

# THE DIAPASON

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

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APRIL, 1965

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## CINCINNATI CHURCH INSTALLS CASAVANT

### MALCOLM FOGG IS ORGANIST

Three-Manual Instrument Is Divided  
 at Both Sides of Chancel in  
 Church of the Redeemer

Installation of a three-manual Casavant has recently been completed at the Church of the Redeemer, Cincinnati, Ohio. The instrument is divided on each side of the chancel with great exposed on Epistle side and positiv on opposite side. There are four manual divisions and pedal with a total of 48 stops and 63 straight ranks of pipes. As is customary with this builder, classical voicing and low wind pressure were used throughout.

The tonal design of the instrument is the work of Lawrence I. Phelps, tonal director of Casavant Frères, Edwin D. Northrup, Ohio representative and Malcolm T. Fogg, organist of the church.

E. Power Biggs played a recital on the new instrument Feb. 28 and Heinz Wunderlich is scheduled to play May 4.

#### GREAT

Quintade 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Rohrnasat 2 1/2 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Mixtur 4 ranks 244 pipes  
 Trompette 8 ft. 61 pipes

#### SWELL

Nachthorn Gedackt 8 ft. 61 pipes  
 Viole de Gambe 8 ft. 61 pipes  
 Voix Celeste 8 ft. 54 pipes  
 Geigen Principal 4 ft. 61 pipes  
 Lieblich Flöte 4 ft. 61 pipes  
 Quinte 2 1/2 ft. 61 pipes  
 Waldflöte 2 ft. 61 pipes  
 Tierce 1 1/2 ft. 61 pipes  
 Fourniture 4 ranks 244 pipes  
 Contra Fagott 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Clairon 4 ft. 61 pipes  
 Tremulant

#### CHOIR

Nachthorn 8 ft. 61 pipes  
 Erzähler 8 ft. 61 pipes  
 Erzähler Celeste 8 ft. 54 pipes  
 Singendprincipal 4 ft. 61 pipes  
 Gemshorn 4 ft. 61 pipes  
 Spitzprincipal 2 ft. 61 pipes  
 Kleinmixtur 3 ranks 183 pipes  
 Krummhorn 8 ft. 61 pipes  
 Rohrschalmei 4 ft. 61 pipes  
 Tremulant

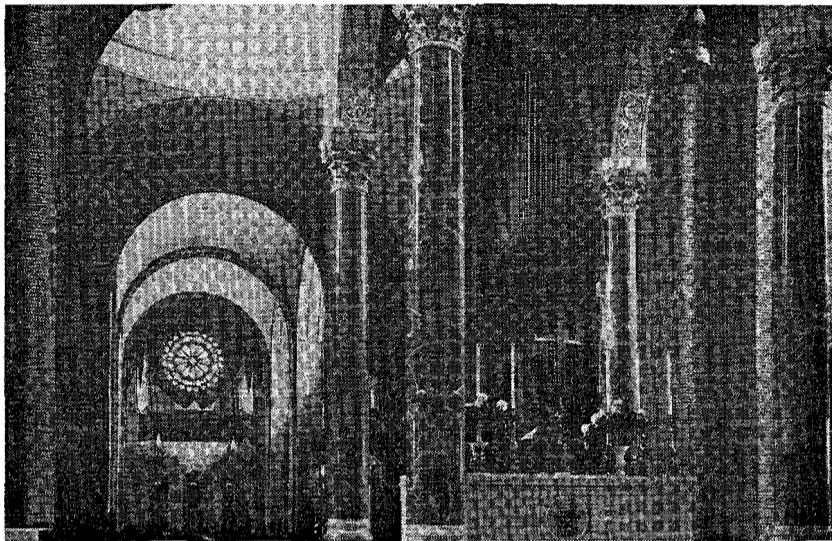
#### POSITIV

Gedackt 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Quintflöte 1 1/2 ft. 61 pipes  
 Siffelöte 1 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Mixtur 4 ranks 244 pipes

#### PEDAL

Contrabass 16 ft. 32 pipes  
 Subbass 16 ft. 32 pipes  
 Principal 8 ft. 32 pipes  
 Rohrgedackt 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Nachthorn 2 ft. 32 pipes  
 Mixtur 4 ranks 128 pipes  
 Posaune 16 ft. 32 pipes  
 Trompette 8 ft. 32 pipes  
 Schalmei 4 ft. 32 pipes

THE 8TH ANNUAL conference of the Lutheran Society for Worship, Music and the Arts meets May 7-9 at Gettysburg, Pa.; speakers will be Dr. Philip Hefner, Carl Schalk, Dr. John R. Milton, Dr. Edward T. Horn, Hans Boehringer and Charles Anders; John Weaver will play.



Panoramic interior photograph of the new National Shrine of the Immaculate Conception gives an idea of the vast size of the edifice as well as of the wide distribution of the divisions of the new Möller installation.

## HEINTZE TOUR CANCELLED — NORTHWESTERN REVAMPS

Hans Heintze, noted Bremen, Germany organist and teacher, has been forced by a heart condition to cancel his solidly booked American tour. Other members of the Noack Concert Management are replacing him on his recital and workshop dates.

The annual Northwestern University church music conference required the most extensive revisions, for Prof. Heintze was scheduled to speak, teach master classes and play four recitals as part of the annual conference week, April 26-30.

Heinrich Fleischer, University of Minnesota, will replace Prof. Heintze for the April 26 and 27 recitals and for the discussion of European organ teaching. The panel discussions of organ teaching and on the relation of organ playing to other musical media will proceed as scheduled.

Arthur Poister, Syracuse University, one panelist, will teach Mr. Heintze's post-conference master classes and another, Fenner Douglass, Oberlin Conservatory, will play the post-conference recitals April 28 and 29. All other matters are unchanged.

## PROGRAMS WELCOME NEW ORGAN AT BRICK CHURCH

The dedication of the new Austin in the Brick Presbyterian Church, New York City (described on page 6 of the July 1962 issue) occurred Feb. 7. Within the service Dr. Clarence Dickinson, organist and choirmaster emeritus, and Dr. T. Charles Lee, present organist and choirmaster, both played.

Dr. Dickinson was heard in Prelude and Fugue in E minor (Cathedral), Bach; Trumpet Tune, Purcell; Prelude, Clérambault, and two movements of his Storm King Symphony. Dr. Lee played Now Thank We All Our God, Bach-Fox; Trio Sonata 1, Bach; Song of Joy and Song of Peace, Langlais, and Toccata, Mulet.

As part of the dedication, the Oratorio Society of New York joined the Brick Church choir Feb. 14 for a performance of Mendelssohn's Elijah under Dr. Lee's direction, and Robert Noehren played the program Feb. 22 listed in the recital section.

## KINGSTON CHOIR SPENDS MONTH SINGING IN ENGLAND

The choir of St. George's Cathedral, Kingston, Ont., will make a second trip to England in August to fulfill three major singing engagements. The noted Canadian choir under the direction of George W. Maybee will sing daily and Sunday services in York Minster Aug. 7 to 13; in London's St. Paul's Cathedral Aug. 13 to 31, and in the Chapel of King's College, Cambridge Sept. 1 to 5.

While at York the choir will sing two broadcasts over the BBC (one relayed to Canada), an evening recital in York Minster Aug. 12 of compositions by Canadian and American composers, and evening recitals in neighboring cathedrals, abbeys and minsters including Ripon and Durham Cathedrals, Selby Abbey and Beverly Minster.

In London the choir will be heard each weekday afternoon and on Sundays at three services. While in London a number of social and sightseeing events are planned.

At the final engagement in Cambridge at King's College Chapel, the choir will sing daily at Evensong and an evening recital Sept. 4. The BBC will again broadcast both a service and a recital of cathedral music. With Mr. Maybee will be Barry Lloyd, associate organist at Kingston, Peter Partridge, Ridley College, and Gerald Wheeler FRCCO, Ottawa.

## PEETERS MAKES POST-EASTER TOUR OF BRITAIN, IRELAND

Flor Peeters makes a post-Easter tour of Great Britain and Ireland playing: April 21 at St. Patrick's Cathedral, Dublin; at Leeds Parish Church April 27; at Victoria Hall, Hanley April 29; at St. German's Roath, Cardiff May 1; and at the St. John of Beverley festival May 3.

## CCM FELLOWSHIP OPENINGS ANNOUNCED BY SOWERBY

Dr. Leo Sowerby, founding director of the College of Church Musicians, Washington Cathedral, announces that applications for full student fellowships are being received for the next academic year. For information address the college at Washington, D.C. 20016.

## TWO MÖLLERS DEDICATED IN NEW NATIONAL SHRINE

### MUSIC SERIES EXTENDS A WEEK

Courboin, Twynham, Swann and Zamkochian to Play — Cardinal Spellman Will Bless Organs

The two organs in the National Shrine of the Immaculate Conception, Washington, D.C. are completed and will be dedicated April 25. Both the gallery organ and the chancel organ were built by M. P. Möller, Inc. with Edward B. Gammons and Paul St. George acting as consultants. The architects — Maginnis, Walsh and Kennedy — co-operated in the design of the exposed parts of the organs.

In addition to the actual dedication and blessing of the organ by Francis Cardinal Spellman, Archbishop of New York, the gallery organ will be heard in the following concert series: April 25 afternoon, Blessing of the organ by Cardinal Spellman followed by recital by Dr. Charles Courboin, St. Patrick's Cathedral, New York City followed by low mass with hymns with the cardinal as celebrant, sermon by Brig. Gen. William Moran and the Catholic University Choir under the direction of Dr. Joan Paul. In the evening Robert Twynham, Cathedral of Mary Our Queen, Baltimore, will play a recital, also from the four-manual South Gallery console.

Frederick Swann will be heard in recital April 29 and Berj Zamkochian will be soloist May 2 with chamber orchestra conducted by Lloyd Geisler, associate conductor of the National Symphony Orchestra.

#### SOUTH GALLERY ORGAN GREAT

Geigenprincipal 16 ft. 12 pipes  
 Principal 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Geigen 8 ft. 61 pipes  
 Gross Quint 5 1/2 ft. 61 pipes  
 Principal 4 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Octave Quinte 2 1/2 ft. 61 pipes  
 Super Octave 2 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Fourniture 4 ranks 244 pipes  
 Cornet 2-4 ranks 208 pipes  
 Scharf 3 ranks 183 pipes  
 Fagot 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Klarine 4 ft. 61 pipes

#### RUCKPOSITIV

Principal 8 ft. 61 pipes  
 Singendgedeckt 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Koppelflöte 4 ft. 61 pipes  
 Rohrnasat 2 1/2 ft. 61 pipes  
 Oktav 2 ft. 61 pipes  
 Spillflöte 2 ft. 61 pipes  
 Terz 1 1/2 ft. 61 pipes  
 Larigot 1 1/2 ft. 61 pipes  
 Siffelöte 1 ft. 61 pipes  
 Mixtur 4 ranks 244 pipes  
 Zimbel 3 ranks 183 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremulant  
 Cymbelstern

#### BOMBARDE

Diapason 8 ft. 61 pipes  
 Holzflöte 8 ft. 61 pipes  
 Octave Major 4 ft. 61 pipes  
 Flute Octaviante 4 ft. (prepared)  
 Harmonics 4 ranks 244 pipes  
 Grand Plein Jeu 5 ranks 305 pipes  
 Bombarde 16 ft. 61 pipes  
 Trompette Harmonique 8 ft. 61 pipes  
 Clairon Harmonique 4 ft. 61 pipes

#### SWELL

Contra Viola 16 ft. 12 pipes  
 Principal 8 ft. 61 pipes  
 Viola 8 ft. 61 pipes  
 Viola Celeste 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes

Octave 4 ft. 61 pipes  
 Flute Traversiere 4 ft. 61 pipes  
 Nazard 2 2/3 ft. 61 pipes  
 Flageolet 2 ft. 61 pipes  
 Tierce 1 3/4 ft. 61 pipes  
 Plein Jeu 5 ranks 305 pipes  
 Cymbale 4 ranks 244 pipes  
 Contre Hautbois 16 ft. 12 pipes  
 Trompette 8 ft. 61 pipes  
 Hautbois 8 ft. 61 pipes  
 Voix Humaine 8 ft. 61 pipes  
 Clarion 4 ft. 61 pipes  
 Tremulant 1  
 Tremulant Vox Humaine

**CHOIR**  
 Quintaton 16 ft. 61 pipes  
 Geigenprincipal 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Gemshorn Celeste 8 ft. 54 pipes  
 Orchestral Flute 8 ft. 61 pipes  
 Fugara 4 ft. 61 pipes  
 Chimney Flute 4 ft. 61 pipes  
 Zauberflöte 2 ft. 61 pipes  
 Carillon 3 ranks 183 pipes  
 Bass Clarinet 16 ft. 61 pipes  
 Petite Trompette 8 ft. 61 pipes  
 Schalmel 4 ft. 61 pipes  
 Tremulant  
 Pontifical Trumpet 8 ft. (en chamade)  
 61 pipes

**PEDAL**  
 Subprincipal 32 ft. 32 pipes  
 Soubasse 32 ft. 32 pipes  
 Contrebasse 16 ft. 32 pipes  
 Principal 16 ft. 12 pipes  
 Violone 16 ft. 32 pipes  
 Geigen 16 ft.  
 Viola 16 ft.  
 Quintaton 16 ft.  
 Bourdon 16 ft. 12 pipes  
 Gross Quint 10 1/2 ft. 32 pipes  
 Octave 8 ft. 32 pipes  
 Violoncello 8 ft. 12 pipes  
 Viola 8 ft.  
 Quintaton 8 ft.  
 Flute Couverte 8 ft. 32 pipes  
 Octave Quint 5 1/2 ft. 12 pipes  
 Super Octave 4 ft. 32 pipes  
 Holzflöte 4 ft. 32 pipes  
 Hohlpipe 2 ft. 32 pipes  
 Gross Cornet 8 ranks 164 pipes  
 Mixture 3 ranks 96 pipes  
 Acuta 4 ranks 128 pipes  
 Contra Trombone 32 ft. 32 pipes  
 Trombone 16 ft. 12 pipes  
 Bombarde 16 ft.  
 Fagot 16 ft.  
 Hautbois 16 ft.  
 Trumpet 8 ft. 32 pipes  
 Bombarde 8 ft.  
 Fagot 8 ft.  
 Clarion 4 ft. 32 pipes  
 Rohrschalmel 4 ft. 32 pipes  
 Cornettino 2 ft. 32 pipes

**CHANCEL ORGAN**

(Three-manual console controls chance organ only and pontifical trumpet of gallery great)

**GREAT**  
 Quintaton 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes  
 Dulciane 8 ft. (prepared)  
 Octave 4 ft. 61 pipes  
 Flute Conique 4 ft. 61 pipes  
 Flute a bec 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Trompette 8 ft. 61 pipes

**SWELL**  
 Holzgedeckt 16 ft. 12 pipes  
 Principal 8 ft. 68 pipes  
 Gedeckt 8 ft. 68 pipes  
 Viole de Gambe 8 ft. 68 pipes  
 Voix Celeste 8 ft. 61 pipes  
 Principal 4 ft. 68 pipes  
 Flute Harmonique 4 ft. 68 pipes  
 Gemshorn 2 ft. 61 pipes  
 Plein Jeu 5 ranks 305 pipes  
 Basson — Cor Anglais 16 ft. 80 pipes  
 Trompette 8 ft. 68 pipes  
 Cor Anglais 8 ft. 68 notes  
 Clarion 4 ft. 68 pipes  
 Tremulant  
 Pontifical Trumpet 8 ft. (gallery organ)

**CHOIR**  
 Contra Dolcan 16 ft. 12 pipes  
 Diapason Conique 8 ft. 68 pipes  
 Dolcan 8 ft. 68 pipes  
 Dolcan Celeste 8 ft. 61 pipes  
 Chimney Flute 8 ft. 68 pipes  
 Nachthorn 4 ft. 68 pipes  
 Nasard 2 2/3 ft. 61 pipes  
 Italian Principal 2 ft. 61 pipes  
 Tierce 1 3/4 ft. 61 pipes  
 Fourniture 3 ranks 183 pipes  
 Corno di Bassetto 8 ft. 68 pipes  
 Tremulant

**PEDAL**  
 Quintaton 32 ft. 12 pipes  
 Violone 16 ft. 32 pipes  
 Subbass 16 ft. 32 pipes  
 Quintaton 16 ft.  
 Dolcan 16 ft.  
 Holzgedeckt 16 ft.  
 Principal 8 ft. 32 pipes  
 Flute Ouverte 8 ft. 12 pipes  
 Dolcan 8 ft.  
 Choralbass 4 ft. 32 pipes  
 Waldflöte 4 ft. 12 pipes  
 Mixture 4 ranks 128 pipes  
 Bombarde 16 ft. 32 pipes  
 Basson-Cor Anglais 16 ft.  
 Trompette 8 ft. 12 pipes  
 Chalumeau 4 ft. 32 pipes

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**TWO MAY EVENTS ANNOUNCED  
FOR WASHINGTON'S C.C.M.**

Dr. Leo Sowerby will discuss his organ and choral music and will rehearse a group at a one-day workshop May 1 sponsored by the College of Church Musicians. After the workshop a recital of Sowerby organ music will be played on the Washington Cathedral organ by Dr. Paul Callaway, Dr. Preston Rockholt and David Koehring.

Ronald Arnatt, Christ Church Cathedral, St. Louis, Mo. will lead a two-day seminar May 17 and 18 at the College. Write Warden, College of Church Musicians, Washington Cathedral, Washington, D.C. 20016.

**TWO GERMAN CHURCH MUSIC  
AUTHORITIES VISIT HERE**

Two prominent German church music scholars were on tour of this country from March 15 through April 17. Msgr. Johannes Overath, a theologian for the Vatican Council on the Commission for Liturgy, and Dr. Karl Gustav Fellerer, musicologist president of the German Society for Musical Research and an authority on classic polyphony, were scheduled to visit Omaha, Chicago, the Twin Cities, Grand Rapids, Latrobe, Pa. and New York City, to lecture, examine and advise at Roman Catholic Colleges.

**INDUSTRIALIST-ORGANIST  
RETIRES FROM CHURCH POST**

Winfred S. Krueger, who has for many years combined a successful industrial career with Sunday in the organ loft of the Union Congregational Church, Green Bay, Wis., has retired after 22 years from the latter activity, playing his 2,000th and last service Feb. 7.

A bachelor, Mr. Krueger has devoted 18 hours a week to organ practice, still, he admits, falling short of his expectations. At 54, he leaves the large, important church in order to have an occasional "day off."



In accordance with a long-standing decision to retire at the age of 65, Harold Heeremans, past-president of the American Guild of Organists, will terminate a tenure of 24 years as organist and choirmaster of the First Unitarian Church, Brooklyn, N.Y. as of Sept. 1. He has been granted a leave of absence by New York University for the academic year 1965-66, thus completing 30 years as a full-time member of the faculty of music. Mr. Heeremans will continue as summer organist at the Union Chapel, Oak Bluffs, Mass.

**KATHERINE ALLEN HONORED  
BY CORPUS CHRISTI CHURCH**

Katherine Allen Appreciation Day was observed Jan. 17 at the First Baptist Church, Corpus Christi, Tex. in honor of the organist who has served the church since 1927. A new organ designed and built by Otto Hofmann, Austin, Tex., was dedicated in appreciation of Mrs. Allen's many years as organist. She has been a member of the Corpus Christi AGO Chapter for 12 years.

**THE DIAPASON**

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Business Manager

APRIL, 1965

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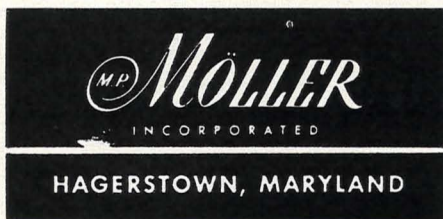
Great - Swell - Choir - Bombarde -  
Pedal - 73 ranks - Trompette Heroique  
suspended from rear wall.

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Lionel Dakers, organist and master of the choristers of Exeter Cathedral, England, will join Dr. Leo Sowerby, director of the College of Church Musicians, Washington Cathedral, on the faculty for the Wa-Li-Ro 32nd season. The course will be held the weeks of July 5 and 12 at Put-in-Bay, Ohio. Mr. Dakers has a rich background of important posts including organist of Ripon Cathedral, Cairo Cathedral, assistant organist of St. George's, Windsor, and assistant music master, Eton College. He is currently a special commissioner to the Royal School of Church Music.

Dr. Sowerby will continue to make a major contribution to students at the school. Warren C. Miller is director. The boy choir camp itself will extend from June 21 through July 16.



### Books

A new volume 53 of *Luther's Works* being issued jointly by Concordia Publishing House and Fortress Press is concerned with Liturgy and Hymns. This is a volume of tremendous value and interest to all Protestant church musicians and will probably be required reading in most serious church music courses. Well indexed and full of musical illustrations, it is also readable. The section on hymns is particularly useful.

Oxford University Press has issued a fine new printing of Charles Sanford Terry's 1928 *The Four-Part Chorals of J. S. Bach*. This collection of more than 400 choral harmonizations with German texts and well-made English translations will, despite its necessarily high price (\$16.80), find its way into hundreds of personal libraries. It is a nearly indispensable tool. — FC

### FAMED OLD BERLIN, CONN. CHURCH TO GET AUSTIN

REPLACES A JOHNSON ORGAN

Installation in Galleries on Sides of Church — Muriel Davis to Play 3-Manual

The Worthington Ecclesiastical Society, more commonly known as the Berlin, Conn. Congregational Church, has contracted with Austin Organs for a new three-manual instrument. This graceful white wooden church, whose steeple is a local landmark from the main road through Hartford to Boston, was once the home of a Johnson organ, built in 1888, and occupying the west gallery.

In 1949 a new chancel platform was built at the front of the church and the Johnson instrument placed on electro-pneumatic chests and moved to a side gallery, immediately adjacent to the new chancel area.

The new Austin will occupy the front end of the side gallery at both sides of the church, pipework being concealed behind lightweight Fiberglas drapery. The church choir is divided with console at the left. The organist is Muriel Davis. Contract negotiations were handled by Burton Yeager of Austin.

#### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Viola 8 ft. 61 notes  
Dolce 8 ft. 61 notes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

#### SWELL

Rohrflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Vox Celeste 8 ft. 56 pipes  
Spitzflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Trompette 8 ft. 61 pipes

#### CHOIR

Nason Flute 8 ft. 68 pipes  
Dolce 8 ft. 68 pipes  
Dolce Celeste 8 ft. 56 pipes  
Koppelflöte 4 ft. 68 pipes  
Octave 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Krummhorn 8 ft. 56 pipes  
Tremulant

#### PEDAL

Contrabass 16 ft. 32 pipes  
Viola 16 ft. 12 pipes  
Rohrflöte 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Viola 8 ft.  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Trompette 16 ft. 12 pipes

### LOUISVILLE GROUP SPONSOR OF COMPOSITION CONCERT

Young Artists Promotions, Inc. will sponsor a concert of new works by composers of Kentucky and surrounding states at Christ Church Cathedral, Louisville, June 1. Anyone wishing to submit works must do so by April 26. An award of \$100 is offered for a work for organ and strings to be played at the concert. Write: Robert Crone, Chairman, 108 Iola Road, Louisville, Ky. 40207 for information.

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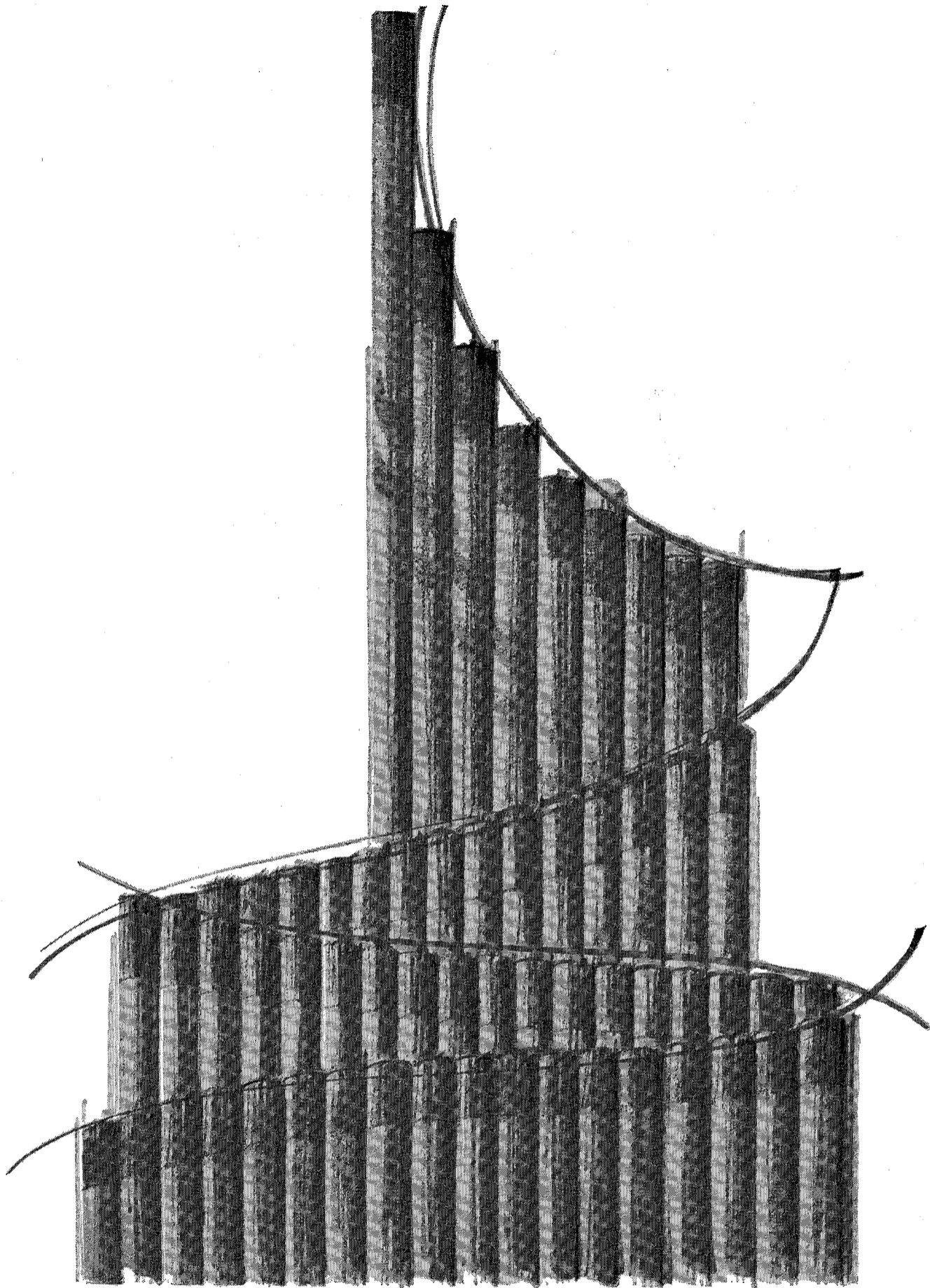
Adel Heinrich, M.S.M., Faculty of Music, Colby College, and college Organist-director.

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For information address: Professor Everett F. Strong,

Colby College, Waterville, Maine



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Where Thou Reignest .....	Franz Schubert
Lift Up Your Heads .....	G. F. Handel
When Up to Heaven .....	Alfred Whitehead
Hail the Day! .....	Garth Edmundson

### WHITSUNDAY

When God of Old Came Down .....	Maurice Whitney
Come, Holy Ghost .....	Alec Wyton
Let Not Your Heart be Troubled .....	Norman Landis
Come Down, O Love Divine .....	W. D. Francis
Peace I Leave With You .....	Ruth Turner

### MOTHERS' DAY

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

Jesus' Mother and Mine .....	William Goldsworthy
Carol of the Mother (S.A.T.B., S.S.A., and S.A.) .....	Austin Lovelace
Mother Love .....	Marian Ohlson
Mothers Day (SS., or Unison) .....	Chester Kingsbury
Song of Mothers (S.A.T.B., and S.A.) .....	W. R. Voris

SONGS

"All Mothers Everywhere" (Med.) .....	John Rodgers
"In Honor of Mothers" (Med.) .....	Ruth Bampton
"Song of Mothers" (Med. or Low) .....	W. R. Voris

#### NEW!

"View Me, Lord" (S.A.T.B.) .....	R. H. Lloyd
"Souls of Men" (S.A.T.B.) .....	arr D. Ratcliffe
"I Sing the Mighty Power of God" (For Two Unison Youth Choirs) .....	Robert Crandell

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## CHURCH IN RIDGEWOOD ORDERS 3-MANUAL AUSTIN

REPLACES 1912 MIDMER ORGAN

Emmanuel Baptist in N. J. Community  
Has Extensive Music Program —  
Mrs. J. F. Hawkins, Organist

Emmanuel Baptist Church, Ridgewood, N. J., has placed an order with Austin Organs, Inc. for a new three-manual instrument to replace its two-manual Midmer organ dating from 1912. The new organ will be installed as part of the church interior renovation program and will be situated across the front wall above the baptistry.

Emmanuel Church has long been noted for its extensive music program which for some years has been under the direction of Mrs. J. F. Hawkins, organist.

The specification was drawn up by Austin in consultation with Mrs. Hawkins and with R. J. Matteson, chairman of the organ committee. Charles L. Neill handled the negotiations for Austin.

#### GREAT

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Furniture 3 ranks 183 pipes  
Chimes

#### SWELL

Rohrgedeckt 16 ft. (prepared)  
Rohrflöte 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Oboe Clarion 4 ft. 61 pipes  
Vox Humana (prepared)  
Vox Humana Tremulant (prepared)  
Tremulant

#### CHOIR

Nason Flute 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes



Ann Lewis recently celebrated her 20th anniversary as organist of the Montgomery Presbyterian Church, Belleville, N. J. As a student of Roberta Bitgood in 1947, Mrs. Lewis won the student division of the organ playing contest sponsored by the Metropolitan New Jersey Chapter. She graduated from Newark State College and taught in the public schools before her marriage. She has two children, both musical.

For several years Mrs. Lewis has been associated with Canyon Press, Inc., East Orange, N. J., and has just been appointed business manager for that company.

Sesquialtera 2 ranks 122 pipes  
Octavin 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 49 pipes  
Tremulant

#### PEDAL

Contrabass 16 ft. 32 pipes  
Rohrgedeckt 16 ft. 12 pipes  
Erzähler 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Rohrflöte 8 ft.  
Erzähler 8 ft.  
Superoctave 4 ft. 12 pipes  
Trumpet 16 ft. 12 pipes  
Krummhorn 4 ft. (prepared)



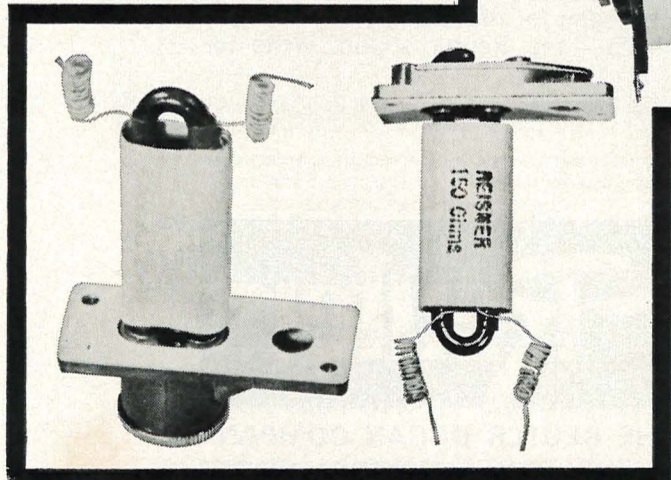
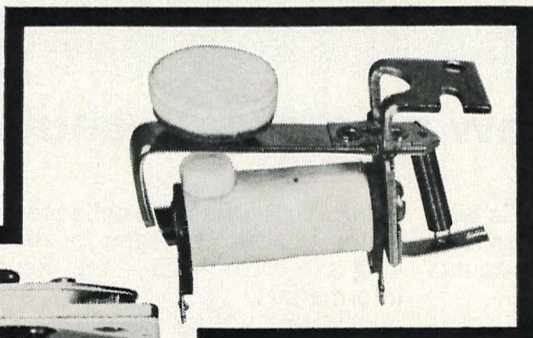
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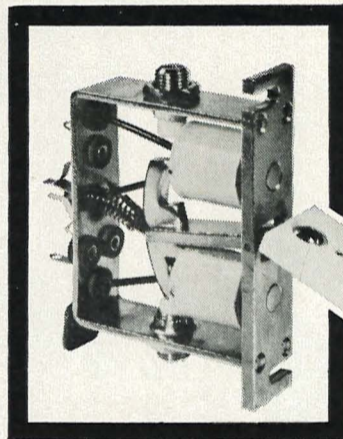
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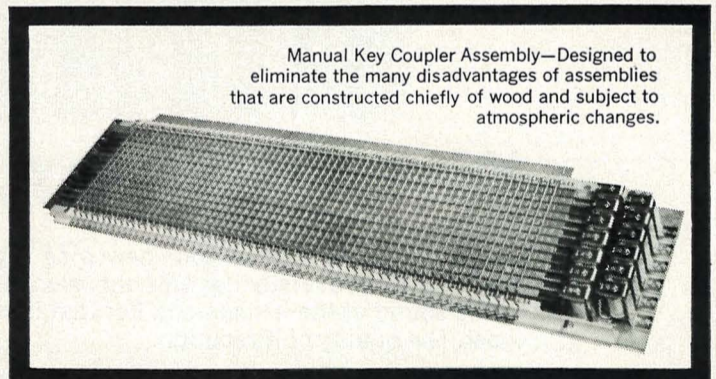
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**ST. MARK'S LUTHERAN CHURCH**

**Three-Manual Organ in Indiana City  
Installed Near Altar of New  
Octagonal Edifice**

A new three-manual Wicks organ will be finished this month in St. Mark's Evangelical Lutheran Church, Evansville, Ind. The striking new octagonal edifice, designed by James Associates, Indianapolis, is virtually complete and will be in use by Easter. St. Mark's services are regularly televised.

The new instrument will be placed in the chancel, swell enclosed behind the altar and exposed great, positiv and pedal adjacent behind the choir to the left of the altar. The console will also be placed in the choir area. A floating antiphonal will be located opposite the altar, at the rear of the balcony.

Clarence B. Noelting, chairman of the building committee, was instrumental in the negotiations for the church, together with Kenneth Heugel, chairman of the plans and construction committee. Arrangements for the company were handled by area representative, R. F. Smith, Memphis, who worked with the organist, Mrs. John Gaunt, in designing the stoplist.

**GREAT**

Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trompette 8 ft.

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Erzähler 8 ft.  
Principal 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 49 pipes  
Trompette 8 ft. 61 pipes  
Claron 4 ft. 12 pipes  
Tremulant

**POSITIV**  
Holzgedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 12 pipes  
Rohr Schalmel 8 ft. 61 pipes

**ANTIPHONAL**

Geigenprinzipal 8 ft. 61 pipes  
Gedecktpommer 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Piccolo 2 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Tremulant

**PEDAL**

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Lieblichgedeckt 16 ft. 32 pipes  
Octave 8 ft. 12 pipes  
Waldflöte 8 ft. 32 pipes  
Viole 8 ft.  
Choralbass 4 ft. 32 pipes  
Mixture 2 ranks 44 pipes  
Posaune 16 ft. 12 pipes  
Trompette 8 ft.  
Rohrschalmel 4 ft.

**ANTIPHONAL**

Lieblichgedeckt 16 ft. 12 pipes  
Geigenprinzipal 8 ft.  
Salicional 8 ft.  
Octavin 4 ft.

**YALE GLEE CLUB MAKES TOUR  
OF CONCERTS IN FAR EAST**

The Yale University Glee Club will make its most ambitious summer singing tour this summer, 10 weeks on the road with the Far East as a focal area. Fenno F. Heath, Jr., director, will lead the tour starting June 17 in Denver, Colo. and ending Aug. 23 in Helsinki, Finland. In between will be 40 to 60 concerts in Salt Lake City, Seattle, Los Angeles, Hawaii, several Japanese cities, Hong Kong, the Philippines, Malaysia, Thailand, India, Moscow and Lenin-grad. About 60 will make the tour.

**MORAVIAN MUSIC** was heard Feb. 14 in Morrison Chapel, Covenant Presbyterian Church, Charlotte, N.C.; vocal and instrumental works by Dencke, Johann and Simon Peter, Herbst and Antes were under the direction of Richard N. Peek.

**DAVID MULBURY** is playing a series of Baroque recitals in Lindenwood College, St. Charles; the fourth and final recital will be a performance of Bach's Organ Mass.



William G. Blanchard, since 1936 member of the faculties of Pomona College and Claremont Graduate School, Claremont, Cal., is on sabbatical leave for the second semester. He plans to devote most of his time to composition and to completion of a brochure commemorating the 50th anniversary of the dedicating of Pomona's Mabel Shaw Bridges Hall of Music.

Mr. Blanchard followed the late Joseph W. Clokey as organist of Pomona College and later became organist of the Claremont Congregational Church. He has served as associate director of the Claremont Summer Institute of Music.

Ladd Thomas, recitalist and organist of the Glendale First Methodist Church, is serving as visiting instructor in organ at the college. Jay Doty and John C. Campbell, Mr. Blanchard's assistant organist at the church, are playing there. Although on leave until fall, he will take part in Organ Week activities in the Summer Institute.

**PAUL CALLAWAY**, National Cathedral, Washington, D.C., will conduct the second annual Diocesan Choral Festival May 15 at Christ Church, Cincinnati.



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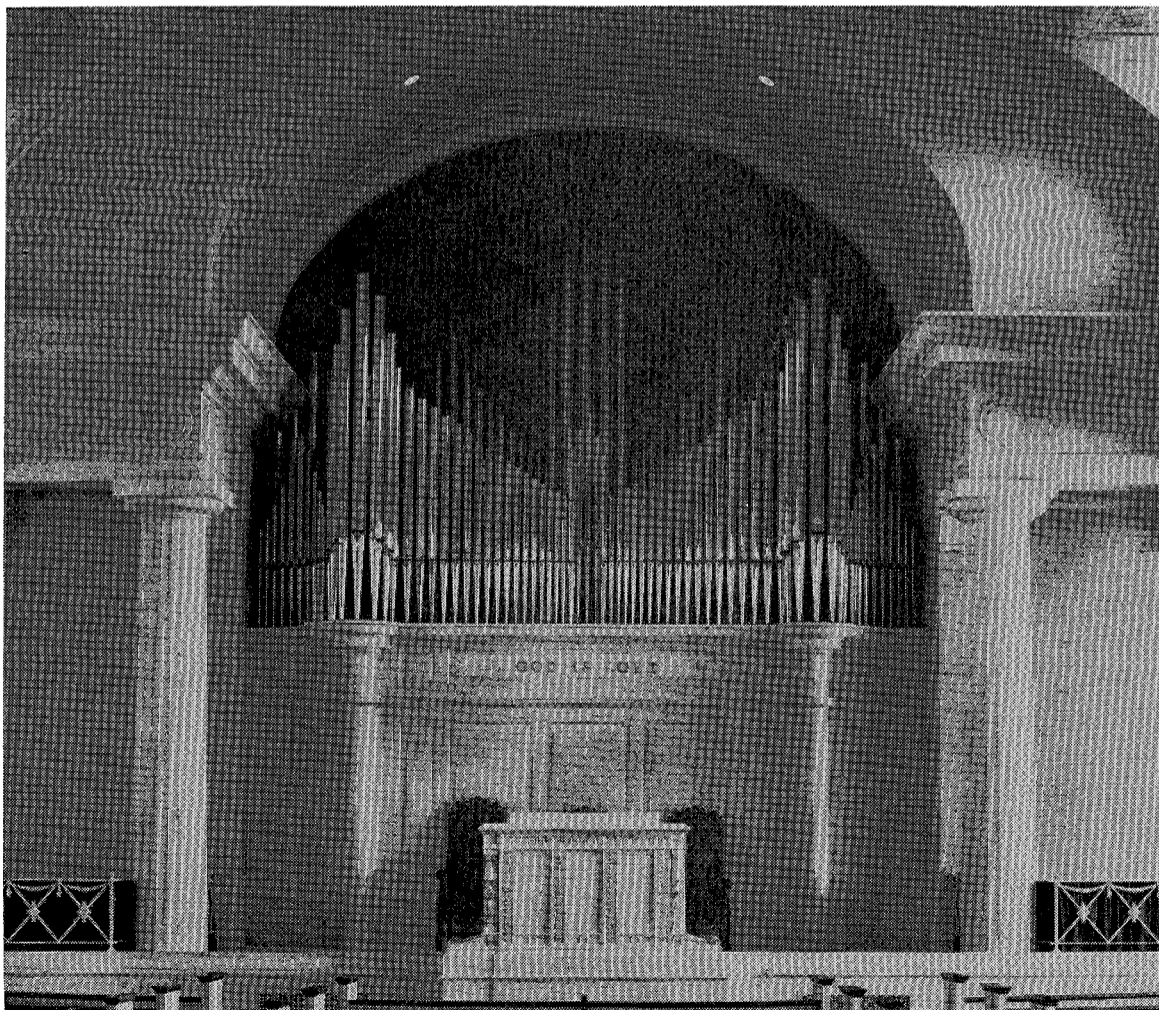
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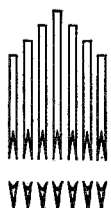
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Beginning this summer, a series of ten, one-week institutes for parish musicians, designed to provide basic knowledge of practical and theoretical material, will be offered throughout the United States and Canada. While intended primarily for those serving in Lutheran churches, the institutes are open to all. A similar series of institutes — with uniform curriculum prepared in association with the Lutheran Society for Worship, Music and the Arts — will also be conducted by The American Lutheran Church and The Lutheran Church — Missouri Synod. The 1965 institutes will offer courses in: Music in Worship, Basic Music Theory and The Lutheran Liturgy, as well as reading sessions of quality choral and organ literature, discussion of effective music programming in the parish, etc. Outstanding faculties have been arranged for each institute. In 1966, a second series of institutes will offer courses in: Basic Choral Techniques, Basic Organ Techniques and The Hymnody of the Christian Church. Examinations will be offered in each course of study. Those satisfactorily completing the two-year program will receive official certification.

Cost of tuition and course materials is \$15.00. Cost of board and housing is indicated below. Schedule of 1965 Music Institutes is as follows:

#### Eastern Canada

Waterloo Lutheran University  
Waterloo, Ontario  
June 14-18 — \$25.00

#### Kansas

Bethany College  
Lindsborg, Kansas  
June 21-25 — \$20.00

#### Nebraska

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Fremont, Nebraska  
June 28-July 2 — \$22.00

#### Florida

Florida Southern College  
Lakeland, Florida  
July 5-9 — \$25.50

#### North Carolina

Camp Lutheridge  
Arden, North Carolina  
July 11-17 — \$18.00

#### Wisconsin—Illinois

Carthage College  
Kenosha, Wisconsin  
July 19-23 — \$29.00

#### Western Pennsylvania

Thiel College  
Greenville, Pennsylvania  
July 26-30 — \$30.00

#### Colorado

Colorado Woman's College  
Denver, Colorado  
August 2-6 — \$35.00

#### Ohio

Wittenberg University  
Springfield, Ohio  
August 9-13 — \$24.00

#### Eastern Pennsylvania

Muhlenberg College  
Allentown, Pennsylvania  
August 16-20 — \$24.00

For descriptive brochure and registration blank, write to:

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231 Madison Avenue  
New York, N. Y. 10016

## sixth annual Contest at Fort Wayne

The sixth national organ competition sponsored by the First Presbyterian Church, Fort Wayne, Ind., showed continued growth in the importance it has assumed.

William Haller, 24, who studied with David Craighead at Eastman School of Music and who is now on the faculty of Texas Women's University, Denton,

was winner. Donald Dumler was runner-up.

This year 38 entrants applied from 17 states. Out of the 38 taped application recitals, eight organists were chosen for the finals held at the church March 6. Mr. Haller will play his award recital April 6 as part of the church's recital series featuring nationally known players.

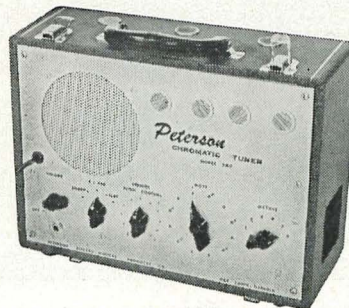


Finalists were (back row, l to r): William Haller, winner; Wayne Kallstrom, Robert Town and Donald Dumler, runner-up. Front row: Kenneth Boone, Ann McGlothlin, Gwen Gould and Jay Peterson.



Judges were: Frederick Jackisch, Wittenberg U; Corliss Arnold, Michigan State U; Philip Gehring, Valparaiso U; Wilbur Held, Ohio State U; and Charles Hoke, First Presbyterian Church, South Bend, Ind.

