms; Sketch in D flat, Schumann; Pax Vobiscum, Capriccio on the Notes of the Cuckoo, Earth Carol and Toccata Festiva, Purvis.

Walter A. Eichinger, Seattle, Wash. — For Columbia Basin AGO Chapter, Central United Church, Richland Jan. 11: Toccata, Froberger; Elevation, Couperin; Kommst du nun and St. Anne Fugue, Bach; Musical Clocks, Haydn; Chorale in A minor, Franck; Sonata 2, Mendelssohn; Variations on the Lord's Prayer, Post; Westminster Carillon, Vierne. Faculty recital, University of Washington Jan. 26: Same Froberger, Couperin, Bach and Post, plus Prelude, Fugue and Variation, Franck; Sonata Mistica, McKay.

John M. Thomas, Stevens Point, Wis. — Wisconsin State University Feb. 23: Prelude in E flat (St. Anne), Bach; The Clocks, Haydn; Concerto in A minor, Vivaldi; Trio Sonata 5, Bach; Rhythmic Trumpet, Bingham; Cantilène, Dupré; Prelude, Thomas; Finale, Symphony 1, Vierne. A similar program was played at First Methodist Church, Marshfield Feb. 25 and St. Bernard's Catholic Church, Watertown, March 11.

Kevin Walters, Poughkeepsie, N. Y. — The Reformed Church, Hackensack Heights Jan. 17: Fantasie in A, Franck; Schmucke dich, Bach; Contemplations, Rowley; Sonata 6, Merkel. Feb. 7: Canzona, Bach; Pastoral, Milhaud; Prelude, Fugue and Variation, Franck; Liebster Jesu, Purvis; Tu es Petra, Mulet.

Antony Garlick, Wayne, Neb. — For West-ern Iowa AGO Chapter, Trinity Lutheran Church Feb. 6: Canzona, Gabrieli; Toccata 1, Frescobaldi; Voluntary in D, Boyce; Prelude and Fugue in D, Bach; Le Jardin Suspendu and Litanies, Alain; Toccata, Duruflé.

Anna Marie Ball, Casper, Wyo. — For Wyoming AGO Chapter, First Presbyterian Church Jan. 31: Toccata, Buxtehude; Concerto 13 in F major, Handel; Sonata in F minor, Mendelssohn; Chorale Fantasie on Christ the Lord Has Risen, Peeters.

Dorothy Serrano, San Francisco, Cal. — Glide Memorial Methodist Church Jan. 26, 30: Trumpet Tune, Purcell; Prelude in B minor, Bach; Communion and Thanksgiving, Purvis; Two Organ Sonatas, Scarlatti; Processional, Shaw.

George Faxon, Boston, Mass. — Perkins Chapel, Southern Methodist University, Dallas, Tex. Feb. 1: Allegro, Concerto in A minor, Vivaldi-Bach; Suite on Tone 2, Clérambault; Ciacona, Pachelbel; Fantasie and Fugue in G minor, Bach; Study in B minor, Schumann; Ad nos, Liszt; Scherzo for Right Hand and Pedal, Nancy Plummer Faxon; Three Chorale Variations, Drischner; Scherzo, Duruflé; Studio da Concerto, Manari.

Dorothy Addy, Wichita, Kans. — Dedicatory recital, First Methodist Church, Dodge City Jan. 24: Prelude, Fugue and Chaconne, Buxtehude; Rondo, Concerto for Flute Stop, Rinck; Adagio and Allegro, Corelli; Prelude and Fugue in B minor, Bach; Now Thank We All Our God, Bach-Fox; Abide With Me, Noble; Were You There, Gaul; Come Thou Fount of Every Blessing, Young; Cathedral at Night, Marriott; Bell Benedictus, Weaver; Capriccio Cucu, Kerll; Carillon de Westminster, Vierne.

Chicago Chapter Members' Recital — St. Luke's Lutheran Church Feb. 9: Prelude and Fugue in G minor, Buxtehude — James Thomas. Allegretto, Sonata 4, Mendelssohn: We All Believe In One God, Bach — Raymond Kotek. When We Are In Deepest Need, Bach; Toccata in D minor, Reger — Dwight Davis. Deus, Sancta Trinitas, Nystedt — Mr. Thomas. Ut Queant Laxis, Bingham — Mr. Kotek. Toccata in F major, Bach — Mr. Davis.

Robert Shepher, Royal Oak, Mich. — First Presbyterian Church Feb. 7: All Dupré. Cor-tege and Litanie; Unto Thee I Cry, O Lord Jesus; Out of the Depths Have I Cried Unto Thee; In Dulci Jubilo; Carillon; So Now As We Journey, Aid our Weak Endeavor; Finale in D minor; Lamento, Quartet, Finale in G minor, with violin, viola and cello.

Ames Anderson, New Ulm, Minn. — Fac-ulty recital, Martin Luther College Feb. 7: All Bach. Fantasie in G major; Sonata 3 in D minor; Prelude and Fugue in A major; Come, Holy Ghost, God and Lord; From God Shall Naught Divide Me; Before Thy Throne I Now Appear; Prelude and Fugue in C minor.

Bennett Penn, Louisville, Ky. — Northwest-ern University, Evanston, Ill. Feb. 23: Resurg-ence du Feu and Vision of Christ-Phoenix, Williamson; Sonata, Howells; Chorale in E major, Franck; Sonata on Tone 1, Lidon; Pre-lude and Fugue in B minor, Bach.

Joseph Routon, Jr., Paris, Tenn. — Junior recital, Murray, Ky. State College Jan. 14: Toccata and Fugue in D minor, Bach; Chaconne, Couperin; Toccata per l'Elevazione, Frescobaldi; Litanies, Alain.

Heinrich Fleischer, Minneapolis, Minn. — For Charlotte AGO Chapter, Covenant Pres-byterian Church Jan. 22: 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.

University of Hawaii Students, Honolulu — St. Peter's Episcopal Church Jan. 13: Klavierü-bung, Part 3, Bach. Prelude in E flat major, Edward Frame; Kyrie (large version), Ruth Campbell; Allein Gott in der Höh' sei Ehr, Gloria Moore; Dies sind die heil'gen zehn Gebot', Maria Tan; Wir glauben all' an einen Gott, Kazuko Kawamura; Vater unser in Himmelreich, Boa Doan; Christ, unser Herr, zum Jordan Kam, Kazuko Kawamura; Aus tiefer Not schrei ich zu dir, Gloria Moore; Jesus Christus, unser Heiland, Ronald Muncy; Triple Fugue in E flat major, Carol Lane.

John E. Fair, Reidsville, N. C. — Dedicatory recital, Woodmont Methodist Church Feb. 7: Basse et Dessus de Trompette, Clerambault; The Hen, Rameau; O Mensch, Bewein' Dein' Sunde Gross, Largo, Trio Sonata 2 and Toccata in the Dorian Mode, Bach; Berceuse, Vierne; Herzlich Thut Mich Ver-langen, Brahms; Prelude on the Kyrie, Antienne and Boys Town, Langlais; Thanksgiving, Purvis.

Merrill N. Davis III, St. Paul, Minn. — St. Clement's Church Jan. 24: Maestoso in C sharp minor, Vierne; Elevation, Couperin; Flute Tune, Arne: The Nativity, Langlais; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Heavenwards He Ascended, Pepping; The Celestial Banquet, Messiaen; Finale, Symphony 1, Vierne.

Richard Westenburg, New York City — James Chapel, Union Theological Seminary Feb. 7: All Bach. Prelude and Fugue in C sharp minor; Trio Sonata 5; Nun komm' der Heiland; Kommst du nun, Jesu; Prelude and Fugue in E flat major.

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; Variations on Freu' dich sehr, Boehm; Flourish and Fugue, Cook.

George William Volkel, Westfield, N. J. — Presbyterian Church Jan. 10: Prelude, Lem-mens; Sonata 1 in D minor, Guilman; Past-orale in E major, Franck; The Bells of St. Anne DeBeaupré, Russell; Sonata Eroica, Jongen.

Catharine Crozier, Winter Park, Fla. — Knowles Memorial Chapel, Rollins College Jan. 20: All Bach. Prelude and Fugue in B minor; Adagio e dolce, Sonata 3; Comest Thou Jesu, from Heaven to Earth? By the Waters of Babylon; To Jordan Came Our Lord; In Thee Is Joy; Passacaglia and Fugue in C minor. Feb. 17: The Paris Mill, Anonymous; The Fifers, Dandrieu; The Bells, Lebeque; Prologue and Tumult In The Praetorium, Maleingreau; Angelus and The Spinner, Dupré; The Burning Bush, Berlinski; When Jesus On The Cross Was Hung, From Heaven Came An Angel Bright and Through Adam's Fall, Bach; Communion, Messiaen; Westminster Carillon, Vierne.

East Central Illinois AGO Members, Urbana, Ill. — Wesley Methodist Church Feb. 7: Emanations from a Stone Tower, Binkerd; From Heaven Above to Earth I Come, Day-spring of Eternity, Joyfully My Heart Awakens and Praise Be to Thee, Jesus Christ, Walcha — Elisabeth Hamp. Liturgical Preludes and Fanfare, Young — Richard Fleming. Now Let Us All Be Joyful, With Quiet Joy and Praise Be to God in Highest Heaven, Pepping — Gary Zwicky.

Joanne Curnutt, Farmville, Va. — For Rich-mond AGO Chapter, Northminster Baptist Church Feb. 22: Te Deum, Möller; Tre reli-giöse folktoner, Nystedt; Glæden, hun er født idag, Christensen; Chaconne in E minor and Prelude and Fugue in F sharp minor, Buxte-hude; Magnificat on Tone 5, Titelouze; The Fifers, Dandrieu; Recit de Tierce en taille, Grigny; Suite on Tone 1, DuMage; Trois Danses, Alain.

Robert Lynn, Meadville, Pa. — Ford Memorial Chapel, Allegheny College Jan. 14: Concerto on Es sungen drei Engel, Michelsen; Prelude and Fugue in A minor, Buxtehude; Trio Sonata in E flat, Bach; Sonata, Persichetti; Sonata on Psalm 94, Reubke.

Leonard Fitzpatrick, San Francisco, Cal. — Glide Memorial Methodist Church Jan. 19, 23: Suite, Maleingreau; Offertory, Mode 1, Dandrieu; Allegro Moderato, Sonata 7, Rheinber-ger; Into Thy Hands O Lord, Demessieux; Toc-cata on Deo Gratias, R. K. Biggs.

Barclay Wood, Worcester, Mass. — Grace Church, Providence, R.I. Feb. 1: Concerto 4 in F major, Handel; O God, be merciful unto me and Prelude and Fugue in A minor, Bach; Pastoral, Franck; Yea, though I walk through the valley, Howells; Litanies, Alain.

Kent Otto, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Feb. 26: Wie schön leuchtet, Buxtehude; Two Preludes on Nun komm der Heiden Heiland, Bach; Suite Medievale, Langlais.

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Programs of Organ Recitals of the Month

Clyde Holloway, New York City — St. Bartholomew's Church Jan. 13: Introduction and Toccata in G, Walden; How brightly shines the morning star, Pachelbel, Karg-Elert; The Magi, Messiaen; Toccata in B minor, Gigout. Jan. 27: Trumpet Tune, Purcell; Toccata for the Elevation, Frescobaldi; Deck thyself, my soul, with gladness, Bach; Brother James, Wright; Prelude 6, Schroeder.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church Jan. 6: Das alte Jahr vergangen ist, Bach; Passepied, Delibes; Elegy, Baintow; Prière a Notre Dame, Böellmann; Hairyfryd, Coleman. Jan. 13: Kyrie Eleison, Karg-Elert; Voluntary in A minor, Stanley; Psalm 23, Wood; Fanfare, Waters. Jan. 20: Le Jardin Suspendu, Alain; Dialogue, Hurford; Carol, Whitlock; Cinq Versets sur Ave Maris Stella, Benoit. Jan. 27: Prelude to Carillon, Delius; Voluntary 13, Greene; Carmelin, Roberts; Prelude and Fugue in B minor, Willan.

Heinz Arnold, Columbia, Mo. — Faculty recital, Stephens College Jan. 24: Fugue in G minor, Bach; Land of Rest, Donovan; Toccata, Aria and Fugue, Bender; Wer nur den lieben Gott lasst walten, Pepping; La Rafrachissante, Les Chevre-Pieds and Soeur Monique, Couperin; Suite Française, Murrill; Sonata 2 for flute and harpsichord, Bach, with June Clarkson, flute; Two Sonatas, Scarlatti.

William R. Denison, Huntsville, Ala. — For Huntsville AGO Chapter, First Methodist Church Jan. 19: Plein Jeu, Marchand; Domine Deus, Agnus Dei, Couperin; Dialogue sur les Grands Jeux, Clérambault; Three Schübler Chorales and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Elegie, Peeters; Suite Medievale, Langlais.

Robert Sutherland Lord, Pittsburgh, Pa. — Carnegie Hall Jan. 31: Offertoire sur les Grands Jeux, Couperin; Dearest Jesus, We Are Here, We All Believe in One True God and Toccata and Fugue in D minor, Bach; Concerto 5 in F major, Handel; Chorale in B minor, Franck; Song of Peace and Nazard, Langlais; Prelude and Fugue in G minor, Dupré.

Paul Emch, Minneapolis, Minn. — Cathedral Church of St. Mark Jan. 17: Fanfare in C minor, Purcell; Allegro moderato, Sonata 1 and Toccata in F major, Bach; Chorale in B minor, Franck; Sarabande, Jennings; Roulade, Bingham.

