

THE DIAPASON

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HOLLAND, MICH. CHURCH TO INSTALL REUTER ORGAN

HOPE REFORMED GETS 3-MANUAL

Chancel Placement Behind Altar —
 Anthony Kooiker Leads Music —
 Schedule Fall Delivery

The Reuter Organ Company, Lawrence, Kansas, has been awarded a contract to build a new three-manual instrument for the Hope Reformed Church of Holland, Mich. The main instrument has 43 independent ranks of pipes. The antiphonal section, prepared for, will contain another 7 ranks.

The main organ will be located across the rear of the chancel behind the altar area. Pipework of the pedal division is to be exposed and will form a facade across the front of the organ area. The resources of the unenclosed great and expressive swell and choir are situated to the rear of the exposed pedal pipe work.

S. J. Price, district representative for Reuter, handled the negotiations for the sale and will make the installation. Delivery of the organ is scheduled for next fall. Dr. Anthony Kooiker is director of music for the church.

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
 Fiftenth 2 ft. 61 pipes
 Fourniture 4 ranks 244 pipes
 Trumpet 8 ft. 61 pipes
 Chimes (prepared)

SWELL

Gedeckt 8 ft. 61 pipes
 Viole 8 ft. 61 pipes
 Viole Celeste 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Hohlflöte 4 ft. 61 pipes
 Flötenprinzipal 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Hautbois 16 ft. 85 pipes
 Trompette 8 ft. 61 pipes
 Hautbois Clarion 4 ft. 61 notes
 Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Koppelflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Larigot 1 1/3 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Zimbel 2 ranks 122 pipes
 Krummhorn 8 ft. 61 pipes
 Tremolo

ANTIPHONAL (prepared)

Gedeckt 8 ft.
 Principal 4 ft.
 Octave 2 ft.
 Mixture 3 ranks
 Trompette 8 ft.

PEDAL

Resultant 32 ft. 32 notes
 Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Lieblichgedeckt 16 ft. 12 pipes
 Quintaton 16 ft. 32 notes
 Octave 8 ft. 44 pipes
 Pommer 8 ft. 56 pipes
 Gedeckt 8 ft. 32 notes
 Super Octave 4 ft. 32 notes
 Pommer 4 ft. 32 notes
 Pommer 2 ft. 32 notes
 Rauschquinte 2 ranks 64 pipes
 Mixture 2 ranks 64 pipes
 Posaune 16 ft. 12 pipes
 Hautbois 16 ft. 32 notes
 Trumpet 8 ft. 32 notes
 Krummhorn 4 ft. 32 notes

A RELIGIOUS ARTS festival March 12-14 at Grace Baptist Church, Durham, N.C., included drama, literature, painting and sculpture and a choral concert with the Schubert Mass in G, the Williamson Ascendit Deus and the Peeters Te Deum.



Cahman 18th century organ in Leufstra Bruk, Sweden, is to call attention to the first of Jack Olander's three articles on The Organ in Sweden, beginning on page 46.

HOLTkamp ORGAN GOES TO CHURCH OF ASCENSION

FAMED METROPOLITAN CHURCH

Vernon de Tar, Organist-Choirmaster
 Plans with Holtkamps, Sr. & Jr.
 Completion by Christmas 1966

The Episcopal Church of the Ascension, Fifth Avenue at 10th, New York City, has signed a contract with the Holtkamp Organ Company for a new organ which will replace the instrument built by Hutchings in 1894 and enlarged by Aeolian-Skinner in 1931. The contract was signed in the last months of the rectorship of Dr. James W. Kennedy.

The new instrument will have 67 stops and 81 ranks. The specification, originally worked out by Walter Holtkamp, Sr., and Vernon de Tar, organist and choirmaster, has been slightly revised by Walter Holtkamp, Jr. and Mr. de Tar. The organ is expected to be ready for use by Christmas 1966. It will be installed in the present chancel location.

Preparation will be made for a gallery positiv eventually to replace the present echo division.

GREAT

Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gedackt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Superoctave 2 ft. 61 pipes
 Hohlflöte 2 ft. 61 pipes
 Quinte 1 1/3 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Scharf 3 ranks 183 pipes
 Dulzian 16 ft. 61 pipes
 Trumpet 8 ft. 61 pipes

POSITIV

Spitzflöte 8 ft. 61 pipes
 Copula 8 ft. 61 pipes
 Praestant 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes

Nazard 2 2/3 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Tierce 1 3/4 ft. 61 pipes
 Quinte 1 1/3 ft. 61 pipes
 Fourniture 3 ranks 183 pipes
 Cymbal 3 ranks 183 pipes
 Cromorne 8 ft. 61 pipes