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# FREDERICK SWANN



*In addition to his duties as Organist of The Riverside Church and Director of Music at the Interchurch Center in New York City, Mr. Swann's professional engagements during the past twelve months included:*

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## DEDICATION RECITALS

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Chambersburg, Pa. — First Lutheran  
Asheboro, N.C. — First Methodist

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(7 full recitals — all different repertoire)  
Baton Rouge, La. — First Methodist  
Elyria, Ohio — First Congregational  
Methuen, Mass. — Memorial Music Hall  
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\*Minneapolis, Minn. — Central Lutheran  
\*Detroit, Mich. — Bushnell Congregational

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## WORKSHOPS (Recital at each)

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AGO — Canacadea (one week) — 16th Church Music Institute  
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41, for The Riverside Church, The Interchurch Center,  
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Teachers College

## RECITALS SPRING AND SUMMER 1965

Lubbock, Texas — First Methodist — April 26  
Oklahoma City, Okla. — St. Luke's Methodist — April 28

Washington, D.C. - National Shrine - April 29  
Solo Recital - Both Organs - Dedication Week

Youngstown, Ohio — AGO — First Presbyterian — April 30  
Elkins Park, Pa. — Reformed Congregation Keneseth Israel — May 4  
New York City — First Presbyterian Dedication Series — May 11  
St. Louis, Mo. — AGO Regional Convention — June 21  
Redlands, Calif. — AGO Regional Convention — June 22  
Claremont Colleges, Calif. — Organ Week — June 28 to July 2  
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NORMAN HOLLETT, FAGO, CHM  
ALBIN DUNSTAN MC DERMOTT, MA, AAGO  
ANNE VERSTEG MC KITTRICK, FAGO, CHM,  
FTCL  
ROBERT LEE MAHAFFEY, MUSM,  
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GEORGE MARKEY, MUS DOC, FAGO  
GROVER J. OBERLE, FAGO, CHM  
ROBERT OWEN  
RUTH BARRETT PHELPS, AAGO  
CLINTON REED, AAGO  
ALLEN SEVER, MUS BAC, MSM, AAGO  
FREDERICK SWANN, MM, SMM  
GEORGE WILLIAM VOLKEL, DSM, FAGO  
SAMUEL WALTER, DSM, AAGO, CHM

## Greetings from James Bryan

It was suggested that, in this first greeting to you since my appointment to the new and challenging post of Executive Secretary, I outline some of my short and long-range plans. However, since I have not yet taken over the reins, I find it difficult at this time to do this. I have not had the opportunity to observe conditions as thoroughly as I would like before recommending changes and inserting new ideas. My colleagues in Philadelphia know a warning expression of mine before making an important decision is — "Let's think about it." Then there is a bit of humor borrowed from Bishop Bayne, by way of Alec Wyton, about the mosquito that found itself in a nudist camp and after keen observation exclaimed that it knew what it had to do but didn't know where to start.

To acquaint myself with working conditions and routine, I have visited Headquarters at least once a week for several weeks. Some changes in personnel will be made — not because of dissatisfaction, but of necessity. Guild members will be warmly greeted at Headquarters at all times, and we strongly urge members to visit whenever in or near New York, not just to test our hospitality, but to learn more about the operation of the Guild.

There is a great need for a closer liaison with chapters, and Regional and State Chairmen, if we are to coordinate our forces and move forward together. This is one of the primary duties of the Executive Secretary, and believe me, I promise to do my best to accomplish this. I ask for your cooperation and wholehearted support. However, constructive suggestions will be welcomed. Many will be asked and expected to serve in positions for which they are best qualified. Let us think of the Guild as a chain — it is only as strong as its weakest link. If there are weak links, we hope to strengthen them.

We have all heard that a new broom sweeps clean. Its sequel is — the old broom knows where the dirt is. In many ways I am an "old broom" in the Guild. I did not seek the position of Executive Secretary, but since I have accepted the appointment, I promise that, with the help of God, I shall do my best to serve the Guild in the only way befitting this wonderful and amazing organization. In the months ahead I hope I shall have the pleasure of seeing many of you. Again, I ask for your support so that we may work together to make the Guild what the Founders planned it to be.

JAMES E. BRYAN  
Executive Secretary

14 REGIONAL CONVENTIONS  
still left in the Summer of 1965  
Attend Several

## National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 17, 1965, at three o'clock, on the fifth floor of the Community House, St. Bartholomew's Church, 109 E. 50th St., New York City, for the following purposes: (1) to elect national officers and councillors; (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meeting held by local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot with proxy to national headquarters so that it will be received before May 17. National ballots are being sent individually to every member, thus enabling all members of chapters and branches to vote in the national election.

## NOMINATIONS FOR NATIONAL OFFICERS



PRESIDENT: ALEC WYTON, FRCO, ChM, FAGO, FRCCO, FRAM. Organist and Master of the Choristers, Cathedral of St. John the Divine. Associate Professor, Union Theological Seminary, N.Y. Member of ASCAP.



VICE-PRESIDENT: GEORGE MEAD, MusDoc, AAGO. Organist and Choirmaster, Trinity Church, New York City. Conductor, Down Town Glee Club, N.Y. Opera translator, composer, arranger (ASCAP).



SECRETARY: CHARLES DODSLEY WALKER, FAGO. Organist and Choirmaster, Church of the Heavenly Rest, New York City. Founder and conductor, Canterbury Choral Society. Faculty, School of Sacred Music, Union Theological Seminary, N.Y.



TREASURER: JOHN HOLLER, AAGO. Composer and arranger. Pioneer and specialist in music for Youth Choirs. Member of ASCAP, the St. Wilfrid Club and The Bohemians (New York Musicians' Club). Editor, The H. W. Gray Co.



REGISTRAR: RUTH MILLIKEN, AAGO, ChM. Organist-Choirmaster, Wilton Congregational Church, Wilton, Conn. Graduate of Juilliard School of Music in organ and choral conducting. Further study with Nadia Boulanger.



LIBRARIAN-HISTORIAN: S. LEWIS ELMER, LHD, AAGO, FTCL, FRCO, FCCO. President of the AGO 1943-1958.

## AUDITORS



SETH BINGHAM, MusDoc, FAGO. Composer. Organist-Choirmaster Emeritus, Madison Avenue Presbyterian Church; Associate Professor of Music (retired) Columbia University; Lecturer, advanced composition, Union Theological Seminary; past vice-president, AGO.



M. SEARLE WRIGHT, FAGO, FTCL. Organist and choirmaster, St. Paul's Chapel, Columbia University, music faculty of Columbia University and Union Theological Seminary.



CHAPLAIN: THE REV. JOSEPH SITTLER, DD, LLD, LHD. The Divinity School, University of Chicago. Chairman, The North American Commission on Worship of the World Council of Churches. Author, preacher, and lecturer.

## COUNCILLORS

(term ending 1968 — eight to be elected)



E. POWER BIGGS, MusD. Fellow, Royal Academy of Music, London, England. Fellow, American Academy of Arts and Sciences, Boston, Mass.

# EDGAR HILLIAR

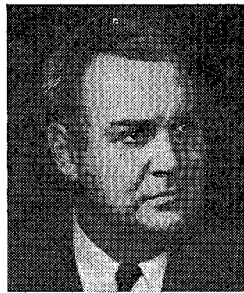
Faculty: The Mannes College of Music, New York City  
Pius X School of Liturgical Music, Purchase, N.Y.  
Manhattanville College of the Sacred Heart,  
Purchase, N.Y.

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

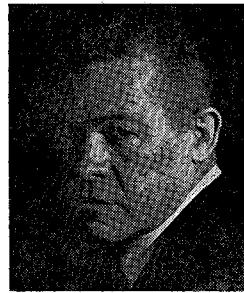
# News of the American Guild of Organists — Continued



**BARBARA BROWN, AAGO.** Graduate of Oberlin College and Union Theological Seminary. Currently engaged in hymnal editorial works, lecturing on church music and doing free-lance organ and harpsichord playing around New York.



**HOWARD KELSEY,** Professor of Music — University Organist, Washington University, St. Louis, Mo. Past Missouri State Chairman. Currently Regional Chairman for Missouri, Iowa, Minnesota, North Dakota and South Dakota.



**GEORGE E. POWERS, SMD, FAGO.** Organist-Choirmaster, St. Mark's in-the-Bouwerie, New York. Past National Treasurer and Vice Chairman of the Examination Committee. Member of Executive Committee, New York City Chapter.



**ADOLPH STEUTERMAN, MusD, FAGO.** Organist-Choirmaster, Calvary Episcopal Church, Memphis, Tenn. Professor of Organ, Southwestern at Memphis. Former Dean, Memphis Chapter, AGO. Regional Chairman, AGO.



**VIOLA LANG DOMIN, AAGO.** Graduate and presently faculty member of Guilman Organ School, New York. Organist and Choirmaster, University Heights Presbyterian Church, New York. Co-Author of "Harmony at the Keyboard."



**THOMAS MATTHEWS, MusD, FAGO.** Organist and Choirmaster, Trinity Episcopal Church, Tulsa, Okla. Chairman, Music Commission, Diocese of Oklahoma. Sub-Dean, Tulsa Chapter, AGO. Dean, Schools of Music, Evergreen Conference, Colorado. Composer, recitalist, lecturer.

**KATHRYN HILL RAWLS, AAGO.** Currently Regional Chairman, D.C., Maryland, and Virginia. Past-Dean, D.C. Chapter. Teacher and composer, specialist in anthems for use in Junior Choirs.



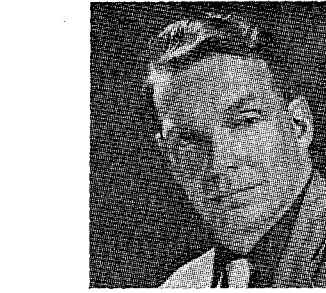
**CLARIBEL THOMSON, AAGO.** Studied at Oberlin Conservatory and Curtis Institute. Director of Music, First Presbyterian Church of Ardmore, Pa.



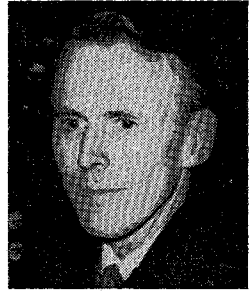
**GERRE HANCOCK, FAGO.** Organist and Choirmaster, Christ Church, Cincinnati, Ohio; Faculty, Cincinnati College-Conservatory of Music; Representative Recitalist for AGO at Centenary Anniversary of RCO, London, 1964.



**CLAUDE MEANS, FAGO, FTCL.** Organist and Choirmaster, Christ Church, Greenwich, Conn. Past National Councillor, past State Chairman, currently Dean Stamford, Conn. Chapter, AGO. Well-known composer of many choral and organ compositions.



**ROBERT RAYFIELD, MusD, AAGO.** Assistant Professor of Music, Indiana University, Bloomington, Ind. Past State Chairman for Illinois. Recitalist, panelist, lecturer.



**SVEND O. TOLLEFSEN, FAGO, ITCL.** Organist and Choirmaster, The Union Church of Bay Ridge, Brooklyn, N.Y. Graduate and former faculty member of Guilman Organ School. Bachelor and Master degrees from Manhattan School of Music.



**CLYDE HOLLOWAY, AAGO.** Assistant Organist, St. Bartholomew's Church, New York City. Winner of 1964 AGO Organ Playing Competition.



**JACK H. OSSEWAARDE, AAGO.** Organist and Choirmaster, St. Bartholomew's Church, New York City. Faculty, Union Theological Seminary, New York.



**CLINTON REED, AAGO.** Organist-Choirmaster, Chapel of the Intercession, Trinity Parish, New York. Organist, Temple Beth Abraham, Tarrytown, N.Y. Graduate, Juilliard School of Music; organ study with Dr. T. Tertius Noble. Currently member of the National Council.



**FRANKLIN T. WATKINS, AAGO.** Organist and Choir Director, Southminster Presbyterian Church, Mount Lebanon, Pa. State Chairman for Western Pennsylvania. Past Chairman of Regional Conventions.



**JAMES PHILIP JOHNSTON, FAGO.** Organist, Sacred Heart Cathedral, Newark, N.J. Previously Holy Innocents and Queen of All Saints, Brooklyn, N.Y.



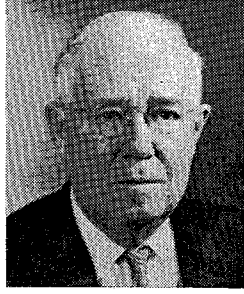
**ARTHUR POISTER, MusD, AAGO.** Professor of Organ; Organist-Director of Music, Hendricks Chapel, Syracuse University.



**WILLIAM SELF.** Organist and Master of the Choir, St. Thomas Church, New York. Graduate of the New England Conservatory of Music. Pupil of Joseph Bonnet. Formerly at All Saints Church, Worcester, Mass., and the Worcester Art Museum.



**HARRY WILKINSON, PhD, FAGO.** Choirmaster-Organist, Church of St. Martin in the Fields, Chestnut Hill, Philadelphia; Professor of Music West Chester State College, Pa. Past-Dean, Philadelphia Chapter.



**LEO SOWERBY, MusD, FCTL, FAAR, FRSCM.** Musical Director of the College of Church Musicians, Washington Cathedral, Washington, D.C. Formerly Organist and Choirmaster, St. James' Cathedral, Chicago. Pulitzer Prize in Music, 1946.

**NOMINATING COMMITTEE:** James E. Bryan, FAGO, Chairman; Francis Murphy, AAGO; Newell Robinson, FAGO, ChM; Claribel Thomson, AAGO; Dr. Harry Wilkinson, FAGO.

**CHARLES DODSLEY WALKER**  
National Secretary

**NORTH PARK**  
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5125 North Spaulding Avenue

College

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

# News of the American Guild of Organists — Continued



The Guild Student Group at Meredith College, Raleigh, N.C., will play an active role in the Southeast Regional Convention April 26-28 — one of the two regionals held in the midst of school semesters, giving students a special opportunity for participation. With the group shown are their advisors, Dr. Harry E. Cooper, Belle Haesler and Stephen Young. Mr. Young is dean of the participating Central North Carolina Chapter and will conduct a convention musical program.

Duke University, Durham, the University of North Carolina, Chapel Hill, State College, Raleigh, and North Carolina College, Durham, are all co-operating on the convention, making it a real college-oriented meeting.

There is not space at this late date to list the rest of the dozen or more recitalists not listed last month. The choral and orchestral concerts and the many social and culinary events also deserve space we do not have. If you have not received this convention brochure of this unusual convention, and you are in an area making it possible for you to attend at this time of year, see your local dean or write to Convention headquarters, Box 5064, State College Station, Raleigh, N.C. 27607.

## Central Louisiana

The Rev. Franklin Poole, sub-dean of the Central Louisiana Chapter, conducted a sacred music program for the Feb. 23 meeting. The public was invited to attend one of the most interesting programs of the year involving local talent. Britten's Rejoice in the Lamb and Schuetz' Psalm 150 were heard in this area for the first time. Students and professors at Louisiana College, Pineville, joined with members and townspeople in Alexandria for the performance. There was interest and fine contrast in musical styles and content. Musicians and audience counted it a rewarding experience. Max Pugh was organist and a brass choir took part.

VIRGINIA M. HOWARD

## Upper Pinellas

The Feb. 15 meeting of the Upper Pinellas Chapter was held at the Earle C. Norse home. Dean David Wilcox presided. Mrs. Olwen Young spoke about the Concert of Sacred Music, part of the Festival of Religious Arts, scheduled for Feb. 21 at Peace Memorial Church, Clearwater. Mrs. Young was to be chairman of the event and Dr. Edward Young organist. After the meeting an hour of sociability and refreshments was enjoyed.

EARLE C. NORSE

## St. Petersburg

The St. Petersburg Chapter combined with the Carreno Music Club to sponsor a recital Feb. 19 by Virgil Fox at the Pasadena Community Church before an audience of almost 2000. Following the recital a reception was given in honor of Mr. Fox. Chairmen of arrangements for the reception were Mrs. John H. Miller representing the Carreno Music Club and Mrs. Thomas A. Kirk of the chapter. Mrs. H. L. Dickson, dean of the chapter, and Mrs. E. L. Barth, president of the Carreno Music Club, poured.

DOROTHY BERRY KIRK

## Greenville

The Greenville, S.C. Chapter held its regular monthly meeting Feb. 16 at Westminster Presbyterian Church with Stephen Farrow as host organist. After a few brief announcements the chapter heard on tape a portion of a recital played by Mr. Farrow on the organ at Bethlehem Lutheran Church, Beaumont, Tex. Following this Rosalie M. Bryan played Sonata 3 in D minor, Bach, on the Holtkamp organ. The group heard Ray Ferguson in recital at Pendleton Street Baptist Church.

HAZEL E. MEAGLEY

## Atlanta

Feb. 9 the Atlanta Chapter heard St. John's Lutheran Church Choir, under the direction of Mrs. James Henley, Jr. with John Lienhard as organist, sing a communion service according to the Lutheran liturgy, following a dinner meeting.

A buffet dinner March 2 at Central Presbyterian Church preceded an anthem reading session directed by Don Robinson, host director of the Atlanta Choral Guild. Twenty-seven anthems of unusual interest gave the group a real work-out.

JAMES BERGEN

## Charlotte

The Feb. 22 meeting of the Charlotte, N.C. Chapter was held at Sardis Presbyterian Church. Following dinner a choral workshop was led by Mr. Greenlaw, Winthrop College, Rock Hill, S. C. He discussed different concepts of choral tone and stressed the importance of freedom in conducting. Choral works included in the workshop were Christ, to Thee Be Glory, Schütz; Easter Anthem, Billings-Shaw; Look Down, O Lord, Byrd-Greyson; Magdalena, Brahms; Rise Up, My Love, My Fair One, Willan.

MARY LOU BEAMAN

## Savannah

The Savannah Chapter met Feb. 15 at the First Christian Church for a recital by Jerry Elmgren, student of Jack Broucek, at Georgia Southern College. His program included a chorale prelude and Prelude, Fugue and Canon, Buxtehude; Toccata and Fugue in D minor, Bach; movements 2 and 3 from a partita by Purvis; Litanies, Alain; Holy God We Praise Thy Name, Peeters, and Psalm 19, Marcello. Following the recital a business meeting was held; presiding was Dean Miriam Varnedoe.

MRS. WILLIAM M. EMMONS, JR.

## Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter met Feb. 15 for its annual choral workshop at Trinity Methodist Church, Gulfport. James Shannon was in charge. Each member brought anthems suitable for his situation. A study of new anthems was made.

FLORA WILSON

## Nashville

The Nashville Chapter met Feb. 9 at the Trinity Presbyterian Church with Louise Harman as hostess. Dean Cyrus Daniel conducted the business meeting following dinner in Fellowship Hall. The program was an illustrated lecture by James Hamilton on the intricacies of the pipe organ and was highlighted by excellent drawings intended to acquaint the layman as well as the professional with the instrument. After the lecture members heard the following program played by Carolyn Downey and Louise Harman. Prelude on a Welsh Tune, Vaughan Williams; Improvisations on a Gregorian Theme, Titcomb; Kleine Praeludien und Intermezzi 6, Schroeder — Mrs. Downey, Dawn, Jenkins; Trio for Two Flutes, Vivaldi — Mrs. Harman, assisted by Jane Backstrom and Frances E. Atkins.

ELEANOR DUBUISSON FOSSICK

## Miami

The Miami, Fla. Chapter sponsored Gerre Hancock, Cincinnati, in recital Feb. 16 at St. Mary's Cathedral. Mr. Hancock gave a brilliant performance of six major works including the Bach Prelude and Fugue in G minor. For an encore he improvised on the tune Picardy. At the short business meeting following the recital, nominations for next year's officers were read and plans were made for a meeting in March to include dinner at the Musician's Club and a recital by students of Dr. Ralph Harris of the University of Miami.

NETTIE N. MELSON

## Muscle Shoals

The Jan. 26 meeting of the Muscle Shoals Chapter was held at the First Methodist Church, Florence. After a brief business meeting Walter Urban, sub-dean, gave a talk on appropriate music for church weddings illustrated at the organ. The meeting was closed with the reading of a resolution deploring the death of Mrs. George Jackson, founder of the chapter.

## Central North Carolina

Karel Paukert was sponsored in recital by the Central North Carolina Chapter Feb. 8 at the White Memorial Presbyterian Church, Raleigh. The program numbers are included in the recital pages in the March issue.

JAMES CLYBURN

## Fort Lauderdale

The Fort Lauderdale, Fla. Chapter sponsored a choral workshop conducted by Dean Pugh Jan. 29 at the Second Presbyterian Church. Following the singing session a discussion was held with regard to pitch, blend, diction, conductor's function and rhythm and dynamics. The chapter approved a motion to offer an award of \$50 to the outstanding graduating senior who has contributed the most towards church music.

GUY S. WRIGHT

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# News of the American Guild of Organists — Continued

## North Louisiana

The North Louisiana Chapter met Feb. 9 at First Presbyterian Church, Shreveport. Following the business meeting was a short period of study on Hymn Transposition. This was a continuation of the study begun at a former meeting. A study of canticles and anthems was led by Norman Fisher.

St. Mark's Episcopal Church and Centenary College sponsored William Teague in a series of recitals Feb. 15 and 22 and March 1 at St. Mark's Church. Members of the chapter held a reception after the Feb. 15 program in honor of Mr. Teague.

CARRIE SHAMP

## Durham

The Durham, N. C. Chapter met Feb. 9 in Grace Baptist Church with Leonard Smith as host. The program featured organ chorale preludes composed by Dr. William Klentz, Duke Music Department, and played by Mrs. George Basbas. A short anthem reading followed the organ presentation. The regular business meeting was conducted by Dean Ruth Phelps. Details concerning the Southeast Regional Convention in Durham-Raleigh-Chapel Hill April 26-28 was discussed. The March 2 meeting was a recital by students of members in Asbury Methodist Church with Dr. William Johnson host.

E. FRANKLIN BENTEL

## Lakeland

The Lakeland, Fla. Chapter met Jan. 12 at College Heights Methodist Church for a program of organ numbers by David L. Phillips and vocal numbers by Mrs. Charles Lake, soprano, accompanied by Margeret Howard.

On Feb. 9 the chapter held its annual dinner meeting. Recordings of organ music provided a pleasant background for the dinner. Following a brief business session conducted by Dean Ray Snyder, many attended a concert at Branscomb Memorial Chapel, Florida Southern College.

MARIANNA KITZMILLER

## Meridian

The Jan. 7 meeting of the new Meridian Chapter was held at the First Baptist Church. The Rev. Osborne Moyer, Church of the Mediator, gave the invocation. Mrs. Valerye Bosarge, sub-dean, presided over the brief business session. Ways and means of promoting and sponsoring a master class and organ recital were discussed. Students of Mrs. Bosarge and Robert Powell played the program. They were: Mary Jane Kastla, Mary Alice Dahlke, Cynthia Pierson, Kathryn Larkin, Debbie Jennings and Mark Bebensee.

VIN HARWELL

## District of Columbia

The March 1 meeting of the District of Columbia Chapter was held in St. Thomas Episcopal Church, Washington, with Dean Mrs. Earl S. Bellman presiding. A slate of officers as proposed by the nominating committee was read by the chairman. Members were reminded of the recital by John Weaver March 19 at St. Paul's Lutheran Church, co-sponsored by the chapter. Following the business meeting the second annual University Night was heard. The recitalists were the heads of the organ departments of three area universities and included Charlton Meyer, Maryland University; Dr. Conrad Bernier, Catholic University; Harlan Laufman, American University.

W. LASH GWYNN

## Kanawha

The Kanawha Chapter held its Feb. 7 meeting at Bream Memorial Presbyterian Church, Charleston, W. Va. The dinner meeting was followed by the program under the direction of Guy Baker. The choir of Bream Church sang Britten's Ceremony of Carols accompanied by Mrs. Robert McNeil. Dean Wayne Eich presided over the short business meeting that followed.

NANCY SLAUGHTER

## Chesapeake

The Chesapeake Chapter held the Feb. 15 meeting at West Baltimore Methodist Church. James L. McLain, American University, conducted a choral repertoire reading session of appropriate anthems by various publishers as well as a few for "warm up" at rehearsal, accompanied at piano by Bruce Eicher. Refreshments were served.

HATTIE R. SHREEVE

## Cumberland Valley

The Feb. 20 meeting of the Cumberland Valley Chapter was held at the Evangelical Lutheran Church, Greencastle, Pa. with Helen Sheller, organist of the host church, as hostess for the meeting featuring a panel discussion on Music in the Worship Service. Panel members and their topics were: the Rev. Robert Thomas, pastor of the host church, who spoke from the Lutheran viewpoint; Mrs. Ferree LeFevre, music in the Moravian service; Wayne Mowrey, music in the Lutheran service; Mr. LeFevre, music in the Presbyterian service. Dean LeFevre conducted a brief business meeting which stressed the forthcoming recital May 4 of Gerre Hancock. The meeting was followed by refreshments and a social hour.

DOLORES MCKENZIE

## Huntington

The members of the Huntington, W. Va. Chapter met at the Enslow Park Presbyterian Church Feb. 22 with Dean Henry McDowell presiding. The program, open to the public, was a lecture on French organ music followed by a recital on the new Rodgers by Dr. Robert D. Wolff, Marshall University. The program appears in the recital section. The Music Study Group of the local AAUW were co-sponsors. Hostesses for the evening were Mrs. Carl Phillips of the AGO and Frances Sattes of the AAUW.

ALMA N. NOBLE

## Roanoke

Members of the Roanoke, Va. Chapter met at St. John's Episcopal Church Feb. 23 to discuss Registration. Jeryl Powell, host organist-choirmaster, and Lois Ayers led the discussion. George Council gave an account of his trip to the mid-winter conclave in Chicago. The group moved to the fellowship hall for refreshments and browsing through Lenten and Easter music which was on display.

LOIS B. AYERS

## Patapsco

The Patapsco Chapter met March 6 at Mount Zion Methodist Church, Baltimore, Md. Hostesses were Gladys Davis and Josephine Turner. Dean James Spencer Hammond presided over the business meeting. Organ numbers were played by James Curry and Albert Williams, pupils of Mrs. Davis. Refreshments were served in the "Bishop Love" Centre of the church.

FRANCES C. WATKINS

## Alexandria

The March 8 meeting of the Alexandria Chapter was held at the Clarendon Baptist Church, Arlington, Va. The program of the evening was a recital by Gerre Hancock, the same as one listed in the recital pages played for the Miami Chapter. Preceding the recital there was a short business meeting and following it refreshments were served.

SALLY ANNIS

## Central Pennsylvania

A choir of 75 voices sang a program of sacred music Feb. 21 in Zion Lutheran Church, Hollidaysburg. The Cherub Choir of First Lutheran Church, Altoona, sang several numbers directed by Edna Little. Ruth Dillard and Fred Wagner served as organists for the service. A memorial organ was dedicated Feb. 27 in Grace Lutheran Church, Bellwood. Members assisting in this program included Walter Kelley, Helen Henshey, Mary Reifsteck and Mary Wertz. Howard Walker, soloist, and Mrs. Mardell Garber, host organist, participated.

MARY E. WERTZ



Charlotte, N.C. will be host to the Midwinter Conclave, Dec. 27-30. Above are some members of the planning committee: left to right: Henry Bridges, chapter dean, Robert Stigall, Mrs. and Dr. George Klump; seated, Mrs. Stigall and Dr. Richard Peek, general chairman.

## Augusta County

The Augusta County, Va. Chapter held its Jan. 31 meeting at the Staunton Hebrew Temple. Dr. Ruth McNeil, Mary Baldwin College and organist for the Temple, conducted a program of Hebrew service music. Charles Zakab, baritone, sang passages from various services to demonstrate the nature of the music used.

JACK W. FOSTER

## Williamsport

The annual organist-clergy dinner of the Williamsport, Pa. Chapter was held Feb. 15 at Salem Lutheran Church. Featured was a panel discussion on Theology and the Music of the Church with the following participating: Dean Leland E. Mallet, Frederick A. Snell and Father Jack Bird. Moderator was the Rev. Russell R. G. Berger.

ERMA M. WINNER

## Lehigh Valley

A meeting of the Lehigh Valley Chapter was held Feb. 13 in College Hill Presbyterian Church, Easton, Pa. A panel headed by Evelyn Robbins discussed developments in the area of good wedding music in light of the report the chapter made in 1963 at the regional convention. The Rev. Glenn Rader, Lancaster, was guest on the panel with Marvin Beinema, J. Clinton Miller and William Whitehead as local panelists.

NORMAN CRESSMAN

## Philadelphia

The Jan. 9 meeting of the Philadelphia Chapter was held at the First Baptist Church with Earl Ness as host. The program was in charge of Melvin Luterma, cantor of the Germantown Jewish Center and accompanied by Howard Gamble. An explanation and demonstration of Cantorial Music was presented showing the differences of the Orthodox, Conservative and Reformed congregations.

ETHEL REED

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1965

Aug. 30 — Sept. 2

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# News of the American Guild of Organists — Continued

## 1964 National Convention Committee Holds Celebration Dinner

The 1964 Biennial National Convention Committee gathered for dinner Feb. 23 at Williamsons Presidential Dining Room, Philadelphia. Dr. and Mrs. S. Lewis Elmer were honored guests. Due to a previous commitment to attend, James Bryan, chairman of the past convention introduced Dr. Elmer who reminisced about the founders of the Guild. After dinner, The Singing Belles performed Vignettes of Old Philadelphia. Members of the committee received tie tacks and gold charms inscribed with the insignia of the Guild.

### Harrisburg

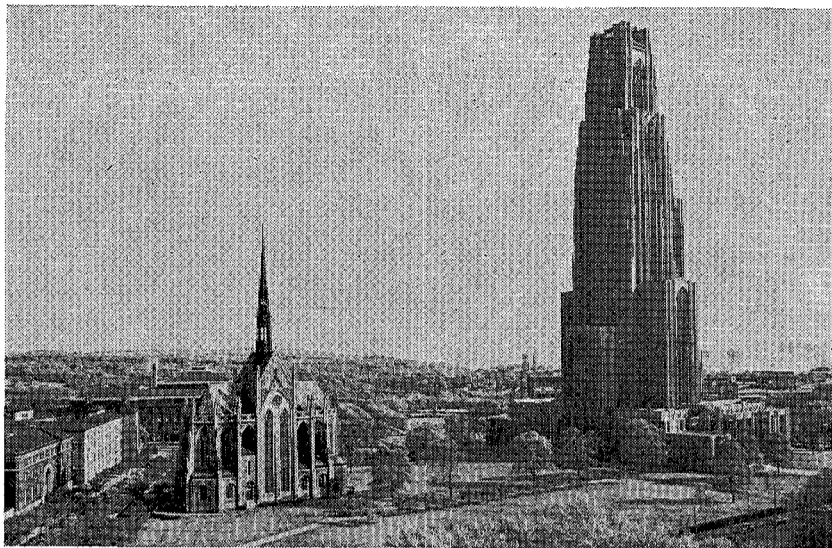
The Harrisburg Chapter met Feb. 16 at St. Patrick's Roman Catholic Cathedral to hear the Office of Compline chanted by the Cathedral Choir of 24 male voices directed by Bernard B. Wert, organist-choirmaster of the Cathedral. James Mannix, assistant organist, played an introductory program of six Bach choral preludes on the three-manual Gundling organ. The Rev. William Eline was celebrant for Benediction of the Blessed Sacrament and for the Compline which followed Benediction. The Rt. Rev. Msgr. Charles F. Murray gave a brief explanation of the ceremony of Benediction and the Office of Compline, the official night prayer of the church. The program began with Benediction motets: O Salutaris Hostia, Balthasar Florence and Tantum Ergo, Michael Haydn. Compline, sung in English, began with Psalm 4, Gregorian chant, tone 8, followed by Gelineau settings and other chants. More than 100 organists and guests attended the ceremony. Ladies of the Cathedral served refreshments.

IRENE BRESSLER

### Lancaster

The Feb. 8 meeting of the Lancaster, Pa. Chapter took place at St. John's Episcopal Parish House. Paul Westermeyer presided and read a paper on The Genevan Psalter. Plans were made for the junior choir festival Feb. 28 at Zion Lutheran Church with Mrs. Walter McIver director.

CAROL ANSPACH



Heinz Chapel, shown above with the famed Cathedral of Learning of the University of Pittsburgh, will be the site of a recital by John Rodland, one of the many features of the convention of the Pennsylvania, Delaware and South New Jersey regional June 21-24. The chapel houses a large Aeolian-Skinner, whose builder also designed the organ of the Eastminster Presbyterian Church where Leonard Raver will play with an orchestra of Pittsburgh Symphony musicians. Gerre Hancock will play the new Casavant in St. Bernard's Church.

Details of daily seminars, the Three Choirs Guild Service, commissioned works, living accommodations etc. have been mailed to 1700 members in the area. Further details will appear in these columns as space permits or write: Franklin T. Watkins, 729 Shady Lane, Pittsburgh, Pa. 15228, convention chairman.

W. LESTER CARVER

### Nassau County

The Feb. 14 meeting of the Nassau County Chapter was held at the Little Theatre of C. W. Post College, Brookville, Long Island. Members and friends heard Handel's Acis and Galatea, under the direction of Leslie Hopkins, and Bach's Brandenburg Concerto 4, with instruments. The business meeting noted a twenty percent gain in membership. Coming events include the Chapter Playing Contest April 25 at the Garden City Cathedral, an Organ Crawl and the Regional Convention June 21-23.

MARCELLA M. POPPEN

### West Jersey

The Feb. 7 meeting of the West Jersey Chapter was held at the First Methodist Church, Glassboro, N. J. The chapter was guest of the Southern New Jersey Chapter. The program was in charge of Dr. Hoyle Carpenter, Glassboro State Teachers College. Performers included Hoyle Carpenter, English horn; Robert Taylor, French horn; Richard Mitchell and Edwin Avril, recorders; Helen Taylor, organ, and music by Corelli, Koetsier, Haydn and Pez. Following the program refreshments were served.

IRENE T. MOORE

### Pittsburgh

The Pittsburgh, Pa. Chapter met Jan. 25 at Zion Lutheran Church, Brentwood, with George Kohl as host-organist. Dinner was served to 96 members. Dean Mary Louise Wright conducted a brief business meeting. Mrs. Gene Roth, chairman of the youth festival, reported that approximately 1,480 children were enrolled. Franklin Watkins gave a progress report on the June regional convention. Additional members arrived as Harold Heeremans, New York University, spoke on Care and Feeding of Musical Taste.

The chapter met Feb. 22 at St. George Syrian Orthodox Church, Oakland, with Albert Hazeem host. A special dinner of Arabian dishes prepared from traditional family recipes was served. Dean Wright conducted the business meeting. Franklin Watkins gave a detailed report on the regional convention in Pittsburgh June 21-24. He introduced the chairmen of all committees. Dr. Robert Lord reported that the new Henry Clay Frick building at the University of Pittsburgh will be finished in time for the Young Organists Contest. The Very Rev. Father Meena gave a talk on the development of music used in the Byzantine Church. Points of his talk were illustrated by the 30-voice choir under the direction of Albert Hazeem.

JANET H. NETTROUR

### Johnstown

The Feb. 14 meeting of the Johnstown, Pa. Chapter was held at Zion Lutheran Church. It was the second annual students recital. Students were introduced by Dean Mrs. Robert Harbaugh. Featured were compositions by Bach, Buxtehude, Brahms, Marcello and Alain. Refreshments were served.

The chapter held its annual spring banquet March 2 at St. Patrick's Catholic Church. Ministers and their wives were guests. Dean Harbaugh presided. Following dinner members enjoyed an evening of Liturgical Choral Music under the direction of Father McCamley, minister of the host church. Refreshments were served.

ZANE SANNER

### Westchester County

The Westchester County Chapter met Feb. 16 at the Asbury Methodist Church, Crestwood, N.Y. Bronson Ragan spoke on the requirements of the written portion of the AAGO examination.

KATHERINE B. WINGET

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# News of the American Guild of Organists — Continued

## Reading

The Reading Chapter held its monthly meeting Feb. 13 at St. James UCC, West Reading, Pa. with Mildred Schnable as host organist. The opening session was a reading session of Lenten, Easter and general anthems supplied by the J. W. Pepper Co. Miss Schnable conducted the reading session with Mrs. John W. Barr as accompanist. Following the anthem study a business meeting was held. The nominating committee was appointed and told to report at the March meeting. The recommendation of the board to dispense with the April meeting was accepted. The recommendation from the board to contribute \$25 to the Reading Symphony youth concert was accepted.

RUTH C. BARR

## Northern Valley

The Northern Valley Chapter met Feb. 8 at the Reformed Church, Oradell, N. J. to hear a recital by Richard S. Hartman of works by Bach, Brahms, Buxtehude, Alain, Hindemith and Mendelssohn. The Toccata and Fugue in D minor, Bach, was played in honor of the 90th birthday of Albert Schweitzer. Extensive tonal changes have been made on the organ by the recitalist, member of the Hartman-Beaty firm of Englewood, N. J.

DORIS BECHBERGER

## Metropolitan New Jersey

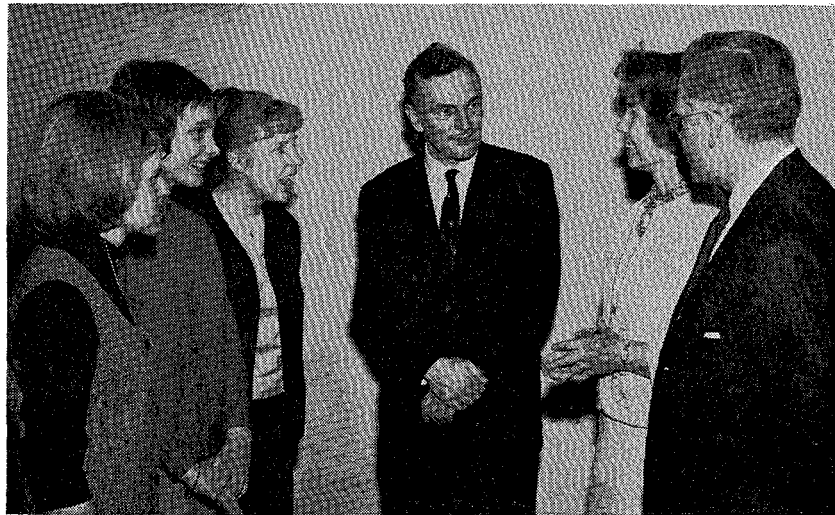
The Metropolitan New Jersey Chapter met Feb. 8 at Trinity Cathedral, Newark, N. J. Clifford Welsh, organist-choirmaster of the host church, was in charge of a program of European Music — Old and New. He was assisted by Marilyn Zondlo, soprano; Judith Hochman, violist, and Daniel Mele, tenor. The organ numbers appear in the recital pages. At the conclusion a reception was held at Cathedral House to provide opportunity to greet the artists and enjoy refreshments.

ELSIE B. BROOKS

## Brooklyn

The Brooklyn Chapter had an interesting tour of the organs in Brooklyn Heights Feb. 20. Included were the Schermerhorn Evangelical Church for a Roosevelt, very difficult to play; Emanuel German Lutheran Church where Oswald Satzinger explained the building drawbacks acoustically because of the flat ceiling; First Unitarian for a mixed kind that no one could find who started the work on it; and St. Paul's for a three-manual Austin, out of tune; the assembled crowd had an enjoyable time playing it.

KATHARINE B. SHOCK



Alec Wyton is shown at the reception in his honor following his recital Feb. 7 at the Colorado Woman's College, Denver, site of the Regional in the Rockies July 14-16. Talking with him are Phyllis Tremmel, state chairman for Colorado, and Everett Hilty, regional chairman. Looking on are students (left to right) Sue Wells, Penny Field and Linda Goody.

## Central New Jersey

The Feb. 1 meeting of the Central New Jersey Chapter was held in historic First Methodist Church, Trenton. It featured a recital by chapter members. Following the recital a fellowship hour was held. These organists participated: Mabel Eversley, Douglas Phleiger, Loretta Nickel, Edward House, Ramona Andrews, Rev. Jack Hackling, Harold H. Light, Dorothy Ashton, Paul Scheid and John Schroeder.

BEATRICE KENDALL

## Hudson-Catskill

The Hudson-Catskill Chapter met Feb. 8 at the Reformed Church, Stuyvesant. Robert Ross King, Hudson, conducted a choral diction workshop. Helen Allers reported on a church music conference she attended in Michigan. Mr. King was selected chairman of the workshop to be sponsored May 15 by the chapter in the Hudson Reformed Church. At the March 8 meeting at St. Paul's Episcopal Church, Kinderhook, John Gowen's choir sang a mass.

RITA M. GLEASON

## Monmouth

The Monmouth Chapter met March 1 at the First Methodist Church, Freehold, N. J. Doris Watson conducted a demonstration on handbells assisted by William Wood. English White Chapel bells and American Schulmerich bells were displayed and demonstrated. Mrs. Watson gave a brief background of bell ringing and led members in actual playing of bells. A selected handbell bibliography was also provided. Before opening the business meeting Dean Barbara F. Mount called on Chaplain D. Stewart Alexy to give a prayer. Charles Hill, chairman of the nominating committee, offered a slate of officers for chapter approval. Announcement was made of the artist recital April 25 at St. George's by the River, Rumson. Guest artist will be Ladd Thomas, Glendale, Cal. A discussion was held on attracting more Roman Catholic organists into the chapter. Mrs. Mount and members of her choir served refreshments.

JOAN COVERT MILLERING

## Queens

The Queens Chapter celebrated the eighth anniversary of its founding Feb. 28 with a choral evensong at St. George's Episcopal Church, Flushing, N. Y. The Rev. Douglas L. Maclean welcomed and congratulated members. The host organist Wilbur C. Walker played and directed his choirs in a program and service music worthy of Guild standards. National President Alec Wyton was the honored guest in the academic procession. His address on Guild Aims and Ideals for the church musician was expressed in his own humorous and understanding way. Dean Lorraine Merritt and Chaplain Louis E. Rowley welcomed and received the new members into the chapter. Miss Merritt was postlude organist in Toccata and Fugue in D minor, Bach. All were invited to a reception in the parish house.

ROY A. ANDERSON

## Staten Island

The Staten Island Chapter sponsored the choir of the Church of the Holy Apostles, Manhattan, in a program of sacred music Feb. 21. Under the direction of George M. Hall, the program, largely a cappella, was heard in St. John's Episcopal Church, Rosebank. Composers represented included Obrecht and Byrd, Schubert and Darke.

RALPH A. CLAUSON

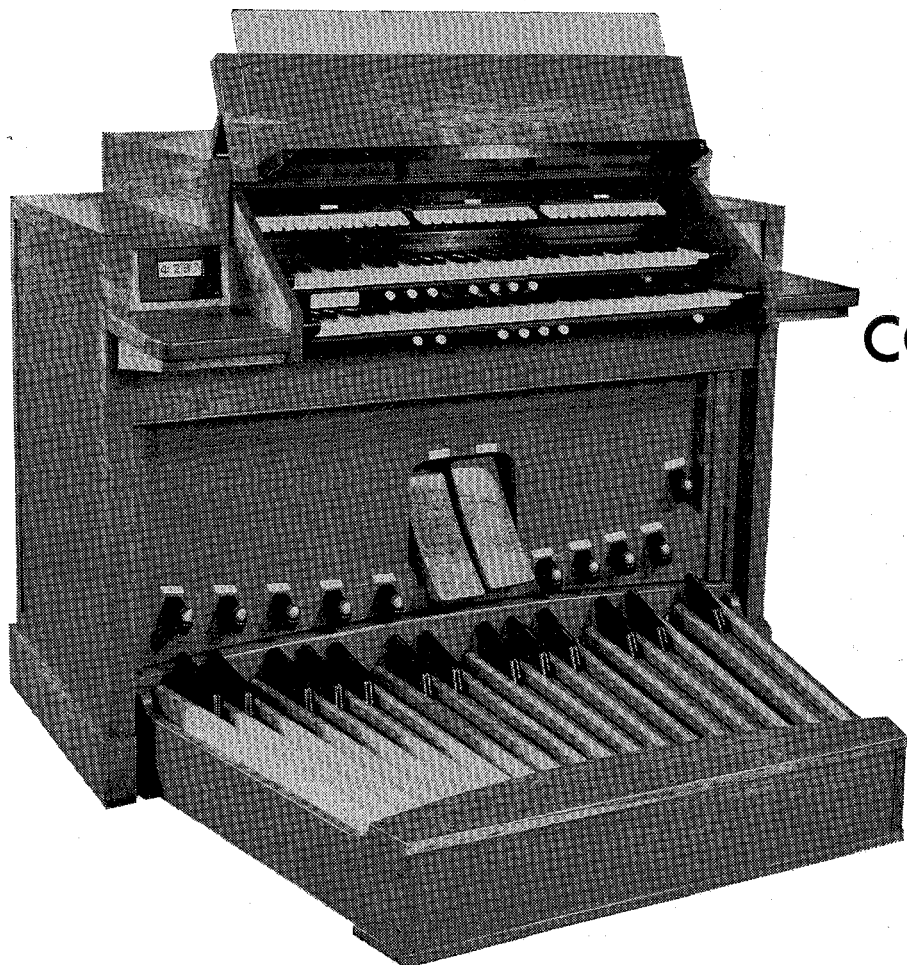
## New York City

The Hindemith Mass was sung Feb. 8 by the St. Thomas Choral Society under the direction of James Palsgrove in the Chapel of the Good Shepherd at General Theological Seminary, New York. Mr. Palsgrove had a firm control of his singers. Dr. Samuel Walter played the three organ sonatas by Hindemith as framework to the Maas.

FRANK C. SMITH

## Northern New Jersey

The March 2 meeting of the Northern New Jersey Chapter was held in the First Reformed Church, Ridgewood. The program featured a master class on organ registration and specifications conducted by Donald V. Corbett, Casavant Organ Company. His talk was entitled The Ins and Outs of Organs. Mrs. Harold Rednour served as general chairman. Co-hosts were James Mulder and Horace Fishback III. The choir of the host church provided refreshments. Notice was given concerning the chapter's public recital March 26 in Bethlehem Lutheran Church, Ridgewood, by Jack Davis, organist of West Point Chapel.



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# News of the American Guild of Organists — Continued

## Springfield

The Springfield, Mass. Chapter held a day-long workshop Jan. 9 at Hope Congregational Church. Some 50 organists and choir directors listened to Milton Grafrath, Jr. speak on sacred music and choir procedures of small churches. Charles Page spoke on organ music and service playing and demonstrated at the organ. Virginia E. Ring, substituting for Bruce Porter, discussed children's choir problems and repertoire. The workshop, the first for the group, was very successful.