Yvaine Duisit, Berkeley, Cal. — Glide Memorial Methodist Church, San Francisco Jan. 5, 9: Prelude and Fugue in A minor, Bach; Basse et Dessus de Trompette, Clérambault; Sicilienne, Durufle; Chorale in A minor, Franck.

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark Jan. 26: Variations on Jesu, meine Freude, Waltherr; Prelude and Fugue in D, Bach; Oboe Tune, France; Orientis Partibus, Van Hulse; Prelude and Fugue in E minor, Coultts; Roulade, Near; Sonatine, Hill. Beth Bales, contralto, assisted.

Students of Harry H. Huber, Salina, Kans. — Kansas Wesleyan University, Sams Chapel Jan. 24: Prelude and Fugue in E minor (Cathedral), Bach — Ruth Schenck; Melodie, Matthews — Redonda Bacon; Prelude in G minor, Bach — John Pierotti; O Hail This Brightest Day, Bach — Linda Parsons Arnold; Andante, Sonata 6, Mendelssohn — Nola Rose-nov; Prelude and Fugue in D minor, Bach — Margaret Kinsley; Kyrie Eleison, Purvis — Jan Menhusen; Fountain Reverie, Fletcher — Bonnie Hajny Steele; Tony-Netel, Purvis — James Moon; A Lesson, Selby — Janet Ester; Plein Jeu, Baroque Suite, Young — Jim Zais; Greensleeves, Purvis — Mike Huff; Dialogue sur les Mixtures, Langlais — Kathy Seng.

Donald D. Kilmer, Jackson, Miss. — First Methodist Church, Greenwood Jan. 17: Trumpet Voluntary, Clarke; Flute Solo, Arne; Elevation, Couperin; Noël in G, Daquin; The Old Year now hath passed Away, Jesus, Joy of Man's Desiring and Prelude and Fugue in E flat (St. Anne), Bach; Chorale in A minor, Franck; As Now the Sun's Declining Rays, Simonds; Divertissement, Vienne; Brother James', Wright; Toccata, Symphony 5, Widor.

Foster Hotchkiss, Indianapolis, Ind. — Speedway Christian Church Jan. 17: Suite on Tone 1, Clérambault; Chorale in E major, Franck; Concerto for Brass and Organ, Bingham, with brass consort, Indianapolis Symphonic Band; Sacred Symphony in Ecclesiis, Gabrieli. The Chancel and Motet choirs and soloists assisted.

Sandra Bielawa, Houston, Tex. — Rice Memorial Chapel, Rice University Feb. 17: Variations on Christie, Der Du Bist Tag und Licht, Böhm; Variations on a Theme of Jannequin, Alain; Variations on America, Ives. Shirley Mahr Hall, soprano, Richard Collins, violin, Steve Gorsh, cello and Richard Pickar, clarinet, assisted.

Louise Borak, Minneapolis, Minn. — Conn Organ Club Feb. 16, Conn Organ Club, St. Paul Feb. 17: Fugue in D, Bach; Prelude and Fugue on B-A-C-H, Liszt; God Among Us, Messiaen.

Jack Ossewaarde, New York City — St. Bartholomew's Church Jan. 20: Prelude, Fugue and Chaconne, Buxtehude; Improvisation on Woodbird; Three Pieces, Passacaglia and Fugue in C minor, Bach.

Charles Peaker, Toronto, Ont. — St. Paul's Church Dec. 12: Sonata in C minor, Rheinberger; God is Son is come and In dulci jubilo, Bach; La Nativité, Langlais; Noël, Daquin; On Christmas Night, Milford; Petite Suite, Bales; Ecce jam noctis and Introduction, Passacaglia and Fugue, Willan.

Charleston, S. C. Chapter Members Recital — Second Presbyterian Church Feb. 1: A Mighty Fortress Is Our God, Scheidt; In Quiet Joy, Buxtehude; Now Praise, My Soul, Thy Lord, Praetorius; From Heaven Above to Earth I Come, Pachelbel — Owen P. Leland. Prelude and Fugue in E minor, Jesus Priceless Treasure, Christ Lay in Death's Dark Prison and Prelude in C major, Bach — James D. Vick. Toccata, Symphony 5, Widor — Anna Lafitte Eller. As With Gladness, Hokanson; Third Last Word of Christ, Huston; Intermezzo, Meditation, Song, Peeters — Ruth Rogers.

Marjorie Marshall Field, Worcester, Mass. — St. Anne's Episcopal Church, Lowell Jan. 17: Voluntary on Old 100th, Purcell; Basse et Dessus de Trompette, Clérambault; Since Adam's Fall, Homilius; Kyrie, Gott Heiliger Geist, Liebster Jesu, wir sind heil and Prelude and Fugue in C major (9/8), Bach; Air, Wesley; Pièce Héroïque, Franck; Andante Cantabile, Scriabine; Air, Walker; Carillon- Sortie, Mulet.

Esther L. Johnson, Oakland, Cal. — Inter-stake Center Jan. 3: Fugue in C minor and Christ, unser Herr, zum Jordan kam, Bach; Toccata en Do major de Ma Esquerra, Cabanilles; Sonatina in F minor, Viota; Fantaisie in C major, Franck; Petite Suite, Milhaud; Chorale Prelude on Silent Night, Barber; Fatasie on Ein feste Burg, David.

Edmund Sereno Ender, St. Petersburg, Fla. — For St. Petersburg AGO Chapter, St. Thomas Church Jan. 19: Toccata and Fugue in D minor, Bach; Arioso, Bach-Ender; Andante Cantabile, Symphony 4 and Marcia, Symphony 3, Widor; Pièce Héroïque, Franck; Legend of the Desert, Stoughton; Roulade, Bingham; The Swan, Saint-Saëns; Toccata in E, Bartlett.

Edmund Shay, Chicago — Rockefeller Chapel, University of Chicago Jan. 19: All Bach. Prelude and Fugue in A minor; Four Orgelbuchlein Preludes; Trio Sonata 3 in D minor; Prelude and Fugue in E minor; Three settings of Nun komm, der Heiden Heiland; Toccata and Fugue in F major.

Bruce Bengston, New York City — Inter-church Center Chapel Feb. 8: Incantation for a Holy Day, Langlais; Triptyque, Vienne; Prelude and Fugue in B minor, Bach.

Anthony Newman, Brighton, Mass. — St. Gabriel's Monastery Church Feb. 5: Selected Works, Grignani; Serene Alleluias, Messiaen; Fantasie and Fugue on B-A-C-H, Liszt. St. Gabriel Boychoir assisted. Feb. 19: Christ, der du bist, Bach; Partita on Es ist ein Schnitter, David. Edward Boagni, harpsichord, assisted. Feb. 26: Three Pieces from the Nativity, Messiaen. St. Gabriel Boychoir assisted.

Edward Mondello, Chicago — For Lake Charles, La. AGO Chapter, First Presbyterian Church Feb. 2: Prelude on a Theme of Vittoria, Britten; Three Pieces, Couperin; Sonata 1, Hindemith; Toccata, Adagio and Fugue in C major, Whither Shall I Flee, Deck Thyself, O My Soul and Toccata and Fugue in D minor, Bach. Rockefeller Chapel, University of Chicago Feb. 9: Toccata, Adagio and Fugue in C major, When in the Hour of Utmost Need, Whither Shall I Flee, Deck Thyself, O My Soul and Toccata and Fugue in D minor, Bach; Lamento, Vienne; Toccata in D minor, Reger.

Robert Town, Kalamazoo, Mich. — For Kalamazoo AGO Chapter, Kalamazoo College Fine Arts Bldg. Jan. 30: Concerto in D minor, Toccata, Adagio and Fugue in C major, Bach; Triptyque, Dupré; Kyrie, Gott Heiliger Geist, Nun komm, der Heiden Heiland, Nun freut euch, Lieben Christen G'mein and Passacaglia and Fugue in C minor, Bach.

Richard Waggoner, New Orleans, La. — Rayne Memorial Methodist Church Jan. 17: Noël, Daquin; Concerto 2 in B flat major, Handel; Prelude and Fugue in G major, Bach; Partita on St. Flavian, Willan; Chorale in A minor, Franck; Prelude 5, Read; La Vierge et L'Enfant, Messiaen; Introduction and Passacaglia, Powell.

M. Arnold Briggs, Jr., Alexandria, Va. — Duke University Chapel, Durham, N. C. Feb. 14: Chaconne, Couperin; Prelude and Fugue in E major, Lübeck; My Heart is Filled with Longing and Prelude and Fugue in G major, Bach; Romanza on The White Rock, Vaughan Williams; Een Vaste Burg, Cor Kee; Grande Piece Symphonique, Franck.

Wendell Boertje, Chicago — Pupil of Lillian Robinson, Torrey-Gray Auditorium March 25: Psalm 19, Marcello; Durch Adams Fall, Homilius; Prelude, Fugue and Chaconne, Buxtehude; Menuet, Symphony 4, Vienne; Es ist ein Ros', Brahms; Come Thou Almighty King, McKinley; Comes Autumn Time, Sowerby.

Donald H. Andrews, Duluth, Minn. — Pilgrim Congregational Church Jan. 17: Prelude and Fugue in E minor, Bach; Arioso, Sowerby; Sonata for Organ, Donald H. Andrews; Toccata, Jongen; Sonata on Psalm 94, Reubke.

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Programs of Organ Recitals of the Month

George Markey, Maplewood, N. J. — Whitehaven Methodist Church, Memphis, Tenn. Jan. 29: Grand Choeur Dialogue, Gigout; Deck Thyself, O my soul, Brahms; Allegro, Concerto 1, Vivaldi-Bach; Fantasie and Fugue in G minor, Bach; Scherzo and Cantabile, Symphony 2, Vierne; Prelude and Fugue in G minor, Dupré. The choir sang Mendelssohn's Elijah.

Lancaster Chapter Students, Lancaster, Pa. — Christ Lutheran Church Jan. 11: Variations on an Early Theme, Cabezon — Randy Yoder. Fugue, Pollaroli; Toccata, Frescobaldi — Barry Hertzler. Prelude in D major, Bach; Greensleeves, Wright — Robert Masenheimer. Prelude and Fugue in A minor, Bach — Ruth Huston. Air, Hancock; Jesu, Meine Freude, Bach — Tim Wissler. Voluntary in A major, Selby; Fugue, Sonata 2, Mendelssohn — Patricia Myers. Toccata from Toccata, Adagio and Fugue, Bach — Philip Razer. Vivace, Sonata 2 in C minor and Fugue from Toccata, Adagio and Fugue, Bach — Ray Weidner.

Jansen T. Clopper, Murray Hill, N. J. — St. Andrew's Episcopal Church Jan. 17: Erschienen ist der herrlich Tag, Pepping; Toccata and Fugue in D minor, Seeger; Prelude and Fugue in F minor, Bach; Fugue in C major (first performance), Ware; In Memoriam, Berliński; Three Verses on the Second Tone, Llusá; Prelude, Adagio and Fugue (first performance), Sulyok; Passacaglia on I Wish to Laud and Praise, Wikander; Toccata on Urbs Beata Jerusalem (first performance), Stenius.

John Ogasapian, West Hartford, Conn. — St. James' Episcopal Church Jan. 31: O Filii et Filiae, Farnam; Prelude and Fugue in G minor, Buxtehude; Toccata, Oedipus a Thebes, Mereaux; Prelude and Fugue in D major, Bach; Offertoire sur les Grands Jeux, Couperin; Allegro, Symphony 6, Widor; La Vallée de Behorleguy au Matin, Bonnal; The Little French Clock, Bornschein; Fantasie and Fugue on B-A-C-H, Liszt.

David Pizarro, Durham, N. C. — First Presbyterian Church, Danville Jan. 11: Toccata and Fugue in D minor, Reger; Concerto 5 in F major, Handel; Chorale in B minor, Franck; Concerto in D minor, Vivaldi-Bach; Wachet auf! Bach; Noël, Grand Jeu et duo, Daquin; In dulci júbilo and Le Toccata, Dupré.

Joan Hufford, Chicago — Pupil of Lillian Robinson, Torrey-Gray Auditorium March 11: Magnificat Primi Toni, Buxtehude; Toccata per l'elevatione, Frescobaldi; Prelude in A minor, Bach; Symphony 3, Vierne; Präludium in A moll, David; Choral Prelude on Crimond, Rowley; Allegro, Symphony 6, Widor.

Charles Moore, New York City — Cathedral of St. John the Divine Jan. 24: The Nativity of Our Lord, Messiaen.

Mildred Andrews, Norman, Okla. — Kenmore, N. Y. Methodist Church Jan. 17: Concerto in B minor, Walthers; Andante and Gavotte, Arne; Prelude and Fugue in D major, Bach; Chromatic Study on B-A-C-H, Piston; Sonatina, Archer; Prelude and Fugue in G minor, Dupré; Prayer from Christ Ascending, Messiaen; The Angel with the Trumpet, Charpentier.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral Jan. 29: Swiss Noël, Daquin; Adagio, Symphony 6, Widor; Variations on a Noël, Dupré.

All Saints Chapel, Divinity School of the Pacific, Berkeley, Cal. Jan. 6: Prelude and Fugue in D, Buxtehude; Noël, Daquin; Sonata 2, Hindemith; How Brightly Shines the Morning Star, Drischner; Silent Night, Barber; O come, all ye faithful, Ives; A child is born in Bethlehem and All my heart this night rejoices, Walcha; The Nativity, Langlais; Allegro, Symphony 6, Widor.