SWELL

Bourdon 16 ft. 61 pipes
 Geigen Principal 8 ft. 61 pipes
 Gamba 8 ft. 61 pipes
 Voix Celeste 8 ft. 56 pipes
 Rohrflöte 8 ft. 61 pipes
 Dolce 8 ft. 61 pipes
 Gemshorn 4 ft. 61 pipes
 Bourdon 4 ft. 61 pipes
 Doublette 2 ft. 61 pipes
 Octavin 1 ft. 61 pipes
 Sesquialtera 2 ranks 122 pipes
 Plein Jeu 5 ranks 305 pipes
 Fagott 16 ft. 61 pipes
 Trumpet 8 ft. 61 pipes
 Oboe 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes
 Tremolo

SOLO

(pipework from old organ)
 Flauto Dolce 8 ft. 73 pipes
 Flute Celeste 8 ft. 73 pipes
 Principal 4 ft. 73 pipes
 English Horn 16 ft. 73 pipes
 Orchestral Oboe 8 ft. 73 pipes
 French Horn 8 ft. 73 pipes
 Trompette 8 ft. 73 pipes
 Clarinet 8 ft. 73 pipes
 Vox Humana 8 ft. 61 pipes
 Harp 8 ft.
 Harp 4 ft.
 Tremolo

PEDAL

Untersatz 32 ft. 32 pipes
 Principal 16 ft. 32 pipes
 Quintadena 16 ft.
 Subbass 16 ft. 12 pipes
 Bourdon 16 ft.
 Octave 8 ft. 32 pipes
 Flauto 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Flute 4 ft. 32 pipes
 Nachthorn 2 ft. 32 pipes
 Rauschquinte 2 ranks 64 pipes
 Mixture 4 ranks 128 pipes
 Basun 32 ft. 32 pipes
 Posaune 16 ft. 32 pipes
 Dulzian 16 ft.
 Trumpet 8 ft. 32 pipes
 Schalmey 4 ft. 32 pipes

WICKS BUILDS ORGAN FOR LINDSBORG, KANS.

BETHANY LUTHERAN CHURCH

Free-Standing Installation Goes to
 Balcony — Lambert Dahlsten
 Is Regular Organist

Bethany Lutheran Church of Lindsborg, Kans., will be the home of a new three-manual Wicks organ installation in October, 1965. The new organ will also serve as a teaching instrument for Bethany Lutheran College in the same city.

Historic Bethany Church was built over 90 years ago of hand-cut stones quarried in the vicinity. Several of the original stone masons were Indians. The organ and choir are being moved from the chancel area to the balcony where the new instrument will stand free and unobstructed. Enclosed swell and choir will be placed in the center, with the three exposed divisions functionally arrayed on either side. Low pressure traditional voicing procedures will be followed.

Organist at the church is Lambert Dahlsten, professor of organ at Bethany College. Other members of the worship and music committee were chairman Gordon Bengston and Dr. Albert Zimmer who collaborated on the design with William Miller, Wicks area representative.

Mr. Miller handled arrangements for the company and will do the installation.

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Waldflöte 4 ft. 61 pipes
 Super Octave 2 ft. 61 pipes
 Mixture 2 ranks 122 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
 Viole 8 ft. 61 pipes
 Viole Celeste 8 ft. 49 pipes
 Hohlflöte 4 ft. 61 pipes
 Nasat 2 2/3 ft. 61 pipes
 Holzprincipal 2 ft. 61 pipes
 Terz 1 1/3 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Rohr Schalmey 4 ft. 61 pipes
 Tremulant

CHOIR-POSITIV

Chantflute 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Prestant 4 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant
 Chimes
 Harp
 Nason Gedeckt 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Nachthorn 2 ft. 61 pipes
 Quinte 1 1/3 ft. 61 pipes
 Piccolo 1 ft. 61 pipes
 Cymbal 3 ranks 183 pipes
 Holzregal 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
 Bourdon 16 ft. 24 pipes
 Quintaton 16 ft.
 Principal 8 ft. 32 pipes
 Bassflöte 8 ft.
 Choral Bass 4 ft. 12 pipes
 Rohrgedeckt 4 ft. 32 pipes
 Blockflöte 2 ft. 12 pipes
 Trombone 16 ft. 12 pipes
 Trompette 8 ft.

DANIEL PINKHAM'S Canticle of Praise, commissioned by the City of Boston to dedicate its War Memorial Auditorium, was sung at the ceremonies by six area choruses massed on the stage of the 5800 seat auditorium; G. Wallace Woodworth conducted.

**SCHANTZ INSTALLS ORGAN
IN LARGE CLEVELAND CHURCH**

ST. IGNATIUS ROMAN CATHOLIC

Balogh Is Consultant for Church
with 5,000 Member Families —
Replaces Smaller Schantz

The Schantz Organ Company has installed a three-manual organ in St. Ignatius R. C. Church in Cleveland. Its membership is 5,000 families.

St. Ignatius is one of the largest and most prominent Cleveland parishes and its edifice is of Romanesque-Byzantine design. Reverberation time is three to four seconds.