A young organists' competition sponsored by the chapter was held Feb. 7 at the Church of St. Paul the Apostle, Springfield. Four contestants entered the competition: Maureen Stone, Nathan A. Randell, John Karalekas and Arthur B. Wenk. First prize was awarded to Mr. Wenk whose instructor is Bruce McClunes. Honorable mention was given to Mr. Karalekas, instructed by Emma Chevalier.

The chapter held a Choral Evensong at Christ Church Cathedral Feb. 28 with Robert Knox Chapman, host director and organist, in charge.

MARIE G. FORDE

## Hartford

The Hartford Chapter met for dinner Feb. 9 at the Emanuel Lutheran Church with 65 members present. A short business meeting was conducted by Dean David Harper, organist of the host church. This was followed by a lecture and demonstration on the subject of Improvisation by Searle Wright who illustrated the various elements of improvisation and gave practical examples of what to do in interludes or until the congregation is ready for worship.

FLORENCE B. CASE

## Berkshire

The Berkshire Chapter sponsored G. Daniel Marshall in recital Feb. 1 at the Zion Lutheran Church, Pittsfield, Mass., demonstrating the resources of the new organ designed by George W. Bayley and installed by Rock D. Spencer. The program will be found in the recital pages. A reception was held after the recital.

A Mardi Gras social meeting was held March 1 at Grace Episcopal Church, Dalton. Musical games including an original AGO crossword puzzle, identification of famous musicians by questions and answers, and of musical selections and composers from tape-recorded excerpts. The annual meeting will be May 10 in North Adams. There will be a master class and recital by Heinz Wunderlich May 26 in Pittsfield.

K. D. BEARDSLEY

## Vermont

St. Michael's College, Winooski, Vt. was host March 7 to the Vermont Chapter. William Tortolano, director of music at the college, lectured on Contemporary Catholic Church Music and Liturgical Changes, illustrating his talk with recordings of recent compositions for the mass and church liturgy. After dinner in the college cafeteria, Dean Katrina Munn presided over a short meeting of the executive board. The evening program was a joint concert by St. Michael's College Choir directed by Dr. Tortolano and Colby Junior College Choir, directed by Henry Wing. After each choir had sung a group of numbers separately, they joined in singing Mass in Ancient Style, Langlais, directed by Dr. Tortolano and accompanied by a string quartet.

The Capital District of the chapter sponsored a recital Feb. 28 at the Community Church, Stowe. Soloists were Adele Clerkin Holevas and Paul J. Anderson. The program included: Trio Sonata 1 in E flat, Bach; La Tromba, Couperin; Schmuecke Dich, Brahms, played by Mrs. Holevas. Grand Plein Jeu, Clérambault; Our Father Which Art in Heaven and We All Believe in One True God, Bach; Rhosymedre, Vaughan Williams; Humbly I Adore Thee and Acclamations, Langlais, played by Mr. Anderson. A social hour followed. Co-chairmen for the meeting were Mrs. Albert Gottlieb and Mrs. Alfred Lane.

RUTH F. GOTTLIEB  
FRANK HELSEL

## New London County

William Dinneen, Brown University, chairman of the Southern New England Region, addressed a dinner meeting of the New London County, Conn. Chapter Feb. 15 at Second Congregational Church. He described the content of the Guild examinations and after making several suggestions about ways of attacking them, recommended that several candidates from a chapter co-operate in preparing for them. The chapter approved the proposal of a committee headed by James Armstrong that a study group for work towards the service playing certificate be set up next fall.

RICHARD W. HYDE

## Brockton

A meeting of the Brockton, Mass. Chapter was held Feb. 22 at the Central Methodist Church. Dean Julia Young appointed a nominating committee to bring in a slate. Members brought in music they wished to dis-

card and a sale of music will be held later. The speaker of the evening was Father Gilbert E. Chabot, Assumption Preparatory School, Worcester. His subject was on Gregorian Chant and he used both slides and tapes in the presentation of the program. Refreshments were served by Muriel Blomberg, the church organist, and Margaret Keith.

HELENA J. MOONEY

## Waterbury

The Jan. 25 meeting of the Waterbury, Conn. Chapter was held in St. John's Church with Robert Rudesill host. A business meeting included discussion of coming events after which a hymn sing was conducted. Technics of accompanying hymns were pointed out and discussed.

The annual pastor-organist dinner meeting was held at the Roger Smith Hotel March 1 for 64 members and guests. After the dinner the Rev. William Penfield, Hartford, spoke on the introduction of folk music into the liturgical service.

ELIZABETH WHITESIDE

## Worcester

John Baldwin, now leaving Hamilton College, Clinton, N.Y. where he conducted the well-known college choir of men for 18 years, spoke to the Worcester, Mass. Chapter Feb. 22 at its meeting in the Greendale Lutheran Church, with 45 attending. Dean Barclay Wood presided. The speaker recounted a wealth of his experiences here and abroad and recommended diligent search for new and appropriate repertoire and listed numerous works from all periods. LeRoy Hanson, sub-dean, reported that 24 compositions by local composers had been submitted for performance at the chapter's meeting for March 21, from which a number will be chosen to comprise a suitable program.

AZNEV MOORE

## Bangor

The Bangor, Maine Chapter met Feb. 1 at the home of Pearl C. Wood. In the absence of the dean, Mrs. J. Stanley Stevens, the sub-dean, Frederick T. Grindle, presided. The nominating committee read the following slate of officers: dean, Mrs. J. Stanley Stevens; sub-dean, Frederick T. Grindle; secretary, Mrs. Andrew H. Rollins; treasurer, Eleanor C. Snow. The program was in charge of Harriet Mehann, the theme being wedding music. Articles were read by Mrs. Mehann and various types of wedding music were passed around for discussion. Fred Thorpe played some of the selections.

ANDREW ROLLINS

## Recitalists, Speakers Listed for Northern New England Regional

A variety of recitalists, workshops, lectures and demonstrations will fill the three days (July 7, 8, 9) of the Northern New England regional convention which will headquarter at the Wayfarer at Manchester, N.H.

Recitalists will include: Berj Zamkochian just returned from a trip to the Soviet Union with the Boston Symphony Orchestra; Lewis Bruun, Westminster Choir College, at St. Paul's School, Concord; Wendell Piehler, Colby College for Women; Jack Fisher on the Methuen Music Hall organ; and two women organists, Yuko Hayashi of Boston and Harriette Slack Richardson, Springfield, Vt. Five new organs will be among those heard.

John Ferris of Harvard will head a choral workshop; William Tortolano, St. Michael's College, Winooski, Vt., will discuss Gregorian music; a lecture and demonstration of Shaker music is planned. President Alec Wyton will be banquet speaker.

## Stamford

Members of the Stamford, Conn. Chapter were guests of the Rev. and Mrs. Paul DuBois Feb. 8 for a buffet supper followed by informal entertainment by various members on two concert grand pianos and an electronic in the DuBois home.

The chapter and St. Mark's Episcopal Church Feb. 23 jointly sponsored the winners of the recent organ competition held by the student body of the Guilford Organ School in New York City. The guest artists were Suzanne Kales, James Woerner, Robert Zeman, Gordon Bush and Paul Anderson.

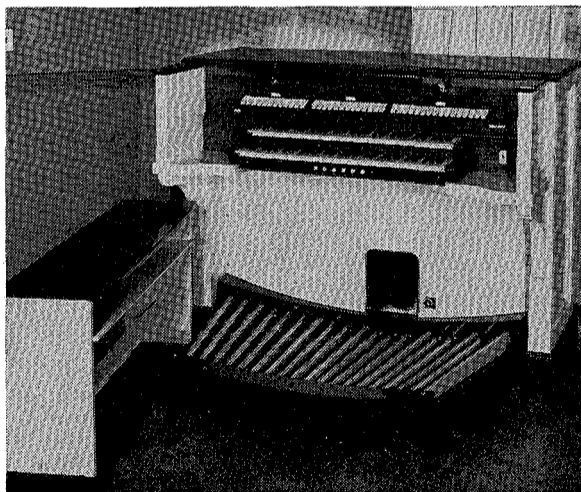
ANN LOMBARD KELK

## Hawaii

The Hawaii Chapter met Feb. 8 at the Four Seas Restaurant, Honolulu, for a Chinese dinner. Programs and plans for future meetings were discussed with special attention given to the selection of a recitalist for the year.

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# News of the American Guild of Organists — Continued

## Famed Boy Choir Sings at S.N.E. Regional

The Barrington Boy's Choir, directed by Guy Vance Carpenter, will be one of the choral units singing at the Southern New England Convention in June. The group has sung in New York, Washington, Boston and Europe.

In the summer of 1962 the choir competed at the International Eisteddfod in Llangollen, Wales, being ranked top foreign choir in its category. A limited tour of England and the Continent followed with radio and television programs and formal and informal concerts from London to Vienna. Current plans call for a more extensive tour this summer.

Since 1961 the choir has formed a friendship with the Vienna Choir School and in an international exchange, the Vienna choir boys are absorbed into Barrington boys' families for a short time as the Vienna Choir tours the United States.

### Niagara Falls

The Niagara Falls, N.Y. Chapter presented Dayton F. Tynan, Jr. Feb. 21 in a program of organ music at the First Presbyterian Church, Lewiston. The program is in the recital section. Mr. Tynan is organist and director of five choirs at First Church.

MRS. FRANKLIN J. SCHWEITZER

### Rochester

The Rochester, N.Y. Chapter met Feb. 16 in the rectory of Sacred Heart Cathedral for a workshop on plainsong. Dean Richard Lansing called the meeting to order. There was a brief business session. The list of new officers was submitted by the nominating committee. Ann Gehris, program chairman, introduced Father Robert Smith, St. Bernard's Seminary, who conducted the workshop. He gave the basic ideas of Gregorian Chant and instructed the group in the correct singing of it. He explained the symbols, showed samples, and played recordings by St. Bernard's Choir. Father Smith has translated the Proper of the Mass into English and composed appropriate music for it. The small Wicks organ temporarily installed in the chancel of the cathedral was open for inspection. Refreshments were served and thus ended an instructive evening.

RUTH FAAS



Left to right above are Dr. Corliss Arnold, Michigan State University, Marcia Goud, Lee Emig, Karel Paukert and Nola Deal at Mr. Paukert's master class Jan. 24 at St. Paul's Episcopal Church, Lansing, Mich. Some 20 persons, mostly Lansing AGO Chapter members attended. Miss Goud, Mr. Emig and Mrs. Deal, pupils of Dr. Arnold, played, and Mr. Paukert commented in an articulate and sometimes humorous manner and closed by playing Fugue in A minor, Czernohorsky. He played the annual St. Paul's Day recital the following day at the same church including numbers listed in last month's recital section. Both the recital and master class were co-sponsored by St. Paul's Church and the Lansing Chapter.

### Buffalo

The clergy-organist luncheon of the Buffalo Chapter was held Feb. 22 at the Church of the Transfiguration with Emily Davis as chairman. Dr. Robert Baker, Union Seminary, New York City, was guest speaker. His subject was The Five C's of Church Musicians.

V. MABEL GUTHERIE

### St. Lawrence River

The Feb. 15 meeting of the St. Lawrence River Chapter at Trinity Church, Watertown, N. Y. had Frederick Knapton as speaker. The local representative of Hill, Norman and Beard, Ltd. spoke on Experiences with Organs and Organists by an Organ Builder. Refreshments were served following the meeting.

ALTHEA MORSE CRANDALL

### Central Hudson Valley

The Feb. 15 meeting of the Central Hudson Valley Chapter was held at the First Presbyterian Church, Poughkeepsie, N. Y. The program was a panel discussion concerning youth choirs. Members of the panel included Mr. and Mrs. John A. Davis, Jr., West Point, and Mr. and Mrs. Edward G. Greene of the host church. Mrs. Greene directed a brief program with her children's choir demonstrating techniques and repertoire. Announcements were given as to dates of musical events in the area in the Lenten season including five Wednesday noon-hour organ recitals by members at St. James Church, Kingston, and a March 7 recital by Donald M. Pearson on the new Gress-Miles at Vassar College, Poughkeepsie.

### Lockport

The Lockport, N. Y. Chapter met Feb. 7 at the First Baptist Church with Evelyn Bayliss as hostess. Following a business meeting conducted by the dean, Mrs. Charles Robertson, the program was turned over to Miss Bayliss, who gave a talk and showed slides of her trip to the west coast and Canada. She was assisted by Mrs. William Dale and the Rev. Keith E. Tennis. Refreshments were served by the hostess assisted by Mrs. William Dale, Mrs. Charles Robertson and Eleanor Strickland.

BESSIE A. CLIFFORD

### Chautauqua

The Chautauqua Chapter sponsored a concert of sacred music Feb. 23 at St. Luke's Episcopal Church, Jamestown, N. Y. Organists Dean Redick and Brian Bogey were heard in groups and the Falconer Central High School chorus sang under the direction of Gerald Heglund, closing the program with Peeters' Entrata Festiva with brass ensemble. Soprano and violin solos rounded out the program.

MRS. ROBERT CASE

### Central New York

The Central New York Chapter met Feb. 2 in St. Augustine's Episcopal Church, Ilion. The program consisted of the Prelude and Fugue in E minor (Cathedral), Bach — Sharon Chambers; Fantasie in G minor, Bach — Patti Hadcock, and numbers by Frankfort Schuyler School woodwind quintet. Dean Donald W. Robinson conducted the business meeting. It was reported that seventeen choirs were enrolled for the junior choir festival Feb. 9 led by Dr. Robert Baker.

RAY CONRAD

### Auburn

The Auburn, N. Y. Chapter celebrated its 21st anniversary Feb. 8. Founders were Louise E. Titcomb, now of Florida, and Dr. S. Lewis Elmer. A concert was given to members and their friends in St. Luke's United Church of Christ by the Wells College Chamber Singers, conducted by Crawford R. Thoburn. The program ranged from the 15th century manuscript through Bach to Daniel Pinkham. Refreshments were served, including a cake decorated in scarlet and silver Guild colors. The chapter went out for the evening for its March ? meeting. First, dinner at the historic Aurora Inn (1833) on Cayuga Lake, then to an organ recital in First Presbyterian Church, Aurora, by Dwight Oarr, Wells College. An all-Bach program was given.

MRS. LESLIE E. BRYANT

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# News of the American Guild of Organists — Continued

## Syracuse

The Syracuse, N. Y. Chapter held its annual organist-clergy dinner Feb. 8 at Bellevue Heights Methodist Church. About 100 members and guests attended. Dean Winthrop Martin presided at a short business meeting following the dinner. The report of the nominating committee was read and accepted. Speaker of the evening was Dean Charles Noble, Hendricks Chapel, Syracuse University. He was introduced by the Rev. Harold Hutton, chaplain of the chapter.

WINIFRED ISAAC

## Youngstown

The annual clergy-organist dinner of the Youngstown Chapter was held Feb. 22 at Bethel Lutheran Church. Dean Paul Batson welcomed everyone and presided at the business meeting. William J. Catherwood was presented a gift in behalf of the chapter for his devotion, hard work and the recital he had given the previous evening plus the fact that it was his birthday. Charles L. Lundquist, host pastor, explained the liturgical symbolism of the new nave. Following the tour of the new church, Nan Neugebauer, Pittsburgh Chapter, entertained with her *Nan About Town* act, in which she described her first music teacher, the problems of teaching piano today, and the headaches of a church choir director. Everyone enjoyed the **hilarity**.

JOANNE I. DILL

## Lorain County

The Lorain County Chapter met Jan. 24 in the First Congregational Church for a Vesper Guild Service conducted by the Rev. John Huston. Terry Woodings played *Three Meditative Moments on Moravian Hymns*, Elmore, for the prelude. The sermon was given by the Rev. Sydney Cowlin, Elyria. The choir of the host church sang *Turn Back, O Man*, Holst, conducted by Douglas Russell, who also played the postlude, Psalm 19, Marcelllo.

The chapter met Feb. 15 at the First Congregational Church, Vermilion, for its annual dinner honoring ministers and pastors. Preceding dinner a recital of suitable wedding music was played by Ruth Skinner, organist of the host church. The organ is a two-manual Schantz installed in 1957. A brief business session followed dinner. The Rev. Louis Bertoni conducted the remainder of the program in the church on the *Wedding Music* subject. Suitable vocal solos were demonstrated. Terry Woodings played a group of numbers suitable for prelude music. A complete wedding rehearsal was conducted by the Rev. Bertoni with Ruth Skinner at the console, demonstrating how this service was done in the host church.

MRS. RICHARD COOLEY

## Canton

The Canton Chapter met Feb. 22 at Mount Union College, Alliance, Ohio in the new Cope Music Building. After a short business meeting Cecil Stewart welcomed the chapter and then introduced Byron Arneson, Hillgreen, Lane & Co. who explained in some detail the three-manual, 19 rank Hillgreen, Lane organ installed in the recital hall. Members of the college music department then were heard in a program of music for organ, organ and brass, and Madrigal Singers. A tour of the building was conducted by Mr. Stewart and Arthur Lindstrom of the organ department. Members then adjourned to the home of Mrs. Russell Elsass for refreshments.

NORMA CHIDESTER

## Akron

A festival service of anthems, prayers and sermon was presented Feb. 21 at the First Congregational Church by the Akron, Ohio Chapter. Dr. Richard Warner, dean, conducted the combined choirs of 85 people. Thomas Schaettle, David Harris and James Sieberling were the organists. Chorale preludes followed each hymn. The anthems were in chronological order. The sermon was preached by the Rev. George Van Doren, chaplain of the chapter. The liturgy was read by the Rev. Charles H. Stem, pastor of the host church.

The chapter met March 2 at St. John's Episcopal Church, Cuyahoga Falls. The program chairman, Gloria Massa, introduced Gerre Hancock who gave a lecture recital on improvisation. He explained and illustrated at the organ and was warmly received by a large group of members. Plans were announced for a recital April 5 in the recital hall of School of Music, Kent State University. Also discussed was the coming regional convention to be held in Akron June 14, 15, 16. A social hour followed.

LOUISE INSKLEP

## Sandusky

The Sandusky, Ohio Chapter sponsored Donald McDonald Feb. 21 in Zion Lutheran Church. Despite inclement weather a goodly crowd attended the recital as well as a reception in the fellowship rooms of the church.

For the March 7 meeting the chapter held a choir festival at St. Paul's Lutheran Church. All choirs of the surrounding area were invited to attend and a chorus of 250 voices rehearsed 10 anthems in the afternoon which were sung as a concert in the evening for the general public. Dr. Ellis Snyder, Columbus, was guest conductor.

MIRIAM E. ROGERS

## Cleveland

More than 80 Cleveland Chapter organists practiced extra hours in the week preceding Feb. 13 so they could spend that day at the chapter-sponsored workshop with Mildred Andrews. Epworth-Euclid Methodist and Boies Whitcomb were hosts for the session. Miss Andrews lectured at the morning session on organ teaching, practice and performance, with one brief break. Seven organists had the equivalent of a private lesson on a piece of their choice while the class benefited. Countless specific areas of technique, performance and registration were covered in the course of the afternoon's performances. The music heard was *Clérambault Suite on Tone 2* and *Buxtehude Prelude, Fugue and Chaconne* played by John D. Herr; *Bach Little Fugue in G minor* by Gratian McRae Nugent; *Bach Passacaglia in C minor* by Robert E. Fort; *Bach Prelude and Fugue in C major* by Charles Ruggles, pupil of Mr. Fort; *Mendelssohn Sonata 3* by Wilberta Naden Pickett; *Hindemith Sonata 2* by Elmerle W. Vanderheide; *Messiaen Dieu Parmi Nous* by Mary Moore Grenier. Mr. Herr arranged for this event which lived up to the high hopes of all who attended.

EMMA D. AUSTIN

## Toledo

The Toledo, Ohio Chapter met Feb. 23 in the Epworth Methodist Church. After a short meeting members and guests heard an organ recital by Gerre Hancock. The program appears in the recital section. A reception followed the program.

NORMA KELLING

## Cincinnati

The Cincinnati Chapter held a special Guild service Feb. 7 at Christ Episcopal Church, Glendale, Ohio. The service was preceded by a dinner for members and their clergy. Albert Meyer played a carillon program and members and selected members of their choirs served as the choir under the direction of John Loessi, Fort Wayne, Ind. Three organists participated in the service. Henry Humphrey played *Fantasia on a Pilgrim's Chant*, Monserrat, for the prelude. Judith Hancock played *Prelude and Fugue in E flat*, Saint-Saëns, for the postlude and Parvin Titus played the service.

M. LOUISE MATCHETTE

## Detroit

The Detroit Chapter held an Ecumenical meeting Feb. 15 at Christ Church, Grosse Pointe. All clerical members of the chapter were special guests, as were members of the Detroit Catholic Guild of Church Musicians. Dinner in the church dining hall and a business meeting were followed by a choral evensong in the church. Organ music by Andriessen, anthems by Greene, Schütz and Brahms, as well as service music by Noble were performed by host organist Elwood Hill and the choir of men and boys. The congregation of assembled musicians and parishoners was responsive in the singing of hymns chosen to underscore the ecumenical theme of the meeting.

DALOS GROBE

## Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter held its monthly meeting Feb. 13 at the First Evangelical Lutheran Church. Four members of the clergy explained the Lutheran service, its liturgy, history and theology and its music. The pastors spoke in the sanctuary, taking the audience through an entire service of worship. Those involved in the service were Pastors Richard Pearson, Paul Lindstrom, Robert Furreboe and William Hymley, with Mrs. Robert Sheets at the organ. Mirnaveve Voegts was in charge of all arrangements, including refreshments which were served in the fellowship hall at the conclusion of the meeting.

## Southwest Michigan

The Southwest Michigan Chapter met at Albion College March 1 with John Obetz as host. After dinner in Baldwin Hall, a short business meeting was presided over by Dean Beatrice Stoner. The main item under discussion concerned plans for an organ recital in May by students of members. The group then went to the studio of David Strickler and were joined by several Albion College students for an anthem sing. Anthems chosen from various church libraries were introduced by Mr. Strickler. All those in attendance felt this exchange of ideas and suggestions valuable.

RUTH DUNSMORE

## Flint

The Feb. ? meeting of the Flint, Mich. Chapter was held at Temple Beth El where Rabbi Allan Schwartzman with the soloist and organist gave a demonstration of liturgical music of the synagogue. The chapter will sponsor a junior choir festival Palm Sunday with choirs from eight churches participating. Dean Richard Harvey will direct and Thelma Torrey will be organist.

MAUDE ETHER

## Regional to Emphasize Young Players, Teaching

Pre-convention events at the Lake Michigan Regional convention, June 22-24, on the campus of the University of Michigan, Ann Arbor, will include the young organists' competition in the afternoon, and a recital by Robert Glasgow, U of M faculty, in the evening of June 21.

Delegates will also have the opportunity to hear a number of outstanding young American organists including Gale Enger, Charles Farley, Elizabeth Paul, Philip Steinhaus, Gordon Wilson, and others to be announced. The Problems of Teaching Organ will concern a panel discussion of "experts" led by moderator Kent McDonald with panel members Clark Angel, Corliiss Arnold, LaVahn Maesch and Robert Rayfield.

Those concerned with choral problems will find special interest in a two-session choral workshop led by the director of university choirs, Maynard Klein, and a lecture-demonstration on the use of the untrained voice in the choir by the Director of the U of M Men's Glee Club, Philip Duey. The three-day program will be brought to a gala close with a banquet and "stunt night" at the Michigan Union, with the popular Dr. Charles Peaker as guest speaker. Other convention events will be listed in the next issue.

Accommodations ranging from economical, but comfortable, dormitory space to deluxe rooms will be available to convention delegates.

## Monroe

The program for the Feb. 21 meeting of the Monroe, Mich. Chapter was a lecture-recital on the Works of J. S. Bach at St. Paul's Methodist Church. Klair Kissel, organist, was assisted by Helen Ledford Thomas, soprano, and Roy Ernst, flutist. Mr. Kissel began by giving examples of some of the chorales written by Bach. The dance forms he explained were: the minuet, polonaise, sarabande, gavotte, courante, allemande and gigue. Mr. Ernst joined Mr. Kissel in Sonata for Flute and Keyboard Instrument in E flat major. Mrs. Thomas sang *Sheep May Safely Graze*, *Stop You Sad Eyes*, *Stop Your Weeping* and *My Heart Ever Faithful*. The *Fantasia and Fugue in A minor* was chosen by Mr. Kissel as an example of a major organ work. All three artists joined in the finale ensemble composition *Oh Righteous God, Pray, Count Aright*. A reception for artists and members was held after the program at the home of Hugh Baker.

VERNA ROEDEL

## Saginaw Valley

The Saginaw Valley Chapter met Feb. 23 at the Faith Lutheran Church, Bridgeport, Mich. August Laesch, organist and choir-master, was host. The choir sang a communion setting by Jan Bender. Mr. Laesch played a prelude and accompanied the choir. The Rev. H. Norbert Mueller presided. Dean Mrs. James Arnold conducted a short business meeting. Executive officers were elected. Dr. Kent Dennis made up three original quiz games about hymns and an enjoyable time was had playing them. Cake and coffee was served.

MIRIAM ENSZER

## Muncie

The Muncie Chapter held a meeting Feb. 22 at the Riverside EUB Church. After a dinner and short business meeting the group heard a program of Lenten and Easter music. A trombone choir from Ball State University, under the direction of Bernard Pressler, played chorales and fanfares suitable for the Easter season. Ruth Wakeland played *Today God's Only-Gotten Son*, Bach. Richard Einsel played *You Alone*, the *Most Exalted*, Couperin, and *Concerto for Trumpet*, Walther. Mrs. James Maidlow played *Prelude on a Melody by Vulpus*, Willan. Members sang a group of Lenten and Easter anthems: *Lord, Sanctify Me Wholly*, Pasquet; *Ah, Holy Jesu*, Cruger-Nelson; *Christ the Lord is Risen*, Williams-Nelson. Following this Mr. Einsel worked through *O Clap Your Hands*, Rohlig, with the entire group. Mrs. Maidlow was in charge of the program. A study period followed the meeting. Problems of church musicians were discussed.

MRS. JAMES W. MAIDLOW

## Indianapolis

The Indianapolis Chapter met Jan. 12 at First Presbyterian Church for an informal business meeting. Josephine Bailey played an organ recital.

The Feb. 9 meeting was held at Christ Church Cathedral with Ernest White as guest speaker. Eileen Vandermark, winner of our young artist contest and student of Dr. Oswald Ragatz, AAGO, played a recital.

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# News of the American Guild of Organists — Continued

## St. Joseph Valley

The St. Joseph Valley Chapter sponsored a choral festival Feb. 21 in the First Presbyterian Church, Niles, Mich. Walter Ginter was organist-director of the host church and general chairman. Six local choirs participated. Charles Hoke played the prelude and postlude. Directors were Ernest Brandon, Emerson C. Foster, Mrs. Chester Wessendorf, Edward E. Wells and Leslie Whitcomb. Organists included Mrs. Richard Cooper, Mrs. Vernon Taggett, Walter Ginter and Mrs. Claude Imhoff.

GLADYS CROSBY

## Indiana University

The Indiana University Chapter met Feb. 7 for a program featuring five members of the boys choir at Christ Church, Indianapolis. James Litton discussed problems related to the organization of boys' choirs.

KIRSTEN BOYD

## Evansville

The Evansville Chapter met Feb. 15 at the Homestead Restaurant, Newburgh, Ind. This was the Charter Day celebration and the charter members present were recognized. A brief history of the chapter was read. Speaker for the evening was George Gove, Green-castle, choir consultant for the Indiana Council of Churches and until retirement last year, director of the concert choir at Depauw University. His subject was Beauty and its Application to Choral Conducting. Mr. Gove also showed colored slides of two of the European tours he made with the Depauw choir. Dean Bailey gave corsages to Mrs. Ray Dufford, the chapter's first dean, and Mrs. Gove, the speaker's wife.

MARY FAITH

## Fort Wayne

The Fort Wayne, Ind. Chapter met Feb. 23 at Kramer Chapel, Concordia Senior College, for a program of organ and choral music. A choir, directed by Mrs. Eugene Bingham and accompanied by Lou Gerig, sang For Us a Child Is Born, Bach. John Loessi, organist, played numbers by Bach. Buxtehude and Monnikendam. The Concordia senior male chorus, under the direction of Herbert Neuchterlein, sang a group of Lenten works. Following the program refreshments were served in the Student Commons.

FLORENCE FRY

## Peoria

Mr. and Mrs. E. Woody Kuhlman were hosts Feb. 9 for the meeting of the Peoria, Ill. Chapter. Mr. Kuhlman arranged a program, The Organ Around the World, an armchair tour of 15 countries through organ recordings from his collection. Refreshments were served following the program.

MARIANNE S. HARTWIG

## Chicago

The Chicago Chapter held its March 2 meeting at the Austin Messiah Lutheran Church where David Smart, Moody Bible Institute and host minister of music, gave a lecture-demonstration on the junior choir program, stressing its values and the possible variety of approaches. His well-disciplined junior Messiah Singers illustrated his points and the senior Chancel Choir sang the Buxtehude cantata Now Sing We, Now Rejoice. A reception in the choir rooms followed with an exhibition and explanation of materials, and refreshments.

## Danville

The Danville, Ill. Chapter held its Feb. 7 meeting at Immanuel Lutheran Educational Center. Dean Marilyn Hardy was in charge. Wathena Benefield, program chairman, introduced Helen Wolfe, Danville High School, who spoke on Lesser Known Composers. She played Franck compositions. A Fancy, Thomas Tomkins, was played by Miss Wolfe and Gerald Perkins, Park Junior High School. Hostesses for the social hour were Mrs. Hardy and Maxine Leisch.

CLEO ICE

## Galesburg

Richard Watson explained the construction of an organ to members of the Galesburg, Ill. Chapter at the Feb. 16 meeting at the First United Presbyterian Church. Mr. Watson was assisted in his explanations by Mrs. Harold Moore, organist of the church. Members were conducted on a tour through the organ chambers as the organ was being played and were able to see the various parts of the instrument as they operated. Mrs. Moore, assisted by Mrs. Ralph Lucas, served refreshments in the church lounge at a social hour.

MRS. A. B. ROSINE

## Chippewa Valley

The Chippewa Valley Chapter's youth choir festival was held Feb. 21 at Grace Lutheran Church, Eau Claire, Wis. Choirs from nine churches of three denominations sang separately and en masse. Ronald A. Nelson was director of the massed choirs and Jerry Evenrud the organist. Organ preludes were played by Gary Polden and Jewell Johnson. Bell choirs and trumpets also took part.

CHARLOTTE BOLEY

## Arrowhead

The Arrowhead Chapter met Feb. 15 at the Pilgrim Congregational Church, Duluth, Minn. The program consisted of a discussion of appropriate music for weddings. Discussion was led by Ruth Rogers and Donald Andrews. There were 27 members present.

ISABELLE B. JOHNSON

## Milwaukee

The Milwaukee Chapter continued its series of seminar meetings, one each year, on electronic instruments. It was held this year Feb. 13 in the auditorium of the Flanner and Haisoos Music House, Wauwatosa. At the request of several members, discussion of The Electronic Yesterday and Today by George Knadler of the Allen factory was illustrated with recordings and actual performance. A question and answer period followed the regular program and members found it interesting to experiment with the new electronic instruments.

A joint meeting of the chapter with the Milwaukee Ministerial Association Feb. 15 heard a panel discussion on The Legitimate Place of Music in the Church. Two pastors and three members made up the panel. Two suggestions for co-operation between the Ministerial Association and the chapter came from this meeting. It was decided that the two groups would co-sponsor some local workshops on church music. It was also suggested that the executive boards of the two groups meet soon to explore the possibility of formulating some guidelines or standards for church music which could be put into pamphlet form.

WALTER DERTHICK  
ALICE LEISMAN

## Twin City

The Twin City Chapter held a dinner meeting Feb. 19 at St. Paul's United Church of Christ, St. Paul, Minn. A discussion on the changes in the Roman Catholic Liturgy enlisted a panel comprised of Father T. Conway, Father R. Schueler, Father J. Sweeney, George Carthage and Richard Proulx, introduced by Ruth Rye, organist-director of the host church. The history and purpose of the change to an English liturgy was described followed by the discussion of problems encountered in the parish churches and in finding appropriate music to use with the English liturgy.

VERNA STERN

## Springfield

The Springfield, Ill. Chapter met Feb. 28 at the Trinity Lutheran Church. Robert Dial, student of Lillian McCord at Illinois Wesleyan University, played: Rigaudon, Campra; Concerto 4, Bach-Ernest; Chorale Preludes by Bach and Pepping; Sonata 6 Mendelssohn; The Celestial Banquet, Messiaen; Toccata, Symphony 5, Widor. Plans were made for an organ-choral workshop May 8 by Roberta Bitgood.

MAXINE NOLAN

## Clinton

The Clinton, Iowa Chapter met Feb. 14 at the Ebenezer Reformed Church, Morrison, Ill. with Arlene Boerema, organist of the church, as hostess. A meeting of the executive committee preceded the chapter meeting. After the business session Betty Nelson presented the program Hymns down through the Centuries, beginning with Psalms sung to the ancient Tones and making the complete circle back to the Gelineau Psalms in use today. Choral music for Lent and Easter was examined, with Edna Mathew and Crawford Thomas directing anthems. Mrs. Boerema served refreshments.

NAOMI HOWELL

## Northeastern Wisconsin

The Northeastern Wisconsin Chapter and Lawrence University co-sponsored a recital by Karel Paukert Jan. 17 at All Saints Episcopal Church, Appleton. A near capacity audience heard Mr. Paukert. The chapter sponsored a recital Feb. 21 by students of the Lawrence University GSC. The program appears in the recital pages.

GLADYS MICHAELSEN

## Dubuque

The Dubuque Chapter met Jan. 24 at St. John's Episcopal Church. Lillian Staiger played Chorale in A minor, Franck, and Carolyn Saunders played Psalm 94, Reubke. They were assisted by the choir of the church in plainsong numbers and by the Rev. Paul E. Traeumer who read the text of the Psalm.

WILLIAM N. COLLINGS

## Madison

A demonstration of the new four-manual 54-rank Schantz organ at Bethel Lutheran Church was the highlight of the Jan. 25 meeting of the Madison, Wis. Chapter. Lawrence G. Kelliher, organist and choir-master, was host for the evening and demonstration. A potluck supper at the church was followed by a tour of the large addition to the building and a lecture by Art C. Strahle, district representative of the Schantz organ company.

RUTH PILGER ANDREWS

## Southeastern Minnesota

The Southeastern Minnesota Chapter met Feb. 22 at the St. Luke's Episcopal Church, Rochester, to participate in a choral evening Guild Service. The prelude was played by Barbara Klevene and Delbert Saman. Choirs from both St. Luke's and Calvary Episcopal Churches, under the direction of Dorr Thomas and Frances Ramm, led the service. A short business meeting to finish plans for the March 9 recital by Piet Kee followed the service.

SHARON SCHINDLER

## Waterloo

The Waterloo Chapter met Feb. 28 at the Don Bosco School, Gilbertsville, Iowa with Father John W. Stark as host. Sister Mary Phyllis gave a demonstration of Gregorian chant with a choir of girls and organ accompaniment by Eugene Hanton. Open discussion followed the demonstration.

GLADYS B. CORNING

## Western Iowa

The Very Rev. Kevin Gray, director of Trinity Prep Seminary, conducted a liturgical music demonstration for the Western Iowa Chapter March 6 at the Morningside College Conservatory. The demonstration was given by the cantors of Trinity Prep Choir under the direction of Father Gray. Dinner preceded the program at the college commons. The program was open to the public.

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# News of the American Guild of Organists — Continued

## More Names Announced for Regional in St. Louis

Leslie Chabay, former Metropolitan tenor now Artist-in-Residence at Washington University, will sing a vocal recital of solo cantatas as a feature of the Midwest regional convention June 21-23 in St. Louis.

Dr. Alexander Boggs Ryan, Western Michigan University, will be another featured recitalist, playing a new Möller in the First Presbyterian Church.

Robert Bergt, Concordia Seminary, will lecture on the liturgical renewal in the United States.

Douglas Breitmayer is convention chairman and on his committee are Dr. Charles H. Heaton, Howard Kelsey, Henry Glass, Jr. and Fern Kelly.

HENRY GLASS, JR.

### Buena Vista

The Buena Vista Chapter attended the performance Feb. 23 of the Chicago Chamber Orchestra at Schaller Memorial Chapel at Storm Lake, Iowa. The program was made up entirely of Scandinavian music. A social hour was held at the home of Frances Heusinkveld.

FRANCES HEUSINKVELD

### Omaha

The Omaha, Neb. Chapter met Feb. 22 at the First Central Congregational Church with Dean Roger Arnold presiding at the business meeting. The chapter adopted a resolution to be forwarded to National Headquarters. More than 50 members and guests, including a group from the Lincoln Chapter, heard Dean Arnold, minister of music of the host church, in a program on organ construction and terminology. Refreshments were served by Mr. and Mrs. Arnold at the fellowship hour which closed the evening.

CATHERINE ANDERSEN

### Kansas City

The Kansas City Chapter sponsored Donald McDonald Feb. 15 at the Second Presbyterian Church, Kansas City, Mo. as the artist for the third of the recital series for 1964-65. A capacity audience heard the program listed in the recital section. Dean Edward S. Crum presided at the dinner meeting which was attended by 100 members and friends. Howard Kelsey, regional chairman, was the honored guest. He spoke briefly concerning the Guild retirement program and announced the forthcoming regional convention in St. Louis June 21-23.

PAULINE WATSON WOLFE

### Texarkana

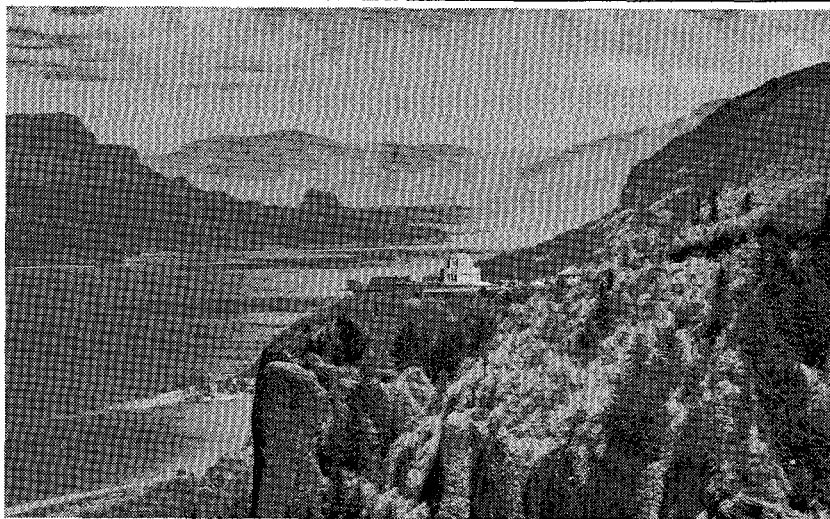
The Texarkana Chapter held its Feb. 7 meeting at the First Presbyterian Church. A program of organ compositions was played by Paula Dickey and Mrs. William Hibbitts. In co-operation with the National Federation of Music Clubs, music of American composers was emphasized. Miss Dickey's numbers were: Epiphany, Edmundson, and Salvé Regina, Bedell. Mrs. Hibbitts told something of interest concerning the composer of each of the compositions she played which included Prelude and Fugue, Selby; We Would See Jesus, Bingham; How Lovely Thy Dwelling Place, Huber; Variations de Concert, Bonnet. At the business meeting presided over by Dean Lillian McKenzie, plans were completed for the workshop and recital March 6 and 7 by Marilyn Mason.

DOROTHY ELDER

### South Arkansas

The South Arkansas Chapter met Feb. 8 for dinner and a recital at the First Baptist Church. Dr. Herbert Colvin, Baylor University, Waco, Tex. was recitalist on the four-manual Skinner.

VIOLET GILLER



The final luncheon and program of the Northwest regional convention will be held at Menucha (pronounced Men-oo-ka), the beautiful Presbyterian Church retreat located 800 ft. above the Columbia River. Menucha, a Hebrew word meaning stillness or quiet peace, was the estate of Julius Meier, former Governor of Oregon, before it was purchased by the Presbyterian Church. The sight was picked by a Mr. Hill, early railroad magnate, at the request of Mr. Meier and its 100 acres are reported to be the most beautiful in the entire Columbia Gorge.

A picnic luncheon will be served Wednesday, June 16, and will be followed by a choral lecture by Dr. Robert Scandrett, University Presbyterian Church, Seattle, Wash. and a harpsichord recital by John Hamilton, University of Oregon.

BETTY L. ASHTON

### Ozark

The Ozark Chapter met Feb. 14 in Grace Episcopal Church, Carthage, Mo. Ermina M. Clinton, organist at the church, played a recital which appears in the recital section. Dean Johnny Kemm presided for a business meeting at which four new members were introduced. A report of the nominating committee was given by Jerry Byrd, chairman. Women of the church were hostesses for a reception following the program.

RUTH THOMAS

### Salina

The Salina Chapter met Feb. 22 in the Fine Arts Library at Kansas Wesleyan University. Oscar Yancey of the university faculty gave a talk about the harpsichord, its construction, literature and playing technique. Marcia McClure, a student of Mr. Yancey, played five of Bach's Little Preludes and Mr. Yancey played Suite in G major, Purcell and Sonata in D major, Scarlatti. A social hour followed.

ELINOR ASCHER

### Oklahoma City

The March 7 meeting of the Oklahoma City Chapter was held in the black and white room at St. Luke's Methodist Church. After the dinner meeting organ students of Oklahoma College for Women (Mrs. James Sharp); Oklahoma City University (Wilma Jensen); and Oklahoma University (Mildred Andrews) played a recital.

John Campbell, Jim Christianson and Fred Haley played a recital March 3 for the Tulsa Chapter.

FAITH BROWN

### St. Joseph

Lee's Record Shop hosted the Feb. 22 meeting of the St. Joseph, Mo. Chapter. A wide range of choral and organ recordings was heard illustrating various styles of music, of organ building and of playing technique. Refreshments appropriate to Washington's birthday were served by Mrs. Donald Paule and Mr. and Mrs. Alex Rothstein. Final plans were announced for the Clarence Ledbetter recital March 14 at First Christian Church with a massed choir from the churches taking part.

COLIN A. CAMPBELL

### Waco

The Waco, Tex. Chapter met at the First Presbyterian Church with Dean Robert Young presiding. Following the business meeting the speaker for the evening was Dr. Elwyn A. Wienandt, Baylor University, whose talk was Organ Music in Historical Perspective and consisted in part of material drawn from his forthcoming book. The various uses of the organ as a liturgical instrument were traced from the earliest times to the present, with accent on usages found in the three principal western liturgical traditions. Emphasis was placed on the role of the organ in accompanying the sung portions of the service and musical examples from the Baylor University Rare Music Collection were utilized to demonstrate developments peculiar to the historical periods under discussion. After Dr. Wienandt's presentation, refreshments were provided by the ladies of the chapter.

BETTY D. RICHARDS

### Dallas

The Dallas, Tex. Chapter held its meeting Feb. 1 at the Tyler Street Methodist Church, Oak Cliff, with Dean Chester Channon presiding. A guest was Dr. George Faxon, who with Mabel Boyter, had spent the day conducting a workshop at Southern Methodist University. The program was A History of the Organ in America from 1700 to 1900, produced by the Organ Historical Society on recorded film slides.

The chapter held its meeting March 1 at Temple Emanu-El. Following the business meeting the Fort Worth exchange recital was played by Adrienne Moran Reisner. Her program appears in the recital pages.

Phil Baker will play the exchange recital April 14 in Fort Worth. Announcement was made of the Frederick Swann recital March 30.

BRUCE W. NEHRING

### Tulsa

It was the Oklahoma City Chapter's turn to perform for members and guests of the Tulsa Chapter at the monthly dinner meeting held at Boston Avenue Methodist Church March 2. Recitalists and their selections are listed in the recital section.

LOIS McHENRY WATKINS

## Playing Competition Set for New Tulsa Organ

The Tulsa Chapter will conduct a regional organ playing competition as one of the events in a well-planned and surprise-filled regional convention in Tulsa, Oklahoma, June 8-10.

The winner of Southwest's competition will play a recital on a new 55-rank Aeolian-Skinner Organ, now being installed in Tulsa's First Baptist Church. Church musicians of Tulsa have been waiting anxiously to hear the new instrument, which according to available information is of classic design. The stoplist will be published soon in THE DIAPASON.

Registration information may be obtained from Eric Hubert, 501 S. Cincinnati, Tulsa, Okla. Dr. Thomas Matthews is regional convention chairman.

LOIS McHENRY WATKINS

### Lubbock

The Lubbock Chapter held its Feb. 8 meeting at Texas Technological College. After dinner at the Student Union building members attended a choral workshop at the music building. Gene Kenney, director of college choral activities, lectured on the problems of choral diction and demonstrated a number of techniques useful in achieving good results. A choir of selected singers assisted in his illustrations. At the business meeting members were given tickets for the recital and master class by Dr. Oswald Ragatz, Indiana University, in Lubbock in late March.

KENT HILL

### Galveston

The regular meeting of the Galveston, Tex. Chapter Feb. 1 at St. Joseph's Rectory was conducted by Dean Paul Bentley. Following the business meeting Dean Bentley told of his trip to Washington, D.C. to attend the installation of Bishop Hines. Programs and pictures of the Washington Cathedral were shown. Father Maechler demonstrated new electronic recording equipment and tapes were played with the organ speakers used with the tape recorder. Refreshments were served following the program by the members of St. Joseph's Church.