Gerhard Krapf, Iowa City, Iowa — Evangelical Lutheran Church, Swedesburg Feb. 21: Prelude and Fugue in C minor, Bach; Bergamasca, Fiori Musicali, Frescobaldi; Prelude in E flat major, Leyding; Voluntary in C major, Stanley; Organ Concerto in B minor, Meck-Walthers; Four Short Pieces, Pinkham; Partita on Mit Freuden Zart, Krapf; Toccata and Fugue in D minor, Bach.

Victor Togni, Toronto, Ont. — St. Paul's Church Dec. 5: Fantasia del Sesto tono, Gabrieli; Canzona Secondo, Merula; Cuckoo, Frescobaldi; Come Saviour of the Gentiles and Prelude and Fugue in C major, Bach; Variations on a theme by Jannequin, Alain; Mass of the Epiphany, Reges Tharis and Alleluia, Tournemire; Improvisation.

Jack Ruhl, Fort Wayne, Ind. — First Presbyterian Church Jan. 31: Fanfare in C and Suite in C, Purcell; Pastorale in F, Bach; Sketch in D flat and Canon in B minor, Schumann; Communion, Vierne; Placid and Very Slowly, Sonatina, Sowerby; Trio and Dialogue on the Mixtures, Langlais; Festival Prelude on Praise Ye the Lord, Bender.

James A. Orr, Greenville S. C. — Graduate recital, Furman University, McAlister Auditorium Jan. 28: Benedictus, Chromhorne en Taille, Couperin; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Scherzo, Symphony 2, Vierne; Dieu Parmi Nous, Messiaen.

Helen Wyzga, South Hadley, Mass. — Mount Holyoke College, Abbey Memorial Chapel Jan. 14: Trio Sonata 6 and Passacaglia and Fugue in C minor, Bach.

Ronald Arnatt, St. Louis, Mo. — Christ Church Cathedral Dec. 24: Six Noëls, Dandrieu; Two Burgundian Noëls, Balbastre; Pastorale, Reichel.

Fred Tulan, Stockton, Cal. — Haggin Museum of Art Feb. 7: Concerto 6, Handel; Passacaglia and Fugue, Bach; Chromatic Study on B-A-C-H, Piston; Wachet auf, Bach; Concerto 2, Haydn; Cortège et Litanie, Dupré; Solemn Melody, Davies; Tu Es Petra, Mulet; Chorale in A minor, Franck; Prelude and Fugue in E minor, Bruhns; Toccata and Fugue in D minor, Bach; Concerto, Dupré; Prelude on The Fair Hills of Eire, O, Beach; Prelude and Scherzo, Proudman; Chorale, Harris. Instruments assisted in the Handel, Haydn, Dupré and Harris. Feb. 21: Concerto, Bingham; Concerto 6, Soler; Finale, Sinfonia Concertante, Hanus; Azmon, Wyton; Mourning Piece, Sibelius; Concerto in D minor, Handel; Variations on a Recitative, Schönberg; Pastorale, Tulan; Prelude on Pange Linqua, Kodaly; Hymn to the Moon, Purvis; Prelude and Allegro, Piston; Rhosymedre, Vaughan-Williams; Etude for Pedal Solo, Toccata, Harris. Instruments assisted in the Bingham, Handel, Tulan, Piston and Harris.

Kenneth R. Fall, San Diego, Cal. — Student of Mary Henson, Grace Lutheran Church Jan. 25: Voluntary on the Doxology, Purcell; Prelude in C major, Krebs; Benedictus, Couperin; Prelude and Fugue in D major, Bach; On a Melody by Vulpinus, Willan; Rhosymedre, Vaughan Williams; What God Ordains is Always Good, Manz; In Memoriam, Largo and Concert Piece, Peeters.

Jerry Black, Smyrna, Ga. — Milford Baptist Church, Marietta Jan. 20: Sonata 2, Mendelssohn; Thou Who Takest Away the Sins, Couperin; O Sacred Head, Now Wounded, Bach; My Heart Is Ever Yearning, Brahms; Greensleeves, Wright; Prelude and Fugue in G major, Bach. James L. Hagan, tenor, assisted.

William J. Catherwood, Youngstown, Ohio — First Presbyterian Church Feb. 21: Variations on Meine junges Leben, Sweelinck; Fantasie in F, Mozart; Prelude and Fugue in A minor, Bach; Wondrous Love, Barber; Prelude and Fugue in B major, Dupré; Canons in B minor and B major, Schumann; Chorale Improvisation on In Dulci Júbilo, Karg-Elert.

Kenneth Mansfield, Oakland, Cal. — Interstate Center Feb. 7: A ship came sailing in, Ahrens; From Heaven on High I come, Pepping; How brightly shines the morning star, Ahrens; O we wretched sinners, Pepping; Christ is risen, Ahrens; All Christians sing this day, Pepping; Chorale in A minor, Franck. Joanne Mansfield, soprano, shared the program.

Karel Paukert, St. Louis, Mo. — St. Luke's Lutheran, Chicago Jan. 3, Grace Lutheran, Chicago Jan. 5, University Place Christian, Champaign, Ill. Jan. 8, First Presbyterian Church, Waukegan, Ill. Jan. 10, Lawrence College, Appleton, Wis. Jan. 17, Hill Auditorium, Ann Arbor, Mich. Jan. 21, St. Paul's Episcopal, Lansing, Mich. Jan. 25, Calvary Episcopal, Pittsburgh, Pa. Jan. 31, First Presbyterian, Philadelphia, Pa. Feb. 3, Wesleyan College, Macon, Ga. Feb. 7, White Memorial Presbyterian Church, Raleigh, N.C. Feb. 8, Rollins College, Winter Park, Fla. Feb. 10 included: Prelude and Fugue in D major, Fantasie and Fugue in G minor, and I Call to Thee, Lord Jesus Christ, Bach; Fugue in A minor and Toccata in C major, Cernohorsky; Fugue in A major, Rejcha; Fantasie in G minor, Kuchar; Toccata in F minor, Wiedermann; Postludium, Janacek; Three Pieces, Róvenstrunk; Placare and Toccata, Verschraegen; Pastorale, Paukert; Finale in B flat, Franck; Prelude and Fugue in B major, Dupré.

Ivy Beard, Chicago — North Shore AGO Chapter contest winner, St. Luke's Church, Evanston Feb. 7: Komm Heiliger Geist, Herr Gott, Nun komm der Heiden Heiland (3 settings) and Prelude and Fugue in B minor, Bach; Fantasie in A major, Franck; Jesus accepte la souffrance and Les anges, Messiaen; Charterhouse and Fast and Sinister, Symphony in G, Sowerby.

Vin Harwell, Meridian, Miss. — For Meridian AGO Chapter, First Baptist Church Dec. 13: Magnificat Fugue, Pachelbel; Prelude and Fugue in A minor and Ich ruf' zu dir, Herr Jesu Christ, Bach; Schmucke dich, O Liebe Seele, O wie selig seid ihr doch and O Welt, ich muss dich lassen, Brahms; Prelude, Fugue and Variation, Franck; Elegy, Powell; Cuckoo, Daquin; Majesty for Brass and Organ, Harwell.

John W. Obetz, Albion, Mich. — First Presbyterian, Danville, Va. Jan. 25: Gloria, Mass for Convents, Couperin; Choral in B minor, Franck; Essai, Langlais; How Brightly Shines the Morning Star, Buxtehude; Sheep May Safely Graze, Now Rejoice Ye Beloved Christians and Prelude and Fugue in E flat major, Bach.

John R. Lively, Pittsburgh, Pa. — Carnegie Music Hall Jan. 17: Fantasie in Echo Style, Banchieri; Concerto 13 in F major, Handel; Two Sonatas, D. Scarlatti; Toccata, Adagio and Fugue in C, Bach; Suite for a Musical Clock, Haydn; Prelude, Fugue and Variation, Franck; Chollas Dance for You, Leach; Pageant, Sowerby.

James Drake, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Feb. 5: Fantasie and Fugue in G minor, Bach; Symphony 1, Weitz.

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Programs of Organ Recitals of the Month

Alec Wyton, New York City — Dedicatory recital, St. John's Church, Cold Spring Harbor, Long Island Jan. 17: Prelude in G minor, Pieme; Concerto 13 (Cuckoo and Nightingale), Handel; Prelude and Fugue in B minor, Bach; Four Pieces for a Flute Clock, Haydn; Fantasy and Fugue on B-A-C-H, Liszt; A Little Liturgical Cycle, Wyton; Carillon, Murrill.

Klaus Christhart Krutzenstein, Grand Rapids, Mich. — Alma College Jan. 8: Toccata and Fugue in F major, Buxtehude; Toccata in A major, Scarlatti; Basse et Dessus de Trompette, Couperin; Trio Sonata in E flat major and Prelude and Fugue in A minor, Bach (organ); Suite, Couperin; Sonata in F major, C.P.E. Bach (harpsichord); Improvisation (organ). Trinity Lutheran Church Jan. 17: Noël Suisse, Daquin; Der Tag der ist so freudenreich, Das alte Jahr vergangen ist and Toccata and Fugue in D minor, Bach; Canon in E major, Reger; Prelude and Fugue on B-A-C-H, Liszt; Toccata Francese, Kropfreiter.

Marjorie Jackson Rasche, Champaign, Ill. — For CCWO, Church of the Ascension, Chicago Feb. 7: Hymn and Fuguing Tune 14, Cowell; Variations on a Theme by Daniel Moe, Bender; Chorale, Wetzler; Chorale 1, Sessions; Tallis Canon, Manz; Weeping Mary and On the Other Side of Jordan, Presser; O Jesus Christ, True God and Man, Pasquet; The Royal Banners Forward Go, Titcomb; Earth Carol, Purvis; Toccata, Sowerby.

Pierce Allen Getz, Harrisburg, Pa. — St. Stephen's Lutheran Church, Lancaster, Jan. 17: Concerto in G major, Ernst-Bach; Canon religiosa, Cabezon; Trio Sonata 5 in C major, Bach; Noël in G, Daquin; Deck Thyself with Joy and O World, I now must leave thee, Brahms; Jubilis Dances Liturgiques, Nelhybel; In Dulci Jubilo, Karg-Elert.

William Hukaby and Richard Neece Clark, Dallas, Tex. — Pupils of Robert Anderson, junior recital, Southern Methodist University Jan. 27: Canonic Variations on Vom Himmel hoch, Bach; Pastorale, Roger-Ducasse — Mr. Hukaby; Priere, Franck; Trio in G major, Bach; Prelude and Fugue in B major, Dupré — Mr. Clark.

Charles Farley, Galesburg, Ill. — Faculty recital, Knox College Jan. 21: Offertoire sur les Grands Jeux, Couperin; Sonata 6, Bach; Sonata, Krenek; Sonata 1, Hindemith; Fantasie and Partita on Mit Freuden Zart, Krapf; Prelude and Fugue in F sharp minor, Buxtehude.

George Walter, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Feb. 19: Prelude and Fugue in F minor, Bach; Passacaglia, Symphony in G, Sowerby.

Marilyn Mason, Ann Arbor, Mich. — For Twin Cities AGO Chapter, Gloria Dei Lutheran Church, St. Paul, Minn. Jan. 11: Concerto del Signor Torelli, Walther; Aria con variazioni, Martini; Fantasie and Fugue in G minor, Bach; Ein feste Burg, Reger; Trois Danes, Alain; Greensleeves, Wright; Pageant, Sowerby. Capitol Drive Lutheran Church, Milwaukee, Wis. Jan. 10: Same program with Scherzo, Durullé, replacing Wright.

David Palmer, Victoria, B. C. — For Victoria Centre, St. Andrew's Cathedral Dec. 30: Toccata and Fugue in F major, Buxtehude; Noël Suisse, Daquin; In Dulci Jubilo and Prelude and Fugue in E flat (St. Anne), Bach; Paean on Divinum Mysterium, Cook; Lo, How A Rose, Brahms; Prelude, Fugue and Variation, Franck; Postlude for the Office of Compline, Alain; Prelude and Fugue in B major, Dupré.

Mary Frances Ross, Athens, Ga. — For Atlanta AGO Chapter and Atlanta Music Club, Druid Hills Baptist Church Jan. 11: Shorter College, Rome, Ga. Jan. 13: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 3 in D minor, Bach; Fantaisie 1 in F minor, Mozart; In dich habe ich Gehoffet, O Herr, David.

Elaine George Ehlers, Fort Worth, Tex. — Ed Landreth Auditorium 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; Choral in A minor, Franck; Prayer from Christ Ascending and God Among Us, Messiaen.

Mary Taylor, Berkeley, Cal. — Dedicatory recital, Holy Trinity Lutheran Church Feb. 7: Toccata, Buxtehude; Suite for an Organ Clock, C.P.E. Bach; O Man, Bewail Thy Grievous Fall, In Thee is Gladness and Prelude and Fugue in F, Bach; Praise the Lord with Cymbals, Karg-Elert; Ye Sweet Retreat, Bauer; Suite Gothique, Boellmann.

Michael Bulley, Spokane, Wash. — St. John's Cathedral Jan. 24: All Bach. Toccata, Adagio and Fugue in C major; Ich ruf' zu Dir, Herr Jesu Christ and In Dir ist Freude; Toccata and Fugue in D minor; Trio Sonata 1; We All Believe in One God; Prelude and Fugue in D major.

Scott S. Withrow, Nashville, Tenn. — Faculty recital, Hume Chapel, George Peabody College Jan. 21, 22: Tientos Modus 6 and 1, Cabanilles; Prelude and Fugue in C major, Bach; Four Preludes on Old Southern Hymns, Read; Sonata 6, Mendelssohn; Chorale Preludes, Schroeder.

Frederick Swann, New York City — First Christian Church, Tulsa, Okla. Feb. 2: Fond d'Orgue, Marchand; Trumpet Voluntary, Stanley; Requiesscat in Pace, Sowerby; Up, Up, My Heart, Now God Be Praised, Heavenwards He Ascended and With Tender Joy, Pepping; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Scherzo, Postlude for the Office of Compline, Alain; The Mourning Dove, Bianchini; Carillon, Murrill.

Houston AGO Chapter, Houston, Tex. — First Presbyterian Church Feb. 2: Prelude and Allegro, Piston — Charles Pabor. Sonatas in D major, E flat major and C major, Mozart — Kathryn Ault. Classic Concerto, Sowerby — Anthony Rahe. Concerto 14 in A major, Handel — Mary Ellen Bond. Concerto in G minor, Poulenc — Robert C. Bennett. Dr. Merrills Lewis conducted strings and timpani with the Houston Symphony.

Carl Bleyle, Ames, Iowa — Faculty recital, Iowa State University, Music Hall Jan. 24: Kyrie, Mass for the Convents, Couperin; Partita on Christus, der ist mein Leben, Bornefeld; Triple Kyrie, Bach; Three Chorale Preludes, Brahms; Partita on Es ist ein Schnitter, David. Collegiate Methodist Church Jan. 17: The same program, with Fantasie on Wie schön leuchtet, Buxtehude, replacing Couperin.

Donna Boyce and Mary Jane Enderby, Toledo, Ohio — St. Paul's Evangelical Lutheran Church Jan. 17: Prelude and Fugue in A minor, Buxtehude; Wo soll ich fliehen hin, Wer nur den lieben Gott lässt walten, Ach bleib bei uns, Herr Jesu Christ and Fantastic and Fugue in G minor, Bach — Miss Boyce. Pièce Héroïque, Franck; Gigue and Ave Maria, Reger; Toccata, Sowerby — Miss Enderby.

Maxine McCormick, Cookeville, Tenn. — Faculty recital, Tennessee Polytechnic Institute Jan. 24: Grand Jeu, DuMège; Musical Clocks, Haydn; Wo soll ich fliehen hin, Meine Seele erhebt den Herren and Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; Folk Tune, Whitlock; Rhythmic Trumpet, Bingham; Chant Héroïque, Chant de Paix and Epilogue, Langlais.

Charles L. Dixr, Forsyth, Ga. — Roberts Mysterium Auditorium, Tift College Jan. 26: Introduction and Toccata, Walond; Aria con Variazione, Martini; Fugue in E flat major, Bach; Prelude, Fugue and Variation, Franck; Scherzo in E major, Gigout; Finale, Symphony 1, Vierne.

Margaret Black Preston, Pittsburgh, Pa. — Carnegie Hall Jan. 31: Basse et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue in C major, Bach; Scherzo, Bossi; Three Intermezzi, Schroeder; Fantasy on Nursery Tunes, Elmore; Choral and Allegro, Symphony 2, Vierne.

Samuel Walter, Rutgers, N. J. — General Theological Seminary, New York City, Feb. 8: Three Organ Sonatas, Hindemith. St. Thomas Choral Society sang the Hindemith Mass.

Windsor Centre Members Recital, Windsor, Ont. — Central United Church Jan. 20: Fantasie and Fugue in C minor, C.P.E. Bach; Jezus neemt de Zondaars Aan, Asma; God is our refuge and strength, The Lord reigneth let the earth rejoice, Groom; Improvisation on Urba Beata, Brown — Allanson Brown. Adagio and Andante, Concerto 1, Handel; Chorale Prelude, Vulpius-Willan; Hymn Tune Voluntary Picardy, Rowley; Festal Flourish, Jacobs; Toccata, Dubois — Leslie Day. Sonata 2 in C minor; Nun danket alle Gott, Karg-Elert; Schönster Herr Jesu, Schroeder — Gordon Atkinson. Prelude in G, Bach; Fantasie on Welsh Hymn Tunes, Bradbury; If thou but suffer God to guide thee, Neumark-Bach; Allegro Vivace, Mendelssohn; Triumphal March, Lemmens — Percy Bradbury.

David P. Dahl, Seattle, Wash. — Phinney Ridge Lutheran Church Jan. 31: Prelude and Fugue in G minor, Buxtehude; Deck Thyself, My Soul, Bach; How Brightly Beams the Morning Star, Pachelbel; Duet for the Trumpet, Dandrieu; Vision of the Church Eternal, Messiaen; Noël Grand Jeu et Duo, Daquin; Allegro, Sonata 2, Hindemith; Blessed Ye Who Live in Faith and My Heart is filled with Joy, Brahms; Air and Gavotte in F major, Wesley; Cantabile in B major, Franck; Prelude and Fugue in G major, Bach.

Quentin Faulkner, Ridgewood, N. J. — West Side Presbyterian Church, Jan. 10: Partita on Christus der ist mein Leben, Pachelbel; Fugue in G major, Our Father Who in Heaven art, God be merciful unto me and Concerto in G major after Ernst, Bach; Chorale in E major, Franck; Scherzo, Gigout; How Fair and how pleasant art Thou, So now as we journeyed and Cortège and Litanie, Dupré.

E. Lyle Hagert, St. Louis, Mo. — Christ Church Cathedral Dec. 24: Paean on Divinum Mysterium, Cook; Vom Himmel hoch, Pachelbel; In dulci jubilo (3 settings), Bach; Zue Bethlehem geboren, Walcha; Scherzo in E major, Gigout; Fantasie in D flat major, Saint-Saëns; Improvisation on God Rest Ye, Barber; Improvisation on God Rest Ye Merry, Roberts.

Henry Glass, Jr., St. Louis, Mo. — Christ Church Cathedral Dec. 24: Prelude and Fugue in A major and Pastorale in F major, Bach; Macht hoch die Tür, Vom Himmel Hoch und Gottes Sohn ist kommen, Pepping; Noël 9, 10, Daquin; Les Bergers, Dessiens Eternels and Les Mages, Messiaen; Variations sur un Noël, Dupré.

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Programs of Organ Recitals of the Month

Clarence Ledbetter, Carbondale, Ill. — Faculty recital, Southern Illinois University, Shryock Auditorium Jan. 31: Toccata in F major, Bach; Fantasie and Fugue on B-A-C-H, Reger; Trio Sonata, Distler; Variations on a Noël, Dupré.

James S. Darling, Williamsburg, Va. — For Richmond AGO Chapter, Canon Chapel, U of Richmond March 15: Estampie, Roberts-bridge Codex; Prelude in G, Tablature of Adam Illeborgh; Alma redemptoris mater, Du-Fay; Prelude in G, Buxheim Organ Book; Three Organ Hymns, Schlick; Two Christmas carols, Tablature of Fridolin Sicher; Two keyboard Danses, de la Torre, Hans Weck; Ricercar, Cavazzoni; Diferencias cavallero, Cabezon; Fantasie Chromatica, Sweelinck; Cantilena Angelica Fortunae, Scheidt; Two Keyboard Pieces, Frescobaldi; Ein' feste burg, Buxtehude; Fugue, Pachelbel; Herr, wie du willst, Böhm; Herr Jesu Christ, dich zu uns wend and Prelude and Fugue in D minor (Dorian), Bach.

Gordon Farnell, Naperville, Ill. — Pfeiffer Hall, North Central College Feb. 4: Dorian Prelude on Dies Irae, Simonds; La Vallée du Behorleguy au Matin, Bonnal; Toccata and Fugue in E major, Krebs; Six Chorale Preludes on Scottish Psalter Tunes, Hill; Five Preludes on Western Pennsylvania Tunes, Lahmer; Sonata 1, Hindemith; Ronde Française, Boëllmann; Suite, Toccata, Duruffé.

John B. Haney, Peekskill, N. Y. — St. Peter's Church Feb. 2: Dialogue, Grigny; Flute Solo, Arne; Dearest Jesus, We Are Here and Prelude and Fugue in G major, Bach; Sketch in D flat, Schumann; Adagio, Symphonie 3, Vienne; Dearest Jesu, How Hast Thou Offended, O World, I Now Must Leave Thee and Prelude and Fugue in G minor, Brahms.

W. Kirby Eber, Quincy, Ill. — Vermont Street Methodist Church Dec. 21: Suite Noël, Templeton. Dec. 22: Fugue in E flat major (Saint Anne), Bach. Dec. 23: Walloon Christmas Rhapsody, Ferrari; Pastorale, Milhaud; In Bethlehem's Low Stable, Walcha. Dec. 24: Sicilian Suite, Mauro-Cottone.

Dale Peters, Denton, Tex. — For East Texas AGO Chapter, First Presbyterian Church, Tyler Jan. 26: Grande Pièce Symphonique, Franck; Offertoire, Récit de nazard, Basse de Trompette and Dialogue, Dandrieu; Chants d'Oiseaux, Messiaen; Ronde Française, Böellman; Romance and Finale, Symphony 4, Vienne.

Charles E. Richard, Coral Gables, Fla. — St. Peter's Lutheran Church Jan. 17: Mass for Organ, Liszt; Sonata 6, Mendelssohn; With Joy I Await the Lovely Summer-time, O How Happy are Ye and My Heart is Longing for a Blessed Death, Brahms; Harmonies of Evening, Karg-Elert; Toccata in D minor, Reger.

Grigg Fountain, Evanston, Ill. — Alice Millar Chapel, Northwestern University Feb. 14: 13 Orgelbüchlein Chorales, Bach; Pièce Héroïque, Franck; Sonata 2, Hindemith; Prelude and Fugue in E flat major, Bach. Mezzo-soprano Susan Nalbach assisted.

Frank Cedric Smith, New York City — Grace Church Dec. 24: Spanish Carol, DeCabezon; Noël 'Les Bourgeoise', LeBegue; In dulci júbilo, Buxtehude; Swiss Noël, Daquin; In Bethlehem's low stable, Quem Pastores and All my heart rejoices, Walcha. Dec. 31: Three Noëls, LeBegue; Noël and Variations, Balbastre; In dulci júbilo, Bach. Jan. 7: The old year now hath passed, O, God, from heaven look anew and In thee is joy, Bach; Puer nobis nascitur, Willan; The Star proclaims the King, Peeters; Sonata in E flat, Mozart-Biggs; Rigaudon, Campra. Jan. 28: Echo Fantasie, Sweelinck; Jesu, Priceless Treasure and Prelude and Fugue in F minor, Bach; Preludes on Rho-symedre and Hyfrydol, Vaughan Williams.

Oswald Ragatz, Bloomington, Ind. — Dedicatory recital, Memorial Baptist Church, Tulsa, Okla. Jan. 29: Trumpet Tune and Air, Purcell; Capriccio Cucu, Kerll; Concerto 5 in C minor, Telemann-Walther; Now Thank We All Our God, Come Now Jesus Down From Heaven, From Heaven Come the Angel Host and We All Believe in One God (Fugue), Bach; Chorale in A minor, Franck; Soul of the Lake, Karg-Elert; Divertissement, Vienne; Three Improvisations on Familiar Hymn Tunes, Ragatz; Carillon-Sortie, Mulet.

Elise Cambon, New Orleans, La. — For Central Louisiana AGO Chapter, St. Francis Xavier Cathedral, Alexandria Feb. 2: Grand Jeu, DuMage; Tierce en Taille, Couperin; Basse de Trompette, Marchand; Noël, Daquin; Toccata in F major, Ich ruf zu Dir, In dir ist Freude, O Mensch beweine, Fugue in E flat, An Wasserflüssen Babylon, Von Gott will ich nicht lassen and Toccata and Fugue in D minor, Bach.

Wayne Fisher, Cincinnati, Ohio — Collingwood Presbyterian Church, Toledo Jan. 10: Adagio and Allegro, Concerto 10, Handel; Flute Solo, Arne; A Fancy, Stanley; The Old Year Has Passed Away, Jesus Christ, Our Saviour and Toccata, Adagio and Fugue in C, Bach; Scherzo, Rowell; Mater Dolorosa, Weitz; Scherzando, Dupré; In Dulci Júbilo, Karg-Elert.

Lawrence DeWitt, Hiram, Ohio — Cleveland Museum of Art Jan. 13; Hiram College Jan. 20; Washington, D. C. Cathedral Feb. 7: Prelude and Fugue in E minor, Bruhns; Concerto 5 in F major, Handel; Sleepers Wake! a voice is calling and Prelude and Fugue in G major, Bach; Variations on Veni Creator, Duruffé; Partita on the Lord's Prayer, Post; Song of Peace, Langlais; Litanies, Alain.

Alexander Schreiner, Salt Lake City, Utah — Ed Landreth Auditorium, Fort Worth, Tex. March 9: If Thou But Suffer God To Guide Thee, My Heart Yearns for Thee and Fantasie in G major, Bach; Sonata in F minor, Mendelssohn; Communion in E major, Maestoso in C sharp minor, Naides, Clair de Lune and Carillon de Westminster, Vienne.

Akron Chapter Student Recital — Trinity Lutheran Church, Akron, Ohio Feb. 1: Fugue in G major, Bach — Sunny Rhoda. Nine Variations on Stephanos, Dickey — Peter Dickey. In dir ist Freude, Bach — Karen Brooks. Kleine Praludaen und Intermezzi, Schroeder — John Thomas. Prelude, Fugue and Variation, Franck — Marilyn Handshu. Fugue in E minor, Bach — Nancy Sell. Finale, Symphony 1, Vienne — Judy Pyett. Les Anges, Jesus Accepte la Souffrance and Les Mages, Messiaen — Carolyn Foltz. Toccata in E minor, Pachelbel — James Hickman. Wer nur den lieben Gott lasst walten, Bach — John Biros. Partita on Nun Komm der heiden Heiland, Distler — John Ferguson.