KARLENE D. BUSH

### Central Arizona

The Feb. 8 meeting of the Central Arizona Chapter was held at the First Southern Baptist Church, Phoenix. Hostess for the evening was Marjorie Psalmonds. Dinner was served by the chef and ladies of the church, after which Dean Martha Davidson presided over a short business session. Dr. Martin Stellhorn, program chairman, conducted an informal quiz on 100 Check Points, Church Music. The questions, including items dating from 246 B.C. to 1965 A.D., stimulated much discussion. The evening closed with a recital by three members. Helen Donaldson played Howells, Mead, Rowley; William Percy played Whitlock, Mendelssohn, Bach; Marjorie Psalmonds played Zechiel, Rowley and Young.

FRANKLIN MORRIS

### Alamo

The Alamo Chapter held a dinner meeting March 1 at the Menger Hotel, San Antonio, Tex. Evelyn Heidt, accompanied by Jean White, sang Silent Noon, Vaughan Williams, and Let My Song Fill Your Heart, Ernest Charles.

ARDIS M. WARD

### Colorado Springs

The Colorado Springs Chapter held a meeting Feb. 15 at the Chapel of Our Saviour. Dean Ben Gahart gave an interesting talk and led a discussion on organ teaching, with illustrations. Following this was a social hour. The meeting was well attended.

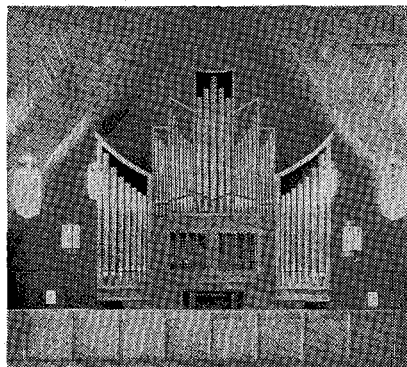


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## Oklahoma City Chapter Joins in City-Wide Baroque Festival

The Oklahoma City Chapter was but one of the city's musical organizations behind a Festival of Baroque Music Feb. 12-21. Oklahoma City University, St. Luke's Methodist and First Presbyterian Churches, the Junior Symphony and many other groups joined.

The first evening the University Singers and Choral Union, orchestras and a Ripieno Chorus of 80 boys were heard in Bach's St. Matthew Passion directed by Archie Brown. The Junior Symphony played a program of Handel, Vivaldi and Corelli, directed by T. Burns Westman. Dr. Ray Luke led the university symphony in the Bach Three-Piano Concerto, a Vivaldi Concerto for Two Trumpets and in Pergolesi's opera, La Serva Padrona.

At the university's annual church music conference, Julius Herford lectured on the Bach St. Matthew and the Mass in B minor.

The AGO Chapter sponsored Piet Kee in an all-Baroque recital at the huge new First Presbyterian Church, packed with the largest crowd in chapter history.

St. Luke's Methodist Church sponsored James Tallis, Hope College, Holland, Mich., in a lecture and harpsichord recital. Dr. Donald Jensen directed his choir and the junior symphony in Bach's Coffee Cantata.

The Sanctuary Singers of the First Presbyterian Church, with orchestra and soloists, closed the festival with Bach's Mass in B minor. John Kemp conducted and Wilma Jensen was organist.

## Denver

The nineteenth annual adult choir festival of the Denver Chapter was held Feb. 7 at St. John's Episcopal Cathedral. The massed choirs were directed by Edward Anderson, Colorado State University. David Pew, host organist and choirmaster, played a recital before the festival as well as the accompaniments for the anthems. His organ numbers were: Fantasie and Fugue in G minor and Rejoice, Beloved Christians, Bach; The Joy of the Redeemed, Dickinson, and Carillon, Vierne. National President Alec Wyton, in Denver to play a recital at Colorado Woman's College, extended greetings to the members at the festival. A dinner was held in his honor the previous night at the college.

The chapter held its monthly meeting March 1 at Colorado Woman's College with members of the clergy as dinner guests. The program was choral numbers by the Manual High School Concert Choir with Robert C. Johnson directing. A panel discussion on the topic What is a Good Hymn followed, with Dr. Austin C. Lovelace as moderator. Members of the panel were the Rev. John H. Gerberding and Chaplain William Rhoads, University of Denver.

## Orange Coast

A large group throughout the county of Orange attended a master class in service playing conducted by Clarence Mader Feb. 16 at the First Presbyterian Church, Orange. At the workshop he played various examples of acceptable service music of different periods and gave suggestions and ideas and an insight into choosing music to satisfy the varied tastes of a congregation. A coffee break gave the members an opportunity for an informal discussion.

BIRDIE GOLDSTEIN

## Corpus Christi

The Corpus Christi, Tex. Chapter held its annual organist-choir director-clergyman dinner Feb. 13 at the First Presbyterian Church. Participating in the program, under the direction of Betty Allen, were the Rev. John Thompson, who spoke on A Dozen Ways To Torture Your Organist; the Rev. Clifford Zirkel, who discussed The Relationship Between the Clergyman and the Minister of Music; Mrs. J. M. Sewell, who told about The Care and Feeding of the Church Organist; Clarissa Wiseman who spoke on A Church Musician Looks at the Minister, with a turn-about retort provided by the Rev. A. Lin Loeffler's A Minister Looks at the Church Musician. Cmdr. Ernest Metzger, senior chaplain at the Naval Air Station, spoke on Traveling Troubadours. A cast composed of members and their husbands and wives presented a skit on Calamities Will Happen. Pat Powers, Donna Robertson and Gerry Russell were in charge of the dinner arrangements. Otto Hilbrich, Jr., First Baptist Church, invited the group to a demonstration recital March 7 on the new organ designed and built by Otto Hoffman, Austin, Tex. Dean Alice Mayberry appointed Clarissa Wiseman, Frances Kolaya and Georgia Nicholas to the nominating committee. Final plans were made for the recital March 12 at the Church of the Good Shepherd when the chapter sponsored Dr. Nita Akin, followed by a reception in her honor. Dr. Akin conducted a master class March 13.

MARCIA CARAVANTES

## El Paso

The El Paso, Tex. Chapter held an important business meeting Jan. 27 in the home of Mrs. P. C. Moore. Dean David Hinshaw and Mary Frances Thomas gave favorable reports on the Jan. 4 recital of Marilyn Mason. Plans were discussed to sponsor the Breckenridge Boys Choir who will sing March 12 in First Christian Church.

On the evening of Feb. 26 the chapter met in Trinity Methodist Church with Douglas Sloan as host. He conducted a seminar for choir leaders and music directors, discussing every phase of organizing and directing graded choirs. He presented a youth choir in two numbers. In spite of a cold "Norther" blowing in, many were in attendance, including a group from Southern New Mexico. Hot chile con queso and coffee were served by the host.

DOROTHY NAYLOR ANDREWS

## Walla Walla Valley

The Rev. Edward Winckley, associate rector of St. Paul's Episcopal Church, spoke to the Walla Walla Valley Chapter at the dinner for ministers, choir directors and organists held Feb. 16 in the church. Mr. Winckley has spent 25 years on a healing mission in South Africa and his topic was African Music from a Layman's Point of View, dealing with religious and folk music. A tape recording further illustrated his talk and acquainted the listeners with the beauty of the voices and harmony and the captivating rhythms.

## Eugene

The Eugene, Ore. Chapter has awarded its first annual scholarship to Ray Anderson, sophomore at the University of Oregon. Auditions involving several students from the university and Northwest Christian College were held Feb. 13 at St. Mary's Episcopal Church. Mr. Anderson is a pupil of John Hamilton.

JANICE PETERSEN

## Spokane

The Spokane, Wash. Chapter met Feb. 8 at Westminster Congregational Church. Dr. C. Harold Einecke announced that Alec Wyton, national president, would visit Spokane the latter part of June. Following the meeting Dr. Mel West, chairman of the music department, Walla Walla College, gave a lecture on registration.

ELEANOR DITTRICH

## Wyton to Play, Lecture and MC at Regional in Riverside

President Alec Wyton will lecture, play an organ recital and MC the official banquet at the Far Western Regional Convention June 21-25 with headquarters at famed Mission Inn at Riverside, Cal. Robert G. Derick is convention chairman.

There will be lectures, recitals and demonstrations at the University of Redlands; a recital at Whittier College by Robert Prichard; recitals at Palm Springs Community Church (Westenburg), San Bernardino St. Paul's Methodist (Mader), Riverside First Methodist (Swann), and Riverside First Congregational.

Other outstanding attractions include Joseph Klein on vocal pedagogy, Frank Owen on boy choirs, and Gaylord Carter accompanying an old silent movie at the Riverside Fox Theater.

A. THOMAS TALBERT

From left: Newell Parker, business manager, Robert G. Derick, general chairman; Thomas Talbert, dean of host chapter.



## Riverside-San Bernardino

The Riverside — San Bernardino Chapter held a dinner meeting Jan. 15 at the First Methodist Church, Riverside. Featured speakers were Dr. Leslie Spelman on organ pedagogy and Raymond Boese on organ registration, both from the University of Redlands.

The Feb. 6 meeting was held at Magnolia Presbyterian Church, Riverside, when John Ulrich gave a lecture on Baroque Tuning.

BETTY J. HENNINGER

## Tacoma

The Tacoma Chapter met Jan. 11 at the home of the dean, Mrs. Ted R. Baker. A lively panel discussion ensued which included the traditional thoughts plus some that brought on new thinking. The panel included Mrs. Charles Brady, Reginald Heafield and Charles Lore.

The Feb. 8 meeting was held at the Oberlin Congregational Church, Steilacoom, Wash. Mary Buchanan played a program which aptly demonstrated the instrument.

Wilma Jensen played a recital Feb. 7 on the three-manual Casavant at the Eastvold Chapel, Pacific Lutheran University, Portland. Her program is listed in the recital section.

RODNEY C. TROSTAD

## Long Beach

An evening of chamber music was played as the third concert in the 1964-65 series by the Camerata die Musica March 2 at the California Heights Methodist Church. Choral and instrumental works included Handel's Concerto 5 with Lloyd Holzgraf as soloist; Mozart's Divertimento for Strings and Serenade 12 for Woodwinds; Massino's Canzone for Eight Trombones. Choral numbers included Buxtehude's Missa Brevis accompanied by harpsichord and the Britten Rejoice in the Lamb with Lloyd Holzgraf at the organ. Instrumental works were conducted by Hans Lemple and Franck Ahrold directed the choral numbers. Dinner was served prior to the concert. At the business meeting presided over by Dean James R. Weeks, the nominating committee offered the following names: dean, Donald L. Palmer; sub-dean, Paul Stroud; secretary, Agnes Spies; treasurer, Axel Anderson; reporter, Barbara Watson; auditor, Earl Lamken.

BARBARA B. WATSON

## Palm Springs-Coachella Valley

Dean Harry Tomlinson opened the Jan. 24 meeting of the Palm Springs-Coachella Valley Chapter with the announcement that Richard Westenberg will play a recital June 24 at Palm Springs. After the recital the chapter will host the Riverside Regional Convention to a banquet at the Riviera Hotel. Easter music was reviewed at the Feb. 14 meeting and Christine Tomlinson played a recital Feb. 21.

BETTY LUDWICK

## San Francisco

The San Francisco Chapter met Jan. 26 at St. Peter's Lutheran Church, San Leandro, for a recital by Karen Albers, assisted by Ernestine Riedel and Arline Riedel, violinists. The Hugo Gehrke family played recorder music. A short talk on the new 27-rank Bosch organ was given by John West. The chapter sponsored Robert Baker in recital on Jan. 12.

The Feb. 15 meeting was held at All Souls Episcopal Church, Berkeley. Jo Ann McKay and Arthur Lawrence played a program of music for Lent and Easter on the new 20-rank Casavant organ, listed in the recital section. Ethel Crummeay was in charge of the reception which followed.

JO ANN OTT MCKAY

## San Jose

The San Jose, Cal. Chapter heard a concert of sacred music Feb. 28 by the choir of Sacred Heart Novitiate. The acoustics in the Mission Chapel of Santa Clara University enhanced the all-male choir's performance under the direction of the Rev. Carroll G. Laubacher, S.J. The music included chants as well as contemporary works. A business meeting in the new Student Union followed.

## San Diego

A Guild Service was sung Feb. 14 by the men and boys choir of St. Paul's Episcopal Church under the direction of Larry King, organist and choirmaster. The Evensong included service music by Stanford and, at the offering, three anthems by Batten and Gibbons. After a sermon by the rector, the service concluded with anthems by Britten, Joubert and Vaughan Williams.

The annual minister-organist dinner was held March 1 at the newly-completed Methodist Church in Mission Valley. About 100 organists, choir directors, ministers and guests attended. After dinner, the minister of the church conducted a guided tour of the buildings.

ISABEL TINKHAM

## Portland

George Clarke, Vancouver, Wash., played a recital at First Baptist Church, Portland, Ore. Feb. 20 for the regular monthly meeting of the Portland, Ore. Chapter. The program is included in the recital pages.

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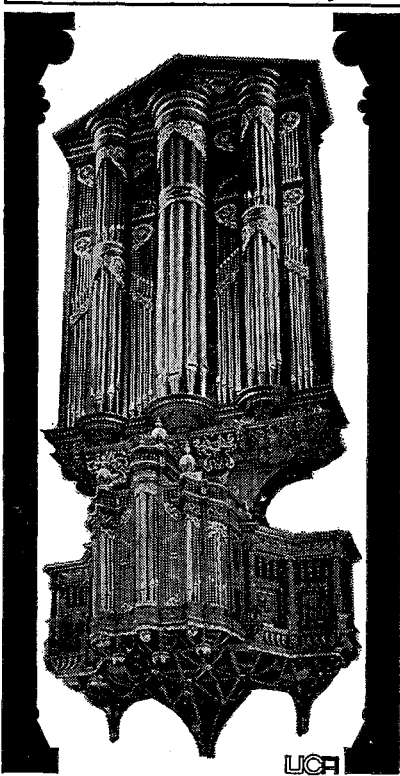
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### Charlottetown

Christopher Gledhill was host to the Char-  
lottetown, P.E.I. Centre Feb. 6 at the Kirk of  
St. James. He provided the group with notes  
and demonstrations on extemporization. After  
lively discussion, several of the members ex-  
temporized on suggested themes. Mrs. H. G.  
MacKinnon, chairman, conducted a business  
period. She outlined plans for a series of  
Lenten recitals and an Easter festival of music.  
A scholarship was granted to the P.E.I. Music  
Festival Association to be awarded a com-  
petitor in the organ classes.

FLORENCE SIMMONS

### Halifax

The Halifax Centre held a meeting March  
1 in Bethany United Church. Guest speaker  
was Douglas Shadbolt, director of the School  
of Architecture, Nova Scotia Technical Col-  
lege, who gave an illustrated lecture on  
Architecture as an Expression of Society. Prof.  
Shadbolt's belief that buildings and  
cities reflect the social structure and the  
basic beliefs of the society that builds them  
was illustrated by slides he had taken in Greece,  
Italy, France, Britain, the U. S. and Canada.  
After the lecture refreshments were served.

NANCY F. MACLENNAN

### Montreal

A meeting of the Montreal Centre was  
held Jan. 23 — a choral workshop by Wayne  
Riddell in Westmount Park United Church.  
About 20 members were present on a bitterly  
cold night. The first part of the meeting  
took place in the church where Mr. Riddell  
spoke on the Oxford Carol Book tracing the  
history of the carol from early times. He  
pointed out how carols are of use through-  
out the year and useful for small choirs. Mem-  
bers of the host church choir sang selections  
particularly suitable for Lent and Easter. The  
gathering examined and sang six anthems  
and four carols.

DAVID HUDDLESON

### Hamilton

The full membership of the Hamilton Centre  
met at East Plains United Church, Burling-  
ton, Feb. 20 to honor one of its senior  
members, Ernest H. Crickmore. Mr. Crick-  
more has been a hard-working supporter of  
the centre for many years, having acted as  
treasurer and in other capacities on the  
local executive committee. After a dinner  
prepared by Dorothy Pettigrew and her  
committee, Henry Roper gave a full account  
of the musical life of Mr. Crickmore which  
includes a 56-year tenure as organist and  
choirmaster of the Church of St. John the  
Evangelist. Suitable gifts were given to Mr.  
and Mrs. Crickmore as mementos of the  
evening. Following some light entertainment  
by way of recordings, Keith Hopkins, chair-  
man of the convention committee, reported  
on the progress of the national convention to  
be held in Hamilton this summer.

HOWARD W. JEROME

### Sarnia

A joint meeting of the Sarnia Centre with  
the Port Huron AGO Chapter was held  
Feb. 24 at St. John's Anglican Church, Sarnia.  
Elwyn Davies spoke about the future of  
church music with special reference to the  
new "light" church music. A record of new  
anthems and hymns by Malcolm Williamson  
was played as example of this type of music.  
A lively discussion followed.

DAVID YOUNG

### Brantford

Members of the Brantford Centre and the  
ORMTA met Feb. 14 in the Beth-David  
Jewish Synagogue. Rabbi S. G. Weber took  
the group on a tour of the synagogue and  
explained the architecture and the ritual  
significance of the various symbols — Star  
of David, the Scrolls and the Rams Horn,  
etc. The liturgical traditions were illustrated  
by Rabbi Weber assisted by nine-year-old  
David Resnick. A discussion period was fol-  
lowed by a recorded illustration of cantorial  
music. Patricia Keen and her committee  
served refreshments in keeping with the  
tradition of the synagogue. Markwell Perry  
thanked Rabbi Weber for an interesting meet-  
ing.

ELEANOR MUIR

### Pembroke

Tribute to a former member, Wallace Find-  
lay, who passed away at Arnprior recently  
was paid at the Feb. 21 meeting of the Pem-  
broke Centre at the Fred Chadwick home.  
"Wally" had been organist and choir leader  
in churches in Renfrew, Pembroke and more  
recently the United Church in Arnprior and  
was very popular with chorists and young  
students. George Puttenham conducted a sem-  
inar on Modern Church Music. After a com-  
prehensive demonstration of liturgical and  
hymn music of different parts of the world,  
the result of weeks of research, a hymn-sing  
of modern hymns, directed by Fred Chadwick  
assisted by a duo, ended with many con-  
troversial comments. Mrs. Reginald Berry  
acted as hostess for luncheon.

JOYCE COFFEY

### Kitchener-Waterloo

The January meeting of the Kitchener-  
Waterloo Centre was cancelled due to inclem-  
ent weather. The Feb. 20 meeting was  
held at Trinity United Church as a students'  
recital. Linda Mickelson and Joan Snyder,  
pupils of Gwilym Bevan, and John Hall, pu-  
pil of Charles McClain, played the program  
as follows: My young life hath an end,  
Sweelinck — Linda Mickelson. Toccata and  
Adagio in C and Canzona in D minor, Bach  
— John Hall. Three Improvisations, Manz;  
Prelude in C major (9/8), Bach — Joan  
Snyder.

PAULINE HYMMEN

### Toronto

The Feb. 2 meeting of the Toronto Centre  
took place at Metropolitan United Church,  
a program of English church music by Paul  
Murray, host organist, and his choir. Com-  
posers chiefly represented were Harris, How-  
ells and Willan, all of whom had organ and  
choral works included. There were additional  
choral numbers by Purcell and Stanford and  
organ pieces by James and Stanley.

JOHN DEDRICK

### Winnipeg

Two meetings of the Winnipeg Centre were  
held in February — a lecture Feb. 6 by  
Leonard Isaacs, University of Manitoba, and  
a harpsichord-organ recital Feb. 25 by Father  
Clayton Barclay and Donald Hadfield. Prof.  
Isaacs' lecture was entitled The Continuity  
of Musical Thought and his main points were  
demonstrated by him on the piano. Preced-  
ing the lecture, held at the University Cam-  
pus, a tour of the chapels of St. Paul's  
College and St. John's College was made.  
At St. Paul's Father Plunkett commented at  
length on many of the objects of interest.  
The recital took place at All Saints' Anglican  
Church where members and friends were  
treated to a program of numbers for harpsi-  
chord, for organ, and for the two instruments  
together. The program: Sonata in G major,  
J. C. Bach; Le Troisième Ordre, Couperin;  
Chaconne con Variazioni in G major, Handel;  
My Young Life Hath an End, Sweelinck;  
Trio Sonata in B minor, Stanley; Pastorale,  
Whitlock; Fanfare, Cook; Concerto in E  
major, J. S. Bach.

### London

David Craighead was sponsored in recital  
Feb. 12 by the London Centre at Aeolian  
Hall. Following the recital a reception was  
held at the home of Gordon Jeffery.

Mr. Craighead conducted a master class  
Feb. 13 at which there was a large attendance.  
NORMA ALEXANDER

### Bay of Quinte

The Feb. 20 meeting of the Bay of Quinte  
Centre was held at the home of Robert  
Barber. Discussions on questions regarding the  
methods of accompanying congregational sing-  
ing, choosing hymns and duties of music com-  
mittees were held. Following this there was  
a quiz on composers. A brain teasing music  
punorama completed the program. Refresh-  
ments were served by the hostess.

S. ALEC GORDON

### Oshawa

A "record night" was held by the Oshawa  
Centre on Feb. 15 at the G. K. Drynan  
home. Recordings included folk songs, Bach,  
straight and "swingle" and an interesting  
variety of choral music.

MARGARET DRYNAN

### Edmonton

The Edmonton Centre met March 1 for an  
organ crawl. The first call was to St. Paul's  
Anglican Church where organist and choir  
leader John New demonstrated a two-manual  
nine-rank Guenther organ built in 1925 and  
installed in Portland, Ore. until 1964. The  
organ was installed by some of the men of  
the parish under the direction and super-  
vision of Gibson and McLaren. The next  
visit was to Sacred Heart Catholic Church  
to see a two-manual Casavant organ built  
in 1926. John Lewis demonstrated the 17-  
rank organ kept in very good repair over  
the years. The final call was to Redeemer  
Lutheran Church where a one-manual Hinners  
organ was erected in 1963. The Rev. E. B.  
Fox told how his parish had become inter-  
ested in the organ and described the prob-  
lems encountered in moving it from its  
original location in Seattle, Wash. to its new  
home in Edmonton. Pastor Fox and some  
of his parishioners erected, refinished and  
tuned the seven-rank tracker which now  
gives support for the singing of the congre-  
gation. Marvelyn Schwerman demonstrated  
the various ranks. Refreshments concluded  
the meeting.

DIANNE FERGUSON

### Calgary

Haymo Tacuber, conductor of the Calgary  
Philharmonic Orchestra and former con-  
ductor of the Vienna Boys Choir, was the  
guest speaker at the Feb. 15 meeting of the  
Calgary Centre. Prof. Tacuber suggested that  
one great secret of successful choir training  
was to offer a challenge to the choir at every  
rehearsal and performance. He mentioned the  
Canadian Music Centre's News Letter, one  
of which contained an excellent list of church  
music by Canadian composers. He felt that  
it was the responsibility of every organist  
and choirmaster to introduce and accustom  
people to the sound of contemporary music,  
the "language of our century". After a brief  
talk he demonstrated points of choral tech-  
nique, using a choir made up of members  
and singing guests.

JOAN BELL

### Vancouver

The Feb. 20 meeting of the Vancouver  
Centre took place in the lounge at St. An-  
drew's-Wesley United Church. Hugh McLean  
spoke on Recent Developments in Anglican  
Church Music, mainly of the use being made  
of the jazz idiom in the Anglican liturgy.  
Tapes and records of short masses were  
played. After an interesting discussion re-  
freshments were served by Cecilia McLean  
and her committee.

ELEANOR BUSH

### Victoria

The fifth Annual Festival of Choirs was  
presented by the Victoria Centre Feb. 18  
at the First United Church. Eleven choirs of  
five denominations took part. The massed  
choirs, conducted by W. H. Gregory, sang  
Break Forth O Beauties, Heavenly Light,  
Bach, and Gloria in excelsis, Mozart, accom-  
panied by Mrs. Gregory, organist at First  
United Church. Before the opening of the  
festival Mrs. Gregory played Suite in F,  
Corelli.

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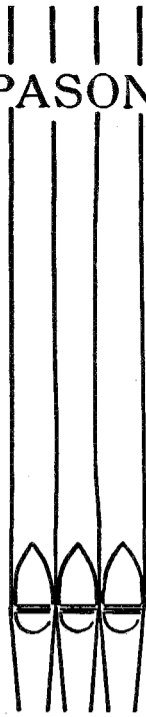
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# THE DIAPASON

EDITORIALS



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

## Typo

The typographical errors to be found in the average galley proofs any printer sends back to any magazine are likely to range from the shocking to the amusing. One of our favorites, and a frequent one, occurs in recital programs: Jesus, Priceless Treasurer. East Organ, N.J. is a fairly common one and Anglican and Lutheran or Lutheran churches often program music by King-Elect (Karg-Elert) and published by Swanee (for Shawnee) Press. These matters also come up from time to time in penal (for panel) discussions.

Our all-time favorite of them all and certainly our most common "typo" is *scared music*, corrected by us at least three times a month but once in awhile escaping our fine-tooth-combing and finding its way into our columns.

We often wonder if there isn't something significant about the constant recurrence of this error — something, well, Freudian. Surely some of the church music we have heard in our life, and even made, deserves the appellation "scared" music far more justly than it does "sacred" music. Colorless, tasteless, meaningless — how many other "lesser" can you think of to describe some of the church music you have heard and, worse, still hear?

We once before quoted Edward Royce to the effect that the Almighty surely deserves more than just the I, IV and V chords in his praise. Perhaps He also deserves something more than pale sentimental tunes frosted with sugary harmony — "scared music."

"Scared music" is produced by scared directors and scared organists. They are scared for their jobs, scared of the bossy, elderly, mossbacks who tell them when they can breathe, scared of their instruments, scared of music itself.

Perhaps the current developments toward a genuine professional organization may put a few of these fears to rest and we can move toward a genuine replacement of "scared music" by *sacred music*.

## Game Preserve

About the time this bit of writing takes its place in the page forms of the April issue, Spring will be officially making its bow. Surely in mid-

continent America no Spring in years will be so desperately welcome.

Organs in mid-America have, our servicing friends tell us, had their worst season for at least a decade. Those same craftsmen have had a strenuous winter rushing from one organ to another, meeting a never-ending string of emergencies, including fires, leaking roofs and every other thing imaginable.

Most of us are more than a little grateful to this race of men who keep our pipe organs functioning. Some of us even tell them so once in awhile. And we should! For like the whooping crane and the American eagle, the organ service man seems well on his way toward joining the passenger pigeon as an extinct species.

From time to time a college organ department explores plans for offering a full-fledged course in organ building and design. Too often it ends up in a theoretical discussion. We get many inquiries every year from young men, men not so young and even women about the possibility of learning the difficult and demanding occupation of servicing, maintaining and eventually designing and building organs. We can make no better suggestion to these people than to try a spate of letters to various builders and a phone call or two to local service men. We seriously question the productiveness of such a procedure.

The two groups most dependent on service men are the organists and the builders themselves whose artistic creations must have the regular loving care only a good service man can give. Is a joint project between the Guild and APOBA for the creation of a bird sanctuary for the propagation of this dwindling species just a dream too fantastic to come true? Even if we didn't tell it to a soul before breakfast?

## Win, Place and Show

AGO Chapter reports indicate that the national organ playing competition is undergoing a genuine rehabilitation under its new rules and new plan. Chapter after chapter reports its local contest and its plans to send its winner to regional competitions as part of the "15 regional conventions in 1965." Many readers have commented on the return of emphasis to *playing*, pointing out that it is a *playing* competition, even in title.

There are misgivings in some quarters that the dropping of the AAGO requirement will mean a deterioration of musicianship among the young contestants. This is possible but we have reasons to doubt it.

First, the general level of teaching and of scholarship among teachers keep ever on the rise; by example as well as by precept, students are finding much of a scholarly nature to emulate. Second, it is fashionable among this generation of students to *know* and to be severely critical of those who don't *know*.

As for the Guild certificates themselves, once their value is firmly established in academic circles (let's be realistic about this!) students will not need playing competition requirements to force them to prepare for the examinations. For this generation, something more tangible than personal self-satisfaction is probably necessary — something about as tangible as a bachelor's or a master's or a doctoral degree offers.

But it will be wonderful again to have eight finalists from different areas of our country making the national organ playing competition a real race, won't it? May the best man (or woman!) win! Who will bear that proud title of Miss or Mr. 1966?

IT'S NOT TOO LATE for women organists aged less than 30 to register for the Gruenstein award competition of the Chicago Club of Women Organists; write: Hazel Quinney, 1518 E. 59th Street, Chicago, Ill. 60637.

## Crawling with Critics

We have been wanting to relay to our readers the story of a bold experiment carried out in San Francisco, something we believe is worth a lot of thought.

Here briefly is what happened, according to letters and clippings from Dean Eileen Coggin: The reviews local music critics wrote of organ events displayed such an ignorance of the organ and its music that the chapter decided to stage an "organ crawl" for the critical fraternity of the area. Contrary to expectations the critics all admitted they "had been waiting years for such a thing to happen and wouldn't miss it for anything." The organs visited included the 40-year-old Ernest Skinner in Temple Emmanuel where Ludwig Altman held forth on organs in general and the organ in the service; St. Luke's Episcopal's Aeolian-Skinner where Kenneth Mansfield talked on organ literature and its present directions; and finally the Holtkamp in Herz Auditorium at the University of California where Lawrence Moe discussed organ placement, design and architecture.

One critic mistook all the activity as coming from a newly organized group, not dreaming that the Guild and perhaps even the chapter were older than he. All the critics wrote about the crawl in their papers in glowing terms, but best of all they developed an interest in the instrument and its literature. From now on they may be able to provide a much more informed and knowing coverage of organ events.

On the face of it, this experiment would seem to be something many chapters might try. But we would suggest that the best insurance of success would lie in the kind of care and imagination in planning that helped make San Francisco's experiment such a smashing success.

## Letters to the Editor

In Memory of Beymer

Kalamazoo, Mich., March 10, 1965 —  
To the Editor:

I was shocked to read of the death of Paul Beymer in the March issue of THE DIAPASON and realize that we have lost one of the great. His contributions to music, particularly in the Episcopal Church, have influenced many of our younger musicians of today, as well as countless choirboys who have the opportunity to have a summer at Camp Wa-Li-Ro, which he founded.

Paul's greatest work aside from the marvelous choirs through the years at each of his churches was his summer camp and choir school. He brought, many years ago, Sir Sidney Nicholson to this country to help in founding the summer school, and after that many of the greatest of choirmasters to teach each year during Choirmasters' Week.

Upgrading progress in church music, and a summer for choirboys were two of Paul's most important goals in life, and I'm sure that his some thirteen years serving as Secretary of the Joint Commission on Church Music was of great benefit to the Church.

There was never any compromise in the quality of his selection of church music, or any compromise in the way he worked to have it performed, yet he had a keen sensitiveness to the limitations of small choirs, and a dedication to help members of those choirs enrolled in Wa-Li-Ro courses, and in summer schools of music.

It is truly hoped that Wa-Li-Ro may continue, too, with the work that Paul founded more than a quarter century ago.

Sincerely,  
GEORGE NORMAN TUCKER

## Sacred Songs

Periodically we catch up on sacred songs which accumulate. With summer coming, we suppose this often makeshift kind of religious expression will make its annual return to many church services. The Sanctuary Soloist issued by Sacred Songs, Box 1790, Waco, Tex. is a collection about on a par with most of the others; it is for low voice. Fred Bock's compilation is on the sentimental side both in text and in music, though several well-known contemporary writers are represented. We find this a hardly inspiring way of praising God.

Daniel Pinkham has set a non-sacred text from John F. Kennedy's inaugural address for high voice and piano: Now the Trumpet Summons Us Again. — FC

## Those Were the Days

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

Contracts were let for the Austin Company to double the size of the organ in the Salt Lake City Tabernacle

The Philadelphia Organ Club celebrated its 25th anniversary

Clarence Eddy made a "triumphal tour" of 30 recitals on the West Coast  
Widor's 70th birthday was observed Feb. 23 at the New England Conservatory, Boston, with a program of his organ works

J. Warren Andrews, National AGO warden, was present for the installation of the Kansas Chapter at Topeka.

An article by George Laing Miller discussed the early attempts at accompanying moving pictures on the organ

A letter from Gottfried H. Federlein ends: "Four years of an organ with double and pizzicato touches have convinced me that an instrument without these necessities is sadly lacking, and a sore handicap to the modern American organist"

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

A report from three British organ building firms indicated that organ construction was continuing in England despite the war

March and April recitalists in Chicago's Kimball Hall series were: Charles Demorest, Winston Johnson, Isabelle Smith, S. E. Gruenstein, Adrienne Moran, Eldon Hasse, Hazel Quinney, C. Gordon Wedertz and Frances Biery

Carl Weinrich resigned as head of the organ department of the Westminster Choir College

Hugh McAmis was awarded the key to the city of San Antonio, Tex., his home town

Ernest Skinner and William King Covell were engaged in a Letters from our Readers column controversy sparked by Mr. Skinner's remarks about the organ in the War Memorial Church, Harvard University (story of this organ being replaced was in Dec. 1963 issue)

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

Finn Viderø was announced for the Organ Institute session after Helmut Walcha's trip was cancelled

The large organ at the New York City Wanamaker store was sold at auction for \$1,200

The Papal honor Pro Ecclesia and Pontifices was awarded Richard Keys Biggs

American Emerson Richards was named vice-president of the Organ Club of London, England

## Pre-Lenten Choral Events

THE DIAPASON can rarely take detailed note of choral performances beyond inclusion of advance announcements in the calendar pages and the annual Christmas and Easter summaries. Just before Lent every season, we are inundated with programs and when we can we take note of a few.

We note: several Fauré Requiems, example, Bates College, Lewiston, Maine; Mozart Requiem, Ladue Chapel, St. Louis; Holst, Gibbons, Blow, Zimmerman, Jacob, Friedell, Leighton, Gardner at the winter concert of the choir of St. Paul's Chapel, Columbia U.; a new Richard Dirksen setting of T. S. Eliot's A Song for Simeon at the Washington Cathedral; Pachelbel, Avshalomov, Palestrina and Howard Hanson at First Congregational, Tacoma, Wash., with 16 choirs represented; Telemann, Zimmerman for chorus, Hood College Choir with choir of All Souls Unitarian, Washington, D. C.; Bach Cantatas, St. John's Evangelical Lutheran, Allentown, Pa.; world premiere of two psalmes Solennel by Jean Langlais, commissioned for the performance at Asylum Hill Congregational, Hartford, Conn. Handel's Judas Maccabeus at Church of the Ascension, New York City; Sister Cecilia Clare's Cycle of Psalms by the choir of St. Mary's of the Woods at Butler University, Indianapolis; original cantata, The Three Kings by David Hinshaw for AAUW music study group, El Paso, Tex.



## Handy Check List of Summer Workshops for 1965

THE DIAPASON again lists the summer workshops, institutes and conferences so far called to its attention. No attempt at completeness is attempted. Many have distinguished guest teachers. The order is, roughly, alphabetical within months.

### MAY

**Drew University, Madison, N. J.** Church Music Conference May 1. Paul Boepple, Philip Dietterich, William Whitehead, Dika Newlin, Earl Berg. Write Lester Berenbroick at the university

### JUNE

**Augustana College, Rock Island, Ill.** Choristers Guild Seminar June 14 - 18. Nita Akin, Mable Boyter, Helen Kemp, Jane Marshall, Frederick Swanson. Write F. L. Whittlesey, 440 Northlake Center, Dallas, Tex. 75238

**Lutheran Music Institutes, Waterloo, Ont. University June 14 - 18, Bethany College, Lindsborg, Kans. June 21 - 25, Midland College, Fremont, Neb. June 28 - July 2.** Write Commission on Worship, Lutheran Church in America, 231 Madison Ave., New York, N.Y. 10016

**Maryville, Tenn. College.** Waring Workshop June 13 - 18. Fred Waring, John Raymond, Ray Schroeder, Hawley Ades. Write Dr. Harry H. Harter, Maryville College, Maryville, Tenn.

**St. Joseph's College, Rensselaer, Ind.** Summer School of Liturgical Music June 21 - July 31. Clergy and lay staff. Write Rev. Lawrence Heiman at the college, Rensselaer, Ind. 47979

### JULY

**Association of Disciples Musicians** workshop, Central Christian Church, Lexington, Ky. July 15 - 20. Margaret Hillis, Vivian S. Morsch. Write Merrill Cadwell, 222 S. Downer Ave., Indianapolis, Ind.

**Chautauqua Center, Syracuse U** July 5 - Aug. 13. Abraham Veinus, James Yannato, David Holden. Write Director, Chautauqua Center, Syracuse U, 610 E. Fayette St., Syracuse, N.Y. 13202

**Concordia Seminary, St. Louis, Mo.** Schola Cantorum July 5 - 31. Hugo Gehrke, Paul Manz, Leslie Chabay, Robert Porter, Robert Bergt, Jan Bender, Walter Buszin, Fred Precht. Write School of Graduate Studies, 810 DeMun Ave., Clayton, Mo. 63105

**Ithaca College, Travel Course.** 50 days in Europe. Write John Mason Potter, Ithaca College, Ithaca, N.Y.

**Lutheran Music Institutes, Florida** Southern College, Lakeland July 5 - 9, Camp Lutheridge, Arden, N.C. July 11 - 17, Carthage College, Kenosha, Wis. July 19 - 23, Thiel College, Greenville, Pa. July 26 - 30. Write Commission on Worship, Lutheran Church in America, 231 Madison Ave., New York, N.Y. 10016

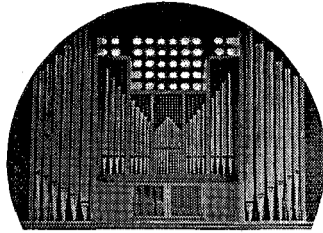
**Royal Conservatory, Toronto, Ont.** Institute of Sacred Music July 5 - 23. Dorothy Allan Park, Ann Osborne, Douglas Bodle, Lloyd Bradshaw. Write Dr. Richard Johnston, Edward Johnson Bldg., U of Toronto, Toronto 5, Canada.

**University of Puget Sound, Tacoma, Wash.** Choral workshop July 26 - 30. George Lynn, David Wehr, C. Harold Einecke, Charles M. Fisher. Write Dr. Fisher at above university

**Western Reserve, Cleveland Institute,** conductors project June 28 - July 16. Band, orchestra, chorus. Write WRU, 2040 Adelbert Road, Cleveland 6, Ohio

### AUGUST

**Boys Town, Neb.** Liturgical music workshop Aug. 5 - 27. Jean Langlais, Louise Cuyler, Roger Wagner. Write Music Department, Boys Town, Neb. Colby Institute of Church Music Aug.



## Organ Music

A bit more new organ music was on view this month. From Flammer come Robert Elmore's Alla Marcia, theme music for radio's The Bible Study Hour, and W. Lawrence Curry's Fantasia on Ein Feste Burg, which takes the chorale through many transformations.

Arthur Bliss' Royal Fanfares and Interludes (Novello), bits of brass music composed for the wedding of Princess Margaret and arranged for organ, will have historical interest for some. Eric Thiman's second set of Four Quiet Voluntaries will probably be as popular and usable as the first. Lloyd Webber's Five Versets have a bit more variety and equal usefulness. Paul Crunden-White's Three Christmas Pieces are pleasant and not difficult. Likewise for service use is Vernon Griffith's Meditation on Maria zu Lieben. Samuel Wesley's Duet for Organ (four hands on one manual) is edited by Walter Emery.

From Hinrichsen, available through Peters, comes Francis Westbrook's little three-movement Westminster Suite, pleasant if not especially distinguished music. Three works of Piet Kee are released as this leading Dutch organist makes his second North American tour. We find the Triptych on Psalm 86 particularly interesting, its Canon mid-movement being very ingenious. Two Pieces of Mr. Kee, bound together, are a Fantasia on Sleepers Wake and a transparent and moving Prelude on the Passion Chorale.

Number 20 in *The California Organist* issue is Poem by Charles Shatto, which fulfills the purposes of the series but whose chromatic harmony does not make it one of our favorites.

A set of Ten 18th Century English Voluntaries of uncertain authorship have been edited for Concordia by Richard Peek, who leaves them on their original two staves. Ludwig Lenel, now in America for several years, still follows contemporary German style closely in his Two Pieces for Organ on Ancient Church Melodies. - FC

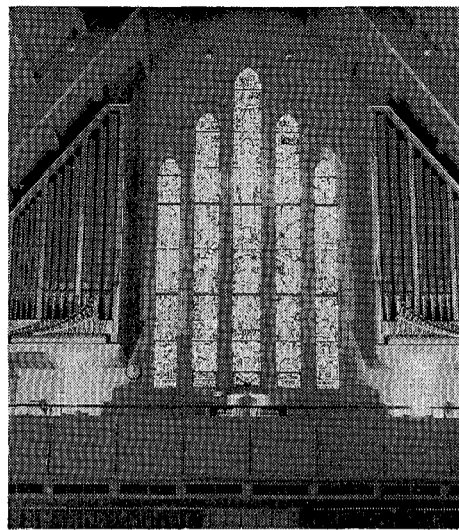
23 - 28. Thomas Richner, Phyllis Cobb, Samuel Walter, Adel Heinrich. Write Everett F. Strong, Colby College, Waterville, Maine

**Evergreen, Colo. Schools of Church Music.** Short school Aug. 2 - 7, long school Aug. 9 - 21. Thomas Matthews, Lester Groom, William Teague, Richard Woods. Write Box 366, Evergreen, Colo.

**Festival for Harpsichordists, Put-in-Bay Island Aug. 15 - 21.** Hilda Jonas. Write Theron R. McClure, Ohio State U, 1899 College Road, Columbus, Ohio 43210

**Lutheran Music Institutes, Colorado** Woman's College, Denver Aug. 2 - 6, Wittenberg U, Springfield, Ohio Aug. 9 - 13, Muhlenberg College, Allentown, Pa. Aug. 16 - 20. Write Commission on Worship, Lutheran Church in America, 231 Madison Ave., New York, N.Y. 10016

**St. Olaf College.** Organ and Choir Workshop Aug. 15 - 21. Arthur Poister, Olaf C. Christiansen, David Johnson. Write Dr. Johnson, St. Olaf College, Northfield, Minn. 55057



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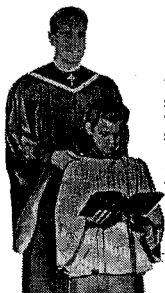
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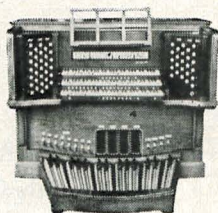
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# Saville



### Choral Music

Choral music received this month reached about normal quantities for this season of the year.

Presser sends an interesting concert piece, *The Light of Man*, by Bernard Rogers, a work requiring soprano, alto and baritone solos and not likely to be effective without the orchestra from which its piano reduction is made. This is for college situations. A tiny Kodaly a cappella bit is titled *A Birthday Greeting*; this title should not frighten directors, since its text is rather *Morning and Spring*. John W. Work has another of his spiritual versions, this one *My Lord What a Morning*. Richard Cummins' SSAA *Rise Heart, Thy Lord is Risen* has a busy organ part and pre-supposes experienced singers.

J. Fischer sends three English masses for congregation and choir — one in honor of Pope John XXIII by Cyr de Brant, one in honor of St. Paul by Noel Goemanne, and one in honor of St. Pius X by August J. Huybrechts. All are fairly short, conventional and simple. Daniel Moe's *Sing Aloud to God Our Strength* makes good use of two trumpets. Edward H. Wetherill's *Hear My Cry, O God* divides each section; it is accompanied. Austin Lovelace's unison *The House in Which I Dwell* has an optional but useful descant. A set of Service Responses and Amens by David H. Williams includes acceptable bits for many service uses.

A big Easter anthem by Richard Dirksen (H. W. Gray) uses brass quartet, organ and timpani to create a triumphant effect. Similar resources are required by Felix McGuire's *Blessed Art*

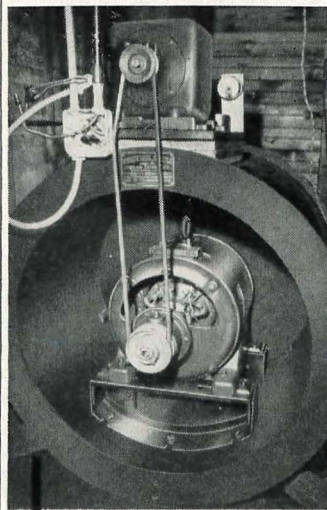
Thou, O Lord God of Our Fathers, suitable for other festive occasions.

Smaller anthems from Gray are also for the season already at hand as this issue is mailed: David H. Williams' *Thy Savior Comes, Jerusalem*, for Palm Sunday, Desmond Ratcliffe's *The Day Draws On with Golden Light*, and Ralph Marryott's arranged carol *We Will Be Merry*, for Easter.

Music from Hope Publishing is for various voicings; all of it is simple and straightforward; SATB *Ye are Witnesses* by Rene Frank; two-part mixed *In the Cross of Christ I Glory* by George Brandon who also did an SAB of the spiritual *There is a Balm in Gilead*, and TTBB *Arise and Shine, O Zion Fair* by Elwood Coggin.

From Sacred Songs, Box 1790, Waco, Tex. come arrangements by Walter Ehret of a Gounod *We Praise Thee, Lord*, a Cruieger chorale *O Lord I Sing with Lips and Heart, I Sing the Mighty Power of God* on the tune *Ellacombe*, and a Mendelssohn *Now Be My Heart Inspired to Sing*. Jan Sanborn has two small anthems, *My Spirit Longs for Thee* and *The Lord Is King*. Dale Wood's *Jesus Had Not Where to Lay His Head* and Fred Bock's *I Will Sing of My Redeemer*, on *Hyfydol*, complete the list.