Henry Von Hasseln, Anderson, S. C. — First Methodist Church, Hartwell, Ga. Jan. 19: Psalm 19, Marcello; The Musical Clocks, Haydn; Prelude, Fugue and Variation, Franck; Carillon, Vienne; What a Friend We Have in Jesus, R. K. Biggs; Now Thank We All Our God, Karg-Elert; Greensleeves, Purvis; Gavotte Antique, Peeters; Londonderry Air, arr. Coke-Jephcott; Prelude and Fugue in G major, Bach.

Jack Briece, Pittsburg, Kans. — For Ozark AGO Chapter, First Presbyterian Church, Baxter Springs Jan. 17: Tiento on Tone 4, Arauja; Fantasie, Sweelinck; Canzon on Tone 4, Frescobaldi; Concerto in A minor, Vivaldi-Bach; Come Holy Ghost, In Peace and Joy I Now Depart, O Lamb of God, Man Bewail Thy Grievous Fall and Prelude and Fugue in D, Bach.

Students of Herbert L. White, Jr., Chicago — Sherwood Music School Jan. 13: Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach — Patricia Carter. Prelude and Fugue in D minor, Mendelssohn; Now Thank We All Our God, Karg-Elert — Nancy Wilson.

Jo Ann McKay, Albany, Cal. — Montclair Presbyterian Church, Oakland Jan. 10: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Sonata 1, Hindemith; Tu Es Petra, Mulet; Prelude and Fugue in G minor, Dupré.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral Jan. 10: In Dulci Júbilo, Buxtehude; Prelude and Fugue in C minor, Bach; Brother James, Wright; Chorale in A minor, Franck.

William Teague, Shreveport, La. — Knowles Memorial Chapel, Rollins College, Winter Park, Fla. Jan. 27: If Thou But Suffer God To Guide Thee and My Soul Exalts the Lord, Bach; Sonata 3, Hindemith; Prelude and Fugue in F minor, Dupré; Introduction, Passacaglia and Fugue, Willan.

Larry Palmer, Lawrenceville, Va. — Washington D.C. Cathedral Jan. 10: Fantasie for Epiphany, Tournemire; Three Noëls, LeBegue; Fantasie in F minor, K 608, Mozart; How Lovely Shines the Morning Star, Buxtehude; Partita on Wake, Awake, Distler; Passacaglia, Symphony in G, Sowerby. For Norfolk AGO Chapter, Christ and St. Luke's Episcopal Church Jan. 11: Partita on Nun komm, Distler; Sonata 1, Movement 1, Hindemith; Chaconne in G minor, Adagio in A minor and Variations on Wo Gott zu Haus, Distler; Vom Himmel hoch and Lobt Gott, ihr Heiden All', Walcha; Ein Lämmlein geht, Pepping; Partita, Distler.

Kathryn Loew, Kalamazoo, Mich. — Kalamazoo College, Light Fine Arts Building Jan. 18: Toccata in E minor, Pachelbel; Freu dich sehr, o meine Seele and Herr Jesu Christ, dich zu uns wend, Boehm; Prelude and Fugue in G minor, Buxtehude; Rondeau, Dandrieu; Partitas on Christus, der ist mein Leben, Pachelbel, Bornefeld; Suite for Organ, Haines; Scherzetto, Langlais; Carillon, Vienne.

Richard Williams, Sioux City, Iowa. — For Buena Vista AGO Chapter, St. John's Lutheran Church, Battle Creek Jan. 10: Prelude, Offertory and Alleluja, Dubois; Melody, Sticks; All Hail this Brightest Day of Days, To Shepherds as They Watched by Night, See the Lord of Life and Light, O Man Bewail Thy Grievous Fall and I Call To Thee, Lord Jesus Christ, Bach; Gothic Suite, Boëllmann.

Carl Bonelli, Mill Valley, Cal. — Glide Memorial Methodist Church, San Francisco Jan. 12, 19: Toccata in F major, Buxtehude; Wachet Auf!, Nun kom' der Heiden Heiland, Wen wir in höchsten Nothen sein and Prelude and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Psalm 18, Marcello.

Earl Barr, Minneapolis, Minn. — Hamline University, St. Paul Jan. 20: Toccata in C major, Bach; Chorale Prelude on Our Father, Scheidt; Two Sonatas, Scarlatti; Prelude, Fugue and Variation, Franck; Epilogue on a theme of Frescobaldi and Arabesque sur les flutes, Langlais; Resurrection, Passion Symphony, Dupré.

Robert Lodine, Chicago — City Methodist Church, Gary, Ind. Jan. 31: O Sons and Daughters, Dandrieu; I Call to Thee, Lord Jesus Christ, Rejoice, Beloved Christians and Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Andante in F major, Mozart; Arioso, Sowerby; Te Deum, Langlais.

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RESTORATION OF TANNENBERG ORGAN AT OLD SALEM

by CHARLES McMANIS

Readers of THE DIAPASON may recall the stoplist quoted for the one-manual five-rank Tannenberg organ at Winston-Salem, N. C. in the September 1963 issue, page 4. The restorer wishes to make a correction: The highest-pitch rank is NOT a 2-ft. stop but a 1 3/8-ft., giving this stoplist: Gedackt 8 ft. 54 stopped wood pipes; Principal 4 ft. 54 open metal pipes; Flauto 4 ft. 54 open wood pipes; Quinte 2 2/3 ft. 54 open metal pipes; Terzian 1 3/8 ft. 42 open metal pipes.

The basic ensemble was Gedackt 8 ft. and Principal 4 ft. — a rich, bright sound. Gedackt 8 ft. and Flauto 4 ft. provides a quieter ensemble sound. Mutations can be drawn separately in adding color, or together as a Sesquialtera to provide ensemble "reed color."

A thumbnail sketch of the organ's history: It was built in 1797 at Lititz, Pa., by David Tannenberg and his son-in-law, Philip Bachmann, and installed at Salem in May, 1798, by Bachmann. It served in the Gemeinhaus Saal there until 1841 when Salem Female College expanded to take over that building and in exchange built a small new chapel to house the organ. By 1864 the organ was in such bad condition that it was taken down and stored in the attic of Moravian Home Church.

The Salem Moravians were not left without an organ by storage of the one-manual instrument. In 1800 a two-manual and pedal Tannenberg organ had been installed in Home Church where it served continuously until its storage in the attic in 1913. (Will any electronic ever be used in a church for 113 years?)

The fact that the two-manual and pedal Tannenberg had a nagshead swell is significant because of the fact that the device had been introduced in England for the first time only ten years earlier, showing that Br. Tannenberger (as Moravian records spell his name) was no "provincial hick" but a man of letters who kept up with developments elsewhere. In discussions of a possible

stoplist for the one-manual organ he had suggested the possibility of the new "Quinta Dena" stop.

Since things stored in attics are soon forgotten, it wasn't until 1954 that musicologist Dr. Donald M. McCorkle and archeologist Dr. Frank P. Albright discovered the one-manual Tannenberg in Home Church attic, 90 years after it had been stored there. Vandalism and appropriation of parts for other organs through the years had reduced the inventory of one-manual organ parts. Sometime in the late 19th century a Viola rank had been substituted for another rank in the Home Church two-manual Tannenberg. To provide a stopped bass for the Viola, the bottom octave of the Gedackt 8 ft. from the small organ was "borrowed."

Dr. McCorkle, founder of the Moravian Music Foundation, enlisted support from Old Salem, Inc. (a non-profit organization restoring the 18th century Moravian buildings and culture) in restoration of the one-manual Tannenberg organ. In 1963 the children of Louise Bahnson Haywood adopted the project as a memorial to her and restoration began in February, 1964 with John Chrastina as craftsman-in-residence for mechanical restoration and this writer as consultant and voicer.

When restoration began the extant wood and metal pipes totaled 78 1/4. Other remaining parts included: the slider chest with pallet box, the roller board under it, lower portion of the case minus the front panel, canopy at top of case, detached console, less back panel, with its reversed-color keys. Missing also were trackers and two sets of tracker squares for movement transmission, keys to pallet box. Existing metal squares of the two-manual organ served as a pattern for replacements. Use of metal squares was an unusual practice for the period. The two-manual organ also provided models for replacements of missing stopknobs and music rack.

Missing stopknobs and a mere hand-

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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.

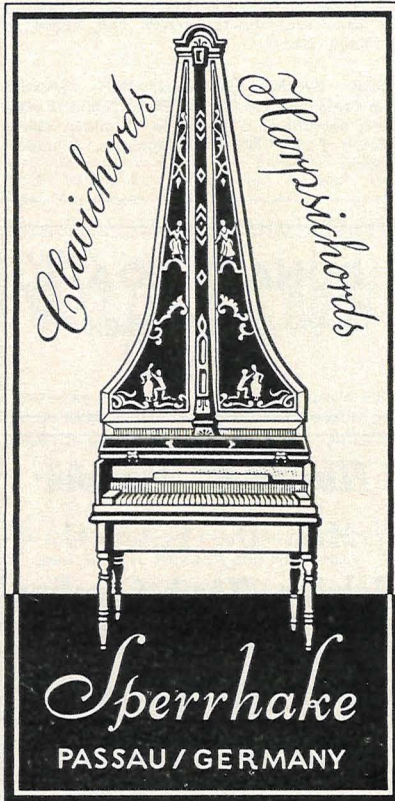
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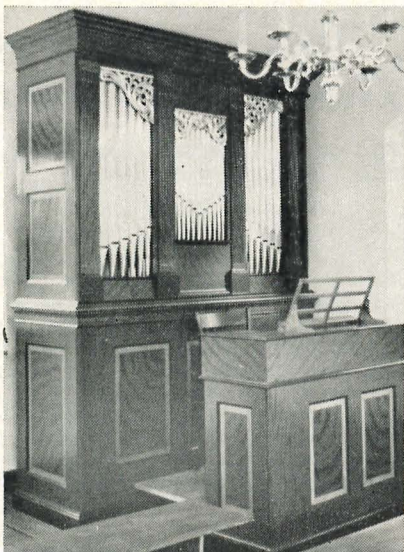
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ful of extant metal pipes made determination of the stoplist difficult. Wood pipes enough remained to establish that the organ had contained a Gedackt 8 ft. and open Flauto 4 ft. whose shorter pipes are of black walnut. A Principal 4 ft. had been in the case but pitches of the two higher ranks was a question. Mounted on the same toeboard they shared a common bottom octave. This system would seem more characteristic for soft eight-foot stops. When the stoplist was published in 1963 it was assumed that the complete rank was a two-foot and that the two-and-two-thirds rank dropped out in the bottom octave. Subsequently a few Quinte pipes from the bottom octave were found and a new theory was needed. Eventually it was determined that the two stops constituted a separately-drawing Sesquialtera, 12th and 17th, with the 17th absent in the bottom octave.

John Chrastina restored existing damaged parts, built replacement parts after the manner of the old and made the organ a functioning instrument again. His work included hand-sawed dovetail joints for the replacement reservoir with its pair of feeders for hand-pumping, lathe-turned ebony stopknobs, replacement of missing ebony naturals and ivory sharp caps, building of missing wood pipe replacements, and an infinite amount of exacting detail work requiring six months for completion.

In preparation for tonal restoration with its replacement of missing pipes, this writer-builder made careful study of a 1764 organ-building treatise by Georg Andreas Sorge, a document preserved in the Moravian Music Foundation archives, evidently prepared for David Tannenberg's use in scaling and building pipes. Parenthetically it should be mentioned that cabinet-maker Tannenberg came to America in 1749 at the age of 21 and worked at Bethlehem, Pa., with Johann Gottlob Klemm (or Klemm), builder of the famous Trinity Church organ, New York City. Klemm had died in 1762 leaving Tannenberg in charge of the shop. In preparation for setting up his own shop at Lititz in 1765 he must have felt his inadequacy



in scaling and building of pipes and asked Sorge for help. Sorge's treatise deals with a number of matters and contains even a lucid, simple description for setting a temperament.

Practical experience in preparation for tonal work at Old Salem was acquired at Hebron Lutheran Church, Madison, Va., where we cleaned, regulated, examined and tuned a somewhat larger one-manual Tannenberg organ built in 1801. It was hoped that the Madison organ might shed some light on pitch of the smallest rank at Old Salem. The conclusion had been reached that the pitch must be $1\frac{1}{2}$ ft. but a question remained about the possibility of a break. At Madison the ensemble contains principals, 8, 4, 2, Mixture. Its Terzian in the lower two octaves is $1\frac{1}{2}$ ft. breaking back to $3\frac{1}{2}$ at middle C, adding something of a 16 ft. Dulzian character to the full ensemble. Since the Old Salem ensemble consisted of but a Gedackt 8 ft. and Principal 4 ft. it seemed more logical that the $1\frac{1}{2}$ ft. should continue without a break from Tenor C, since the ensemble didn't go high enough to warrant a sub-unison growl.