Transcontinental Music (1674 Broadway, New York City) sends a number of Old Testament settings, mostly Psalms, many by well-known composers. Some of these publication dates go back several years so we merely note that the list includes settings of Psalms 1, 23, 30, 100, 103, 121 and 122 by Isadore Freed, Psalms 23 and 98 and *An Anthem of Praise* with tenor solo, trumpet, SATB and organ on 148 and 29 by Herbert Fromm, and Psalms 23, 24 and 95 by Josef Freudenthal. Mostly on Psalms but with separate titles are *Out of the Depths and Only for God Doth My Soul Wait* by Frederick Pikel, a cantata *Zion, Rise and Shine* and Psalm 142 by Julius Chajes, and *Sing unto the Lord* by Heinrich Schalit. By Samuel Adler are *Psalm of Dedication and Praised Be the Lord by Day*, and Hugo Adler *By the Waters of Babylon and Early Will I Seek Thee*.



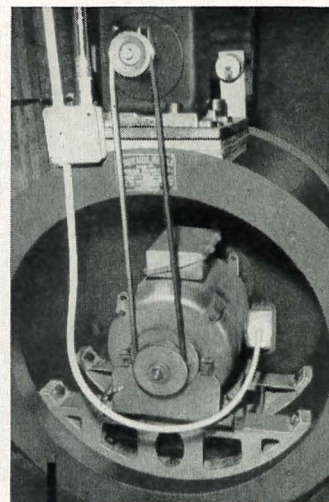
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Novello sends for Easter A Song of Angels by Reginald Redman for SSATB and piano. Tony Hewitt Jones' O Praise God in His Holiness is a short, loud introit. Arthur Willis has an interesting new Magnificat and Nunc Dimittis. Editions from the past are Weelkes' SSAATB David's Lament for Jonathan, edited by C. F. Simkins, and Denis Stevens' editing of an anonymous three-part Alleluia Psallat.

Robert Elmore's Three Psalms (Flammer) is a big setting with solos for mezzo and bass, orchestra and organ. The Psalms are 22, 23 and 24 with some additional verse. This is a festive work. Raymond Op't Hof's anthem for Pentecost, the Spirit of the Lord Filleth the World, has some rather interesting ideas. Henry Pfohl's hymn-anthem on Llanherne is suggested for multiple choirs. Emma Lou Diemer's Praise Ye the Lord, with two piano accompaniment, is for school use. Wesley Snyder's unaccompanied Seek Him that Maketh the Seven Stars and Orion is modulatory but not excessively difficult. Gordon Young's unison All People That on Earth Do Dwell is simple enough for any kind of group.

The only sacred entry from Canyon Press is Joseph Roff's I Will Feed My Flock, conventional but singable.

Mr. Roff is also represented in the Pallma list with a Christmas They All Were Looking for a King and two general anthems, Sing Unto God and Lord, My Heart Is not Haughty.

From Shawnee Press comes a Christmas cantata, Night of Wonder, by Theron Kirk. Soprano and alto solos are used and the accompaniment is for piano, organ, string quintet or string orchestra. Demands are moderate with limited division in soprano and bass sections. Texts are traditional, the music conventional but sometimes ingenious. Houston Bright's Watchman, What of the Night is for unaccompanied double chorus; it is rather long and requires division of parts. Wilha Hutson's Lo I Am with You Always is suitable for service use. O. B. Rozell's SSA Chorale has the usual inverted harmony one gets in close-voiced harmonic trio writing. We prefer several other Tchaikowsky Legend arrange-

ments to Roger Parnell's SAB with hums.

God Is Our Refuge and Strength by Kenneth Pool (Brodt Music) requires division in all voices to achieve its variety of thick and often parallel choral harmony.

The C. F. Peters list is headed by the Buxtehude cantata, Rejoice, Earth and Heaven, with English text by Walter Buszin, suitable for festival occasions. Instrumental parts are available; there are solos in all voices with orchestral ritornellos between numbers. Brahms' Four Songs for SSA Women's Chorus, two horns and harp will be useful in college situations with English translation. Allen Stout's The Great Day of the Lord begins with a men's unison and continues into a chorale with division and low tessitura; it contains some fresh ideas. Richard Donovan's Forever, O Lord should be seen by directors of experienced groups; it is difficult but interesting.

In Hinrichsen editions from Peters come a C. F. Simkins edition of a Robert Whyte double choir O Praise God in His Holiness and a Francis Westbrook version of the Adoro Te, Thee We Adore.

Sacred Music Press, a division of Lorenz, sends works by familiar names. Most are singable, none are at all really original or venturesome: Jacob's Ladder, arranged by Charles Black; Alleluia! Sing to Jesus by W. Glen Darst; As Long as My Saviour Shall Reign by Eloise Koelling; Sing unto God by John Leo Lewis; We Would Offer Thee This Day by Jane Marshall; Given, not Lent and the Grace of Thy Consolation by Joseph Roff; Psalm 98 by Philip Warner; Nearer My God, To Thee by David Wehr; Recessional by Gordon Young.

Jean Langlais' Three Solemn Psalms for SATB, unison choir and congregation, organ, brass quartet and timpani, will be of interest especially to college groups for festival occasions. With Latin text and written for Roger Wagner, they include Laudate Dominum in sancta ejus, Misere, and Laudate Dominum de Caelis. The edition is Schola Cantorum, 76 bis rue des Sts. Péres, Paris 7è. — FC

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Dr. A. E. Adams Is Consultant



John M. Rossfeld has been appointed organist-choirmaster-carillonneur at Kirk in the Hills, Bloomfield Hills, Mich. Prior to this appointment he served the First Baptist and Westminster Churches of Detroit in similar capacities. His undergraduate work was at Northwestern. Graduate studies were pursued at the University of Michigan with Marilyn Mason and at the University of Vienna with Alois Forer. At the Kirk, he will be in charge of the 18-voice professional choir and the carillon.

The First Baptist Church of Clinton, S. C. has placed an order with the Schantz Organ Company, Orrville, Ohio, for a three-manual organ to be installed in its new building now under construction. Fant and Fant of Anderson, S. C. are the architects for the contemporary Gothic structure. The new organ will be placed in a shallow space across the front of the church and speaking toward the length of the nave. The choir and console will be directly in front and below the organ. Negotiations for the church were by Mrs. Caldwell Henderson, director of music, and R. S. Truluck, chairman of building committee. The organ committee consultant was Dr. A. Elbert Adams, Greenwood, S. C. The Schantz firm was represented by Alfred E. Lunsford.

### GREAT

Prinzipal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Erzähler 8 ft.  
Oktav 4 ft. 61 pipes  
Bordun 4 ft. 12 pipes  
Super Oktav 2 ft.  
Mixtur 4 ranks 244 pipes  
Chimes 21 bells

### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Aeoline 8 ft. 61 pipes  
Geigen Prinzipal 4 ft. 61 pipes  
Rohrflöte 4 ft. 12 pipes  
Nasat 2 2/3 ft. 7 pipes  
Flöte 2 ft. 5 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Tremolo

### CHOIR

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes

Gemshorn 4 ft. 61 pipes  
Erzähler 4 ft. 12 pipes  
Oktav Gemshorn 2 ft. 12 pipes  
Oboe 8 ft. 61 pipes  
Tremolo

### PEDAL

Prinzipal 16 ft. 32 pipes  
Gedeckt 16 ft. 12 pipes  
Erzähler 16 ft. 12 pipes  
Gedeckt 10 2/3 ft.  
Oktav 8 ft. 12 pipes  
Gedeckt 8 ft.  
Erzähler 8 ft.  
Super Oktav 4 ft.  
Contre Trompette 16 ft. 12 pipes

at the North Shore Church, Chicago, Ill.

## 1907 Spencer Orgoblo® Motor replaced in time for Christmas Cantata — immediate service after 57 years

Paul R. Franzen, Chairman, Official Board of North Shore Church, Chicago, Illinois, wrote the Spencer Turbine Company on December 19, 1964.

He said: "Once again our pipe organ is in service for the Christmas Cantata to be presented this Sunday morning. The cooperation between Spencer and United Airlines Airfreight Division to expedite delivery directly to North Shore Church entrance two days ahead of schedule with immediate installation (with no tools except wrenches) seems next to impossible." (Other components of the Orgoblo are still in excellent condition.)

Mr. Franzen went on to say that he was amazed that we would have complete engineering records in file on their specific blower after 57 years! And as he said: "This should be a hallmark in the annals of Engineering for a special manufactured product."

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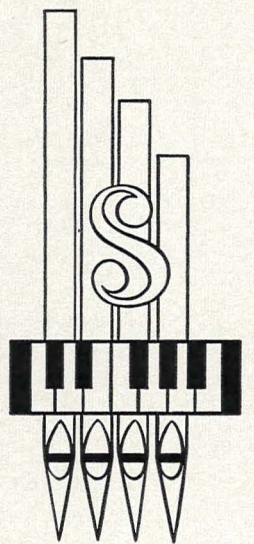
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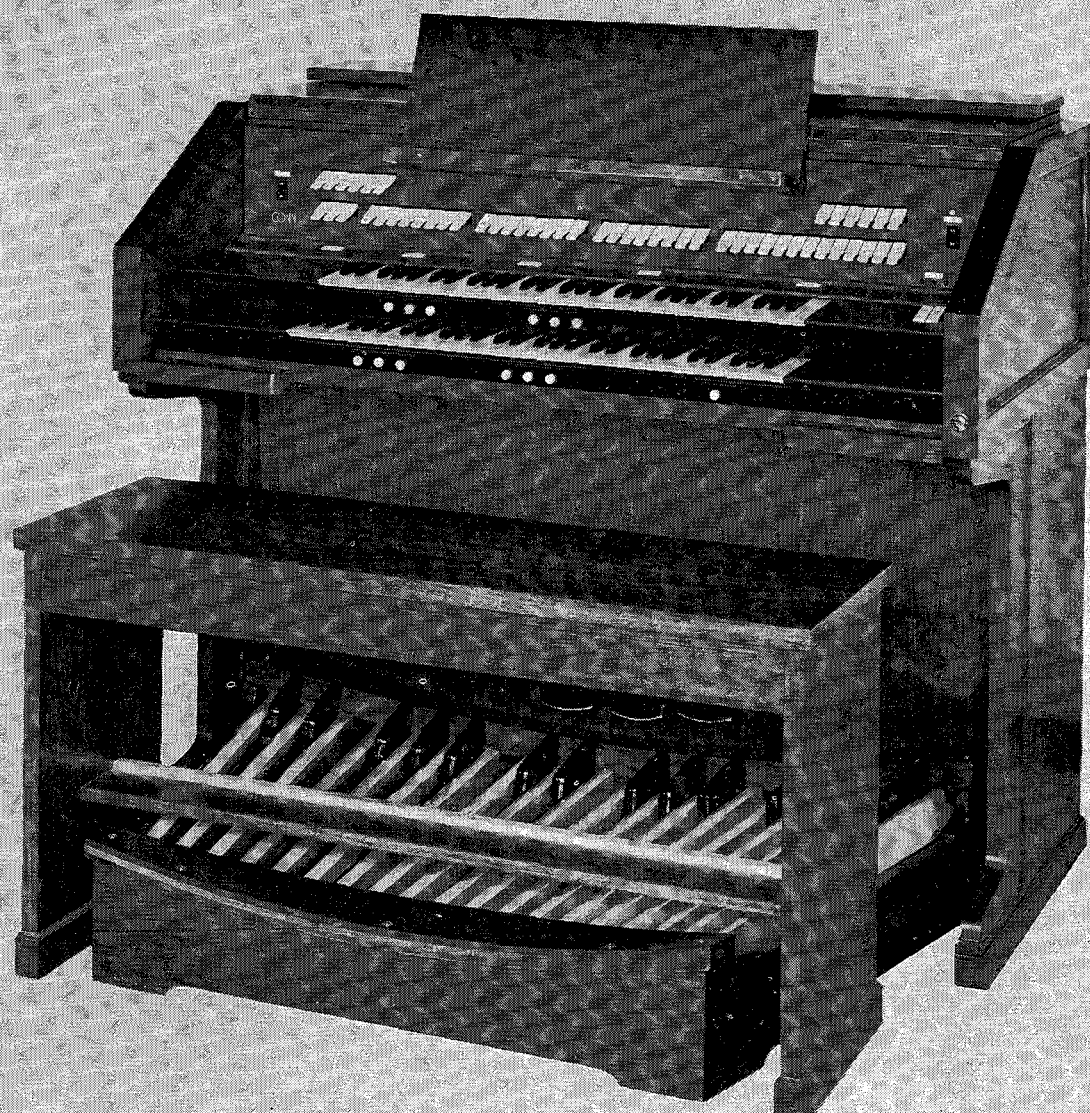
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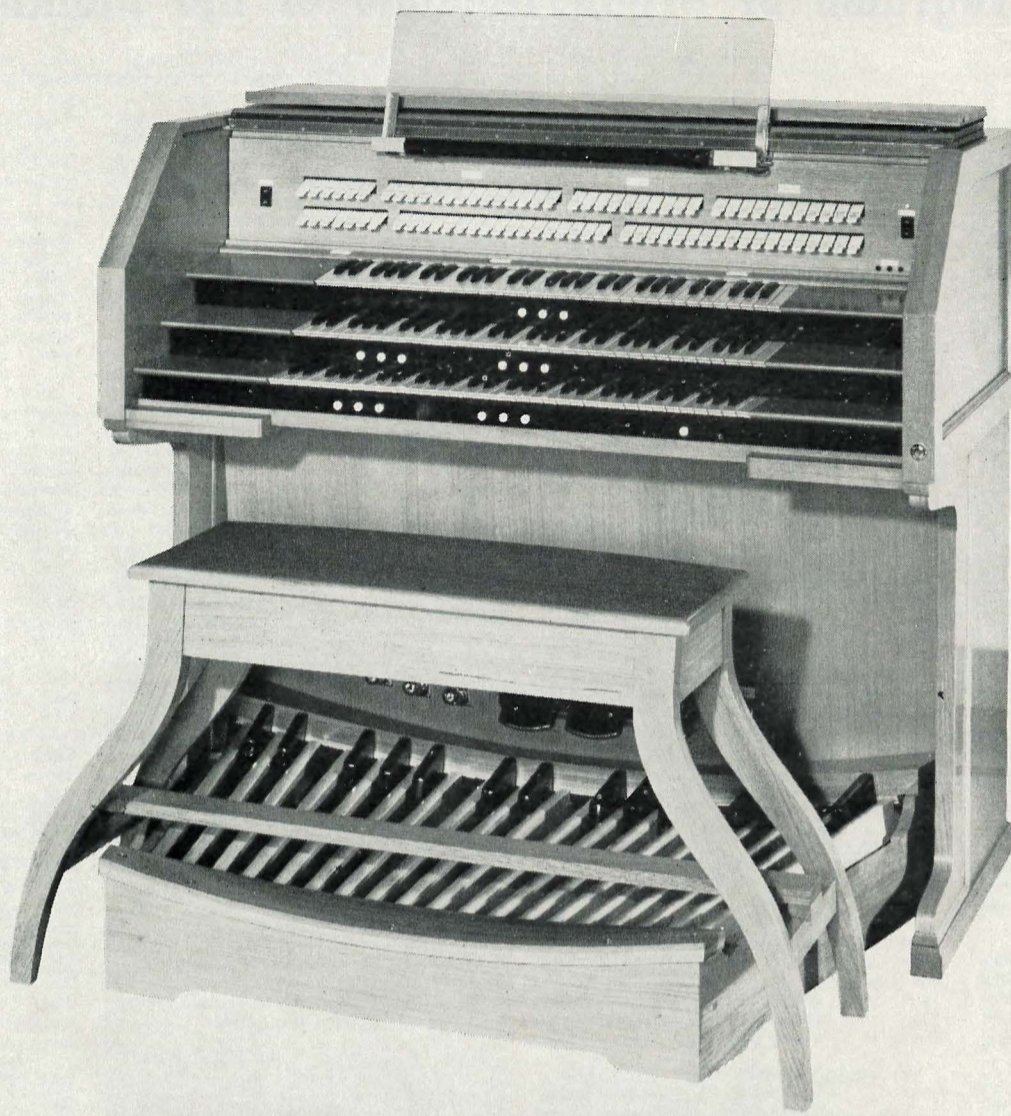
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# Programs of Organ Recitals of the Month

Piet Kee, Heemstede, Netherlands — Kramer Chapel, Concordia Senior College, Fort Wayne, Ind. Feb. 14: Milwaukee AGO Chapter, St. Rita's Roman Catholic Church, Milwaukee, Wis. March 7; Bates College Chapel, Lewiston, Maine March 18 included: Sonatina, Ritter; Pavana Hispanica Variations, Sweelinck; Capriccio Pastorale, Frescobaldi; Noël Suisse, Daquin; Aria, Loeillet; Prelude and Fugue in E flat major, Bach; Fantasy on Sleepers Wake, Piet Kee; Dialogue, van der Horst; Fantasia in A major, Franck; Toccata and Fugue in D, Reger; Toccata and Fugue in F major, Buxtehude; Aria Sebaldina, Pachelbel; Trumpet Voluntary, Boyce; Prelude and Fugue in C minor, Bach; Fantaisie in A minor, Franck; Ballade en mode Phrygien and Climat, Alain; Ein fröhlich Wesen, Obrecht; Upon la, me, re, Anonymous; Faux bourdons, Anonymous; Chromatic Study on the name B-A-C-H, Piston; Improvisation on a submitted theme.

Students of Esther Jepson, Milwaukee, Wis. — University of Wisconsin GSG, Fine Arts Bldg. March 8: What God Ordains, Pachelbel — Mary Kent; O Mensch, Bach — Michele Murphy; Toccata and Fugue, Buxtehude — Lani Nelson; Allegro and Cantilene, Sonata 11, Rheinberger — Barbara Hannen; Adagio, Sonata 7, Rheinberger — Edward Peterson; Entrata and Andante, Sonata 3, Rheinberger — Karol Nelson.

Robert Walker, Alameda, Cal. — Church of Jesus Christ LDS, Oakland March 7: Chaconne, Couperin; Basse et Dessus de Trompette, Clérambault; Three Chorale Preludes and Prelude and Fugue in B minor, Bach; Three Chorale Preludes, Brahms; Pièce Héroïque, Franck; Le Banquet Céleste, Messiaen; Arabesque sur les Flutes and Te Deum, Langlais.

Edmund Shay, Chicago — Euclid Avenue Methodist Church, Oak Park March 9: Mein junges Leben, Sweelinck; Fugue in G minor, Bach; Ricerare, Frescobaldi; Twelve Orgelbüchlein Chorales, and Fantasia and Fugue in G minor, Bach.

Max R. Elsberry, Topeka, Kans. — Stephens College, Columbia, Mo. Feb. 18: How Brightly Shines the Morning Star, Buxtehude; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Litanies, Alain.

Bernice Fee Mzingo, Muncie, Ind. — Christ Church Cathedral, Indianapolis March 26: Fantasia in G minor, Bach; Symphonic Chorale on Jesu, Meine Freude, Karg-Elert.

Peter A. Brown, Princeton, N. J. — Miller Chapel, Princeton Theological Seminary Feb. 18: Grande Pièce Symphonique, Franck.

Alec Wyton, New York City — Whatley Chapel, Colorado Woman's College, Denver Feb. 7: North Texas AGO Chapter, First Methodist Church, Wichita Falls, Tex. Feb. 9: Elegy — JFK, Williamson; Movement 1, Concerto 13 (Cuckoo and Nightingale), Handel; Prelude and Fugue in B minor, Bach; Four Pieces for a Flute Clock, Haydn; Introduction and Fugue on B-A-C-H, Liszt; A Little Liturgical Cycle, Wyton; Partita, Mathias. Colorado State University, Trinity Lutheran Church, Fort Collins Feb. 8: Same Handel, Bach, Haydn, Franck, Wyton and Mathias plus Prelude in G minor, Pierné; Pièce Héroïque, Franck.

Charlotte Roederer, Naperville, Ill. — Student of Gordon Farndell, North Central College Feb. 28: Laet ons met herten Reijne, Bull; Basse et Dessus de Trompette, Clérambault; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in A minor, Bach; Le Jardin des Oliviers, Grunenwald; Jesus est condamné a mort, Dupré; Christ lag in Todesbanden, Scheidt; Christ the Lord Has Risen (with trumpets and trombones), Peeters; Fantasy on Nursery Tunes, Elmore; Adagio and Finale, Symphony 6, Widor.

Oklahoma City AGO Chapter Exchange Program, Tulsa, Okla. — Boston Avenue Methodist Church March 2: Toccata in F major, Bach; Herzlich tut mich verlangen, Brahms; Fugue in C minor, Sonata on Psalm 94, Reubke — Fred Haley. Chorale in E major, Franck — John Campbell. Prelude and Fugue in G minor, Buxtehude; Prayer of Christ and God Among Us, Messiaen — James Christensen.

Arlyn Fuerst, Madison, Wis. — Trinity Lutheran Church Feb. 28: Mein junges Leben, Sweelinck; Lord, Thee I Love with All my Heart, Walther; We All Believe in One True God, Allegro, Sonata 5 in G major and Fugue in E flat major, Bach; Sonata 2, Mendelssohn; Schönster Herr Jesu, Schroeder; The Virgin and Child, Messiaen; Prelude and Fugue in G minor, Dupré.

Bob Landes, Houston, Tex. — St. Luke's Methodist Church March 21: All Bach. I Call to Thee Lord Jesus Christ; In Thee is Gladness; My Heart is Filled with Longing; Fantasia and Fugue in G minor.

Gratia Beaumont Woods, Bladensburg, Md. — St. Luke's Church Feb. 28: Iam sol Recedit Igneus, Simonds; Overture, Ode on St. Cecilia's Day, Handel; Chorale O Mensch, Bach; Acclamations, Langlais.

Peggy Kelley Reinburg, Washington, D. C. — Union Methodist Church March 3: Mass for Convents (complete), Couperin.

Charles Peaker, Toronto, Ont. — Convocation Hall, University of Toronto Feb. 1: Sonata 1, Mendelssohn; The Clocks, Haydn; Concerto 10 and How beautiful are the feet, Handel; Patron das macht der Wind, Bach; With verdure clad (with Janet Gibb), Haydn; Cortège Academique, MacMillan. Feb. 15: All Bach. Passacaglia and Fugue; Trio in D minor; Concerto 4; Flute Suite in B minor (with Virginia Markson); St. Anne's Fugue. March 1: Prelude and Fugue in E minor, Brubns; Italian Dance, Rossi; Musette, Rameau; Sonata in C minor, Rheinberger; Sonata 1 and Allegro, Clarinet Concerto in A (with Lynne Atherton), Mozart; Sketch in C, Schumann. March 15: Chorale in A minor, Franck; Sister Monica, Couperin; The Chicken, Rameau; The Cuckoo, Daquin; Tierce en taille, Grigny; Villanelle (horn, with Gloria Coleman), Dukas; Allegro, Horn Concerto in E flat (with Miss Coleman), Mozart; Christ accepts His lot, Messiaen.

Marjorie Jackson Rasche, Champaign, Ill. — Zion Lutheran, Lincoln, Ill., Feb. 21: Trumpet Voluntary, Purcell; Benedictus, Mass for Parishes, Couperin; Offertorio, Zipoli; When Thou Art Near and Toccata and Fugue in D minor, Bach; Cantabile, Franck; O God, Thou Faithful God, Peeters; A Mighty Fortress, Kee; Holy Ghost, with Light Divine, Willan; Jesus Crucifixus, Edmundson; Twilight at Fiesole, Bingham; Toccata, Symphony 5, Widor.

George Clarke, Vancouver, Wash. — First Baptist Church, Portland, Ore. Feb. 20: Kyrie, Mass for Convents, Couperin; Le Jardin suspendu, Alain; Komm, heiliger Geist, Herr Gott, Buxtehude; Concerto in D minor, Vivaldi-Bach; Scherzetto, Vierne; Carillon, Monnikendam.

Mark Smith, Belvedere, Cal. — For San Francisco AGO Chapter, Glide Memorial Methodist Church, San Francisco Feb. 9, 12: Suite on 16th Century Hymn Tunes, McKay; Fantasia on Ein feste Burg, Reger.

Stanley R. Plummer, Walla Walla, Wash. — St. Paul's Parish Church Feb. 7: All Bach. Twelve Goldberger Variations (harpsichord); God's Time is Best; Fantasia in G minor; Chaconne in Trio; Passacaglia and Fugue.

Emily Beaman, Bloomington, Ind. — Christ Church Cathedral, Indianapolis March 12: Magnificat, Buxtehude; Fugue, Chorale and Epilogue, Howells; Prelude and Fugue in B minor, Bach.

James Litton, Indianapolis, Ind. — Christ Church, Cincinnati, March 24: Prelude and Fugue in B minor; Chorale in E major, Franck.

Donald McDonald, New York City — For Kansas City AGO Chapter, Second Presbyterian Church, Kansas City, Mo. Feb. 15: Trumpet Voluntary in D, Stanley; Chaconne in F minor, Pachelbel; Fantasia and Fugue in G minor, O God Have Mercy and We Thank Thee, Bach; Chorale in B minor, Franck; Scherzo, Symphony 2, Vierne; Even-song, LaMontaine; Prelude and Fugue in G major, Dupré. For Sandusky AGO Chapter, Zion Lutheran Church, Sandusky, Ohio Feb. 21: Same program.

Peter M. Fyfe, Nashville, Tenn. — Christ Episcopal Church March 4: Ah, holy Jesus, Pepping; Allegro, Symphony 2, Vierne; Pastorale, Milhaud; Variations on Jesu, meine Freude, Walther. April 8: King's Majesty, Sowerby; Sonata 1, Corelli, with Kenneth Goldsmith, Nashville Symphony Orchestra. April 15: Agnus Dei and Dialogue sur les Grands jeux, Couperin; Fantasia in C major, Franck; Out of the depths have I cried unto Thee, Christ the Lamb of God and O Innocent Lamb of God, Dupré; Litanies, Alain; Le Banquet Celeste, Messiaen.

D. Frederick Elder, Tulsa, Okla. — For Tulsa AGO Chapter, Boston Avenue Methodist Church Feb. 16: Introduction and Toccata in G major, Walond; Flute Solo, Arne; We All Believe in One God, Lord Jesus Christ Be Present Now, To Jordan Stream Came Christ Our Lord, Our Father Who Art in Heaven and Fugue in G major (Gigue), Bach; Chorale in A minor, Franck; Variations on a Noël, Dupré.

Ann Farmer, Spartanburg, S. C. — Graduate recital, Converse College Feb. 12: Prelude and Fugue in D major, Buxtehude; Allegro, Concerto in A minor, Vivaldi-Bach; Nun komm, der Heiden Heiland and Wir glauben all'. Bach; Chorale in E major, Franck; Dorian Prelude on Dies Irae, Simonds; Prière du Christ, Messiaen; Prelude and Fugue in G minor, Dupré.

Doris Lora, Bluffton, Ohio — Bluffton College Feb. 7: Noël, Daquin; Blessed Jesus at Thy Word and Fantasia, Krebs; Sonata 1, Hindemith; Concerto 1 in C major and 3 in G major, with Robert Weaver, harpsichord; Trio Sonata 2 in C minor, Bach.

Michael Korn, Harrisburg, Pa. — Miller Chapel, Princeton Theological Seminary Feb. 11: Toccata in F major, Bach; My soul longeth, Langlais; Chorale in B minor, Franck.

Clifford Clark, New York City — St. Paul's Chapel March 10: Voluntary in D major, Boyce; Sonata 5 in C major, Bach; Three Versets, Dupré.

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# Programs of Organ Recitals of the Month

Alexander Schreiner, Salt Lake City, Utah — Fairmont SDA Church, Lodi, Cal. March 1: 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, Naiades, Clair de Lune and Carillon de Westminster, Vierne.

Charles E. Richard, Coral Gables, Fla. — St. Peter's Lutheran Church Jan. 31: Prelude, Duruflé; Adagio, Symphony 6, Widor; Recit de Tierce en Taille, Grigny, Modal Piece 1 and Te Deum, Langlais; Noël 4, Daquin; Chorale in E major, Franck. Feb. 14: Chorale in B minor, Franck; Adagio, Sonata 3, Guilman; Organum en Triplex, Perotin; Offertoire, Parish Mass, Couperin; Chorale Dorian and Prelude for Compline, Alain; Maestoso in C sharp minor, Stele pour en Enfant Defunt and Carillon de Westminster, Vierne. Feb. 28: Suite Gothique, Boëllmann; Basse et Dessus de Trompette, Clérambault; Chorale in A minor, Franck; Vision of the Eternal Church and Majesty of Christ, Messiaen; Jesus Nailed to the Cross, Dupré; Chorale, Honnegger; Chaconne, Couperin; Tu es Petra, Mulet.

Herbert Colvin, El Dorado, Ark. — First Baptist Church Feb. 8: If Thou But Suffer God to Guide Thee, Jesu, Joy of Man's Desiring and Come, Sweet Death, Bach; Andante Cantabile, Tartini; Five Improvisations on Gregorian Themes, Titcomb; Forest Green, Canzona and Divinum Mysterium, Purvis; Five Organ Voluntaries based on early American hymn tunes, Herbert Colvin; Chorale in A minor, Franck.

Richard Cummins, Roanoke, Va. — Dedicatory recital, Second Presbyterian Church, Petersburg March 2: Chaconne in G minor, Couperin; Ceremonial Music, Purcell; Aria, Concerto 10, Handel; Noël with Variations, Daquin; Solemn Melody, Davies; Now Thank We All, Karg-Elert; Chorale Preludes on Crucifer, Picardy, Nyland and St. Clement, Cummins; Toccata in B minor, Gigout. Rita Cummins, soprano, shared the program.

Robert Plimpton, Philadelphia, Pa. — First Baptist Church Feb. 28: Ascension Day Suite; Messiaen; Blessed Jesus At Thy Word, Praise to the Lord and Prelude and Fugue in D major, Bach; Passacaglia, Bingham; Divertissement, Vierne; Seelenbrautigam and Holiday, Elmore.

William B. Giles, Allen Park, Mich. — Allen Park United Presbyterian Church March 12: Variations on Jesus, joy and pleasure, Walther; Aria, Peeters; Sonata 4, Mendelssohn. April 2: Suite, Stanley; Theme and Variations, Church Sonata, Andriessen.

Robert Anderson, Dallas, Tex. — Millersville State College, Millersville, Pa. March 1: Voluntary on the 100th Psalm-Tune, Anderson; Offertoire sur les Grands jeux, Couperin; Prière, Franck; Theme and Variations, Langlais; Carillon, Dupré; Fantasie in F minor (K 608), Mozart; Prelude in C major, Bruckner; Prelude and Fugue in E flat major, Bach.

David W. Hinshaw, El Paso, Tex. — First Presbyterian Church, Midland Feb. 12: Sonata, Lidon; Toccata in G minor, Carvalho; Paso in C major, Casanovas; Christmas Symphony, Valentini (with strings); Fantasie on Ein' feste burg, Hinshaw; Cortège and Litanie, Dupré; Adagio, Symphony 6, Widor; Passacaglia and Fugue in C minor, Bach. Church of St. Clement, El Paso Jan. 17: Passacaglia and Fugue in C minor, Bach; How Brightly Shines the Morning Star, Buxtehude; March of the Wise Men, Gaul; Fantasy on Ein' Feste Burg, Hinshaw. Feb. 21: Concerto 5 in F, Handel; Jesu, Who by Thy Pain and Death, Vogler; Paso in C, Casanovas; Cortège and Litanie, Dupré.

Ilo Elizabeth Schmid, New Plymouth, Idaho — For Eugene, Ore. AGO Chapter, First Congregational Church Feb. 21: The Awakening, Couperin; Andante, Stamitz; Prelude and Fugue in D major, Bach; Adagio, Sonata in C minor, Guilman; Ripples, Kenneth Wittredge; Soul of the Lake, Karg-Elert; Toccata, Symphony 5, Widor; I Call to Thee, Lord Jesus Christ, Bach; Fantasy on Nursery Tunes, Elmore; Toward Evening, Ellsasser; Comes Autumn Time, Sowerby.

G. Daniel Marshall, Pittsfield, Mass. — Zion's Evangelical Lutheran, Feb. 1: La Romanesca, Valente; Felix Namque, early English; Unter der Linden, Sweetinck; Offertoire sur les Grands Jeu, F. Couperin; Wie schön leuchtet, Buxtehude; Prelude Fugue and Variation, Franck; Sonata 3, Hindemith; Trio Sonata 5, and Prelude and Fugue in B minor, Bach.

Judith Grettenberg, Des Moines, Iowa — St. Chrysostom's Church, Chicago April 4: Trumpet Tune, Stanley; Mein junges Leben, Sweetinck; Prelude and Fugue in D major, Bach; Grand Choeur Dialogue, Gigout; Prelude and Fugue in E flat major, Saint-Saëns; Fugue, Honnegger; Epilogue, Langlais; Deux Danses a Agni Yavishta, Alain; Prelude and Fugue in B major, Dupré.

Wilbur F. Russell, San Anselmo, Cal. — First Presbyterian Church, San Rafael Feb. 28: Partita on Sei gegrüßet, Bach; Chorale Prelude on Mo' oz Tzur, Ellis Kohs; Prayer, Suite, Creston. Byron Jones, baritone, shared the program.

Robert Noehren, Ann Arbor, Mich. — The Brick Church, New York City Feb. 22: Passacaglia and Fugue in C minor and Trio Sonata 5, Bach; Scherzo and Melodia, Reger; Sonata 1, Hindemith; Prelude and Fugue in B major, Dupré; Les Anges and Les Enfants de Dieu, Messiaen; Cantabile, Franck; Improptu, Vierne; Toccata in Modo Coniuncto, van der Horst.

David G. Mulbury, St. Charles, Mo. — Immanuel Lutheran Church Jan. 12: Noël en Duo, Daquin; Prelude and Fugue in D major, Bach; Puer natus in Bethlehem and In dulci jubilo, Buxtehude; Prelude and Fugue in E major, Lübeck; Orgelbüchlein and Canonic Variations on Vom Himmel Hoch, Bach. March 23: Prelude and Fugue in F sharp minor, Buxtehude; O Lamm Gottes unschuldig, Pachelbel; Partita on Da Jesus an dem Kreuze Stund, Scheidt; Prelude and Fugue in G minor, Buxtehude; Concerto in A minor, Jesus Christus, unser Heiland and Prelude and Fugue in E minor (Wedge), Vivaldi-Bach. April 27: Clavierübung, Part 3, Bach.

David W. McCormick, Tylor, Tex. — For Galveston AGO Chapter, Trinity Episcopal Church, Galveston Feb. 26: Dialogue sur les Grands Jeux, Grigny; Canon in B major, Schumann; Greensleeves and Brother James' Air, Wright; Passacaglia and Fugue in C minor, Bach; Toccata, Recitation and Postlude, Adler; Adoro Te Devote, Peeters; Yigdal, Freed; Aurelia, Hilty; Fantasy, Darke; Grand Choeur Dialogue, Gigout.

Antone Godding, Waterbury, Conn. — Asylum Hill Congregational Church, Hartford, Conn. Feb. 7: Partita, Mathias; Iam sol recedit igneus, Simonds; Sonata on Tone 1, Lidon; Mit Fried und Freud, Herr Gott, nun schleuss den Himmel auf and Toccata and Fugue (Dorian), Bach; Suite for a Mechanical Organ, Beethoven; Symphonic Chorale on Ach bleib, Karg-Elert.

Gary York, Glendale, Cal. — Pomona College, Claremont Jan. 10: In dir ist Freude, Bach; Sonata 1, Hindemith; Intermezzo and Toccata, Reger; Fugue in C major (Jig), Bach; Pièce Symphonique, Tournemire; Variations sur un Noël, Dupré.

Harland J. Jylha, Detroit, Mich. — Allen Park United Presbyterian Church March 19: Cantabile, Franck; Bohemian Brethren, Pepping; Arnsberg, Biggood; Slane, Bohnhorst; Pastorale, Kuusisto; Prelude and Fugue in E minor (Cathedral), Bach.

Beverly Ward, Chicago — St. Paul's Episcopal Church March 7: Prelude in E flat, Bach; Sonata 2, Hindemith; Pièce Héroïque, Franck.

David Craighead, Rochester, N.Y. — For London RCCO Centre, Aeolian Hall Feb. 12: Partita on O Gott, du frommer Gott, Bach; Toccata per L'Elevazione, Frescobaldi; Andante in F major, Mozart; Toccata in F major, Bach; Pastorale, Roger-Ducasse; Concerto 3 in G major, Soler; Barcarolle, Urner; Prelude and Fugue in G minor, Dupré. Opening recital, Church of the Ascension, Chicago Feb. 22: Communion (Epiphania Domini), Tournemire; The World Awaiting the Saviour, Dupré; How brightly shines the morning star, Buxtehude; Passacaglia in C minor, Bach; Pastorale, Roger-Ducasse; Pavane, The Earl of Salisbury, Byrd; Sonata, Lidon; Communion, Vierne; Resurrection, Symphonie Passion, Dupré.

Julian R. Williams, Sewickley, Pa. — Calvary Episcopal Church, Pittsburgh March 7: Tiento de quarto tono, Araujo; Prelude and Fugue in F sharp minor, Buxtehude; Contrapunctus 1, Art of Fugue, Pastorale in F major, Invention and Sinfonia 9 in F minor and Dorian Toccata and Fugue in D minor, Bach; Kleine Praludien und Intermezzi, Schroeder; O sacred head and Dawning is the glorious day, Pepping; Canzone and Toccata on Lord Jesus Christ be present now, Karg-Elert.

Edmund L. Ladouceur, Colorado Springs, Colo. — Trinity Methodist Church Feb. 23: Water Music Suite, Handel; I Call to Thee, Lord Jesus Christ and Fugue in G minor, Bach; Wake, Awake for Night is Flying, Peeters; Ronde Française, Boëllmann; Soeur Monique, Couperin; Gigue Fugue in C, Buxtehude; Adagio, Sonata 1, Mendelssohn; Fiat Lux and In Paradisum, Dubois; Toccata, Symphony 5, Widor.

Jack Noble, Vermillion, S. D. — First Congregational Church, Feb. 21: Prelude and Fugue in D minor, Pachelbel; Pieces for a Music Clock, Handel; Rejoice, Beloved Christians and Passacaglia and Fugue in C minor, Bach; Benedictus, Reger; In Dulci Jubilo, Karg-Elert; Allegro Vivace, Symphony 1, Vierne; Fanfare, Toccata and Chorale on Aurelia, Hilty; Rosace and Tu es Petra, Mulet.

Adrienne Moran Reisner, Fort Worth, Tex. — For Dallas AGO Chapter, Temple Emmanuel-March 1: Toccata in F major, Bach; Air with Variations, Suite, Nostalgic and Fancy-Free, Sowerby; Elegie, Peeters; Chazoth and Nigun, Berlinski; Carillon Sortie, Mulet.

E. Rodney Trueblood, Elizabeth City, N. C. — First Methodist Church Feb. 7: Fugue in C major, Buxtehude; Chorale in E major, Franck; Now Thank We All Our God, Bach-Fox.

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# Programs of Organ Recitals of the Month

Clyde Holloway, New York City — St. Bartholomew's Church Feb. 10: Fugue on the Kyrie and Dialogue for the Reeds and Flutes, Parish Mass, Couperin; Concerto 10, Handel; Adagio, Symphony 3, Vienne; Ein' Feste Burg, Schindler. Feb. 17: Sonata on Tone 1, Lidon; Variations on La Folia, Pasquini; Variations on I will not forsake my Jesus, Walther; Prelude on Psalm 23:4, Howells; Joy and Brightness of the Glorious Bodies, Messiaen. Kirkpatrick Chapel, Rutgers University, New Brunswick, N. J. Feb. 28: Prelude and Fugue in F major, Lübeck; Liebster Jesu, wir sind hier, Nun freut euch and Prelude and Fugue in C major (9/8), Bach; Pièce Héroïque, Franck; Variations on a Recitative, Schoenberg; Schmücke dich, o liebe Seele, Brahms; Pageant, Sowerby. First Congregational Church, La Grange, Ill. March 1: Same Bach, Brahms and Franck, plus Sonata on Tone 1, Lidon; Joy and Brightness of the Glorious Bodies, Messiaen; Song of Peace, Langlais.

John Upham, New York City — St. Paul's Chapel March 3: Five Clavierübung Preludes, Bach. March 17: Prelude, Fugue and Chaconne in D minor, Pachelbel; Partita on Wer nur den lieben Gott lässt walten, Pepping; Prelude and Fugue in F minor, Bach. March 31: Excerpts, Parish Mass, Couperin; Two Preludes, Kittel; Partita on Vater unser im Himmelreich and Prelude and Fugue in F major, Buxtehude.

Larry Palmer, Lawrenceville, Va. — Union Methodist Church, Washington, D. C. Feb. 21: Jesus Christ, true Son of God and Jesus Christ, our Lord and Saviour, Tunder; Passacaglia in D minor, How Lovely Shines the Morningstar, Ah, God and Lord, Canzonetta in G major and Prelude and Fugue in E minor, Buxtehude; Chaconne in G minor, Adagio in A minor, Variations on Wo Gott zu Haus and Partita on Wake, Awake, Distler.

John R. Scholten, Camp Hill, Pa. — Camp Hill Presbyterian Church March 14: Echo Voluntary, James; O God, be merciful to me, O God, thou faithful God and Sonata 5 in C major, Bach; Partita on Built on a rock, Viders; Magnificat 5 and Antiphon 3, Dupré; Sonata 3, Hindemith.

Barclay Wood, Worcester, Mass. — M.I.T. Chapel, Cambridge Feb. 28: Partita on O God, thou faithful God, Magnificat and Fugue on the Magnificat, Bach; Partita on There is a Reaper called Death, David; Pastorale, Franck; Fantasie in G major, Bach.

Dorothy Riley, Akron, Ohio — Evangelical Lutheran Church of the Holy Trinity Feb. 28: Symphony 4, Widor; Sinfonia, Andriessen. Miriam Haynes, contralto, shared the program.

Heinz Arnold, Columbia, Mo. — For Kansas City AGO Chapter, St. Paul's Episcopal Church, Kansas City, Kans. March 15: Battle in Tone 6, Jimenez; Psalm 118, Speuy; Partita on O God, Thou Kindly God, Bach; Land of Rest, Donovan; Toccata, Aria and Fugue, Bender; Partita on He who lets God ordain, Pepping; Chorale in E major, Franck; Toccata in A major, Paradisi; Eternal Purposes, Bird Songs and God Among Us, Messiaen.

Jon Spong, Des Moines, Iowa — Cathedral Church of St. Mark, Minneapolis, Minn. Feb. 21: Prelude, Symphony, E. S. Barnes; Washington's March, Hopkinson; March in D major, Yarnold-Biggs; March, Battle of Trenton, Hewitt; Dirge for General Washington, Jacksoff; Two Quiet Variations on a Patriotic Air and Processional, Wehr; Meditation on Olivet, Speed; Variations on Nettleton, Young; Cathedral Square, Copenhagen and Greensleeves, Bahmann; Fanfare on a Melody by Palestrina, Wyton; Fugue on Crusader's Hymn, Liggitt.

William L. Robson, La Grange, Ill. — Presbyterian Church, Western Springs April 25: Carillon de Westminster, Vienne; Concerto in G major, Vivaldi-Bach; Nun bitten wir, Buxtehude; Durch Adams Fall, Homilius; Fantasie and Fugue in G minor, Bach; Le Jardin Suspendu, Alain; Allegro, Symphony 2, Vienne; Benedictus, Reger; Grave and Allegro-Allegro assai, Sonata on Psalm 94, Reubke. First Methodist Church, Dallas, Tex. May 5: Similar program.

Jerry Tesser, Richmond Hill, N. Y. — Student of Vernon de Tar, Juilliard School of Music Feb. 17: Prelude and Fugue in F major, Liebster Jesu, wir sind hier, Helzlichen tut mich verlangen and Lobt Gott, ihr Christen, Allzuleich, Bach; Fantasie (K 608), Mozart; Toccata and Fugue in D minor, Reger; Postlude pour l'Office de Complies, Alain; Sonata, Persichetti. The Recorder Ensemble of St. John's Church played the chorales.

Frank McConnell, FAGO, Lancaster, Pa. — First Presbyterian Church, Feb. 21: Chaconne in E minor, Buxtehude; Master Tallis's Testament, Howells; Prelude and Fugue in G major, Bach; Pie Jesu, Duruflé (with Phyllis Goodman); Unto the Hills and Beside Still Waters, Bingham; Prelude on St. Dunstan's, Sowerby; Introduction and Passacaglia, Noble.

Robert Capen, Beverly, Mass. — First Parish Church Feb. 28: First Reformed Church, Schenectady, N. Y. March 3: Toccata, Adagio and Fugue in C major, Bach; Musical Clocks, Haydn; Fantasie in F minor (K 608), Mozart; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

George William Volkel, Westfield, N. J. — Church of Bethesda-by-the-Sea, Palm Beach, Fla. Feb. 14: Invocation, Snow; Sonata 3, Bach; Symphony 1, Guilmant; Cantabile, Jongen; Divertissement, Elegie, Scherzetto and Carillon de Westminster, Vienne; Benediction, Howe.

John Doney, West Hartford, Conn. — St. Anne's Episcopal Church, Lowell, Mass. Feb. 14: Prelude and Fugue in E minor, Bruhns; Elevation, Tierce en Taille; and Fugue on the Kyrie, Couperin; How Brightly Shines the Morning Star, Buxtehude; Fugue in E flat (St. Anne), Bach; Prelude and Fugue in E flat, Saint-Saëns; Benedictus, Reger; Prelude on Song 13, Willan; Crucifixion and Resurrection, Passion Symphony, Dupré. For Merrimack Valley AGO Chapter, Highland Congregational Church Feb. 15: Prelude and Fugue in E, Lübeck; Dialogue in F, Grigny; Passacaglia in D minor, Buxtehude; Rejoice Beloved Christians, Come, Savior of the Heathen and Fantasie and Fugue in G minor, Bach; Cantabile, Franck; A Lovely Rose is Blooming and Blessed are Ye Faithful Souls, Brahms; Praise be God, With Quiet Joy and Today Sing the Beloved Christians, Pepping; Toccata in D minor, Reger. St. James' Episcopal Church Feb. 28: Numbers from above plus Fantasie in F minor (K 594), Mozart.

Roger Wischmeier, Omaha, Neb. — Dedicatory recital, First Baptist Church, Malvern, Iowa Jan. 24: Thanks Be To Thee, Handel; Jesus, Priceless Treasure and Prelude and Fugue in D major, Bach; Aria, Peeters; Trumpet Voluntary, Clarke; Wake, Awake, Bach; Pastorale on Adeste Fideles, Adams; Hosanna and The Last Supper, Weinberger; Passion Chorale, Kirnberger; Toccata, Symphony 5, Widor.

St. Olaf College Student Recital, Northfield, Minn. — Boe Memorial Chapel March 4: Prelude in C major, Bach — Caryl Larsen; Prelude and Fugue in E minor (Cathedral), Bach — Harold Bueide; Fugue in A minor, Bach — Margaret Pridgeon; Alla Breve in D major, Bach — Marcelyn Berglund; Outbursts of Joy, Messiaen — Mary Milroy.

Kary Wilson Hyre, Walla Walla, Wash. — St. Paul's Parish Church March 7: Prelude and Fugue in G major, Bach; Mein junges Leben, Sweetinck; Wondrous Love Variations, Barber; Wir glauben all' an einen Gott, Kyrie, Gott Vater and Kom, Gott Schöpfer, Bach; Cortège et Litanie, Dupré.

Scott Withrow, Nashville, Tenn. — Christ Episcopal Church April 1: Sonata 6, Mendelssohn; Prelude and Fugue in C major, Bach; Schönster Herr Jesu and Christ ist erstandener, Schroeder.

Frederick Swann, New York City — Miller Chapel, Princeton, N. J. Theological Seminary Feb. 16: Sonata 1, Mendelssohn; Toccata for Flutes, Stanley; Récit de Tierce en Taille, Couperin; Prelude and Fugue in G major, Bach; Children of God, Messiaen; Four Chorales, Pepping; Postlude for the Office of Compline, Alain; The Mourning Dove, Bianchini; Prelude and Fugue on A-L-A-I-N, Duruflé.

Audrey Jeanne Bartlett, Rome, Italy — St. Paul's Episcopal Church, Rome, Dec. 16: La Nativité, Messiaen. Oratorio del Gonfalone, Rome Jan. 24: All Bach. Komm' heiliger Geist, Herre Gott; O Mensch, bewein dein sunde Gross; Auf meinen lieben Gott; Prelude and Fugue in F minor; Trio Sonata 2 in C minor; Nun Komm' der Heiden Heiland (3 settings). All Saints Anglican Church, Rome Feb. 16: Toccata en Do major de Ma Esquerria, Cabanilles; Sonatina en Fa Menor, Viola; Chorale in B minor, Franck; Arabesque sur les flutes and Chant Héroïque, Langlais; Sortie, Messe de la Pentecôte, Messiaen.

Reuel Lahmer, Allison Park, Pa. — Bethesda-by-the-Sea, Palm Beach, Fla. Jan. 24: Prelude and Fugue in F sharp minor and How lovely shines the morning star, Buxtehude; Epilog on B-A-C-H, Huzella; Introitus, Kyrie and Credo, Kodaly; Two Folk Songs, Bartok; Andante moderato, Szuletsnapi Koszonto and Allegro, Farkas; Fantasia November 1963 (1st performance), Lahmer; Toccata and Fugue in D minor, Bach.

George E. Klump, Rock Hill, S.C. — Faculty recital, Byrnes Auditorium, Winthrop College March 1: Chaconne in E minor, Buxtehude; A Mighty Fortress, Praetorius; All Glory Be To God on High (three settings) and Toccata in F major, Bach; Sonata for Organ, Persichetti; Litany Prelude, Rayner Brown; Pageant, Sowerby.

Ralph Kneeream, New York City — St. Paul's Chapel Feb. 3: Diferencias sobre el Canto del Caballero, Cabezon; Récit de Tierce en Taille, Grigny; Prelude and Fugue in D major, Bach; Cantabile, Franck; Suite, Paul Creston.

Richard E. Joiner, Durham, N. C. — Watts Street Baptist Church Feb. 14: Folia Partita, Pasquini; Fantasie and Fugue in G minor, Bach; Scherzetto, Vienne; Toccata, Villancico y Fuga, Ginastera. The adult choir with Mrs. Philip Pearce, alto, assisted.

Fred Binckes, Gary, Ind. — First Presbyterian Church March 28: Processional, La-Montaine; His Bitter Cross, Vogler; Prelude in B minor, Bach; Air, Hancock; Invocation, Freed; Variations on a Noël, Dupré.

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# Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church Feb. 3: Voluntary in A minor, Stanley; Fidelis, Whitlock; Minuet and Musette, Milford; Prelude and Trumpetings, Roberts. Feb. 10: Prelude and Fugue in D minor, Walther; Our Father Who Art in Heaven, Busch; The Holy Boy, Ireland; Canzona, Langlais. Feb. 17: Eucharistic Suite, Wills; Carillon, Sowerby. Feb. 24: Jesus Priceless Treasure, W. F. Bach; From Heaven High Above, J. B. Bach; Adagio, C. P. E. Bach; These Are the Holy Ten Commandments, J. M. Bach; Rejoice Good Christian Folk, J. B. Bach; Fugue in A minor, J. C. Bach.

Students of Walter A. Eichinger, Seattle, Wash. — University of Washington, University Methodist Temple Feb. 28: Prelude and Sicilienne, Duruffé; Tiento and Acclamations, Langlais — Shirley Wright. Partita on Jesus Christus, unser Heiland, Distler; Wie schön leuchtet der Morgenstern, Walcha; Mit Freuden zart and Wir wollen alle fröhlich sein, Pepping; Sonata, Schroeder — Louise Campbell. Wie schön leucht' uns der Morgenstern, Ahrens; Suite Française, Langlais — Michael Young.

Eugenia Toole, Manhasset, N.Y. — Congregational Church Feb. 28: Offertoire sur les grands jeux, Couperin; Cabellero Diferencias, Cabezon; Prelude and Fugue in G major, Bach; Air with Variations, Sowerby; Prelude au Kyrie, Langlais; Bells of Arcadia, Couperin; A Mighty Fortress Is Our God, Praetorius.

Thomas H. Webber, Jr., Nashville, Tenn. — Christ Episcopal Church March 18: Prelude and Fugue in A minor, Buxtehude; O Sacred Head now wounded and We believe in One God, Bach; Speranza, Elmore; Tumult in the Praetorium, Maleingreau; If thou but suffer God to guide thee, Peeters; Rhapsody on the Sursum Corda, Candlyn.

William T. Stone, Oakland, Cal. — For San Francisco AGO Chapter, Glide Memorial Methodist Church Feb. 23, 26: All Bach. Fantasie and Fugue in G minor; Allegro, Andante, Allegro, Trio Sonata 1 in E flat major; Dorian Toccata.

Gale Enger, Reading, Pa. — St. Paul's Chapel, Columbia U., Feb. 24: Toccata in D minor, Pachelbel; O World, I Now Must Leave Thee, Brahms; Sonata 1, Hindemith; O God, Thou Faithful God, Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

Lee Engstrom, Binghamton, N. Y. — Student of Harold O'Daniels, Universalist-Unitarian Church Jan. 19: Prelude and Fugue in B minor, Bach; Pièce Héroïque, Franck.

Joan Lippincott, Princeton, N.J. — For North Louisiana AGO Chapter, First Baptist Church, Shreveport, La. Jan. 15: First Presbyterian Church, Fort Lauderdale, Fla. Jan. 18, 20; Longwood Gardens, Kennett Square, Pa. Jan. 27 included: Fantasie in F minor (K 594), Mozart; Praise to the Lord, My Soul Doth Magnify and Toccata in F, Bach; Blessed Are Ye Faithful Souls and O sorrow deep, Brahms; Dialogue for the Mixtures, Langlais; Suite, Duruffé; Larghetto, Sonata, Persichetti; Chorale Prelude 3, Sessions; Prelude, Cox; Even Song, LaMontaine.

Jo Ann McKay, Albany, Cal. and Arthur Lawrence, Berkeley, Cal. — For San Francisco AGO Chapter, All Souls Episcopal Church, Berkeley Feb. 15: Herzlich tut mich verlangen, Kuhnau, Telemann, Bach, Brahms; Da Jesus an dem Kreuze strand, Pachelbel, Bach, Scheidt — Mrs. McKay. Herzlich tut mich verlangen, Buxtehude, Pachelbel, Kirnberger, Langlais — Mr. Lawrence. Christ lag in Todesbanden, Bach, Telemann, Pachelbel; Erstanden ist der heilige Christ, Bach — Mrs. McKay. O Fili et Filiae, Dandrieu — Mr. Lawrence.

Thomas McBeth, Istanbul, Turkey — Albert Long Hall, Robert College Feb. 13: Sonata in A major, Mendelssohn; Fantasia in G minor, Pachelbel; Valet will ich dir geben, Von Gott will ich nicht lassen and Prelude and Fugue in C major, Bach; Five Little Preludes, Nielsen; Herzliebster Jesu, O Welt, ich muss dich lassen and Herzlich tut mich verlangen, Brahms; Prelude au Kyrie, Elevation, Communion and Epilogue, Langlais.

Warren Schmidt, Springfield, Ohio — Wittenberg University Feb. 21: Aria, Quint; Toccata, Monnikendam; Be Thou Welcome, Gentle Jesus, Bach; Chromatic Study on B-A-C-H, Piston; Symphonic Prelude on Psalm 103, Marriot; Allegro, Symphony 2, Vierne; Gavotte Antique, Peeters; Thanksgiving Suite, Warren Schmidt.

Lewis E. Rewell, Cincinnati, Ohio — Christ Church, March 10: Erbarm dich mein, O Herre Gott, Homilius; Ach, was soll ich Sünder machen and Partita on Jesu, meine Freude; Le Jardin suspendu, Alain; Partita on Jesus Christus, unser Heiland, Distler.

David A. Sheetz, Detroit, Mich. — Allen Park United Presbyterian Church March 26: Carillon, Vierne; Our Father, who in heaven art (3 settings), Bach; Quartettino (with flutes and cello), Scarlatti; Prelude and Fugue in A minor, Buxtehude.

David Fuller, Buffalo, N. Y. — St. Paul's Cathedral Feb. 26: Sonata on Psalm 94, Reubke.

Earl Ness and William Whitehead, Philadelphia, Pa. — First Baptist Church March 7: Music for Two Organs. Grande Choeur Dialogue, Gigout; Concerto 3 in G, Soler; A Fancy for Two to Play, Tomkins; Jesu, Joy of Man's Desiring, and Prelude and Fugue in D major, Bach; Chorale in E minor, Jongen; Sonata per due Organi, Cherubini; Dialogue Monastique, Purvis; Dialogue for the Mixtures and Te Deum, Langlais.

John Thomas, Stevens Point, Wis. — Trinity Lutheran Church Feb. 23: Prelude in E flat (St. Anne), Bach; In God, My Faithful God, Hanff; O Sacred Head, Now Wounded, Peeters; Musical Clocks, Haydn; Trio Sonata 5 in G major, Bach; Impression, Thomas; Rhythmic Trumpet (Baroque Suite), Bingham; Magnificat 4, Dupré; Finale, Symphony 1, Vierne. First Methodist Church, Marshfield Feb. 25: Same Bach, Haydn, Peeters, Bingham, Vierne plus My Heart is Filled with Longing, Brahms; Cantilene, Dupré; Prelude, Thomas; Song of Peace, Langlais.

Earl W. Miller, Plainview, Tex. — First Presbyterian Church March 1: Toccata in E minor, Pachelbel; If Thou But Suffer God to Guide Thee, Come, Saviour of the Gentiles and Prelude and Fugue in F minor, Bach; Gavotta, Martini; Pastorale, James; By the Waters of Babylon, Huston; Ton-Y-Botel, Purvis; On the Evening of the Ascension of Our Lord, Benoit; Allegro Vivace, Symphony 5, Widor.

William A. Riley, Philadelphia, Pa. — St. Andrew's Church Feb. 7: Credo, Come, Savior of the Gentiles and Fantasie and Fugue in G minor, Bach; Theme and Variations, Andriessen; Very Slowly, Sonata 1, Hindemith; Fantasie on A Mighty Fortress, Reger.

Cynthia Ferguson, Fort Wayne, Ind. — McMillen Chapel, First Presbyterian, Feb. 28: Sonata 6, Mendelssohn; Kleine Praeludien and Intermezzi 2 and 4, Schroeder; Prelude and Fugue in D major, Bach; Brother James' Air, Wright; Westminister Carillon, Vierne. The cantata choir assisted.

Hampton Z. Barker, Atlanta, Ga. — Fort Valley State College Feb. 26: Prelude and Fugue in D major and Arioso in A major, Bach; Psalm 19, Marcello; Pastorale and Legende, Bedell; Fountain Reverie, Fletcher; Suite Gothique, Boëllmann.

Margaret Brearley, South Hadley, Mass. — Abbey Memorial Chapel, Mount Holyoke College Feb. 18: Sonata 1 in B minor, Bach; Ruhig bewegt, Sonata in E, Hindemith; Noël Grand jeu et Duo, Daquin. Gretchen Dean, violin, shared the program.

Wilma Jensen, Oklahoma City, Okla. — Eastvold Chapel, Pacific Lutheran University, Parkland, Wash. Feb. 7: Passacaglia and Fugue in C minor, Bach; Flute Solo, Arne; Three Noël's, Daquin; Symphonic Chorale, Karg-Elert; The Fountain, Delamarter; Scherzo, Widor; Cortège et Litanie, Dupré; Carillon, Sowerby; Variations sur un Noël, Dupré.

Pupils of Heinz Arnold and Monroe Bell, Columbia, Mo. — Stephens College GSG, The Chapel March 4: Trumpet Voluntary in D major, Purcell — Sally Shepherd; Air for Flute, Bach-Willman — Rebecca McInnish; Toccata and Adagio, Bach — Mary Claiborne; O Sacred Head, Peeters — Susan A. Fortner; Jesu, my Joy, Bach and Improvisation on Tone 8, Titcomb — Margaret Word; Adagio, Pastorale, Bach — Sue Wickman; In dulci jubilo, Bach — Katharine Neff; Our Father in Heaven and Prelude in G major, Bach — Evelyn Miles; Come, Savior of the Gentiles and Born in Bethlehem, Walcha — Joanne Payne; Andante, Krebs — Sandy Hill; Desseins Eternels and Les Bergers, Messiaen — Rosalind Mundy; Fugue in G major, Bach — Vicky Bland.

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

Victor Henney, Northfield, Minn. — Student of Enid Woodward, Skinner Memorial Chapel, Carleton College March 7: Chorale in A minor, Franck; Song of Peace, Langlais; Mit Freuden zart and Erstanden ist der heilige Christ, Pepping; Prelude and Fugue in D major, Bach.

Dwight Davis, Gary, Ind. — City Methodist Church Feb. 28: Fanfare, Eldridge; Toccata in F and When in the Hour of Utmost Need, Bach; Pièce Héroïque, Franck; The Valley of Behorleguy in the Morning, Bonnal; Flute Solo, Arne; Eclogue, Kramer; Toccata in D minor, Reger.

Elizabeth Higgins, Greensboro, N. C. — Student of Harold G. Andrews, Odell Memorial Auditorium Feb. 19: Da Jesus an dem Kreuze stund, Scheidt; Prelude and Fugue in E minor (Cathedral), Bach; Le Jardin Suspendu, Alain; Toccata, Symphony 5, Widor.

Theo Rayburn Wee, Bloomington, Ind. — Christ Church, Cincinnati, April 7: Prelude and Fugue in F sharp minor, Buxtehude; Lamb of God, Bach; Eight Preludes on Sacred Harp Hymns, Read.

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# Programs of Organ Recitals of the Month

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark Feb. 23: Prelude and Fugue in A minor, Bach; Basse et Dessus de Trompette, Clérambault; Prelude on Gibbons' Song 13, and Prelude and Fugue in B minor, Willan; Notturmo, Moschetti; Second Suite for Organ, Franck. The Cathedral Choir shared the program.

Grady Wilson, New York City — RLDS Auditorium, Independence, Mo., Feb. 26 and for South Mississippi AGO Chapter, Temple Baptist, Hattiesburg, Feb. 28: Prelude in C major, Bruckner; Prelude and Fugue in E minor, Bruhns; Noël Etanger, Daquin; Sonata on Tone 1, Lidon; Prelude and Fugue in D major, Bach; Jesus, Lead Thou Onward, Karg-Elert; Scherzo, Symphony 1, Viernae; Wondrous Love Variations, Barber; The Burning Bush, Berlinski. Gallery of Modern Art, New York City, Feb. 19: same Bruhns, Bach, Berlinski plus: Fantaisie 2, Alain; Arabesque for Flutes, Langlais; Even Song, La Montaine.

Kenneth J. Dorsch, Maplewood, N. J. — Christ Lutheran Church March 7: Sonata 2 in C minor, Mendelssohn; Noël, Grand Jeu et Duo, Daquin; Passacaglia and Fugue in C minor, Bach; Pièce Héloïque, Franck; O Man, Bewail Thy Greivous Sin, Bach; Ah, Dearest Jesus, Walcha; O Sacred Head Now Wounded, Brahms; A Mighty Fortress, Schindler; Chromatic Fugue, Pachelbel; Toccata, Gigout.

Dayton F. Tynan, Jr., Niagara Falls, N. Y. — First Presbyterian, Lewiston, N. Y. Feb. 21: Two Sonatas, Scarlatti; Three Chorale Preludes and Trio Sonata 4, Bach; Sacred Harp Suite, Powell; Adagio for Glass Harmonica, Mozart-Biggs; Rondo, Concerto for Flute Stop, Rinck; Chorale in A minor, Franck.

Karen Kammerer, Kalamazoo, Mich. — Pupil of Kathryn Loew, Stetson Chapel, Kalamazoo College Feb. 21: In Dir ist Freude, Das Alte Jahr and Fugue in G minor, Bach; Rhosymedre, Vaughan Williams; Dir, Dir Jehova, will ich Singen, Karg-Elert; Fantaisie in A major, Franck; Sonata 2, Mendelssohn.

Ann Frances Byrne, New York City — St. Norbert Abbey, De Pere, Wis. Feb. 20: Noëls 6 and 8, Daquin; Prelude and Fugue in E minor (Wedge), Bach; Weinen, Klagen, Liszt; Diptique, Benoit.

Scott Shade, Bloomington, Ind. — Christ Church Cathedral, Indianapolis March 19: Prelude and Fugue in G major, Bruhns; Pastorale, Franck; Toccata and Fugue on Mitten wir in Leben sind, Pepping.

William MacGowan, Pasadena, Cal. — Trinity Methodist Church, Tallahassee, Fla. Feb. 16: Prelude, Fugue and Chaconne in C major, Buxtehude; Sonata, Pergolesi; With Peaceful Joy and Now God Be Praised, Pepping; O Man, Bewail Thy Greivous Sin and Prelude and Fugue in F minor, Bach; Pièce Héroïque, Franck; Adagio, Sonata 1, Mendelssohn; Suite for Epiphany, Tournemire.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church Jan. 26, Feb. 2, Feb. 9, Feb. 16, Feb. 23, St. Andrew's Episcopal Church, Vestal Feb. 4 included: Air, Suite in D, Bach-Barnes; Three Short Preludes, West; Arietta, Timmings; Cibavit Eos, Titcomb; Three Chorale Preludes, Young; Trumpet Tune in C, Purcell; Prelude in C minor, Bach; Magnificat, Pachelbel; Gavotte, Martini; Largo, Marcello; Prelude and Fugue in E minor (Cathedral), Bach; Psalm 18, Marcello; Harmonies du Soir, Karg-Elert; Aria and Plein Jeu a la Couperin, Young; Sonata 2 in C minor, Mendelssohn; Picardy, Young. Walter Launt, baritone, Harry Lincoln, flutist, and Mrs. Edward Pettengill, soprano, assisted.

John D. Herr, Cleveland, Ohio — Dedicatory recital, Plymouth Church of Shaker Heights Jan. 29: Prelude, Fugue and Chaconne and How Brightly Shines the Morning Star, Buxtehude; Trumpet Tune, Clarke; Capriccio Cucu, Kerll; Come, Thou Savior of the World, Praise to the Lord, The Almighty and Toccata in F major, Bach; Inaugural Fantasia, Klaus George Roy; Prelude, Fugue and Variation, Franck; Carillon, Sowerby; Variations on a Noël, Dupré.

Robert B. King, Burlington, N. C. — For Winston-Salem AGO Chapter, Centenary Methodist Church, Winston-Salem Feb. 28: Suite on Tone 1, Clérambault; Elevation, Tierce en Taille, Couperin; In Three Is Gladness and Dearest Jesus, We Are Thine, Bach; Concerto 2, Handel; Song of Peace, Langlais; Fantaisie in A, Franck; Mit freuden zart, Pepping; Greensleeves, Wright; Thou Art the Rock, Mulet.

David Rothe, Palo Alto, Cal. — For San Francisco AGO Chapter, Glide Memorial Methodist Church, Feb. 16, 19: Quem Terra Pontus, Constanz; Intonazione Septimo Tono, Gabrieli; Ach Herr, Mich Armen Sünder, Buxtehude; Chorale 1 in E major, Franck; Prelude and Fugue in A minor, Bach.

Esther M. DeYoung, Sacramento, Cal. — For Sacramento AGO Chapter, First Baptist Church Feb. 9: Chaconne in G minor, Couperin; Canzona in B flat major, Buxtehude; Concerto 1 in G major, Ernst-Bach; Sonata 1, Hindemith; Française and Cantilena, Langlais; Fantasy and Fugue in D minor, Reger.

Jack Ossewarde, New York City — St. Bartholomew's Church Feb. 3: St. Dunstan's and Malabar, Sowerby; Gavotte, Sonata 12, Martini; Chorale in B minor, Franck; Improvisation on St. Denio, Feb. 24: Prelude, Samazeulla; Fugue in C sharp minor, Honegger; Prelude, Air and Gavotte, Wesley; Clair de Lune, Karg-Elert; Improvisation on Frydöl.

Lawrence University GSG, Appleton, Wis. — Students of LaVahn Maesch and Miriam Clapp Duncan, All Saints Episcopal Church Feb. 21: Prelude, Fugue and Chaconne, Buxtehude — Milton Rudi; Fantaisie, Pachelbel and From God I ne'er will turn me, Buxtehude — Kathleen MacGregor; Gigue Fugue, Bach — Michie Kokayashi; Movement 1, Trio Sonata 1, Bach — Paul Emmons; Dorian Toccata, Bach — John Hall; Sonne der Gerechtigkeit, Es kommt ein Schiff und Freuet euch, Pepping — Kenneth Happe; Death, like an overflowing stream, Maesch — John Hebblethwaite; Toccata, Pelouquin — Michael Fisher.

Joanne Gurnutt, Farmville, Va. — For Richmond AGO Chapter, Northminster Baptist Church Feb. 22: Organ Fantaisie on Glaeden, hun er født idag, Christensen; Chaconne in E minor and Prelude and Fugue in F sharp minor, Buxtehude; Magnificat on Tone 5, Titelouze; Les Fifres, Dandrieu; Suite on Tone 1, DuMage; Récit de Tierce en taille, Grigny; Trois Danses, Alain. Mildred Johnson assisted.

Hilaire-Marie Tardif, Montreal, Quebec — St. Francis Chapel Jan. 17: Prelude and Fugue in G minor, Buxtehude; From Heaven Above (2 settings), Pachelbel; Versetto, Zipoli; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in A major, Bach; Noel Une Vierge Pucelle, Lebegue; Noël en Duo, Daquin; Le Fils du Roi De Gloire, Ca, Bergers, Adeste Fideles and Variations on a Noël, Tardif; Variations sur il est né, Poirier.

William Tinker, Bloomington, Ind. — Christ Church Cathedral, Indianapolis March 5: Prelude and Fugue in C major (9/8), Bach; Prelude in E flat minor, D'Indy; Chorale in B minor, Franck.

Robert A. Chase, Larchmont, N.Y. — St. Paul's Chapel, Columbia U., Feb. 17: Pasticcio, Langlais; Prelude and Fugue in B minor, Bach; Cantabile, Jongen; Allegro, Symphony 2, Viernae.

Mildred Hendrix, Durham, N. C. — Duke University March 7: Largo, Sonata 12, Purcell-Nébins; Benedictus, Reger; Prelude and Fugue in C minor, Bach; Praise to the Lord, Karg-Elert. John Hanks, tenor, assisted.

David N. Johnson, Northfield, Minn. — Unity Church, St. Paul Feb. 21 and First Lutheran Church, Havre, Mont. Feb. 28: In Dir ist Freude, Ich ruf' zu Dir and Fugue in D major, Bach; Sarabande, Chambonnieres; Trumpet Tune in E flat major, Johnson; Pieces for a Musical Clock, Handel; Toccata and Fugue in D minor, Bach; Schönster Herr Jesu, Schroeder; O Gott, du frommer Gott, Karg-Elert; Acclamations, Langlais; Adagio, Purcell; Improvisation.

Lynchburg AGO Chapter Students — Riverview Presbyterian Church, Lynchburg, Va. Feb. 21: Prelude, Fugue and Chaconne in C major, Buxtehude — Victoria Nalle; Wenn wir in höchstem Nöthen sein, Bach — Ann Gordon Jenkins; Allein Gott in der Höh sei 'Ehr, Bach — Sara Brunk; Prelude in E major, Bach — Beth Shearer; Pièce Héroïque, Franck — Jeanie Little; Litanies, Alain — Nancy Bullard; Prelude, Fugue and Variation, Franck — Louise Jefferson Daniel; La Nativité, Langlais — Penny Winfree; Outbursts of Joy, Messiaen — Mary Kesler.

Robert Walton Andrews, Kingsport, Tenn. — Broad Street Methodist Church Feb. 22: Chaconne in G minor, Couperin; Voluntary in D major, Stanley; Aria pastorella, Rathgeber; A Mighty Fortress, Pachelbel; Fantaisie and Fugue in A minor, Bach; Allegro ma non presto, Concerto 2, Handel; Air and Gavotte, Wesley; Prelude and Improvisation, Langlais; Antiphon 3, Dupré; Praise to the Lord, the Almighty, Micheelsen.

Charles L. Dirr, Forsyth, Ga. — First Presbyterian, Barnesville, Ga., Feb. 21: Psalm 19, Marcello; Aria con Variazione, Martini; Flute Tune, Arne; Fugue in F (Jig), Bach; Prelude, Fugue and Variation, Franck; Scherzo in E major, Gigout; Toccata, Symphony 5, Widor.

Edward A. Hansen, AAGO, Seattle Wash. — Plymouth Congregational Church, March 3: Offertoire sur les Grands Jeux, F. Couperin; Deck thyself and Toccata and Fugue in D minor, Bach; Three Chorale Preludes, Walcha; Elegie and Aria, Peeters; Suite Gothique, Böllmann.

Karen Albers, San Leandro, Cal. — For San Francisco AGO Chapter, St. Peter's Lutheran Church Jan. 26: Kyrie and Gloria, Orgelmesse, Ahrens; Sonata in G minor for two violins and organ, Handel; Trio Sonata, Distler; Partita on Veni Creator Spiritus, Schroeder.

John Lively, Pittsburgh, Pa. — Calvary Episcopal Church, Feb. 28: Les Corps Glorieux, Messiaen; Suite on Tone 2, Clérambault; Prelude and Fugue in B major, Saint-Saëns; Scherzo, Litaize; Trois Danses, Alain.

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# Programs of Organ Recitals of the Month

Anthony Newman, Brighton, Mass. — St. Gabriel's Monastery Church Feb. 5: Serene Alleluias, Messiaen; Fantasie and Fugue on B-A-C-H, Liszt. St. Gabriel Boychoir assisted. Feb. 19: Partita on Christ, der du bist, Bach; Partita on Es ist ein Schnitter, David. Edward Boagni, harpsichord, assisted. Newton College of the Sacred Heart Feb. 13: All Bach. Prelude in B minor; O Lamm Gottes; Komm Gott Schöpfer; Herr Jesus Christ, dich zu uns wend (3 settings); Prelude and Fugue in E minor; Herzlich tut mich verlangen; Fugue in B minor. Feb. 27: La Vierge et l'Enfant, Messiaen; Partita on Christ, der du bist, Bach; Trio, Livre d'Orgue, Messiaen; Partita on Es ist ein Schnitter heibt Tod, David; Dieu parmi nous, Messiaen.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral Feb. 14: Fantasie in Echo Style, Sweelinck; Vivace, Sonata in E minor, Bach; Hymn-Prelude on Old 120th, Willan; Adagio and Fugue, Sonata on Psalm 94, Reubke. Christ Church, March 17: same Sweelinck plus Fantasie in F minor, K. 594, Mozart; Beneath the cross of Jesus, Heather; Were You there, Purvis; Paean on Divinum Mysterium, Cook.

Reginald Lunt, Lancaster, Pa. — St. Peter Evangelical Lutheran Church, Neffsville Feb. 7: Dialogue in B flat, Grigny; My Young Life Hath an End, Sweelinck; Chorale in B minor, Franck; Fugue on Ad nos, Liszt; Outbursts of Joy and Prayer from Christ Ascending, Messiaen; Jesu, Priceless Treasure, Lord Jesus Christ With us Abide, Adorn Thyself Dear Soul and Toccata in F, Bach.

Merrill N. Davis, La Crosse, Wis. — First Congregational Church, Feb. 28: Maestoso in C sharp minor, Vierne; Heavenwards He Ascended, Pepping; The Nativity, Langlais; Chorale in A minor, Franck; Folk Tune, Whitlock; Lebhaft, Sonata 2, Hindemith; Magnificat 5, Dupré; Finale, Symphony 1, Vierne.

Thomas Curtis, Elyria, Ohio — First Congregational Church Feb. 14: Concert Variations, Bonnet; Communion, Fantasy, Antienne, Langlais; Prelude and Fugue in C minor, Mendelssohn; Concerto in A minor, Vivaldi-Bach; Fanfare, Willan; Brother James' Air, Wright; Intermezzo, Verrees; Toccata, Reger. Louise Curtis, soprano, assisted.

Robert Lind, Chicago — Church of the Redeemer March 7: Fantasie in B minor and Fugue in B minor, Bach; Song of Peace, Langlais; Christ, unser Herr, zum Jordan kam, Aus tiefer Not and Kyrie, Gott heiliger Geist, Bach; Very Slowly, Sonatina, Sowerby; Prelude and Fugue in E minor, Buxtehude.

Bob Whitley, Fox Chapel, Pa. — Fox Chapel Episcopal Church Feb. 21: Prelude and Fugue in E major, Lübeck; If thou but suffer God to guide thee and O Lord, look down from heaven, Walcha; Prelude and Fugue in B minor, Bach; Apparition of the Church Eternal and The Celestial Banquet, Messiaen; Te Deum, Langlais; Humbly I adore thee, Peeters; Introduction and Passacaglia in D minor, Reger.

Elisabeth Hamp, Champaign, Ill. — St. Peter's United Church of Christ Feb. 21: Pange lingua gloriosa, Titelouze; Prelude and Fugue, Bruhns; To Jordan Came Our Lord, the Christ, Buxtehude, Bach; Jesu, Joy of Man's Desiring, Walther; Priere, Franck; The Holy Well, Milford; Carillon, Murrill; Prelude and Toccata, Alvin Etlar; St. Francis Suite, Purvis; Fairest Lord Jesus, Schroeder; This Day We Give Thee Thanks and Praise, Pepping; O Jesus Christ, Our True and Only Light and We Journey Forth with Heartfelt Joy, Walcha.

Frank Bartlett, Providence, R. I. — Brown University, Sayles Hall Feb. 16: Flandria, Maekelberghe; Concerto in A minor, Vivaldi-Bach; My Soul Exalts The Lord and Sinfonia, We Thank Thee, O God, Bach; Sonatas 13 and 9 and Fantasie in F minor (K. 594), Mozart; Antiphonal Fantasy for Organ and Strings (with quartet), Freed.

Robert D. Wolff, Huntington, W. Va. — For Huntington AGO Chapter, Enslow Park Presbyterian Church Feb. 22: Fugue on the Kyrie, Couperin; Allegro Assai, Sonata 4, Guilmant; Chorale in A minor, Cantabile and Pièce Héroïque, Franck; Moments Mystiques, DeMonfred.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral Feb. 19: Preludes for Organ, Bloch; Partita on Jesu, Priceless Treasure, Walther; Battell Suite, Byrd. March 5: The Passion Chorale, Bach, Buxtehude; Two Canons, Schumann; Finale, Symphony 1, Vierne.

Karol Nelson, Milwaukee, Wis. — Student of Esther Jepson, Kenwood Methodist Church Feb. 14: Aria con Variazioni, Martini; Prelude and Fugue in D major, and Sonata 1, Bach; Comes Autumn Time, Sowerby; Laughing Water, Weaver; Adagio and Toccata, Symphony 5, Widor.

Francis Cameron, London, England — St. Paul's Chapel, Columbia U., Feb. 10: Scherzo, Whitlock; Toccata alla Passacaglia, Searle; Sonata 3, Hindemith; When I Survey the Wondrous Cross, Parry; Alleluys, Simon Preston; Three Improvisations, Reginald Smith Brindle; Toccata Francese, Kropfreiter.

Eileen Coggin, San Francisco, Cal. — San Lorenzo Methodist Church Feb. 26: Introduction and Allegro in D minor, Stanley; The Toy, Farnaby; Dearest Jesus and Lord God, Now Open Wide Thy Heaven, Bach; Sonata 1, Mendelssohn; Toccata and Pastorale, Reger; The Nativity, Langlais; Prelude and Fugue in A minor, Bach. The host choir assisted.

Jay W. Snodderly, Ketchikan, Alaska — For Fairbanks, Alaska AGO Chapter, First Methodist Church Feb. 7 and St. John's Church Feb. 14: Four Variations on All Glory Be To God On High, Sweelinck; Two Fugues on the Magnificat, Pachelbel; How Brightly Shines the Morning Star, Buxtehude; Sleepers Awake! I Call to Thee, Lord Jesus Christ and In Thee is Gladness, Bach; Concerto in A minor, Vivaldi-Bach; Rhosymedre, Vaughan Williams; Preludes on Gibbons, Song 19 and Bevan, Willan; Quem Pastores and All My Heart This Night Rejoices, Walcha; Chorale in A minor, Franck.

Raymond Daniels, Simcoe, Ont. — St. James' United Church Feb. 21: Top and Bottom of the Trumpet Stop, Clérambault; A Little Tune, Felton; Jig Fugue in C major, and Fanfare, Buxtehude; Musical Clocks, Haydn; Stained Glass Window at Sunset, Crawford; Diapason Movement, Walond; Capriccio on the Notes of the Cuckoo, Purvis; Prelude and Fugue in C minor, Bach.

J. Clifford Welsh, Newark, N. J. — For Metropolitan New Jersey AGO Chapter, Trinity Cathedral Feb. 8: Prelude in A minor, Bach; Prelude in B flat major, Respighi; Prelude and Fugue in C major, Seeger; Carillon Orleanais, Nibelle. Marilyn Zondlo, soprano, Judith Hochman, violist, and Daniel Mele, tenor, assisted.

Clyde English, Morgantown, W. Va. — Faculty recital, West Virginia U, Wesley Methodist Church March 7: All Bach. Concerto from Cantata, To Us a Child is Born; Prelude and Fugue in G minor; Sleepers, Wake; Comest Thou, Jesus; Sonata 3 in D minor; Fugue in E flat major; Sheep May Safely Graze; Toccata and Fugue in D minor.

Thomas Murray, Los Angeles, Cal. — For Los Angeles AGO Chapter, First Congregational Church March 1: Fantasia in F minor (K. 608), Mozart; Cantabile, Franck; Prelude and Fugue in D major, Bach; Menuetto Antico e Musetta, Yon; Sonata 1, Hindemith; Prelude and Fugue in B major, Dupré.

V. Earle Copes, Nashville, Tenn. — Christ Episcopal Church March 11: Passacaglia and Fugue in C minor, Bach; Herzlich thut mich verlangen (two settings), Brahms; Elegie, Peeters; Cortège et Litanie, Dupré.

Gerre Hancock, Cincinnati, Ohio — For Miami, Fla. AGO Chapter, St. Mary's Cathedral Feb. 16: Pageant, Sowerby; Mein junges Leben, Sweelinck; Prelude and Fugue in G minor, Bach; Fête, Langlais; Air, Hancock; Prelude and Fugue on B-A-C-H, Liszt. For Toledo, Ohio Chapter, Epworth Methodist, Feb. 23: Same Langlais; Sweelinck; Bach and Liszt plus: Fantasy for Flute Stops, Sowerby.

Michael Bulley, Spokane, Wash. — Cathedral of St. John the Evangelist Jan. 24: All Bach. Toccata, Adagio and Fugue in C major; Ich ruf zu Dir and In Dir ist Freude; Toccata and Fugue in D minor; Trio Sonata 1 in E flat; We All Believe in One God; Prelude and Fugue in D major. Whitworth College Feb. 14: Grand Jeu, DuMage; Variations on Mein junges Leben, Sweelinck; Credo, Bach; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Gaudeamus, Campbell; Magnificat 5, Dupré; Dialogue, Hurford; Schönster Herr Jesu, Schroeder; Tu es Petra, Mulet.

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

Gordon Beaver, Columbia, S. C. — Ebenezer Evangelical Lutheran Church Feb. 7: Canzona in G major, Canzonetta in C major and Canzona in G major, Buxtehude; Prelude and Fugue in B minor, Bach; Suite on Tone 1, Guilain; Sonata 2, Hindemith; O God, Thou Faithful God and Supplication, Beaver; Modal Trumpet, Karam.

Esther L. Jepson, Milwaukee, Wis. — Dedicatory recital, Jackson Park Evangelical Lutheran Church Feb. 21: Chaconne, Couperin; O Mensch, bewein' dein' Sunde Gross and Vater unser in Himmelreich, Bach; Prelude and Fugue in E major, Lübeck; Concerto 1, Walther; Benedictus, Reger; Pastorale, Milnar; Toccata, Andriessen.

Richard Colvig, San Leandro, Cal. — For San Francisco AGO Chapter, Glide Memorial Methodist Church, San Francisco Feb. 2, 5: Prelude and Fugue in G minor, Bach; Pastorale, Walther; Magnificat in D major, Dandrieu; Ich ruf zu dir, Herr Jesu Christ and Fröhlich soll mein Herze springen, Walcha.

Judith Hancock, Cincinnati, Ohio — Christ Church, March 31: Prelude and Fugue in A minor, Bach; O world, I must now leave thee, William R. Davis; Prelude and Fugue in E flat major, Saint-Saëns.

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# Programs of Organ Recitals of the Month

Edward Mondello, Chicago — West Shore Unitarian Church, Cleveland, Ohio March 21: Prelude on a Theme of Vittoria, Britten; Three Pieces, Couperin; Sonata 1, Hindemith; O Gott, du frommer Gott, Deck Thyself, O my soul and Prelude and Fugue in C major (9/8), Bach.

Stephen Farrow, Greenville, S. C. — For Sabine AGO Chapter, Bethlehem Lutheran Church, Beaumont, Tex. Feb. 14: Voluntary 1 in D, Boyce; Flute Solo, Arne; Voluntary 8 in D minor, Stanley; Pange Lingua Gloriosa, Titelouze; Fantaisie in G minor, Couperin; Swiss Noël with Variations, Daquin; Three Pieces, Mary Lou Beaman; Rhythmic Trumpet, Bingham; Partita on A Mighty Fortress, Cor Kee; Prelude and Fugue in D, Buxtehude; O Sacred Head, Now Wounded, Reger; Toccata, Adagio and Fugue in C, Bach.

For Spartanburg, S. C. AGO Chapter, Church of the Advent Feb. 28: Same Stanley and Bach plus Offertory on the Grand Jeux, Couperin; Musical Clocks, Haydn; Iam sol recedit igneus, Simonds; Hyfrydol, Manz; Nun danket, Edmundson; The Nativity, Langlais; Allegro, Symphony 6, Widor.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist Feb. 28: Introduction and Passacaglia, Noble; Balletto del Granduca, Sweelinck; O dearest Jesus and Now that the day hath reached its close, Walcha; Sketch in D flat, Schumann; Benedictus, Reger; March, Elegy and Scherzetto, Walton; Prelude on Gibbons Song 46, Sowerby; Sortie, Eucharistic Suite, Wills.

Roger Nyquist, Santa Barbara, Cal. — Edman Chapel, Wheaton, Ill. College Feb. 20: Concerto 2 in B flat major, Handel; Noël Etranger, Daquin; Sleepers, Awake, Comest Thou, Jesus and We all believe in one true God, Bach; Concerto in D minor, Vivaldi-Bach; Song of Peace, Langlais; Litanies, Alain; Sketch in D flat, Schumann; Chorale in A minor, Franck.

Doris Eicher, Towson, Md. — Haebler Memorial Chapel, Goucher College, Baltimore Feb. 7: Introduction and Toccata in G major, Walond; Herzlich thut mich verlangen and Nun freut euch, Bach; Chorale in E major, Franck; Dialogue sur les Mixtures and Cantilene, Langlais; Toccata, Duruflé. The Bach Society of Baltimore assisted.

Ermina M. Clinton, Carthage, Mo. — For Ozark AGO Chapter, Grace Episcopal Church Feb. 14: Toccata per l'Elevatione, Frescobaldi; Ye Sweet Retreat, Boyce-Fox; Soeur Monique, Couperin; Toccata and Fugue in D minor, Bach; Aus tiefer not and Ein' Feste Burg, Reger; Prelude, Langlais; Elevation and Ave Maris Stella Amen, Dupré.

Clarence Snyder, Kennett Square, Pa. — Longwood Gardens Feb. 10: Pomp and Circumstance, Elgar-Lemare; Liebestod, Wagner-Gibson; Bells of Arcadia and The Awakening, Couperin; The Hen, Rameau; The Swan of Tuonela, Sibelius-Norden; Stars and Stripes Forever, Sousa-Snyder; Adagio for Strings, Barber-Strickland; Clair de Lune, Debussy-Cellier; Dedication, Taylor-Courboin; Ride of the Valkyrs, Wagner-Garden-Dickinson, with Keith Conrad.

Eugene Hill, Oxford, Ohio — Westminster Presbyterian Church, Dayton Feb. 7: Diferencias sobre el Canto del Caballero, Cabezon; Une Vierge Pucelle, LeBegue; Prelude and Fugue in G minor, Buxtehude; Da Jesus an dem Kreuze standt, Scheidt; Allein Gott in der Höh sei Ehr, Walther; Wie schön leuchtet, Pachelbel; Prelude and Fugue in G major, Bach; Providebam Dominus (with trumpets), Lassus; Pièce Héroïque, Franck; I wish to bid you Farewell and Ye Watchers and Ye Holy Ones, Diercks; Benedictus and Magnificat, Hill; Suite Medievale, Langlais.

Robert Bennett, Houston, Tex. — Highland Park Methodist Church, Dallas Feb. 17: Concerto 2, Avison; Adagio, Fiocco; Concerto in D minor, Vivaldi-Bach; Invocation, Jongen; Toccata in F, Franck; Scherzo, Alain; Wondrous Love, Merrills Lewis; Introduction, Passacaglia and Fugue, Wright.

St. Luke's Methodist Church, Houston March 21: All Bach. Fugue in E flat major (St. Anne); My Soul Exalts the Lord; Fugue in C major (Fanfare); Praise to the Lord; Toccata and Fugue in D minor.

Students of Enid M. Woodward, Northfield, Minn. — Skinner Chapel, Carleton College Feb. 21: Toccata in C minor, Pachelbel; Elevation and Offertoire sur les grands jeux, Couperin; Chorale in B minor, Franck — Elizabeth Barrett. Toccata in F, Pachelbel; Cantabile, Franck; Three Chorale Preludes, Walcha — Marian Osborne. Prelude and Fugue in E flat major, Bach; Prelude and Fugue on B-A-C-H, Liszt — Richard Mattson.

Herbert J. Austin, Burlington, Vt. — For Vermont AGO Chapter, St. Paul's Church Feb. 7: Voluntary 9 in G minor, Stanley; Sonata 6, Mendelssohn; Passacaglia and Fugue in C minor, Bach; The Shepherds and God Among Us, Messiaen; Variations on a Noël, Dupré.

Rebecca Salowich, Allen Park, Mich. — Allen Park United Presbyterian Church March 5: Out of the Depths, Before Thy Throne I now Appear and Prelude in B minor, Bach. April 9: Lamento, Dupré; Andante, Minuet, Concerto in C major (with William B. Giles), Soler; Chorale in A minor, Franck.

Oswald G. Ragatz, Bloomington, Ind. — Dedication recital, Central Methodist Church, Winona, Minn. Feb. 21, Memorial Baptist Church, Tulsa, Okla. Jan. 29: Trumpet Tune and Air, Purcell; Capriccio Cucu, Kerll; Concerto 5 in C minor, Telemann-Walther; Awake! A Voice is Calling, Come Now Jesus Down from Heaven, From Heaven Come the Angel Host and We All Believe On One God, Bach; Chorale in A minor, Franck; Soul of the Lake, Karg-Elert; Divertissement, Vierne; Three Improvisations on familiar hymn tunes by American composers; Carillon-Sortie, Mulet.