The Madison Tannenberg seemed to have been untouched as to pitch. No shortening or lengthening was apparent. (This would have been clearly visible on the backs of case pipes.) For this reason length sticks were prepared at Madison for cutting replacement pipes to length at Old Salem. Before pipes would be removed for measuring, "sanitary" precautions had to be taken. Through the years mud-dauber wasps had found the inside of the organ case a fine place to daub. Usually this would present no problem, since "normal" gumbo-type mud hardens like rock. But Virginia mud has a high sand content which eventually dropped from drying nests among pipes. Careful vacuuming was required to prevent sand from penetrating the secret recesses of the slider-chest. Pitch at Madison — and also at Old Salem, of course — is about A-430.

Items of interest:

Wood pipes are without pipe racks. Tannenberg used tapered wood pipe toes which fit into toeboard conical holes of the same taper to support pipes without a rack.

Since Tannenberg was of the Gottfried Silbermann school his pipes are lightly though profusely nicked, though less in the treble than in the bass.

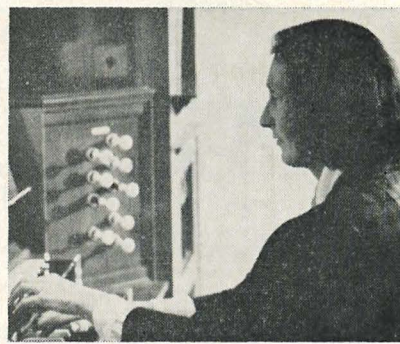
Flutes and principals are articulate without excessive chuff.

Although the Old Salem organ is easily pumped by hand a tiny Meidinger blower and reservoir curtain valve are provided as well.

Wind pressure at Old Salem is one and three-quarters inches. Key action is hard because that's the way David Tannenberg made it at Salem.

Unlike other Tannenberg restorations the case not white but artificial-grain painted wood. In removing coats of paint from extant parts of the case it was discovered that the first coat had been grained mahogany.

Next time you take a vacation through North Carolina stop at Old Salem in Winston-Salem to visit restored buildings and museums. The little Tannenberg is in the chapel of the Brothers House.



Susi Jeans will open her two-month American tour in Williamsport, Pa. April 2 and 3. She will play and lecture at several leading universities including Dartmouth, Oberlin and the University of Wisconsin at Milwaukee where the Medieval-Renaissance Guild will co-operate with the music department to sponsor the event. She will play and lecture at Washington University, St. Louis, at the University of Colorado, Boulder, and at Yale. Recitals will be Guild-sponsored in various cities. The calendar will list dates in all areas.

Lady Jeans' lecture topics will include Sir Isaac Newton's Music Treatise and Investigation into Music, a 17th century approach of particular interest to mathematics and science faculties dealing with division of scale, temperament and tunings.

Lady Jeans has recently recorded for Archive a group of virginal pieces by William Byrd, including the long cycle of pieces entitled The Battell.

WILLIAM BEST GIVEN CHURCH POSITION IN CHICAGO AREA

William Best has been named organist at Our Savior's Evangelical Lutheran Church, Lansing, Ill. For the last five years he has been organist and choir-master at St. Rest Baptist Church, Shreveport, La., teacher of piano and organ at the Lakeside Music School and supervisor of music in the local system. In addition to his new position at Our Savior's, Mr. Best will teach in the Chicago public school system.

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ALEXANDER TURCO ORGANIST

First Presbyterian in Michigan City
Has 3-Manual Installed in Rear
of Contemporary Edifice

A new three-manual organ has just been installed in the First Presbyterian Church, Dearborn, Mich., a gift of Mr. and Mrs. Lloyd Lawson. The instrument is located in the rear of the contemporary style building which is set in 12 acres of wooded land.

Alexander J. Turco is organist-director. The specification was drawn by Jack Ruhl, Fort Wayne, Ind. and members of the organ builder's staff.

GREAT

Quintaton 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Kleinprinzpal 2 ft. 61 pipes
Mixture 3-5 ranks 269 pipes
Trompette Harmonique 8 ft.

SWELL

Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Flute Celeste 2 ranks 124 pipes
Spitzprinzpal 4 ft. 68 pipes
Flauto Traverso 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-5 ranks 245 pipes
Fagotto 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagotto 8 ft. 12 pipes
Clairon 4 ft. 68 pipes

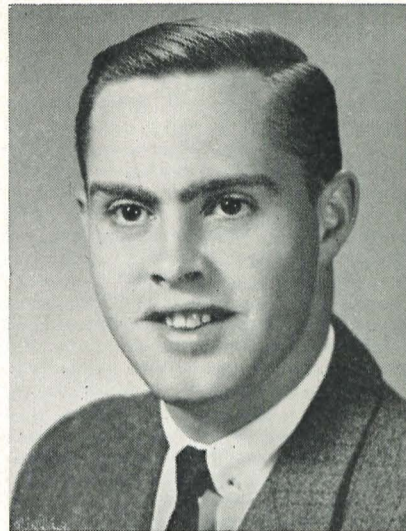
CHOIR

Spitzgambe 8 ft. 68 pipes
Gedeckt 8 ft. 68 pipes
Dulciana 8 ft. 68 pipes
Unda Maris 8 ft. 56 pipes
Zauberflöte 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Trompette Harmonique (prepared)

PEDAL

Untersatz 32 ft. 5 pipes (lower 7 resultant)
Kontrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Dulciana 16 ft. 12 pipes
Oktave 8 ft. 32 pipes
Singend Gedeckt 8 ft. 32 pipes
Spitzgambe 8 ft.
Quintaton 8 ft.
Choralbass 4 ft. 12 pipes
Rauschquinte 3 ranks 96 pipes
Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Krummhorn 4 ft.

A 10-rank positiv is prepared for in the console.



Gene R. Janssen became minister of music Jan. 1 at the First Lutheran Church, De Kalb, Ill. His wife, Grayce, assumed the duties until Feb. 1 while Mr. Janssen finished his master's degree at Indiana University.

A graduate of Wartburg College, Waverly, Iowa, Mr. Janssen studied with E. A. Hovdesven and Warren Schmidt. As a recipient of a German Government grant he studied with Helmut Walcha. Studies at Indiana University were with Robert Rayfield.

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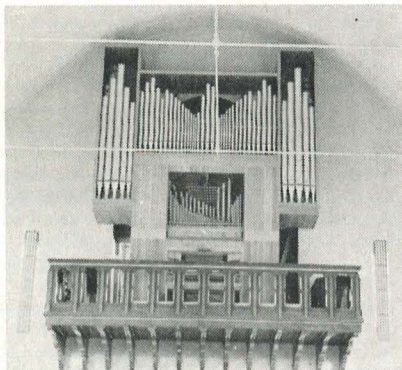
Little known abroad, a rather astonishing event took place in Belgium last September, in the realm of organ building and concertizing. It all happened in a remote corner of an otherwise well-advertised Belgian Luxembourg. This is the province where the famous battlefield of Bastogne is located, and where General of the Army McAuliffe and his gallant troops gained worldwide fame in the winter of 1944 as well as the everlasting gratitude of the Belgians.

The occurrence I am referring to was a musical one, namely the inauguration of an organ in the little church of Mont-le-Ban, a country parish comprising less than 300 inhabitants. This was a mechanical action instrument, due exclusively to the exceptional skills and patient efforts of the pastor's assistant, the Rev. Robert Mathot.

This two-manual 15-rank instrument was entirely designed and built by Abbé Mathot alone, in a makeshift workshop set up in the dining room of the rectory. Mastering anew a century-old European handicraft tradition in organ building, he literally manufactured all components by himself, melting lead and tin, preparing the alloys, shaping and planing the pipes, cutting and filing the thousand wooden parts. And his tools? Abbé Mathot also engineered his own equipment, too rare on the Belgian market or too costly for a parish priest. No wonder then that the job took four years, but it could not have been brought to successful completion without the astounding talents and the inspiring faith of this "lay" builder.

The quality of this organ, born out of so much dedication and ingenuity, got a solemn recognition in a festive way Sept. 12 and 13, through performances by eminent European organists.

From Belgium — a nation with quite a tradition in organ artistry if less so in



organ building — came J. Verrees, titular organist at the Namur Cathedral; Charles Hens, professor at the Royal Brussels Conservatory; J. Faures, organ virtuoso also from Brussels. From other countries, three widely known contemporary masters contributed their virtuosity and reputation to the festival; J. J. Grunenwald, titular organist of St. Peter of Mont Rouge, (Paris) and professor at the Geneva Conservatory, and Michael Schneider, professor at the Hochschule of Berlin. They reveled day and night in the versatility of the classical instrument. The participating organists arranged and distributed their program selections so as to bring forth the rich registration spectrum of the instrument. Whether playing Frescobaldi and Bach or Franck and Messiaen or just chant accompaniment, the organ of Mont-le-Ban proved to be also a "king of instruments."

The public responded enthusiastically to this exceptional gathering of performing artists in such an unusual place. The church being small, people had to sit everywhere, including the altar. Many had to listen outside, from loudspeakers installed in the spire.

It was almost like the 1950 Bach

Festival in Prades, where Pablo Casals had attracted fastidious connoisseurs and fervent amateurs to communicate in the music of the Great Cantor. Here too, in Mont-le-Ban, those two days witnessed superlative feasts of the organ.

However, perhaps the most fascinating aspect of this lies in the demiurgical personality of Abbé Mathot himself. In 1948, with his hands only, he built his own car. Now, in addition to his organ building schedule — for he has received several orders — he has embarked in the manual construction of a helicopter!

We suggest that American friends of the organ, while touring Europe, devote a patriotic visit to Bastogne and also pay a musical homage to the organ of Mont-le-Ban and its builder.

Here is the specification of the instrument:

GRAND ORGUE

Montre 8 ft.
Prestant 4 ft.
Quarte 2
Fourniture 6 ranks
Bourdon a cheminée 8 ft.

POSITIF

Bourdon 8 ft.
Flute a cheminée 4 ft.
Principal 2 ft.
Scharf 6 ranks (two stops)
Larigot 1½ ft.
Regale 8 ft.

PEDALE

Soubasse (metal) 16 ft.
Quintaton 8 ft.
Cor de nuit 4 ft.

Mechanical action.

WILLIAM OSBORNE, Denison University, Granville, Ohio, has been awarded the DMA degree from the University of Michigan, Ann Arbor.

ROBERT ANDERSON played the 18 Leipzig Chorales of Bach in two recitals Jan. 22 and 29 at St. Stephen Methodist Church, Mesquite, Tex.



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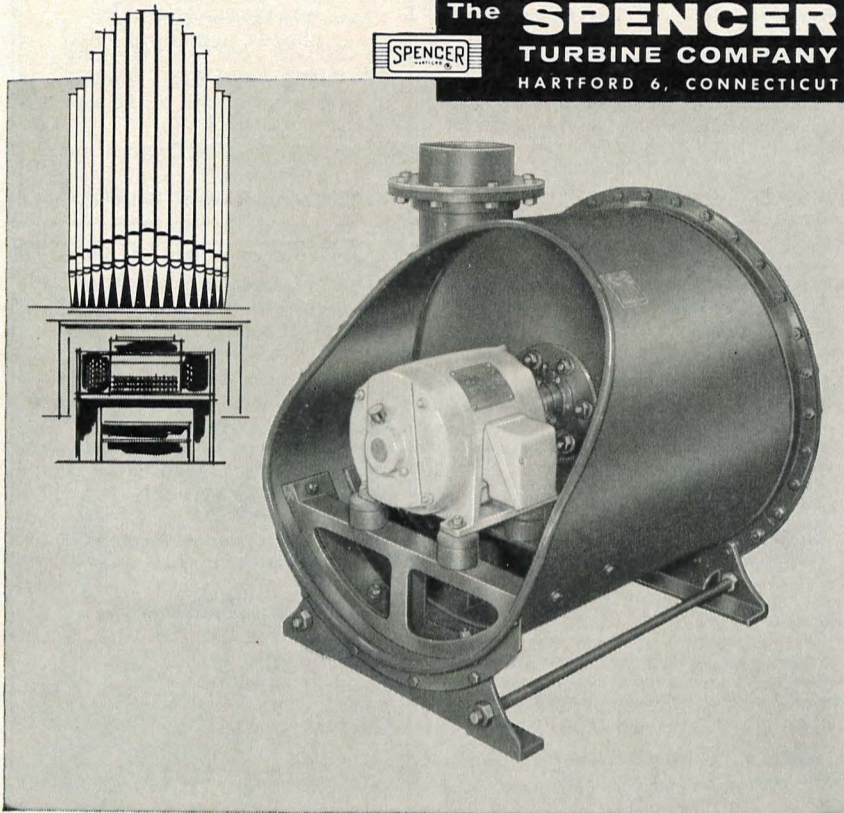
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HENRY FUSNER

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

MÖLLER REBUILDS, ADDS TO HUTCHINSON ORGAN

FIRST PRESBYTERIAN CHURCH

Virginia Anderson Is Organist On
Three-Manual in Kansas Town —
19 New Ranks Added

The First Presbyterian Church, Hutchinson, Kans. has dedicated its completely rebuilt and enlarged three-manual Möller Nov. 29. The dedicatory recital by Robert Lewis, New Hartford, N.Y. appeared in the February issue.

Founded in 1873 and one of the oldest in central Kansas, the church is a fine Gothic structure. Several ranks from the original three-manual Möller installed in 1926 have been retained; 19 ranks of new pipework were added, the entire instrument completely revoiced and a new console located in the chancel area.

Negotiations were handled by W. A. Brummer and C. E. Beguelin of Möller in consultation with the church committee.

Virginia Anderson, dean of the Hutchinson AGO Chapter, is the organist.

GREAT

Quintaton 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes (prepared)

SWELL

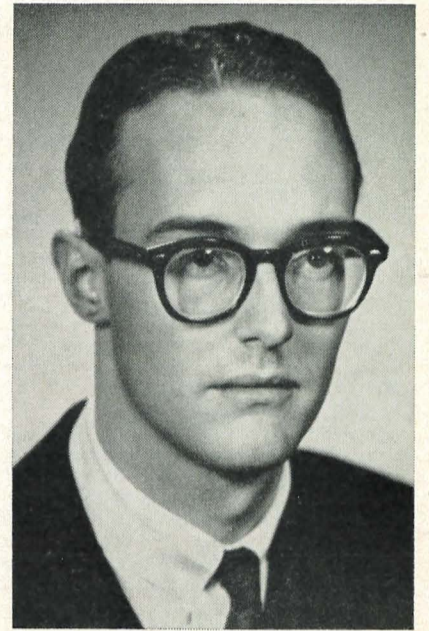
Still Gedeckt 16 ft. 61 pipes
Geigenprinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Zymbelstern (prepared)
Tremulant

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Fugara 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 44 pipes
Subbass 16 ft. 44 pipes
Violone 16 ft. 44 pipes
Quintaton 16 ft.
Still Gedeckt 16 ft.
Octave 8 ft.
Bourdon 8 ft.
Violone 8 ft.
Gemshorn 8 ft.
Koppelflöte 4 ft.
Octavin 2 ft.
Fagotto 16 ft.



Gordon C. Ramsey, organist of the Burnside Baptist Church, Worcester, Mass., and teacher at Worcester Academy, has been serving as commentator of a series called The Organ, on Boston fm radio station WBCN. A commercial sponsor has underwritten the next 13 weeks and the station has started mimeographing and selling the scripts.

The series of weekly hour-long broadcasts explores through recordings the differences between English, French Romantic, French Baroque, German Baroque and German Romantic organs, with music written for and performed on them by native organists. Tapes from the Yale Collection of Historical Sound Recordings and tapes of unrecorded music made by G. Huntington Byles, New Haven, and Edgar Hilliar, Mount Kisco, have been used.

COMMISSION GORDON YOUNG TO WRITE ST. PETER MASS

Msgr. J. A. Feeney of the Cathedral Church of St. Peter, London, Ont. has commissioned Gordon Young to compose a Mass in Honor of St. Peter to be sung for the first time Feb. 28 under the direction of Wayne Belton, cathedral organist and choirmaster. Accepted by the Liturgical Commission of the Archdiocese of London, Canada, it will be published by the Gregorian Institute of North America.

PRESENT, FORMER ORGANISTS' WORK HEARD AS CHURCH IS 75

Anthems by present and former organists of the Church of St. Martin-in-the-Fields, Philadelphia, were heard Jan. 31, the 75th anniversary of the church's founding. I Was Glad, written for the occasion by present organist Harry Wilkinson, and Thomas Matthews' I will Give Thanks unto the Lord were sung by the choir of men and boys. Holst's Morley College Festival Te Deum was also heard.

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GALLERY PLACEMENT IN 1967

**Historic Episcopal Church Famed
for Tiffany Glass also Orders
One-Manual for Chapel**

St. Michael's Episcopal Church, New York City, has signed a contract with Rudolf von Beckerath, Hamburg, Germany, for a three-manual organ. This historic church was founded in 1807 in the Bloomingdale area of Manhattan, which was then an area of country estates. The present church building, the third on the site, is in Romanesque style, and is notable for its unique reredos window and for the glass mosaic reredos in the adjoining Chapel of the Angels, both by Louis Tiffany. The six large windows by Charles Connick of Boston are considered to be among the finest examples of domestic stained-glass design. The church's long, high nave and resonant acoustics afford an ideal environment for the new instrument.

The organ will have mechanical key-action and electric stop and combination action, and will be installed, encased and free-standing, in the rear gallery of the church. The swell division will feature shades mounted in a hinged frame that can be swung away from the front of the case when the expressive facility is not required, giving unimpaired egress to the tone and eliminating the disadvantage of enclosed divisions.

The specification was drawn by Robert Huddleston, organist of the church, in consultation with Rudolf von Beckerath. Installation is scheduled for 1967.

GREAT

Quintadena 16 ft. 56 pipes
Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Hohlflöte 4 ft. 56 pipes
Nasat 2½ ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Mixture 6 ranks 336 pipes
Trompette 8 ft. 56 pipes

POSITIV

Holzgedackt 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Oktave 2 ft. 56 pipes
Quinte 1½ ft. 56 pipes
Scharf 4 ranks 224 pipes
Sesquialtera 2 ranks 112 pipes
Cromorne 8 ft. 56 pipes
Tremulant

SWELL

Gedackt 8 ft. 56 pipes
Gemshorn 8 ft. 56 pipes
Blockflöte 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Zimbel 3 ranks 168 pipes
Cornet 3 ranks 168 pipes
Hautbois 8 ft. 56 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 5 ranks 160 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Rohrschalmei 4 ft. 32 pipes

MANUAL

Gedackt 8 ft. 54 pipes
Rohrflöte 4 ft. 56 pipes
Prinzipal 2 ft. 54 pipes
Quinte 1½ ft. 54 pipes
Scharf 3 ranks 162 pipes

PEDAL

Lieblich gedackt 16 ft. 30 pipes

**NATS HOLDS 20TH ANNUAL
MEETING IN MINNEAPOLIS**

The 20th anniversary convention of the National Association of Teachers of Singing, held in Minneapolis Dec. 27-30, paid tribute to the Founding Committee. Highlights of the program were nationally known figures in choral conducting, musicology, the medical profession and voice teaching as well as many singers.

Lectures by Olaf A. Christiansen, Donald Ferguson, and Friedrich S. Brodnitz, M.D. and the recital by 1963 Singer of the Year, Sylvia Friederich, were outstanding.

The 1964 Singer-of-the-Year prize money was divided among three singers: Janet Yvonne Day, Portland, Ore.; Marilyn John, Cincinnati, Ohio, and Maria Theodora Mastrangelo, Brooklyn, N.Y.

The 1965 NATS convention will be held at the Pick-Congress Hotel, Chicago, Dec. 27-30.

**HONOR KATHARINE SHOCK
ON HER 25TH ANNIVERSARY**

Katharine B. Shock, secretary of the Brooklyn AGO Chapter and organist at St. Paul's Episcopal Church, Brooklyn, N. Y., celebrated her 25th anniversary as organist at St. Paul's at the Candlemas service Feb. 2.

Several singers from other churches augmented the choir, and a delegation of AGO members attended the service. The Rev. H. Waldo Manley, rector of the church and chaplain of the Brooklyn Chapter, preached the sermon.

A reception followed the service in the Guild Hall, where refreshments were served. Mrs. Shock received a purse of money from members of the church as well as many gifts, cards and letters of congratulations.

St. Michael's has also purchased a one-manual positiv organ with pedal from the same builder, for use in the Chapel of the Angels. This instrument is scheduled for delivery in the spring of this year.



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Charles Crowder, *The Washington Post*
9/2/63

Engagements

- March 3, 6 The Bach Festival, Kalamazoo
- 24 Emmanuel Church, Boston
- April 4 The Washington Cathedral
- 18 U. S. Cadet Chapel, West Point, N. Y.
- 21 St. Paul's Chapel of Trinity Parish,
New York City
- 23 Trinity Church, New York City
- May 4 Western Michigan University
- June 11 Hartford Gallery of Modern Art, New York
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- 23 Midwest A.G.O. Regional, St. Louis
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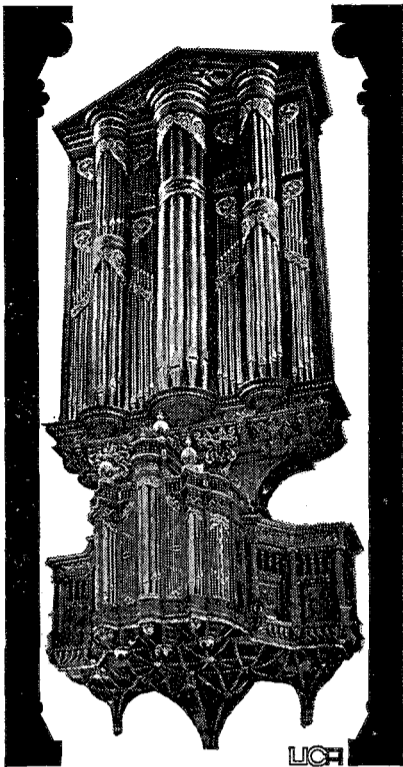
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INVITATION TO WORSHIP

By The Rev. C. Earle Gordon, BA, STM, DD

(address delivered at the College Service Aug. 25, 1964 at St. Andrews River Heights
United Church before the National Convention of the Royal Canadian College of Organists)

I trust that those of you who have re-
sponsibilities for the ministry of
music in the churches you serve will not
think it inappropriate — a kind of
'carrying coals to Newcastle' — if I say
something today about Worship.

This decision was made more for me
than by me. It came about as I read
again the Book of the Psalms — that
section the Bible, which, as you well
know, is a compilation of the praises
and liturgies of Israel.

As is the case with most Hymnals, not
all the selections of the Psalter are of
an equally high order. Some of them
are exceedingly sub-Christian. Con-
sequently, we tend to be selective in our
choice of Psalms and confine ourselves
to a few familiar devotional favourites
and neglect the others, often to our
spiritual impoverishment. There is a
good deal of wheat scattered amongst
the chaff of the lesser known Psalms,
and I commend to you the rewarding
discipline of reading ALL the Psalms.

One of the by-products of such a dis-
cipline will be the discovery of the
tremendously prominent place given in
the Psalms to worship. The Psalms con-
stitute a universal call to praise; over
and over again, the invitation is ex-
tended "O come, let us worship."

But there is more here than a bare
exhortation to worship. There are cer-
tain recurring emphases which are
singularly relevant for the 20th century
church at worship, and should be of
more than passing interest to those of
us who have responsibilities in the Min-
istry of Worship.

Let me single out three of these and
bring them to your attention.

1. First, the object of Israel's worship
is God.

More than any other Book in the
Bible, the Psalms have the distinction
of being the word of man to God. Wor-
ship in the Psalms is theocentric, as all
Worship should be. The vertical dimen-

sion is always present. "O come, let us
sing unto the Lord;" "O worship the
Lord;" "Make a joyful noise unto the
Lord;" "Praise ye the Lord." Worship in
the Psalms belongs primarily to God.
It is inspired by God, addressed to God,
offered to God. It is man relating him-
self in all his dependence and frailty
and helplessness and sin to the Ground
of his being.

"But surely," you say, "this is ele-
mentary." But is it? Theoretically, yes.
So often in actuality, no. It doesn't fol-
low because the Bulletin Board on the
Church lawn says, "The Public Worship
of God", or because the officiating min-
ister begins the Service by saying, "Let
us worship God," that it is God Who
is worshipped. It is quite possible to
plan and conduct and participate in a
service, in which the dimension from
beginning to end is horizontal rather
than vertical — a service in which, while
the Name of God is employed, Man is
central — a service, in other words,
which is deliberately designed to create
an impression on people as though the
worshipping congregation were an audi-
ence in a concert hall. Instead of the
congregation going forth from the serv-
ice "lost in wonder, love and praise," be-
cause of the "loving wisdom of our
God", they linger to say, either, "What
a nice service!" or, "I didn't get any-
thing out of that today!"

Now, let's face it. That is not the
primary purpose of worship. And when
that happens, as happen it does all too
often when "Man", whether he be the
minister, the organist, the choir or the
congregation, intrudes himself into the
service, you may be sure that the ex-
hortation, "Let us worship God," has
not been heeded nor observed.

I have in my library a book, the title
of which disturbs me, partially because
it was written by a theological professor
and a clergyman, but more particularly
because its title leaves the wrong im-

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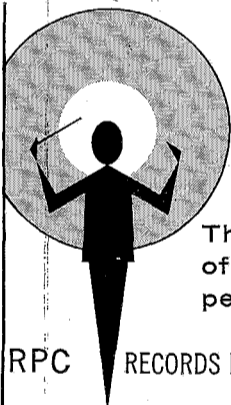
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pression about Worship. It is called *The Fine Art of Worship*. Now, if that title means that we should, in Worship, offer God only our best in the most orderly and liturgical manner known and possible to us, well and good. I am all for that. A great deal of Protestant worship fails because it fails artistically. It is poorly ordered, slovenly, unimaginative, barren, drab, dull, and all the rest of it. And I, for one, am all for anything that will make it more artistically acceptable. But, if *The Fine Art of Worship* means a pre-occupation with Worship as an Art, with a view to the effect of the Service on the people; if it means a concern for the Art of Worship for Art's sake; then it is fraught with grave peril.

As I have said, much Protestant worship fails because it fails artistically. But Worship doesn't necessarily succeed as Christian Worship if it only succeeds artistically. There is always the danger of the aesthetic becoming the end, rather than the means. True worship is objective. Its dimension is vertical. Its primary focus is God-ward, not man-ward. It is the word of man to God in response to God's word to man, and while worship can utilize every appropriate means to affirm and establish the communion of man with God, we must be continually on our guard against the peril of the means becoming the end. It is God, "the Creator of the ends of the earth, Who fainteth not, neither is weary," Who is worshipped. It is God, "the Judge of all the earth," Who is the object of our adoration. It is God, "Whose mercy is from everlasting to everlasting, and Whose truth endures to all generations," to Whom we offer a sacrifice of thanksgiving and praise. It is God, Who "besets us behind and before, Who forgives all our iniquities, Who heals all our diseases, Who crowns our life with loving kindness and tender mercy", Who is to be worshipped and adored. It is, in other words, the God and Father of our Lord, Jesus Christ. And unless worship, from beginning to end, confronts us with Him, it cannot be said to have succeeded as

Christian Worship.