Harry H. Huber, Salina, Kans. — Dedication recital, First Christian Church, Herington Feb. 28: Trumpet Voluntary, Purcell; The Fifers, Dandrieu; Tempo ordinario, Allegro, Concerto 2 in B flat and Air, Concerto 10, Handel; Jesu, Joy of Man's Desiring and Prelude and Fugue in E minor (Cathedral), Bach; Fanfare and Tuba Tune, Saxton; Mist o' Morn and Chanson, Huber; The God of Abraham Praise, Mueller; O Jesus, Thou are standing, Young; What a Friend We Have in Jesus, Biggs; Grand Choeur Dialogue, Gigout.

Robert F. Littlefield, Beverly, Mass. — St. Anne's Episcopal Church, Lowell March 7: Prelude, Fugue and Chaconne in C major and Nun bitten wir, Buxtehude; Concerto in G major, Vivaldi-Bach; A Maggot, Arne; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Scherzo, Reger; Fantasie and Fugue on B-A-C-H, Liszt.

M. Gerald Arthur, Boulder, Colo. — Trinity Lutheran Jan. 24: Toccata and Fugue in F major, Buxtehude; Jesus, Priceless Treasure, Walther; Behold, a Rose Is Blooming, Brahms; Toccata in D minor, Federlein; Lyric Interlude, Schreiner; Variations on an Original Theme, Peeters; Benedictus, Reger.

Ann Colbert, Georgetown, Ky. — Senior recital, Georgetown Presbyterian Church March 14: Chaconne, Couperin; Allegro Moderato, Trio Sonata 1 and Prelude and Fugue in D minor, Bach; Musical Clocks, Haydn; Rhosymedre, Vaughan Williams; Chorale in A minor, Franck.

Charles Merritt, Nashville, Tenn. — Christ Episcopal Church March 25: Two Canons on the Magnificat, Scheidt; Giga, Loeillet; Prelude and Fugue in C minor, Bach; Five Antiphons, Dupré.

Anita Greenlee, New York City — St. Paul's Chapel, March 24: O Lamm Gottes, unschuldig, Scheidt, Bach; Chant de peine, Langlais; Apparition de l'Eglise Eternelle, Messiaen; Prelude and Fugue in C minor, Bach.

Corliss R. Arnold, East Lansing, Mich. — First Methodist Church, Evanston, Ill. Feb. 21: Grand Jeu, DuMaze; Récit de Tierce en taille, Grigny; Basse et dessus de Trompette, Clérambault; Prelude and Fugue in E minor, Buxtehude; Come now, Saviour of the Gentiles and Sonata in G major, Bach; Fantasia in F minor (KV 594), Mozart; Sketch in F minor, Schumann; Prelude, Fugue and Variation, Franck; Chorale 1, Sessions; Postlude for the Office of Compline, Alain; Fête, Langlais.

James W. Good, Louisville, Ky. — Dedication recital, Campbellville Baptist Church Feb. 16: Voluntary in D minor, Stanley; Prelude and Fugue in E major, Buxtehude; Wie schön leuchtet and Herr Gott, dich loben alle wire (with Larry Webb, trumpet), Kauffman; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Trumpet Minuet, Hollins; Prayer, Suite, Creston; Dialogue sur les Mixtures, Langlais; Carillon de Westminster, Vierne.

Elfrieda Baum, Santa Monica, Cal. — Dedication recital, First Presbyterian Church Feb. 21: Sonata 4, C.P.E. Bach; Concerto 13 in F major (Cuckoo and Nightingale), Handel; Obligato for Flutes, Mader; Canon in B minor, Schumann; Flutes and Pasticcio, Langlais; Prelude and Fugue in A minor, Bach. Dedication recital, Westwood Hills Congregational Church Feb. 28: Similar program.

John Oliver, Lincolnwood, Ill. — First Methodist Church, Berwyn March 7: Fugue in C major, Buxtehude; When Thou Art Near, Now Thank We All Our God and O Sacred Head, Bach; Trumpet Voluntary, Purcell; Solemn Melody, Davies; Sonata 2, (movement 1), Hindemith; Improvisation on Brother James' Air; Song of Peace, Langlais; Litanies, Alain.

Donald E. Brown, Muncie, Ind. — Barrington, R. I. College Feb. 7: Homage to Perotin and Litany, Roberts; Two Chorale Preludes, Davis; Chorale Fantasia on Hyfrydol, Heinrich; Two Trumpet Tunes, Johnson; Fugue for Organ, Noehren; Prelude on Slane, Donald Brown; Three Miniatures, Elmore; Baroque Suite, Young. The Barrington College Concert Choir assisted.

William Thaanum, Buffalo, N. Y. — St. Paul's Cathedral March 12: Out of the depths and Fantasia and Fugue in C minor, Bach; The will of God is always best, Kellner; Tumult in the Praetorium, Maleingreau.

John Tuttle, Princeton, N. J. — Miller Chapel, Princeton Theological Seminary Feb. 4: Komm, süsser Tod, Bach; Scherzo, Symphony 2, Vierne; Prelude, Adagio, et Choral Varié sur Veni Creator, Duruflé.

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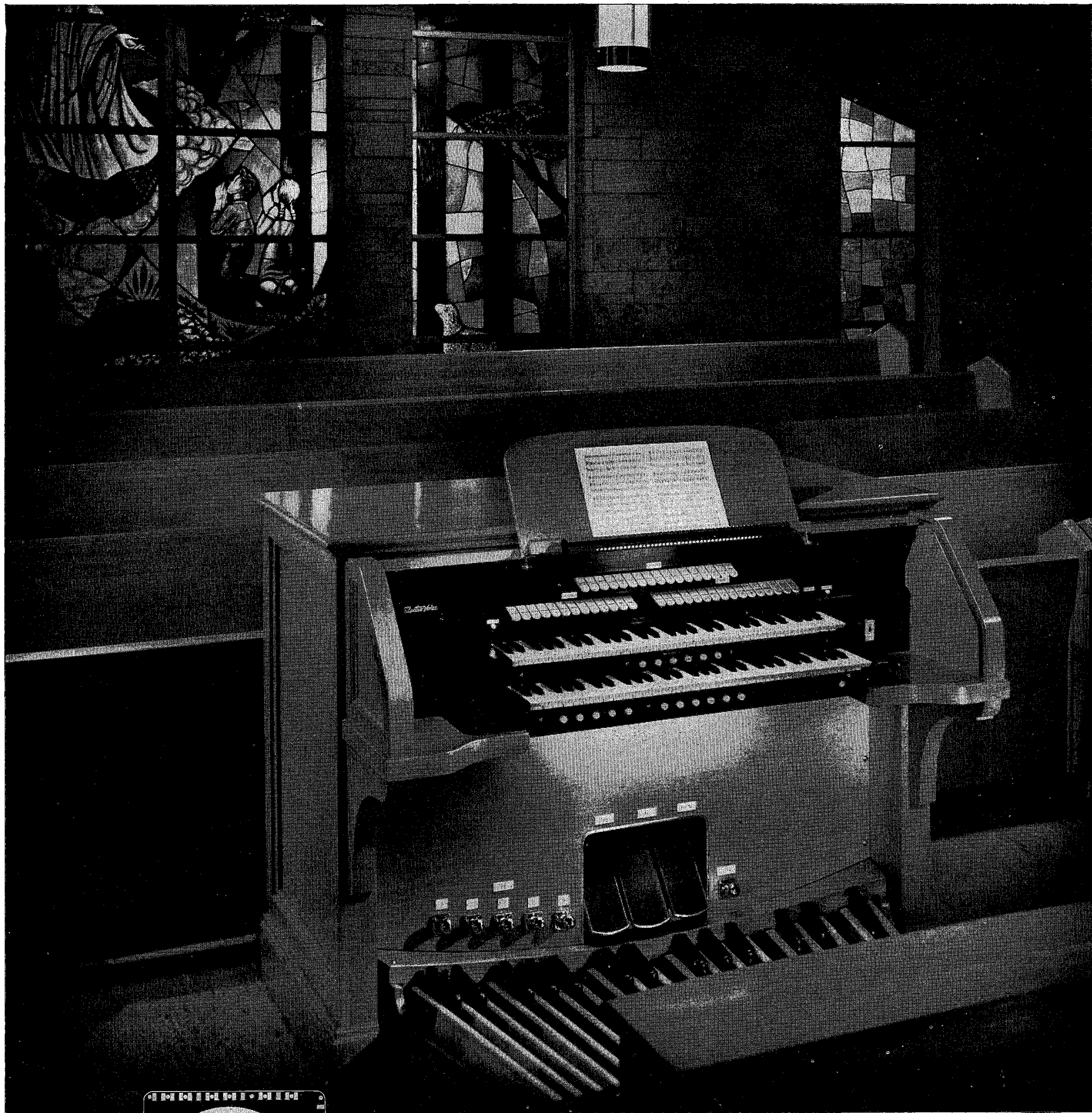
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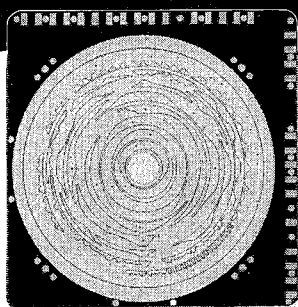
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**April 10**

Robert Clark, School of Music, U of Michigan, Ann Arbor

**11**

Gounod Gallia, Ebenezer Baptist, Atlanta, Ga.

Bach program, St. Peter's Lutheran, Miami, Fla.

Bach St. Matthew, Methodist, Red Bank, N.J. and Church of Resurrection, New York City

Bach St. John, Church of Covenant, Cleveland, Ohio

Durufle Requiem, Bushnell Congregational, Detroit

Stainer Crucifixion, St. Bartholomew's, New York City

Solo cantatas, Union Methodist, Washington, D.C.

Maynard Requiem (premiere), Dubois Seven Words, Park Avenue Christian, New York City

Messiah parts 2 and 3, First Congregational, St. Petersburg, Fla.

Handel Israel in Egypt, Rockefeller Chapel, U of Chicago

Brahms Requiem, First Methodist, Corpus Christi, Tex. and Speedway Christian, Indianapolis

Fred Tulan, Instruments, Haggin Museum, Stockton, Cal.

Sister M. Theophane, St. John's Cathedral, Milwaukee, Wis.

Moravian anthems, Rohlig, Schütz, First Congregational, Waterbury, Conn.

Vaughan Williams, Poulenc, Church of Holy Trinity, Philadelphia

Schütz, Vaughan Williams, Faure, Larchmont Avenue Presbyterian, Larchmont, N.Y.

Gale Enger, First Presbyterian, Reading, Pa.

Susan Weimar, St. Andrew's, Stamford, Conn.

Matthews' Gethsemane to Golgotha, Congregational Church, Bradford, Vt.

Arno Schoenstedt, Madison Ave. Presbyterian, New York City

**12**

Bach St. John, Church of Ascension, New York City

Susi Jeans lecture, Yale U, New Haven

**13**

Kendall B. Robertson, Jr. Hill Auditorium, Ann Arbor, Mich.

Richard Ellsasser, Huntsville, Ala.

Arno Schoenstedt, Riverside, Ont. United Church

Susi Jeans lecture, Yale U, New Haven, Conn.

**14**

Clarence Snyder, Longwood Gardens, Kennett Square, Pa.

Scott S. Withrow, First Lutheran, Nashville, Tenn.

Susi Jeans lecture, Yale U, New Haven, Conn.

**15**

Bach St. Matthew's, St. Bartholomew's, New York City

Durufle Requiem, All Saints, Pasadena, Cal.

Fauré Requiem, Crown Heights Christian, Oklahoma City, Okla.

**16**

Bach St. Matthew, Asylum Hill, Cong. Hartford, Conn. and Bethesda-by-the-

Sea, Palm Beach, Fla.

Dubois Seven Last Words, St. Peter's Lutheran, Miami, Fla. and St. Paul's Methodist, Lancaster, Pa.

Fauré Requiem, Church of Covenant, Cleveland

Haydn Seven Words, Westminster Presbyterian, Buffalo, N.Y.

Virgil Fox, Gallery of Modern Art, New York City

Dale Wood Service of Darkness, Augsburg Lutheran, Toledo, Ohio

**18**

Dvorak Te Deum Laudamus, St. Bartholomew's, New York City

Hymn Festival, Ebenezer Baptist, Atlanta, Ga.

Grady Wilson, St. Thomas, New York City

Virgil Fox, Capitol Memorial SDA Church, Washington, D.C.

Carl Weinrich, Fifth Avenue Presbyterian, New York City

Choral Festival, Peachtree Christian, Atlanta, Ga.

Frederick Swann, Riverside Church, New York City

Susi Jeans, Dartmouth College, Hanover, N.H.

Susi Jeans lecture, Dartmouth College, Hanover, N.H.

**20**

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

Larry Palmer, Bruton Parish Church, Williamsburg, Va.

Alec Wyton, Trinity Episcopal, Baton Rouge, La.

Virgil Fox, St. Michael and All Angels, Baltimore, Md.

Ted Alan Worth, Southern Baptist Seminary, Louisville, Ky.

Richard Ellsasser, Bakersfield, Cal.

Harold C. O'Daniels, Christ Church, Binghamton, N.Y.

William Whitehead, West Liberty, W. Va., State College

**21**

Grady Wilson, St. Paul's Chapel, Columbia U

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

Alec Wyton, Rayne Memorial Methodist, New Orleans, La.

Richard Ellsasser, Bakersfield, Cal.

Susi Jeans, St. Stephens Episcopal, Wilkes-Barre, Pa.

**22**

Alec Wyton workshop, Rayne Memorial Methodist, New Orleans, La.

Gale Enger, Princeton Theological Seminary, Princeton, N.J.

Jerald Hamilton, All Saints Episcopal, Miami, Okla.

Heinz Wunderlich, William Woods College, Fulton, Mo.

**23**

Alec Wyton, St. Mark's Episcopal, Shreveport, La.

Elaine Brown AGO workshop, Calvary Presbyterian, San Francisco

Heinz Wunderlich, Old Mission Methodist, Shawnee Mission, Kans.

**24**

Church Music Conference, U of Iowa, Iowa City, John Ferris, M. Alfred Bichsel

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Davies Walk to Emmaus, St. Bartholomew's, New York City

Clair Van Ausdall, Church of Resurrection, New York City

Fauré Requiem, Whyte, Des Prez, Christ United Presbyterian, Canton, Ohio

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

Festival Evensong, Alec Wyton, St. Mark's, Shreveport, La.

William Bliem, St. Paul's Lutheran, Toledo, Ohio

Goucher College Choir, St. John's Church, Washington, D.C.

Robert Clark, Trinity Lutheran, Galesburg, Ill.

Purcell, Mozart, Haydn, Vaughan Williams, St. Andrew's, Stamford, Conn.

Susi Jeans plus lecture, Reynolda Presbyterian, Winston-Salem, N.C.

Ladd Thomas, AGO Chapter, Monmouth, N. J.

Jerald Hamilton, Temple Emanuel, Denver, Colo.

David Craighead, Keuka, N.Y., College

John Weaver, Wayne, Pa. Presbyterian

Heinz Wunderlich, Goucher College, Baltimore

26 Northwestern U Church Music Conference, Evanston, Ill.

Alec Wyton workshop, Church of Good Shepherd, Jacksonville, Fla.

Ted Alan Worth, Fort Street Presbyterian, Detroit

Alexander Schreiner, Belmont Methodist, Nashville, Tenn.

Frederick Swann, First Methodist, Lubbock, Tex.

Marilyn Mason, orchestra, Duke U, Durham, N. C.

27 Northwestern U Church Music Conference, Evanston, Ill.

Edward Mondello, Brenau College, Gainesville, Ga.

Alec Wyton, Church of Good Shepherd, Jacksonville, Fla.

Virgil Fox, orchestra, Wake Forest College, Winston-Salem, N.C.

Lee Engstrom, Christ Church, Binghamton, N.Y.

Marilyn Mason, Duke U, Durham, N.C.

Jerald Hamilton, St. John's Episcopal, Ross, Cal.

Heinz Wunderlich, St. James Church, Pittsburgh

28 Northwestern U Church Music Conference, Evanston, Ill.

Susi Jeans, Longwood Gardens, Kennett Square, Pa.

Joan Lippincott, First Presbyterian, Niles, Mich.

Frederick Swann, St. Luke's Methodist, Oklahoma City

Alexander Schreiner, Methuen, Mass. Music Hall

29 Alec Wyton, First Presbyterian, Tyler, Tex.

Marilyn Mason Class, U of N.C., Greensboro

Frederick Swann, Shrine of Immaculate Conception, Washington, D.C.

30 Alexander Schreiner, First Baptist, Worcester, Mass.

USC Concert Choir, La Jolla, Cal., Presbyterian

Alec Wyton class, First Presbyterian, Tyler, Tex.

Virgil Fox, First Presbyterian, Wichita Falls, Tex.

Richard Ellsasser, Tucson, Ariz.

William Whitehead, Gallery of Modern Art, New York City

Susi Jeans, Oberlin, Ohio, Conservatory

Frederick Swann, First Presbyterian, Youngstown, Ohio

May 1 William Whitehead, Drew U, Madison, N.J.

Robert Baker, Dominion Chalmers United, Ottawa, Ont.

2 Post Easter Vespers, Concordia Senior College, Fort Wayne, Ind.

Messiah parts 2 and 3, First Methodist, Evanston, Ill.

Milford Prophet in the Land, Old Stone Church, Cleveland, Ohio

Robert Newton, Interstake Center, Oakland, Cal.

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

Esther Jepson, Kenwood Methodist, Milwaukee, Wis.

Solemn Vespers for Chicago and North Shore Chapters, Queen of All Saints Basilica, Chicago

Cleveland Fisher, Immanuel Presbyterian, McLean, Va.

John Weaver, St. Mark's Episcopal, Beaumont, Tex.

Alexander Schreiner, Trinity Methodist, Chicago

Susi Jeans, St. Paul's Episcopal, Peoria, Ill.

William Whitehead, First Presbyterian, West Chester, Pa.

Heinz Wunderlich, Westminster Church, Buffalo, N.Y.

3 Robert Baker, First Presbyterian, Troy, N.Y.

Heinz Wunderlich, Wittenberg U, Springfield, Ohio

Karel Paukert, First Methodist, Glendale, Cal.

4 Fay McClelland, Christ Church, Binghamton, N.Y.

Marilyn Mason, Riverside, Ont. United Church

Gerre Hancock, Wilson College, Chambersburg, Pa.

Alexander Schreiner, First Presbyterian, Fort Wayne, Ind.

Heinz Wunderlich, Church of Redeemer, Cincinnati

Susi Jeans, Central Reformed, Grand Rapids, Mich.

Robert Baker, First Presbyterian, New York City

Frederick Swann, Reform Congregation Keneseth Israel, Elkins Park, Pa.

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

6 Heinz Wunderlich, Bethany Lutheran, Kohler, Wis.

7 Concert Choir, Northern Illinois U, DeKalb

Virgil Fox, St. Andrew's United, N. Vancouver, B.C.

Susi Jeans, Kenwood Methodist, Milwaukee, Wis.

8 Brahms Requiem, St. Michael's College, Winooski, Vt.

John Weaver, Gettysburg, Pa. College

9 Bach Motets, Northwestern U Chapel, Evanston, Ill.

Tri-Choir Youth Festival, All Saints, Pasadena, Cal.

Heinz Wunderlich, Emmaus Lutheran, Milwaukee, Wis.

DuVal Madrigal Singers, St. John's Church, Washington, D.C.

Marilyn Mason, St. Paul's Chapel, Columbia, U

Robert Baker, Plainfield, N.J.

Heinrich Fleischer, Concordia Seminary, St. Louis

# Organ Maintenance A Problem?

It will be no news to organists that pipe-organ maintenance in many parts of the United States is not all it might be. Good organ maintenance men are scarce. Church budgets are not always as flexible as one might like and many churches seem to lack a guiding and forceful individual who knows and insists on the necessity for good maintenance.

Many members of churches are businessmen and, it seems to me the question of pipe-organ maintenance can be put to them as a business proposition. The owner of a store or factory owns many pieces of equipment. If this equipment were allowed to fall into disrepair and the owner had eventually to discard it, surely anyone would admit that this is wasteful! It seems obvious that a few dollars spent on periodic upkeep — even if the repairman had to be summoned from a distance and paid rather well — would prevent the relatively large expense of premature replacement. And indeed good maintenance is common prudent business practice.

The organ is an essential piece of church equipment. Without it, or when it is defective, divine services do not have the same atmosphere, or give the same inspiration. Failing to maintain the organ can only result in a great deal of money spent for premature replacement of the organ. As a straight business proposition, it makes good sense to take care of a good pipe organ if your church has one.

Of course, the difficulty and expense of proper maintenance is an excellent reason for a church to consider a good electronic organ. Electronic organs, from the technical standpoint, are the same as any other electronic device — television and radio sets for instance. They can be kept in good condition by local electronic technicians.

Schober Organs are especially easy for the church to keep in good condition. They are built from kits exactly like those so familiar today for high-fidelity sound equipment. The kits may be assembled by church members\* — who need not even have a hobbyist's knowledge of electronics. And the members do the maintenance! Because the parts are small and all in one place — the organ console — and because they are of higher quality than those in most TV sets, little maintenance is required. There are no pipes to be laboriously tuned and voiced, no miles of wire subject to deterioration and breaks, no electromagnets to stick and cause ciphers, no felts to rot, no high-power blower motors to burn up.

But despite its technical simplicity, the Schober Organ sounds to most hearers like pipes. It has clean, incisive voices, all different and distinct yet perfect in ensemble.

If you have a good pipe organ, I plead with you to keep it in top condition. If your pipe organ is less than adequate, or maintenance is a problem, and if you would like to have one of the most musical of church-character electronics at a cost comparable with "spinnet" organs being sold for the home, let us send you some information. A letter or card will bring full data with no obligation and no bother from salesmen.

Richard H. Dorf  
President

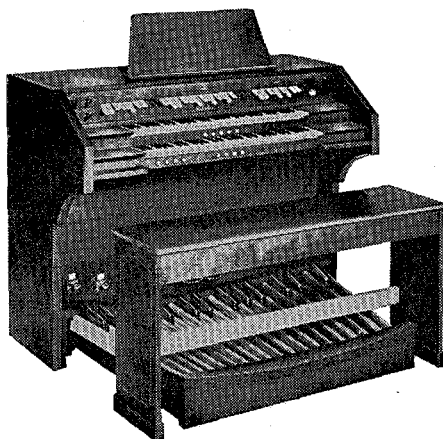
\*P.S. Schober Organs are now available fully assembled, on a custom basis — at higher prices than the kits naturally, but still surprisingly inexpensive. Ask for the custom-built organ price list.

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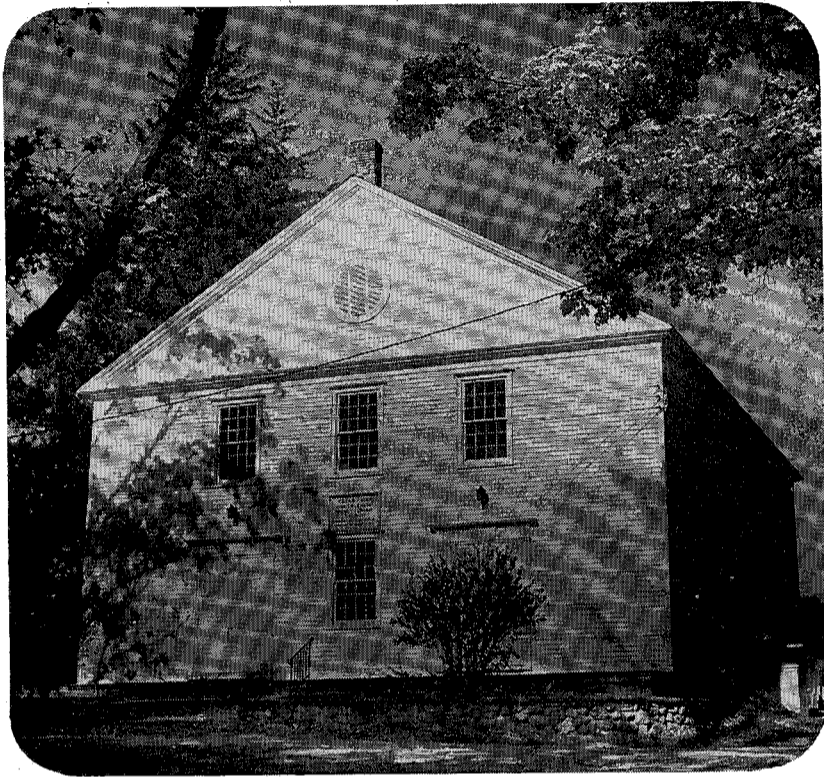
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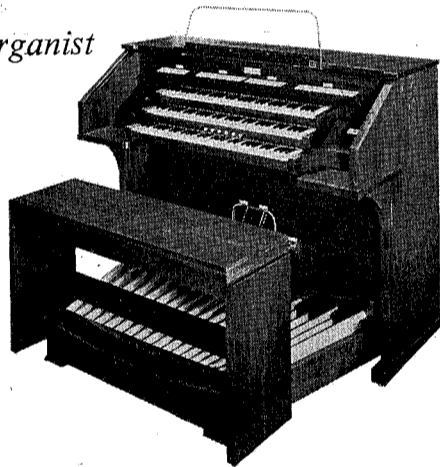
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16' Lieblich Gedeckt	8' Geigen Diapason	8' Viola	16' Diapason
8' Open Diapason	8' Rohrflute	8' Gedeckt	16' Bourdon
8' Bourdon	8' Salicional	8' Quintade (w/chiff)	16' Lieblich Gedeckt
4' Octave	8' Voix Celeste II	8' Dulciana	16' Dulciana
4' Flute	8' 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
Swell to Great Coupler	4' Clarion		Swell to Pedal Coupler
Full Chorus	Tremulant	Tremulant	
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# NUNC DIMITTIS

COVINGTON, KY., ORGANIST  
DEAD AT 55 IN CINCINNATI

Carl F. Kuehner, past-dean of the Southern Ohio (now Cincinnati) AGO Chapter died suddenly Jan. 13 in Cincinnati at the funeral visitation for his father. Mr. Kuehner, 55, was a graduate of the College of Music of Cincinnati and the University of Cincinnati and a post-graduate student at Juilliard School. He served as organist and choir-master at the Washington Evangelical Reformed Church for 14 years and for six years at the Episcopal Church of Our Saviour, both Cincinnati, before taking a similar position at the Trinity Episcopal Church, Covington, Ky., where he played and directed for 18 years.

A member of Phi Mu Alpha and of the Music Teachers National Association, Mr. Kuehner taught piano in Cincinnati public schools for 33 years and was musical director of the Baker-Hunt Foundation, Covington. A brother is his sole survivor.

FOUNDER OF MUSCLE SHOALS  
CHAPTER DIES IN ALABAMA

Mrs. George E. Jackson, founder of the Muscle Shoals AGO Chapter died Dec. 15 in Sheffield, Ala., after an illness of several months. She was the first dean of the chapter and served for three years, supplying members with helpful advice, cheerful co-operation and talented leadership.

Mrs. Jackson served as organist at the Westminster Presbyterian Church, Decatur, for 26 years and, after she and her family moved to the Muscle Shoals area, was organist for the Columbia Avenue Presbyterian Church, Sheffield, for 15 years.

She maintained a class of piano and organ pupils and was active in many clubs, having organized four junior music clubs in her area. She is survived by a daughter, two sons and a number of grandchildren and great-grandchildren.

CHARTER MEMBER OF AUBURN  
CHAPTER, FORMER DEAN, DIES

Louise F. Klumpp (Mrs. Frederick), Skaneateles, N.Y., died Feb. 22 in Auburn Memorial Hospital at the age of 64. She was a charter member and the second dean of the Auburn AGO Chapter and in the 21 years of the chapter's existence had held almost all offices.

Mrs. Klumpp's organ studies were at the Guilman Organ School, New York City. She devoted 35 years to active organ work: ten years at Weedsport, N.Y., 12 years at First Baptist, Auburn, four years at the Universalist Church, Auburn, and nine years at the First Presbyterian, Skaneateles. Her husband, one daughter, a granddaughter and a sister with whom she was closely associated musically, survive.

ALPHENAAR IS DEAD AT 65;  
EDITOR FOR MARKS 21 YEARS

Gerard Alphenaar, organist, musicologist and director of the concert import department at Marks Music Publishers, died in January at the age of 65 while playing for the Sunday service at the West End Collegiate Church, New York City, where he had been special organist since 1940.

Born in Haarlem, The Netherlands, he was educated at the Amsterdam Conservatory and studied under Willem Mengelberg in Amsterdam. He was organist at St. Bavo in Haarlem and a guest conductor of several symphony orchestras before coming to the United States in 1929.

For more than 21 years he was associated with the Marks firm where he wrote and edited many organ works.



Reba B. Maltby, AAGO, widow of Charles F. Maltby, Sr., died Feb. 20 in the Van Allen Nursing Home, Little Falls, N.Y. at the age of 85. An organist and music teacher for 72 years, Mrs. Maltby studied organ and piano at Syracuse University and in Paris. She was a charter member of the Central New York AGO Chapter and organist for several local churches in her long career in music. She is survived by two daughters. She is shown above as she appeared about 1950.

LUTHERAN ORGANIST, CHOIR  
DIRECTOR PASSES; WAS 71

Carlyle Duncan, organist and choir director of the Lutheran Church of Our Savior, Manhasset, N.Y., died Dec. 27 at the age of 71. He had been directing choirs and playing the organ since the age of 16. He was born in Montreal, Canada.

ERMA HOAG MIRANDA, 81, wife of organist Max Miranda, died Dec. 2 in a St. Petersburg, Fla. hospital. A singer and voice teacher she was at her husband's side in several music faculties and church ministries of music.

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<i>In Thee Is Gladness</i>	
<i>Chorale Prelude On Blessed</i>	<i>Johannes Brahms</i>
<i>Are Ye Faithful Souls</i>	<i>Searle Wright</i>
<i>Prelude On "Brother James' Air"</i>	<i>Henry Mulet</i>
<i>Tu Es Petra (Thou Art The Rock)</i>	

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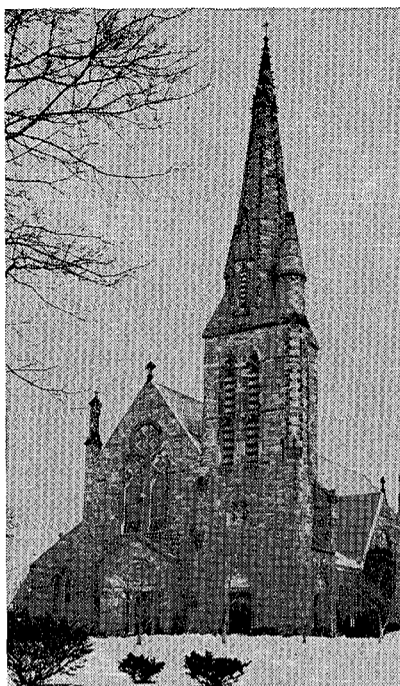
"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

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### ANGELL BUILDS ORGAN FOR HISTORIC RYE CHURCH

STRAIGHT DESIGN OF 3 MANUALS

Ludwig Theis Organist-Choirmaster —  
Completion for Next Christmas  
— Membership of 1700

The Presbyterian Church of Rye, N.Y., has contracted with Angell Pipe Organs, Inc., Port Chester, N.Y., to build a 49-rank, three-manual organ of straight design. The instrument is scheduled for completion by Christmas of 1965.

The historic church received its land grant in 1675. The present structure was dedicated in 1872. It is built of stone with dressing of red and yellow stone. The tower is 20 feet square and 150 feet high. The hard walls and ceiling frescoed in vermilion, blue and gold, and the tile floor provide excellent acoustics. There are 1700 members and a religious school of 800. Past organists have included Gerritt Smith, founder of the AGO, and Dr. Seth Bingham.

The new organ will be placed on one side of the chancel with great, positiv and pedal divisions unenclosed. All exposed pipe work will be of polished tin finish. The registration was prepared by Bruce Angell, the firm's president and tonal director, with Ludwig Theis, organist and choirmaster. Richard S. Hartman served as consultant.

**GREAT**  
Prinzpal 8 ft. 61 pipes  
Holzbordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Spitzquint 2 3/4 ft. 61 pipes  
Nachthorn 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Chimpe

**SWELL**  
Quintaton 16 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Rohrgedackt 8 ft. 61 pipes  
Spitz Prinzpal 4 ft. 61 pipes  
Zauberflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Buzain 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Rohr Schalmey 4 ft. 61 pipes  
Tremulant

**POSITIV**  
Gelindgedackt 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Spindleflöte 4 ft. 61 pipes  
Nazat 2 3/4 ft. 61 pipes  
Prinzpal 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Siflet 1 ft. 61 pipes  
Cymbal 2-3 ranks 155 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Prinzpal 16 ft. 32 pipes  
Sub Bass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Gedackt 8 ft. 32 pipes  
Choral Bass 4 ft. 32 pipes  
Pommer 4 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Trompette 8 ft. 32 pipes  
Dulzian 4 ft. 32 pipes

### DAVIS L. FOLKERTS JOINS JAMESTOWN COLLEGE STAFF

Davis L. Folkerts has been named assistant professor and director of the choir at Jamestown, N.D., College. Formerly minister of music and Christian education, organist and choir-master at the Second Reformed Church, Somerville, N.J., Mr. Folkerts is a graduate of Central College, Pella, Iowa and has earned his MSM in organ and choir from Union Seminary, New York City. He studied organ with Dr. Robert Baker.

### AUSTIN REBUILDS 1926 INSTRUMENT IN HARTFORD

IN CENTRAL BAPTIST CHURCH

Complete Tonal Modernization Is  
Undertaken in Large Brick  
Main Street Church

Austin Organs, Inc., is rebuilding and tonally modernizing its opus 1211 of 1926. The organ at Central Baptist in Hartford, a large brick building on Main Street, first opened in March 1926, is in the final processes of reconstruction. The work was made possible by a grant from the Howard-Bush Foundation. The Howards were founders of the Travelers Insurance Company, whose tall tower has for many years been the outstanding landmark on the Hartford skyline.

The church has a large auditorium with a balcony on three sides. The choir and baptistry are on the front platform. The instrument was originally a four-manual and is being rebuilt as a four-manual. The stoplist is as it will appear on completion of work.

**GREAT**  
Quintaten 16 ft. 73 pipes  
Diapason 8 ft. 73 pipes  
Bourdon 8 ft. 73 pipes  
Gemshorn 8 ft. 73 pipes  
Octave 4 ft. 73 pipes  
Nachthorn 4 ft. 73 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trumpet 8 ft. 73 pipes

**SWELL**  
Lieblich Gedeckt 16 ft. 73 pipes  
Geigen Principal 8 ft. 73 pipes  
Rohrflöte 8 ft. 73 pipes  
Ganze 8 ft. 73 pipes  
Voix Celeste 8 ft. 61 pipes  
Flauto Dolce 8 ft. 73 pipes  
Dolce Celeste 8 ft. 61 pipes  
Principal 4 ft. 73 pipes  
Waldflöte 4 ft. 73 pipes  
Blockflöte 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Plein Jeu 4 ranks 244 pipes  
Contra Fagotto 16 ft. 73 pipes  
Trompette 8 ft. 73 pipes  
Fagotto 8 ft. 12 pipes  
Clairon 4 ft. 73 pipes  
Vox Humana 8 ft. 61 pipes  
Tremulant

**CHOIR-POSITIV**  
Nason Flute 8 ft. 73 pipes  
Spitzflöte 8 ft. 73 pipes  
Flute Celeste 8 ft. 61 pipes  
Prestant 4 ft. 73 pipes  
Koppelflöte 4 ft. 73 pipes  
Nasard 2 3/4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 73 pipes  
Tremulant

**SOLO-BOMBARDE**  
Orchestral Flute 8 ft. 73 pipes  
Violoncello 8 ft. 73 pipes  
Cello Celeste 8 ft. 73 pipes  
Octave 4 ft. 73 pipes  
Grand Chorus 5 ranks 305 pipes  
English Horn 8 ft. 73 pipes  
Bombarde 8 ft. 73 pipes  
Bombarde Clairon 4 ft. 73 pipes  
Tremulant

**PEDAL**  
Resultant Bass 32 ft.  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Quintaton 16 ft.  
Gedeckt 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Gemshorn 8 ft.  
Gedeckt 8 ft.  
Fifteenth 4 ft. 12 pipes  
Nachthorn 4 ft.  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 12 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Krummhorn 4 ft.

# Teaching Improvisation

by COR KEE

(second in a series)

Since early times improvisation has been the touchstone of one's musicianship; according to the standards of that early era, a "musician" became a true musician only when he had mastered the improvisatory skill. Don't get the idea that such a musician was a "white raven." No indeed! He was more the rule than the exception. He understood the art of unprepared, more-or-less unintentional music-making.

It is interesting to realize that this artistic creativity can be found today on two widely separated levels — the organ and jazz. From a musical viewpoint they are not very close neighbors. Nevertheless, contemporary music has started to emphasize the improvisatory element again.

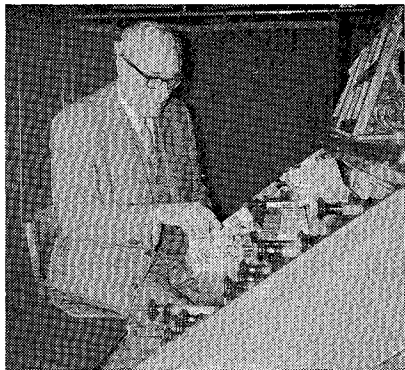
Musical improvisation is the art of spontaneous creation, allowing a piece not written down or thought out to be heard; not mere gushing fantasy but the thoughtful progression from a musical ideal. *Form* is of the highest importance; it dominates the art. There is no real existence without form. Planning cannot be omitted. Here must lie the connecting thread of meaning — musical ideas of highest importance and architectural thinking.

To be able to create a good improvisation thus asks for composition talent and poetic sensitivity. Essential factors! Secondly: technical knowledge of all phases of the instrument, the gift of a pedal and manual technique good enough to play whatever one wishes. Nothing must be allowed to interfere with the flow of the imagination. Every tool which can possibly be of use should be made available.

If one wishes to play the *cantus firmus* in the pedal or in the left hand one must be able to play completely independently. Further, the handling of tone colors, the art of registration: knowing all possibilities in both homophonic styles. The latter I would accentuate because the nature of organ music is polyphonic.

And now I touch another important point: basic knowledge of harmony and counterpoint. And to add as by no means the smallest element, the study of form. As for this last, one can listen to improvisation in which one can consider that the organist has brought to his work all the points we have listed except the last. In this he has forgotten to train himself. The improvisation then sounds unsatisfactory; the musical order lacks esthetic quality. One cannot express the rounded whole unless it results from the requested form — i.e., passacaglia, fugue or other large form. In the study of improvisation one learns to take advantage of the structure.

In addition, I would take special note of the presence of intellectual discipline (study habits, reactions, disciplinary exercises). When the improvisation sounds, we cannot forget that basic study has preceded it. The ability to improvise like this is *not born*. If there is natural ability present, then it is



Cor Kee's success as a teacher of improvisation has become legendary. His son, Piet Kee, was the first three-time winner of the Haarlem International Improvisation Competition; he later became organist at famed St. Bavo's as well as on the famed Schnitger at Alkmaar. Klaas Bolt was a two-time Haarlem winner. Bernard Bartelink won in 1961 and Arie Keyser, winner in 1964, must compete again in 1965, this time against Mr. Kee's Swedish student, Anders Bondeman.

Kee students have been prize-winners in numerous other competitions as well, in many other countries.

Cor Kee's improvisation courses at the Haarlem Summer Academy have attracted many Americans as well as students from almost every country in Europe, and have done much to spur the rapid spread of new interest in this ancient yet ever modern facet of music making.

Note Mr. Kee's device of limiting keyboard range in student's improvisation with cards inserted between keys.

possible through systematic study to develop something good from it. The method is of importance: the blossoming out from good roots.

With all due respect to all the literature we have in the field, I think that some of it is out-of-date and some of it omits things which need to be said. Many possibilities lie in the field of psychology.

Over the past few years I have covered what is possible with average students, who must not be overlooked. With gifted pupils one may sometimes reach something exceptional, as has been the case of various of my students who have won important competitions.

I am asked how I start to teach improvisation. At the first lesson I tell a student just to go ahead and do what he already knows how to do. Anything is permitted, with no tips given at the beginning but rather *while improvising* — because I am essentially an "improvisation teacher." I try to give special direction to a student's work and to stimulate to achievement. In lessons we try to reach positive goals. This is the way I gave my last lesson.

One has to reach the *creative* — a large word but a true one. From the beginning the pupil must think in measures and then in little forms, to the end that all things which play a role in composition come into play here. But I teach these things in a different way, a way which, like improvisation itself, comes to me out of the teaching and the materials. Don't think I try to make little Cor Kees out of my students. I don't try to teach clichés but rather try to help develop the whole potential musical personality. My directive is simple: forget *me* but never forget yourself.

Now something about improvisation and listeners: The improvisation process is something special with some special charms. These components present themselves: What will be the given theme? How will it develop and to what conclusion will the inner impulse together with the power of form channel it? Sometimes interesting, sometimes even fascinating things happen: melodies, harmonies in the grasp of rhythm, modulation, agogics lead to a climax or die away in a diminuendo.

## LARGE WISCONSIN CHURCH WILL HAVE AUSTIN ORGAN

LUTHERAN MEMORIAL, MADISON

Three-Manual to be Installed in Rear Gallery — John Harvey Acts as Consultant on Design

The Lutheran Memorial Church, a magnificent lofty Gothic building in Madison, Wis., has contracted with Austin Organs to build a new three-manual instrument to be installed in the rear gallery. The present organ is located at the front of the church in a corner of one transept.

The west gallery is being extended to provide a great deal more choir space, with curved risers one foot high being installed, with the console and director in the gallery center at the railing — ideal conditions for a church with a large musical program.

The organ will be divided on either side of the large stained glass window and located high and in back of the singers. The functionally displayed pipes will be combined with reflective casework to achieve maximum tonal efficiency. Acoustics in the church are excellent. The instrument will be controlled from a three-manual draw-knob capture system console.

An antiphonal organ at the front of the church is prepared for in the console. John Harvey, University of Wisconsin, is acting as consultant. Contract negotiations were handled by Burton Yeager for Austin.

### GREAT

Violone 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Quint 2 1/2 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Furniture 4-6 ranks 305 pipes  
Chimes (prepared)

### SWELL

Gedeckt 16 ft. 24 pipes  
Geigen Principal 8 ft. 68 pipes  
Hohlfloete 8 ft. 68 pipes  
Viola de Gamba 8 ft. 68 pipes  
Voix Celeste 8 ft. 68 pipes  
Flauto Dolce 8 ft. 68 pipes  
Flute Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Rohrfloete 4 ft. 68 pipes  
Doublette 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Basson 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Clarion 4 ft. 68 pipes  
Tremulant

### CHOIR

Gedeckt 8 ft. 68 pipes  
Erzähler 8 ft. 68 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Spitzfloete 4 ft. 68 pipes  
Nazard 2 1/2 ft. 61 pipes  
Blockfloete 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 68 pipes  
Bombarde 8 ft. 36 pipes  
Tremulant

### POSITIV

Nason Flute 8 ft. 61 pipes  
Koppelfloete 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Cymbal 3 ranks 183 pipes

### PEDAL

Resultant Bass 32 ft. 32 notes  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Violone 16 ft.  
Gedeckt 16 ft.  
Erzähler 16 ft. 12 pipes  
Octave 8 ft. 32 pipes  
Spitzfloete 8 ft. 32 pipes  
Rohrgedeckt 8 ft.  
Choral Bass 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Flöte 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 32 pipes  
Basson 16 ft.  
Bombarde 8 ft. 12 pipes  
Krummhorn 4 ft.

IT'S NOT TOO LATE for women organists aged less than 30 years to register for the Gruenstein award competition of the Chicago Club of Women Organists; write Hazel Quinney, 1518 E. 59th St., Chicago, Ill. 60637.

## SHOULD YOU STUDY AT A CHOIR COLLEGE?

In preparation for a lifetime career as an organist, it is important that you study with some of the finest instructors in the nation to develop true proficiency at the console. In addition, you must learn to be experienced in such varied areas as conducting, choral singing, composing, and arranging.

As an organ student at Westminster Choir College, which is situated on a beautiful campus in historic Princeton, New Jersey, you benefit from elements of the conservatory and liberal arts college combined with certain distinctive features. Emphasis is upon music, facts, ideas and character to offer you an exceptional avenue of preparation for your career.

At Westminster you study under the personal supervision of a famous staff of organists who comprise one of the largest organ departments in the world. For practice and teaching there are 18 pipe organs and 58 pianos on campus. The course in organ is designed to equip students for church and recital work with thorough training in service playing and the intensive study of organ literature. Special emphasis is placed on hymn playing, accompanying, and the preparation and memorization of recital programs.

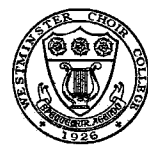
In addition to classwork and considerable private instruction, most undergraduates have the privilege of participating in one or more of Westminster's three internationally famous choirs. World tours, recordings, performances with great American orchestras, and concerts around the country have built Westminster's enviable reputation in the choral field. These choirs are both an activity and a vital aspect of the curriculum.

As a part of his general education, each student takes courses in the humanities, natural and social sciences, philosophy and religion. Students preparing for their Bachelor of Music degree do practical field work in churches. Approximately 100 churches employ Westminster students as organists, directors of music, soloists, and in other capacities on a part-time basis. Students preparing for their Bachelor of Music Education degree do practice teaching in area schools.

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*Lea S. Sisti*

President



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### APHORISMS FOR THE IMPROVISOR

Improvisation is not just imagination, but without imagination there is no improvisation.

To improvise means to compose at the console; correcting and improving is not possible, as it is at one's own writing table.

An improviser's accidents and even his mistakes can give him a new impulse to go forward. Many improvisors accept such "gifts" with a grateful chuckle.

Three main elements of improvisation: to react, to combine, to organize — preferably on the spur of the moment.

People with good musical talent for the organ, with good ears and good motor response, can become good improvisors with proper training. Improvisation isn't always the result of inspiration (the spontaneous element) but equally of perspiration (the constructive element.)

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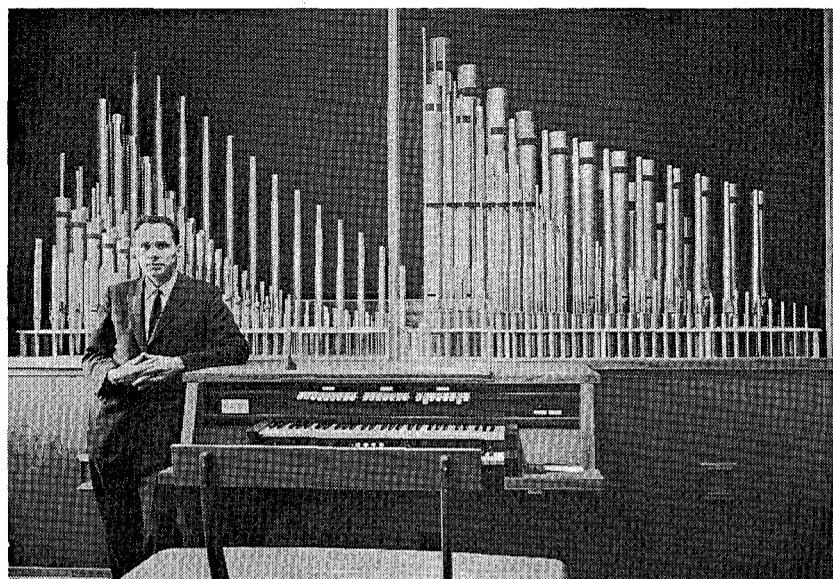
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The Baldwin-Wallace College Conservatory of Music, Berea, Ohio, has purchased five new pipe organs. In April, 1964 a two-manual Casavant of 26 ranks was installed in the college chapel. The specification was drawn up by Edwin D. Northrup of the organ company and Dr. Warren Berryman, head of the organ and church music department of the conservatory, in consultation with Lawrence Phelps, tonal designer of Casavant. The organ was dedicated at a special service at which Dr. Berryman played a dedication recital.

In July a new studio organ built by the Schantz Organ Company was installed in the conservatory. Three new Schantz practice organs will be installed in the conservatory later this year, on a grant from trustees of the Kulas Foundation of Cleveland.

The chapel Casavant design:

**GREAT**  
Quintaton, 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes

**SWELL**  
Salicional 8 ft. 61 pipes  
Salicional Celeste 8 ft. 54 pipes  
Gedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Quinte 1½ ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Spitzprincipal 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes  
Fagott 16 ft. 32 pipes

NEW CASAVANT IN COLLEGE CHAPEL



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Member, National Association of Schools of Music

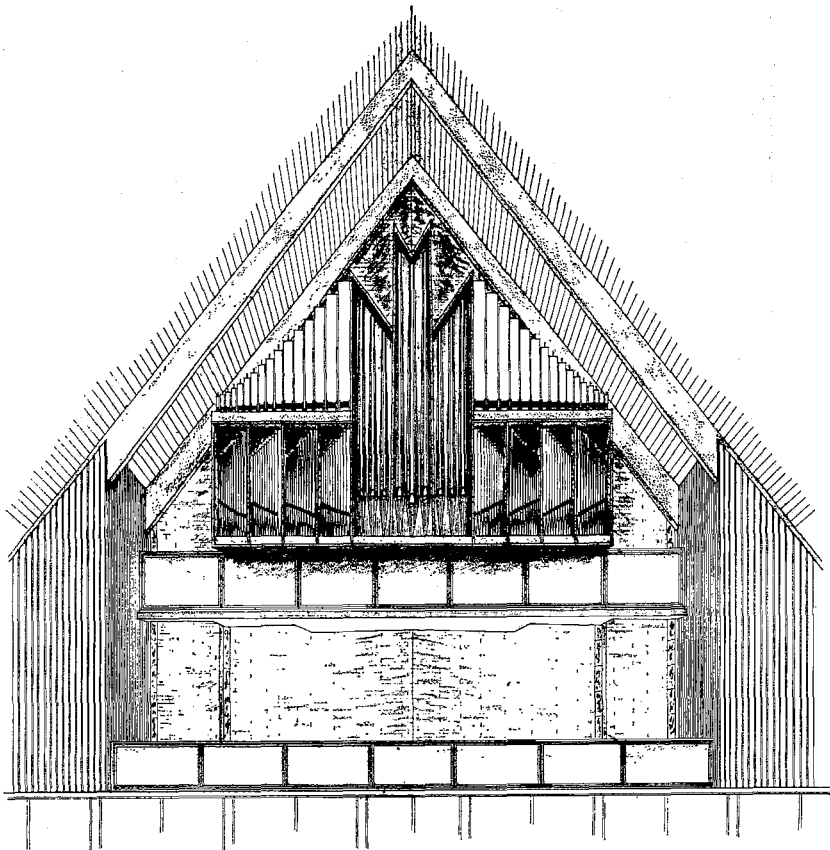
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**WICKS BUILDS 3-MANUAL  
FOR NEW AIR FORCE CHAPEL**

**INSTALLATION IN TOP GALLERY**

Instrument Should Be Completed  
at Lackland Base, San Antonio  
by Next September

The new chapel at Lackland Air Force Base, San Antonio, Tex. will be the home of a new three-manual Wicks pipe organ. The Lackland chapel is the second in a series of new modern worship centers being built by the Air Force to replace former inadequate structures. Architect for the structure was Woodrow W. Alexander, Houston, Tex. Seating is about 700.

The artist's realization shows ideal placement of organ and console in the second balcony. The exposed great will form the facades for the enclosed swell and choir. The central case will house the pedal. Traditional voicing procedures will be followed, utilizing variable scaling. Installation is scheduled for September, 1965.

Chaplain Col. Thomas E. Hepner serves at the Lackland chapel. Organist is Leddis Hughes. Lt. Col. George E. Parr (Ret.) served as a consultant and designed the stoplist in collaboration with president Martin M. Wick. S. H. Dembinsky, southwestern district manager for Wicks, handled the negotiations for the firm.

**GREAT**

- Diapason 8 ft. 61 pipes
- Holzgedeckt 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Spitz Flöte 4 ft. 61 pipes
- Superoctave 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Trumpet 8 ft.

**SWELL**

- Rohrflöte 8 ft. 61 pipes
- Viol de Gamba 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes

- Geigen Principal 4 ft. 61 pipes
- Gemshorn 4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Sifflöte 1 ft.
- Trumpet 8 ft. 61 pipes
- Hautbois 4 ft. 61 pipes
- Tremulant

**CHOIR**

- Gedeckt 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Erzähler Celeste 8 ft. 49 pipes
- Koppelflöte 4 ft. 61 pipes
- Erzähler 4 ft. 12 pipes
- Nazard 2 1/2 ft. 61 pipes
- Nachthorn 2 ft. 61 pipes
- Larigot 1 1/2 ft.
- Krummhorn 8 ft. 61 pipes
- Tremulant

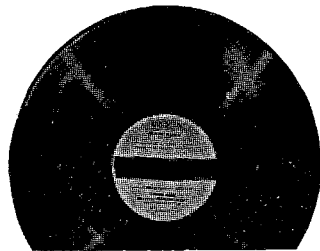
**PEDAL**

- Contrabass 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Lieblighgedeckt 16 ft.
- Principal 8 ft. 12 pipes
- Holzgedeckt 8 ft.
- Erzähler 8 ft.
- Choralbass 4 ft. 12 pipes
- Spitzflöte 4 ft.
- Posaune 16 ft. 12 pipes
- Trumpet 8 ft.
- Hautbois 4 ft.

**LIST EUROPEAN RECITALS  
IN PIZARRO SUMMER TOUR**

David Pizarro, AAGO, will make his fourth recital tour in Europe in the late spring and summer. The dates so far are: June - Copenhagen 8, Lausanne 11, Stuttgart 13, Schmalkalden 17, Gotha 19, Berne 22, Ilmenau 25, Weimar 27, Halle 28, Mannheim 30. July - Darmstadt 1, Berlin 4, Bad Oeynhausen 8, Wuppertal-Barmen 11, Kiel 17, Detmold 18, Freiburg 23, Regensburg 25, Bremen 29. August - Crostau 15, Rostock 21.

Dates have not been fixed for Bischofswerda, Görlitz, Arnstadt, Forst, Linz, Halberstadt, Potsdam, Rathenow, and Brandenburg. Recitals in Mannheim, Freiburg, Darmstadt, Regensburg and Bremen are under the auspices of the cultural office of the American Embassy in Germany.



**Records**

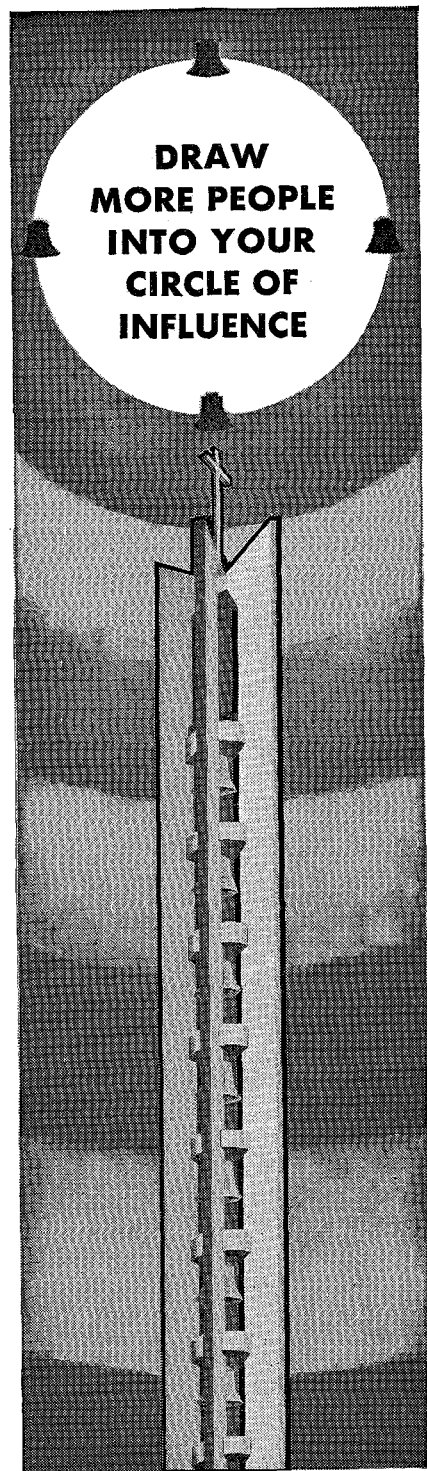
It is interesting to compare the differing intentions one encounters in the recording of organ music and to note the consequences, all good in their ways, of these intentions. Our three records this month provide an instructive set of contrasts.

Philip Gehring's record on the justly acclaimed Schlicker at Valparaiso University Chapel apparently intends, musically, to show that organ's versatility and adaptability to many styles of music. He begins with four of the six B-A-C-H Fugues of Schumann, continues with the Pachelbel Partita on Was Gott tut, includes Barber's Wondrous Love Variations and ends with a noisy Gardner Read Toccata. A considerable amount of room sound is incorporated giving the effect of the space and resonance of the chapel, sometimes at the expense of complete clarity, a legitimate approach successfully achieved. The Pachelbel comes off much the best, for all that. The record is issued by the Collegiate Chapter of the University Chapel, Valparaiso, Ind. Jacket notes are to the point.

Kenneth Gilbert made his record, Baroque Organ Masters (Musimart of Canada, Ltd., 970 McEachern Ave., Montreal 8) on a pair of two-manual Casavants in seminary chapels. Here the engineering aim has been clarity and presence, an ideal intention for the kind of beautifully articulated, dancing rhythm which this harpsichord-oriented player gives to two fine pieces each by Buxtehude (Prelude, Fugue and Chaconne and Chaconne in E minor), Boehm (Ach wie nichtig and Prelude and Fugue in D minor) and Walther (Torelli concerto, Partita on Jesu, meine Freude). Each composer appears on each organ. The stereo balance is excellent, the organ sound bright yet warm. Notes are in French and English.

The E. F. Walcker Company, 7140 Ludwigsburg, Germany, sent us two records; the one, an eight-inch 45 with Peter Alexander Stadtmüller playing the same Pachelbel as Dr. Gehring plus some Bach, we need to hold for later; our equipment handles only 33s. The other Walcker record is an interesting one well played by Joachim Widmann on a large Walcker rebuild at the Stadtkirche in Ludwigsburg. The intention here tonally lies somewhere between the other two. The music is all contemporary. The six small chorale preludes by Helmut Bornefeld are music many Americans would enjoy playing. The two David chorale-based works are larger scale and less immediately ingratiating. A big Heinz Werner Zimmermann piece on Danket dem Herrn completes the disk which sells at \$4. The organ has some good individual sounds and the ensemble seems to go well in the building. There are no notes beyond the stoplist. The disc is a 10-incher.

The three records together, and in this order, provided an enjoyable and instructive evening. — FC



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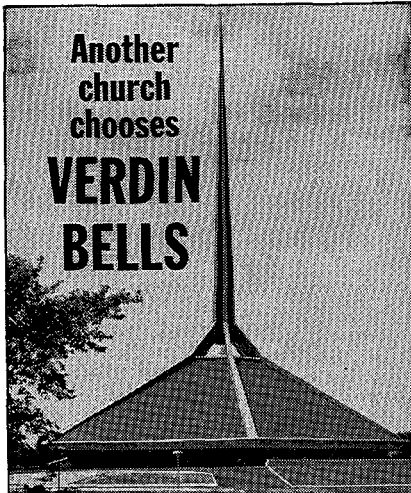
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Custom 3-Manual First Presbyterian,  
Arlington, Replaces Pipes —  
Dedication December 6

A large Allen three-manual instrument was completed and a special service of dedication held Dec. 6 at the First Presbyterian Church, Arlington, N.J. The specification was designed by the church organist, Walter Reinhold, in consultation with Allen's director of the custom division, H. Dayton Johnson. The instrument replaces a pipe organ. Contract negotiations were handled by Allen Organ Sales, Inc., White Plains, N.Y.

**GREAT**

Quintaton 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Rohrflöte 4 ft.  
Spitzflöte 4 ft.  
Quint 2 2/3 ft.  
Super Octave 2 ft.  
Blockflöte 2 ft.  
Octave Quint 1 1/2 ft.  
Mixture 4 ranks  
Scharf 3 ranks  
Chimes

**CHOIR**

Viola 8 ft.  
Quintadena 8 ft.  
Gedeckt 8 ft.  
Erzähler 8 ft.  
Erzähler Celeste 8 ft.  
Prestant 4 ft.  
Koppelflöte 4 ft.  
Nazard 2 2/3 ft.  
Principal 2 ft.  
Spindelflöte 2 ft.  
Tierce 1 1/2 ft.  
Larigot 1 1/2 ft.  
Cymbal 3 ranks  
Dulzian 16 ft.  
Krummhorn 8 ft.  
Krummregal 4 ft.  
Chalumeau  
Zimbelstern

**SWELL**

Geigen Principal 8 ft.  
Viola de Gambe 8 ft.  
Viole Celeste 8 ft.  
Rohrflöte 8 ft.  
Echo Viole 8 ft.  
Echo Viole Celeste 8 ft.  
Flute Dolce 8 ft.  
Flute Celeste 8 ft.  
Octave 4 ft.  
Hohlfloete 4 ft.  
Octavin 2 ft.  
Spillflöte 2 ft.  
Larigot 1 1/2 ft.  
Plein Jeu 3 ranks  
Bombarde 16 ft.  
Trumpet 8 ft.  
Regal 8 ft.  
Clarion 4 ft.  
Schalmei 4 ft.  
Trompette Harmonique 8 ft.

**PEDAL**

Contra Bass 32 ft.  
Soubasse 32 ft.  
Principal 16 ft.  
Violone 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Octave 8 ft.  
Bourdon 8 ft.  
Rohrflöte 8 ft.  
Choral Bass 4 ft.  
Flute Ouverte 4 ft.  
Nachthorn 4 ft.  
Spillflöte 2 ft.  
Principal 2 ft.  
Mixture 3 ranks  
Contra Bombarde 32 ft.  
Bombarde 16 ft.  
Posaune 16 ft.  
Trompette 8 ft.  
Fagott 8 ft.  
Clarion 4 ft.  
Regal 4 ft.



Heinz Wunderlich will arrive in this country April 20, to start his five weeks tour which will include both recitals and master classes, and will take him to the Northwest and California. The first recital of the tour will be in Fulton, Missouri, where his recital will be part of the Fine Arts Festival at William Woods College.

He will play for Guild chapters in Clearwater, Fla., Charlotte, Cincinnati, Seattle, La Jolla and Pittsfield; the last three mentioned also will have him for a master class. Mr. Wunderlich will be sponsored by Lutheran Churches in Milwaukee and Kohler, Wisconsin, and will be heard at Goucher College in Baltimore, and Wittenberg College in Springfield, Ohio.

In New York City, where Mr. Wunderlich plays on May 24, his recital will be one of the events in the festival at St. Luke's Chapel. The complete list of dates will appear in the calendar pages.



Pictured at the console of the great Wanamaker organ in the Grand of the Philadelphia store are John R. McCormack and Nelson E. Buechner. Mr. McCormack succeeded William F. Ruff as curator of the "world's largest concert organ" and Mr. Buechner became assistant curator at the same time.

Mr. McCormack joined the organ staff in 1943 as assistant to Mr. Ruff.

Mr. Buechner has been an associate organist at the store since 1949, assisting with the playing of the daily recitals. He has been an organ student since 1955 of James E. Bryan, FAGO, new AGO executive secretary, and is organist and choirmaster of All Saints' Episcopal Church, Rhawnhurst, Philadelphia. He serves the Philadelphia AGO Chapter as treasurer and was transportation chairman of the 1964 national convention.

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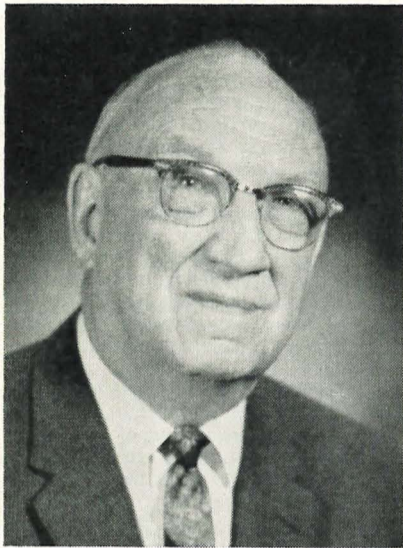
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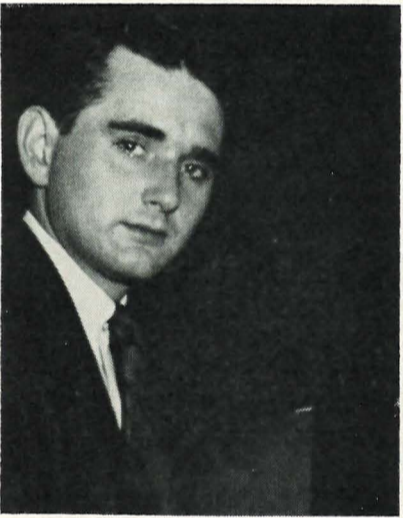
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Dr. O. M. J. Wehrley celebrated his 40th anniversary as organist of the Lutheran Church of the Redeemer, Milwaukee, Wis., with a special service of music Feb. 7 which included anthems and vocal solos conducted by Bert Johnson and favorite organ numbers played by Dr. Wehrley.

A practicing Milwaukee dentist, Dr. Wehrley has been extremely active in the Milwaukee AGO Chapter, having served as its dean as well as Wisconsin state chairman. He has been a familiar figure at Guild conventions for many years. Many chapter members attended the anniversary service and the reception in the church parlors. A tape recording of the whole program was given to Dr. Wehrley as well as a number of other gifts.



Gary A. Tanis has become full-time organist and choirmaster of Christ Episcopal Church, Cooperstown, N.Y. He formerly served at the Reformed Church, Scotia, N.Y. and St. Paul's Church Schenectady, and assisted Frederick Monks at St. George's Church, Schenectady.

A native of Schenectady and a graduate of Mount Pleasant high school, he attended Westminster Choir College, Princeton, N.J. Organ study has been with Richard Bouchett, Frederick Monks, Lloyd Cast, Alastair Cassels-Brown, Doris V. Francis and H. Wellington Stewart.

Mr. Tanis is a member of the Central New York AGO Chapter. The choirs of Christ Church consist of 68 men, women and children affiliated with the RSCM.

DR. H. ROYCE SALTZMAN has been appointed associate professor at the University of Oregon to organize a new department of church music to offer a master's degree curriculum in the fall of 1965.

### MORGANTOWN, N.C. CHURCH CONTRACTS FOR REUTER

#### FIRST BAPTIST GETS 3-MANUAL

New Building to Seat 900 — 47-rank Organ Set for 1966 Completion — Mrs. G. Walker Organist

The First Baptist Church, Morganton, N.C., is in the process of building complete church facilities for both education and worship in a new location. Colonial architecture of textured brick painted white is being used. F. Arthur Hazard, AIA, Augusta, Ga., is architect.

The edifice will seat approximately 900. The semi-circular choirloft will seat 73 choristers with pit for organ console, piano, choirmaster and instrumentalists as needed.

The Reuter Organ Company has been awarded the contract for a 47-rank instrument planned by Jack H. Campbell, minister of music, and H. Max Smith, Southeastern Baptist Seminary, in consultation with Reuter. Installation is scheduled for the spring of 1966.

The great division will be exposed functionally with one wind chest cantilevered on either side of the chancel area. Both choir and swell will be under expression. Mrs. Gilbert Walker is organist.

#### GREAT

Gemshorn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes  
Bombarde 8 ft.  
Bombarde 4 ft.  
Chimes

#### SWELL

Rohrflöte 16 ft. 73 pipes  
Geigenprincipal 8 ft. 61 pipes  
Rohrflöte 8 ft.  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagotto 16 ft. 73 pipes  
Trompette 8 ft. 73 pipes  
Fagotto 8 ft.  
Clarion 4 ft. 61 pipes  
Tremolo

#### CHOIR

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 69 pipes  
Spitzflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Bombarde 8 ft. 73 pipes  
Bombarde 4 ft.  
Tremolo

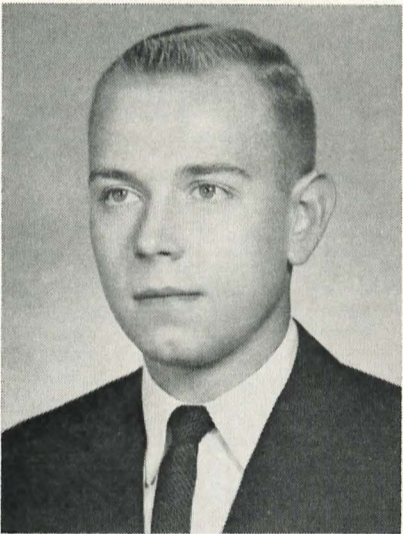
#### PEDAL

Bourdon 32 ft. 7 pipes  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Rohrflöte 16 ft.  
Gemshorn 16 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Gemshorn 8 ft.  
Twelfth 5 1/2 ft.  
Choral Bass 4 ft. 32 pipes  
Rohrflöte 4 ft.  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 32 pipes  
Fagotto 16 ft.  
Bombarde 8 ft. 12 pipes  
Fagotto 8 ft.  
Bombarde 4 ft. 12 pipes



George M. Hall, AAGO, SMM, has been appointed organist-choirmaster of Trinity Lutheran Church, Staten Island, the largest Lutheran church in New York City. He leaves the Episcopal Church of the Holy Apostles where for 14 years he has been organist and director of its choir of men and boys.

Mr. Hall's undergraduate study was at the University of Illinois where he studied organ with Paul Pettinga and Russell Hancock Miles. His graduate training was at the Union Theological Seminary where he studied organ with Carl Weinrich and at Royal School of Church Music, Great Britain. In addition to his duties of Trinity Church, Mr. Hall is also a member of the graduate faculty of the Manhattan School of Music and, beginning in September, 1965, will teach organ students for Wagner College, Staten Island, N. Y.



William E. Nierintz has been appointed minister of music at the First Congregational Church, West Boylston, Mass, leaving a similar position which he held for three years at Pilgrim Congregational, Lexington, Mass. He has studied with Mrs. William Beach, Litchfield, Conn., Dr. Gordon W. Stearns, West Hartford, and the faculty of Yale school of music. He is graduate of Yale and Harvard and a member of the Boston AGO Chapter.

Previous churches served by Mr. Nierintz include Congregational churches in Northfield and Harwinton, Conn. and the Grand Avenue Congregational, New Haven.

THOMAS MATTHEWS led combined choirs from eight Tulsa, Okla. churches in a choral workshop-festival Feb. 28 hosted by the Will Rogers Methodist Church. Mrs. Jack Hawn was organist.

THE ORGAN in the Peoples Church, East Lansing, Mich. was completely destroyed by a fire Feb. 8 which began during a lesson being taught by Dr. Corliss Arnold, Michigan State University.

## 1965 European Organ Tour

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

The group will attend the Salzburg Festival. There will be visits to Art Galleries and Museums. In addition to the usual sight-seeing the group will visit many out-of-the-way places, not usually included in tourists' itineraries, in and near Amsterdam, Alkmaar, Gouda, Haarlem, Zaandam, Zwolle, Copenhagen, Helsingor, Frederiksborg, Stockholm, Götterborg, 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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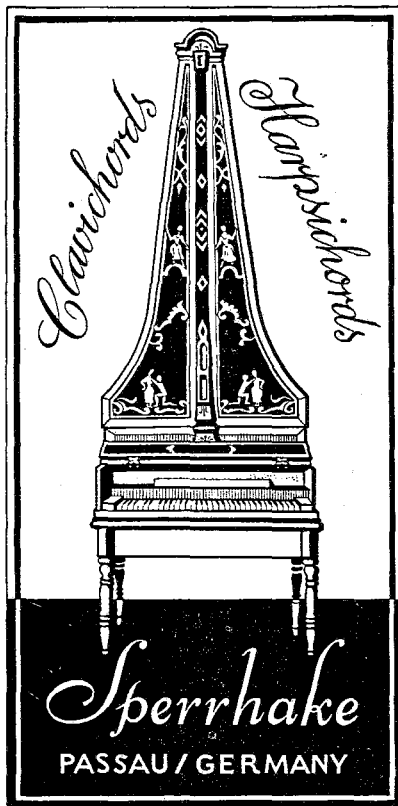
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The Aeolian-Skinner Company has completed a thorough rehabilitation of the original 1929 E. M. Skinner in the Evangelical Church of the Holy Trinity, across from New York City's Central Park. Most of the pipework is new and a three-manual console has been provided. John Weaver, organist and choir-master, worked out the design with members of the Aeolian-Skinner staff.

The new organ is part of a major re-decorating and refurbishing program.

**GREAT**

Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Zauberflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trompette Harmonique 8 ft.  
Clairon Harmonique 4 ft.  
Chimes

**SWELL**

Gedeckt 16 ft. 73 pipes  
Viola 8 ft. 73 pipes  
Viola Celeste 8 ft. 73 pipes  
Rohrflöte 8 ft. 73 pipes  
Flute Celeste 2 ranks 134 pipes  
Prestant 4 ft. 73 pipes  
Flute Triangulaire 4 ft. 73 pipes  
Octavin 2 ft. 61 pipes  
Mixture 3-5 ranks 269 pipes  
Fagot 16 ft. 73 pipes  
Trompette 8 ft. 73 pipes  
Clairon 4 ft. 73 pipes  
Tremulant

**CHOIR**

Cor de Nuit 8 ft. 73 pipes  
Dulciana 8 ft. 73 pipes  
Unda Maris 8 ft. 61 pipes  
Koppelflöte 4 ft. 73 pipes  
Nazard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Acuta 4 ranks 244 pipes  
Trompette Harmonique 8 ft. 73 pipes  
Krummhorn 8 ft. 73 pipes  
Tremulant

**PEDAL**

Bourdon 32 ft. 32 pipes  
Kontrabass 16 ft. 32 pipes  
Bourdon 16 ft. 12 pipes  
Gedeckt 16 ft.  
Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Gedeckt 8 ft.  
Choralbass 4 ft. 32 pipes  
Flöte 4 ft. 12 pipes  
Blockflöte 2 ft.  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 12 pipes  
Fagot 16 ft.  
Krummhorn 8 ft.  
Krummhorn 4 ft.  
Chimes



Philip Frederick Keil assumed duties Feb. 1 as organist-choir director at St. John's Evangelical Lutheran Church, Greenwich Village, New York City. He has held similar positions at Bernadotte Lutheran Church, Bronx, and at St. John's Lutheran, McKees Rocks, Pa.

Mr. Keil's study has been at the University of Pittsburgh and at the Juilliard School of Music. Private teachers have included G. Logan McElvaney and Alec Wyton.

At St. John's Mr. Keil directs two choirs. He plans to organize a community choir to sing larger choral works. He will continue to serve at the Lutheran Seamen's Center and the Svenska Sjömanskyrkan.



Gordon M. Eby, Lancaster, Pa., has been named organist-choirmaster of Christ Lutheran Church, Dallastown, Pa. He played his inaugural recital Jan. 24; it was listed in the recital section of the March issue.

The success of an artist is primarily related to his taste. In turn, his whole philosophy in life involves his taste. If we are going to discuss the musical expression of the artist, we should first look deeply into his philosophical background before we consider the more tangible problems which concern the technique of musical expression.

Music, whether it be strong or weak, light or serious, is after all for listening. Its real quality reaches our senses through the ear. What value is there in music if it fails to bring pleasure to the listener? Moreover, musical pleasure brings musical understanding. The character and beauty of a musical composition cannot be sensed by technical appraisal alone, any more than one can come to an understanding of a human personality by a study of anatomy. Music to be understood must be heard. On occasion we may be easily convinced of the greatness of a certain work, because it has had a reputation for decades, even centuries, as a masterpiece. Nevertheless, the power which that work finally exerts on our senses will only come to us when we alone have listened to it seriously. In short, taste is only acquired by tasting and this ultimately must be a private affair. If our listening to music brings us pleasure, other criterions based on standards of quality, whether a work, for instance, is considered good or bad, sentimental or heroic, will not seem so important. How is a work to be judged good or bad, or should it be so judged? At best, the answer to such a question is not very clear. Real musical taste then is simply what you or I like and enjoy. Any judgement on the quality of music rests only with the taster. In this sense, music need only have some interest for us to take it for ourselves. Listen to the words of a famous Buddhist poet:

**The perfect way is without difficulty,  
Save that it avoids picking and choosing.  
Only when you stop liking and disliking  
Will all be clearly understood.**

**A split hair's difference,  
And heaven and earth are set apart!  
If you want to get the plain truth,  
Be not concerned with right or wrong.**

Now then, more important, our attitudes as they involve our musical tastes have, strangely enough, a great bearing on our success as musicians and performers. A man who is not true to his own nature but seeks an academic or critical judgement in artistic matters is a man of little confidence, and this lack of confidence colors all the smallest tasks and affairs of his life. He feels lost much of the time and unimportant. He seeks the shelter and company of "authority", where he may occasionally enjoy a small sense of security. He obviously has feelings and opinions, but he can't believe they are of value and only "right" when they are confirmed by popular opinion. If he is a musician, how can such a man sit down at an instrument and attempt to carry off a convincing musical performance? His opinions come from printed copy and anything he may do tries to reflect the truth rather than the spirit. In a word, he is unable to respond to life easily and naturally for he fears social and intellectual isolation.

The real artist then is one who above all else enjoys music and has a strong personal taste for music. He is truly independent and has learned that the truth for him lies within his own nature! Such a man when he performs the music he enjoys is likely to bring much enjoyment to his listeners, whether or not they be musicians. Music worth listening to is music which reflects human personality, and how wonderful and interesting the world of music then can be! Some of my students and friends look with some scorn at certain music I perform and believe that I am "playing down" to my audience. They see a work by Guilmant, Saint-Saëns or Widor (now somewhat "dated") not realizing that I really enjoy these second and even third-rate pieces, as they have been judged. These works bring me quite another kind of enjoyment than a large work of Bach or a Beethoven symphony. I feel that these "critics" of mine may miss most of the real enjoyment of listening to music, and can only believe that I should, like them, try "to keep up with the Joneses!"

What is technique? To the man with little personal taste, with no musical "ideas", technique becomes a matter of exaggerated importance involving many

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# TASTE, TECHNIQUE AND TONE

by ROBERT NOEHREN

Address to AGO Midwinter Conclave

Dec. 29, 1964

formidable difficulties. In a sense, there is no beginning or end to "technique" for him. It continually involves such questions as "how fast is fast?" He has no real sense for the way it functions, and thus it always remains somewhat undisciplined. Quite to the contrary, the artist has a "vision", and he is compelled to develop a technical means which will finally realize his "vision". A great artist, in fact, approaches his technical problems in a most practical manner and probably has much less pride in his technical mastery than one would think, any more than he concerns himself with such obvious tasks as walking or talking. The artist has his real concern for the importance of his taste and ideas. When he is creative, he must find the means, sometimes impatiently, to express his ideas. Moreover, because he has taste and artistic convictions, he has real confidence! When a man reaches such a stage, technique then is not nearly such an overwhelming problem as it is for the man whose "goal" lies vaguely beyond a routine of practicing scales at all speed and a daily repetition of the Hanon exercises. "Practice makes perfect" is indeed a very dangerous slogan to live by! Practice may just as easily lead nowhere! The real beginning to technical mastery comes when we come to an understanding of the goal which technique must serve.

It is always a pity to see a young musician who has passed through long and serious years of study, and who now seems to have arrived at a point of "no return". He has no real confidence and is beginning to believe that he has serious limitations musically and technically. There is already a sense of resignation in his manner. He sometimes speaks dogmatically, perhaps with a little bravado, in a brave attempt to make people feel he is "somebody". However, the truth is that he never has enjoyed a real and natural sense of self-importance or realized, as he should, the uniqueness of his personality. Perhaps his teachers and professors should share some of the blame, but he never did learn to "stand on his own legs". Thus, he never learned, either, to be his own teacher. Moreover, he has always been unable to see even his simplest problems with clarity. His playing suffers the same difficulties over and over again. He doesn't have the imagination to approach his problems with different perspectives and thus perhaps find fresh solutions. Sometimes we hear him recite his many weaknesses, and we have the feeling that he believes his difficulties are inevitable.

You and I know that behind the facade of apparent good nature lie many deep frustrations such as the example I have just described. Technical mastery is never possible without strong individual taste and confidence, which fosters the nourishment and determination to face and solve problems. Think of the wonderful possibilities lying at the doorstep of our young friend! If we could only persuade him to sit down quietly for an hour or so each day and meditate on his condition, to reflect on his whole situation. If only he would ask the question of himself, "what am I trying to do or be?". Perhaps then he might come to realize gradually how little real individual effort he has ever made, more especially the kind of effort that would be completely original with him! He might also sense that in his playing his musical interpretations are really not his own but a blurred mixture of inherited ideas dating back to his years of training. Finally, it is possible he would come to acknowledge that his apparent judgement in professional matters is only a series of opinions which he acquired in the classroom or his reading. With all this it is more than likely that his early love for music has now become quite dulled. When he was a boy music undoubtedly had a strong appeal for him, and he probably made little effort to

discriminate in his enjoyment of music, but later his school mates laughed at his taste and admonished him in so many words, "You must acquire better taste!". Since then, over the years, he has tried to avoid the embarrassment of exposing his "youthful" tastes to his professors, colleagues and friends. It wasn't that his studies didn't bring him a new familiarity with so many wonderful musical works, but he came to sense his inadequacy in making judgements concerning the quality of music. He could be sure of the Bach Passacaglia, but he hesitated to show any enthusiasm for the Emperor Waltz of Strauss or a tune of Victor Herbert.

How then is it possible to discuss technical difficulties with our young friend until he has first been shown that there must be an object, one that is his very own? He must be encouraged to realize that his opinion is important, especially as it regards his own endeavors, and just as important as the opinions of others. Perhaps then one day he might awake to a fresh look at music — his music! And now will he learn all over again that music is really only for listening! Instead of a player with his head buried in the keyboard, might he again turn his head up and become finally *the* listener? We ask him now perhaps if there isn't some little piece of music, simple and charming, which he might like to play for himself? Probably our young friend has now awakened once more to the wonders of listening to music. Now he tries to bring out the charm and simplicity of that little piece, so he may have the real pleasure of hearing it as he wishes to hear it. Here then, in this short tale, lies the beginning of artistry and hope for our young musician.

When music listening becomes a real and personal pleasure, the whole technique of performance becomes a more simple and practical matter. When we want something badly enough and know what it is we want, we usually go directly to it. Technique then becomes completely objective. Only what requires to be done must be done, nothing more. Technique is only a means to an end. Consider for a moment, a simple act in everyday living which we all encounter, as the lifting of a spoonful of food to our mouth. Study the muscular movement and tension in such an act and notice what slight effort is involved. Since the fingers hold the spoon, would you agree that the fingers dominate the action? Quite to the contrary, the fingers are only on the periphery of the entire mechanism which includes the whole arm, wrist and fingers. The fingers really do little more than lightly hold the spoon and even do little to help the direction of the action. Complete control of such an action becomes more the responsibility of the arm, and the complete act is accomplished through the combined movements of several muscles in the arm, hand and fingers. It is indeed a rather complicated movement and demands considerable skill. And we must not forget that the *object*, to lift the spoon to the mouth, is so dominant that we never stop to consider the action. The point I wish to stress is that any particular action is done as simply and directly as possible. Most of us are quite relaxed with a cup of coffee, or at the dinner table, yet we are frequently carrying out rather complicated muscular actions. However, the muscular tension is so slight that we maintain a general feeling of relaxation. If we use this simple act as an example, I am sure you will see at once that playing the piano or organ requires very little muscular effort, or to put it more precisely, playing expends little muscular tension. With the right muscular effort a child of ten is able to produce a tremendous tone at the piano. So much piano or organ playing is "unna-

tural" (when related to ordinary daily actions), even when good musical results are sometimes achieved. The piano or organ can be approached very delicately. C.P.E. Bach, you may recall, advised keyboard players to study first the clavichord, an instrument which demands an extremely delicate approach. Such delicacy demands the control which can only come from the various muscles of the arm. Again, the fingers are only on the periphery of the total action. Consider the very delicate act of picking a splinter from the eye. Such an act demands control and great care. Notice that here again the fingers play only a minor role, and it is the arm which takes over almost the entire control. Only with the use of arm muscles can the fingers be utilized to carry out a delicate action. Likewise, at the keyboard, the fingers are only on the periphery of the action. Much unnecessary tension in playing can be traced to concentrated and exaggerated attention on finger training. Success with finger coordination, or independence of the fingers, can only be achieved with the proper use and assistance of the arm muscles.

In gaining technical mastery, relaxation is very important. Muscles which are not being used should be as much in a state of relaxation as possible. The most successful playing involves a very small amount of muscular tension. I have come to believe in daily (and constant) attention to relaxation throughout the whole body. I am constantly trying to simplify my playing, and I still find myself using too much muscular action. Moreover, I am repeatedly amazed with the increased feeling of security and accuracy (particularly in large skips) which is reflected in my playing the lighter the action becomes. My fingers do less and less, yet the articulation becomes very crisp depending on what is demanded of a given musical passage. A very important objective is to feel a balance between the muscular action of the hand and arms and the key action of the keyboard. When the keyboard action is light, the muscular action must be correspondingly light, very light. Even when the key action is heavy, one must still strive for as light a muscular action as possible.

One of the most provoking problems involved with the art of organ playing is tone. As a preface to my own thoughts I should like to quote the eminent British pianist and accompanist, Gerald Moore, at a recent interview, as it was published in *The American Music Teacher*.

Q: Mr. Moore, I am sure that the members of MTNA would like to hear some thoughts from you about training for pianists.

A: I don't believe that enough teachers pay attention to tone quality with their pupils. For any singer or violinist, the first consideration is to cultivate a beautiful tone. We pianists often think that the piano maker put the tone in the piano, but he didn't, you know. There may be a lovely tone there, but you have got to find it. A bad pianist can make a piano sound terrible, but a wonderful pianist, with tremendous control, can get all sorts of varieties of tone from the piano — beautiful, and even harsh sounds which are sometimes needful. I don't think we think enough about getting a lovely sound from the piano, and a beautiful legato.

Q: The review in the *London Times* mentioned especially how convincingly you set and maintained the mood of each piece — how the sound of the water in the last one Wiegand became "hypnotic", and it certainly did.

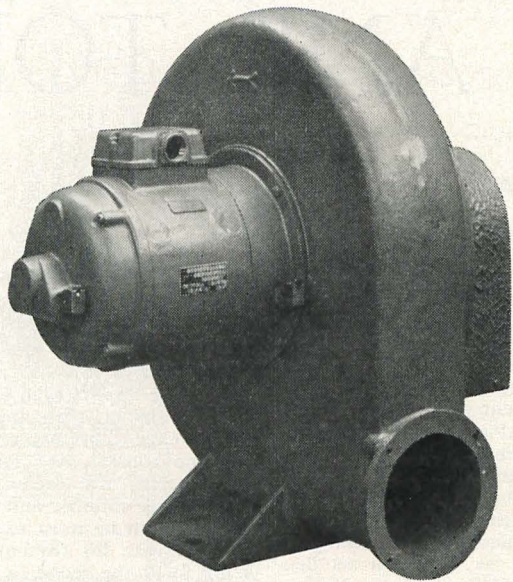
A: Well, sometimes it comes off. In these songs, even the water must sound different — and always liquid,

but sometimes bubbling, sometimes quiet. Then when you get to the angry song, *Der Jager*, there must be bitter tone, not beautiful tone.

What Mr. Moore has said here about piano tone applies even more, I believe, to organists and their approach to their instruments. The organist has practically no control over tone production. Nevertheless, the organist is provided with a large number and variety of tone colors, which he must use appropriately together with his rhythm and touch to bring forth the mood or passion of the music. It is here more than ever that the performer must be first and always a listener. Moreover, he must gain the experience to develop an imagination for the sound he desires. When he plays a tender passage (such as in Sweelinck's variations on *Mein junges Leben hat ein End*), his conception and feeling for the character and quality of the music will require him to experiment with the various stops appropriate to help convey such a mood. This is quite another problem than that of the pianist and the piano. Even when a piano is a poor one, its nature and tonal character are so like a good piano that the player can at least come easily to an understanding of the tonal difficulties involved in producing the best tone he can on such a piano. The organist, in contrast, must deal directly with the tone of the many stops and colors at his disposal on any organ, whether it be good or bad. He must be ever experimenting with different combinations of stops, with balance and color, before he can play any musical work with an artistic conception. The act of organ playing is very much dependent on this crucial problem. It is very disturbing to witness an ever-increasing indifference to the function of organ tone as it relates to performance. Many organists excuse themselves from this responsibility, blaming a poor organ or unsuccessful acoustics. They readily accept academic opinions or theories of organ registration. I always marveled at the musical results which Lynnwood Farnam achieved, when I heard him years ago. He played convincingly on organs of little distinction. Farnam had a sense for the organ and its relation to organ music. Although he had the ability to sit down at a strange organ and at once perform a difficult work with an appropriate registration, he was known to practice at least ten hours or more on a strange organ for every recital. Farnam had, for instance, a strong feeling for the majesty of the organ and could find registration on even a poor organ to give an illusion of majesty. He could produce an angry sound with the right use of reeds and mixtures, as in his performance of the Dorian Prelude on *Dies Irae* by Bruce Simonds. No matter how good or poor the organ may be, the organist, if he is an artist, will always assume the responsibility of creating the sounds necessary to bring conviction to the musical mood as the composer intended. There is a great deal to know about the organ and the various schools of organ playing and design. Nevertheless, the knowledge is still of less importance than this responsibility for creating some tonal purpose in the performance of organ music!

A musician with the serious desire to recapture the pleasures of music listening will always find the way to bring conviction to a musical work by the way he uses the tone of the organ.

The late Wanda Landowska, whose recordings remain to remind us of her great art as a harpsichordist, gives us these inspiring words, "One must have visions. The richer the imagination of a musician, the more possibilities of sonorities he hears." And again, "Did Bach, Couperin and Scarlatti play the harpsichord to preserve historical truth or because on this instrument they were able to express passion, joy or despair?"



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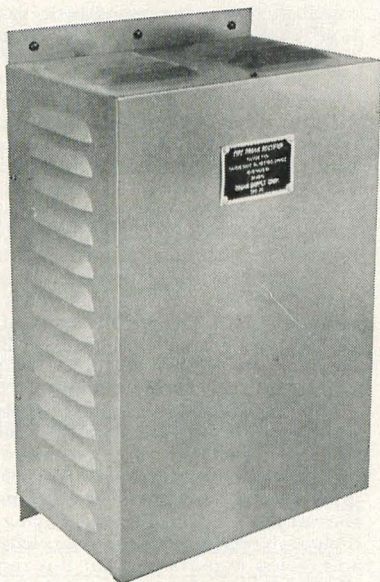
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