2. Notice, further, the large place given by the Psalmists to music in Worship.

To be sure, they speak of other aids in the Worship of God — thank-offerings, burnt offerings, the payment of vows, uprightness of life, and so on — but it is music that receives by far the greatest emphasis. God is to be worshipped instrumentally, with the psaltery and the harp, and ten-stringed instruments; with the lute and the lyre; the timbrel and the trumpet; with loud cymbals and high-sounding cymbals, and, believe it or not, organs!

God is to be worshipped vocally, by "making a joyful noise" with emphasis on the "joy". God is to be worshipped by singing, of all things, a new song, which is a controversial idea, even in this age! God is to be worshipped with music.

Church musicians should never want for Scriptural warrant for music in the church. The chances are that we will never have to contend vigorously, as our forebearers did, for the place of music in worship. Music is now a familiar and an integral part of the church's worship. But the same theological rule of objectivity that governs prayers and preaching must also apply to praise. It must be primarily objective, directed, not to man, but to God. It is from within this context that the appropriateness of all Church music must be judged. It is this "rule of thumb" that leads a good many of us to look suspiciously on many of the individualistic, highly subjective, sentimental, late 19th and early 20th century hymns, that constitute the favourites of many people.

And from within the same context, we must judge the worth of the instrumental and vocal music played and sung in our Churches.

Professor H. H. Farmer, in a book entitled, *The Servant of the Word*, says: "Any piece of music or ritual which is deliberately and primarily designed to stir people's feelings and not to express and deepen the apprehension of God, is dangerous and should be suspect." We must never confuse our apprehension of

Why you may not like electronic organs

By Richard H. Dorf

President, The Schober Organ Corporation

If a friend introduced you to a Japanese food by giving you raw fish and dried seaweed (which the Japanese eat regularly), you might well conclude that you don't like Japanese food at all. That would be a shame because Sukiyaki, which is Japanese too, is a succulent preparation of well-cooked meat and vegetables that any Western palate will enjoy immediately. Your experience with raw fish, however, might make you pass up this tasty treat.

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God with gooseflesh up our backs, or with what Dr. Harry Emerson Fosdick used to call "a bubbly feeling inside." As Farmer says, in this same connection, "I suspect that many a worshipper has mistaken the oscillation of his diaphragm in harmony with a 10-foot organ pipe, or the quivering of his heart string to the melting sweetness of a boy soprano's voice, for the visitation of the Holy Spirit."

I know a minister once who figured that if he succeeded in making some people weep in a service, it could be termed a success. This, unfortunately, is not confined to the clergy. Paul W. Hoone, Professor of Pastoral Theology at Union Theological Seminary in New York, says, "There is a minimal level of religious meaning below which music cannot be allowed to fall, and still qualify as Worship. When music fails to express or impress the reality of encounter between man and God, it fails as Worship." "This clearly rules out," he says, "Concert music, operatic solos, Verdi-esque duets, theatrical quartets, and the like, whose text or tune strikes one as aesthetic rather than religious." Especially, it rules out music whose performance impresses people as being "arty" — overly dramatic music, when the dramatic element becomes an end in itself. It also rules out preludes and postludes whose content or performance belong more to the Concert Hall than to the Church, that impress one as being "Art" before they are Worship. Because Worship is theocentric and Christocentric, the predominant dimension of all sacred music must be objective. Music ceases to be Worship when it is conceived or rendered with the primary intent of affecting the people. This is not to say that objective music will not, or should not, produce an effect on the people, but that is not its primary purpose. Sacred music must always be objective in intention, even though it may have subjective effects. In Worship, our primary intention must never be to impress man, but to express God."

3. Notice, in the third place, that Worship belongs to the people; it is corporate, communal, public — in the sense that all participate. "O come, let us worship and bow down"; "O come, let us make a joyful noise"; "Let us come before His presence with singing"; "Let the people praise Thee, O God. Let all the people praise Thee"; "O magnify the Lord with me. Let us exalt His Name together." Worship is corporate.

This ought not to be news to those of us within the Protestant tradition. Ever since the days of the Reformation, when the Reformers, particularly Luther, undertook to restore the Mass to the people, Protestant worship has been distinctly corporate. But actually, today, in much Protestant Worship, this is no longer true. The clergy, organist, choir-master, and choir, have come to be thought of as acting for the people, or, what is worse, on the people, so that the corporate character of Worship is often lost, and instead of the congregation being a gathered unity in Christ, intent upon offering a sacrifice of thanksgiving and praise, they are much more like an audience at a concert, passively looking on, while some people up front go through certain liturgical acts — "ecclesiastical ballet", as someone has called it.

In our services, the minister, more often than not, monopolizes the readings and the prayers. And the choir offends in this respect as greatly as the clergy. Chants, especially in our free churches, are, for the most part, sung only by the choir. The Lord's Prayer, if it is sung — as it ought not to be — is sung chiefly by the choir. The hymns are often crowded out by anthems and solos and more anthems. Most choirs have stolen — there is no other word for it — all the Amens in the service, thereby cheating the people, as Paul Hoone says, "out of one of the great acts and privileges of Christian worship." He says, "Again and again, I have been in services where every blessed Amen was sentimentally intoned by the choir, while the people meekly sat by, unaware that a great religious and theological affirmation, to which they were entitled, was being perverted into dubious aesthetic decoration."

If congregations do not join in the praise of God anymore, but sit passively by while we conduct our private devotions in public, it may be that they have lost the knack of it, because we give them so little opportunity to worship corporately.

A congregation at worship is a gathered unity in Christ, in which each member, under the inspiration of the Holy Spirit, is not only his own priest but also priest for his fellow-worshippers. The offering of his sacrifice of praise is joined to the offering of all, and it is as much his privilege and his duty to "do the liturgy" as the minister's and choir's. After all, the meaning of



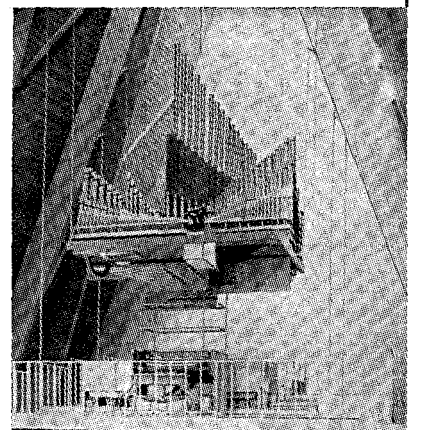
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the word 'liturgy' is suggestive here in the religious sense; it means simply "the work of the people."

The involvement and action of the people are indispensable to the corporate character of worship, as we know it in Protestantism. The Psalmist had this insight much earlier when he said, "Let the people praise Thee, O God; let all the people praise Thee."

Now, I have taken a good deal of time saying something that is much more succinctly stated in the 150th Psalm, which serves as an appropriate finale to the Psalter:

Praise ye the Lord. Praise God in His sanctuary; praise Him in the firmament of His power.

Praise Him for His mighty acts: praise Him according to His excellent greatness.

Praise Him with the sound of the trumpet; praise Him with the psaltery and harp.

Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

Praise Him upon the loud cymbals; praise Him upon the high sounding cymbals.

Let everything that hath breath praise the Lord. Praise ye the Lord.

That leaves us where all true worship should leave us, face to face with the Most High God.

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Schantz Organ Company, Orrville, Ohio, will build a new three-manual organ for First Presbyterian Church, Burlington, N. C. The building is colonial design and the organ will be placed in two shallow chambers on each side of the divided chancel. The great and positiv divisions will project in front of the tone openings on each side. The choir division is a floating division and may be played from any manual or pedal. The console will be of the drawknob type. Robert B. King, organist

and choirmaster, negotiated for the church and the Schantz firm was represented by Alfred E. Lunsford.

GREAT

Quintaton 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Oktav Quinte 2 1/2 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Chimes

SWELL

Flute a Cheminée 16 ft. 12 pipes
Flute Harmonique (prepared)
Flute a Cheminée 8 ft. 61 pipes
Viole de Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute a Cheminée 4 ft. 12 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Zymbel 3 ranks 183 pipes

CHOIR

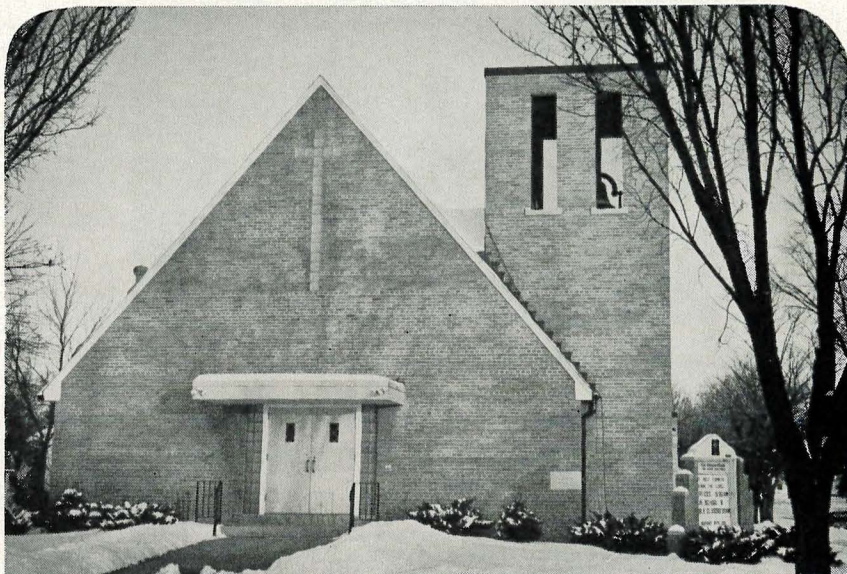
Gedeckt 8 ft. 61 pipes
Erzähler (prepared)
Erzähler Celeste (prepared)
Gemshorn 4 ft. 61 pipes
Gemshorn 2 ft. 12 pipes
Bombarde 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzpal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Flute a Cheminée 16 ft.
Quintaton 16 ft.
Quinte 10 1/2 ft.
Prinzpal 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Flute a Cheminée 8 ft.
Oktav 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Super Oktav 2 ft. 12 pipes
Mixtur 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Posaune 8 ft. 12 pipes
Basson 8 ft.
Klarine 4 ft. 12 pipes
Basson 4 ft.

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Pastor: Reverend I. Lenz



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8' Bourdon	8' Salicional	8' Quintade (w/chiff)	16' Lieblich Gedeckt
4' Octave	8' Voix Celeste II	8' Dulciana	16' Dulciana
4' Flute	8' Flute Celeste II	4' Flute	8' Octave
2-2/3' Twelfth	4' Geigen Octave	2-2/3' Nazard	8' Flute
2' Super Octave	4' Nachthorn	2' Piccolo	8' Gemshorn
2' Piccolo	4' Salicet	1-3/5 Tierce	16' Trombone
Mixture III	8' Trumpet	1' Fife	
	8' Oboe	8' Clarinet	Great to Pedal Coupler
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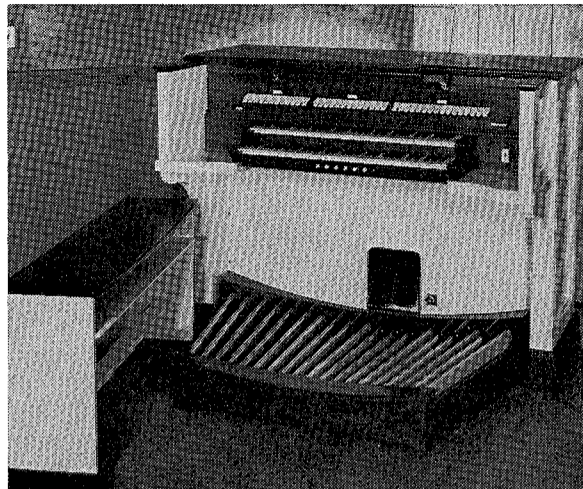
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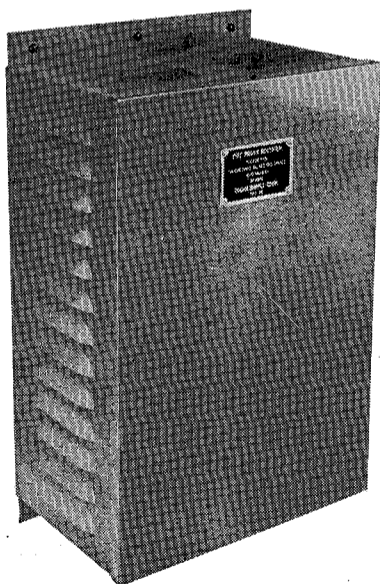
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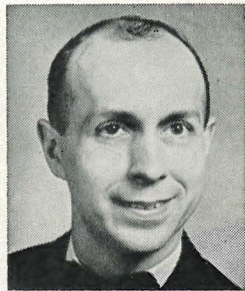
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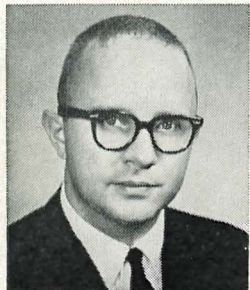
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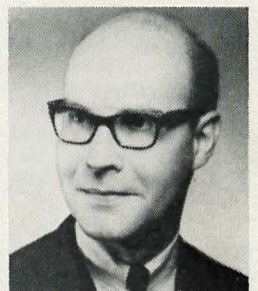
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