The organ is installed in the rear gallery, the organ room floor being about 25 feet above the floor level. The instrument replaces a smaller Schantz installed in 1930.

The stoplist was written by Dr. Louis Balogh, consultant for the church, in collaboration with members of the Schantz staff.

GREAT

Rohrbordun 16 ft.
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 73 pipes
Rohrflöte 8 ft.
Octave 4 ft. 61 pipes
Gemshorn 4 ft.
Octave Quinte 2½ ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 25 bells

SWELL

Gedackt 8 ft. 68 pipes
Viola da Gamba 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 73 pipes
Flöte 2 ft.
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 80 pipes
Fagotto 8 ft. 68 pipes
Vox Humana 8 ft. 61 pipes
Clairon 4 ft.
Tremolo

CHOIR

Rohrflöte 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Blockflöte 4 ft. 73 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft.



Ladd Thomas, who just joined the Lilian Murtagh Concert Management, is visiting instructor in organ this semester at Pomona College, Claremont, Cal. A graduate of Occidental College, Los Angeles, he is working toward his master's in Theology at Southern California School of Theology. His organ study has been with David Craighead, Clarence Mader and Max Miller, and his choral training with Howard Swan.

Mr. Thomas plays many recitals in Southern California and has made two recital tours of the Southern and Eastern United States. He was the featured recitalist and lecturer at the July 1963 Bach festival in Honolulu, Hawaii, and in June 1964 was an AGO national convention recitalist in Philadelphia. He is a past-dean of the Pasadena and Valley Districts Chapter and will be a recitalist June 15 at the regional convention in Portland, Ore.

Tierce 1½ ft. 61 pipes
Clarinet 8 ft. 61 pipes
Bombarde 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 56 pipes
Bourdon 16 ft. 44 pipes
Rohrbordun 16 ft. 12 pipes
Octave 8 ft.
Bourdon 8 ft.
Rohrflöte 8 ft.
Choralbass 4 ft.
Bombarde 16 ft. 12 pipes
Bombarde 8 ft.
Bombarde 4 ft.



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**HONOR SCHWEITZER AT 90
AT MINNEAPOLIS FESTIVAL**

The Central Lutheran Church, Minneapolis, Minn. will hold its second annual organ and choral festival May 16-18; it will honor the 90th birthday of Albert Schweitzer. The first festival celebrated the opening of the 108-rank Casavant in the church just a year ago. Frederic Hilary is minister of music and his wife Joyce the organist.

The festival will include three public concerts, opening with the complete Handel Messiah featuring the church choir of 115 voices, the Minneapolis Madrigal Singers and members of the Minneapolis Symphony Orchestra. The Madrigal Singers will also sing the original Christmas version of the Bach Magnificat in D. Both performances will be conducted by Mr. Hilary.

Robert Noehren will play two recitals, an all-French program and a Bach recital; both are listed in the recital pages.

A two-day organ symposium on Tonal Design, Voicing and Registration of the Contemporary Organ will include lectures by Lawrence Phelps, Casavant, Dr. Noehren, and Joseph E. Blanton, author of *The Organ in Church Design*. Demonstrations and audience participation in discussion periods are planned.

There will be a display of Dr. Schweitzer's writings and recordings; Edwin Prince Booth, Boston University will speak on his life.

**MAUL PLAYS COMPLETE BACH
ORGAN WORKS AT POTSDAM**

William Maul completes a series of twelve recitals embracing the complete organ works of Bach with a final program May 12 containing the Clavierübung, book 3. The recitals were divided between the 1954 Austin in the College Theater and the 1961 Schlicker in Crane recital hall, Crane department of music, New York State University College at Potsdam, N.Y.

CARL FISCHER, INC. has acquired the music catalogs of C. W. Homeyer Co. and Evans Music Co., both Boston; the entire stocks are now located in the stockrooms in New York City.



Wilbur Held, SMD, Ohio State University, won the hymn-writing prize which was a feature of the festival of church music in March and April at the Trinity Presbyterian Church, Atlanta, Ga.

Among other participants in the festival were Dr. Robert Baker, director of the Union Seminary school of music, choirs from four local churches and soloists. Adele Dieckmann, AAGO, was leader of the festival and conducted the first Atlanta performance of the Durufle Requiem.

The festival climaxed Easter morning with the singing of the commissioned anthem, Let Christ Arise, by Dr. Richard Hensel, Agnes Scott College, which used combined choirs.

**BENDER JOINS WITTENBERG
STAFF: 5 YEARS IN NEBRASKA**

Jan Bender will join the faculty of the school of music of Wittenberg University, Springfield, Ohio in September. A native of Holland, Mr. Bender has been a member of the staff of Concordia Teachers College, Seward, Neb. since 1960. He has more than 700 published compositions, most for organ and choir.

THE DIAPASON
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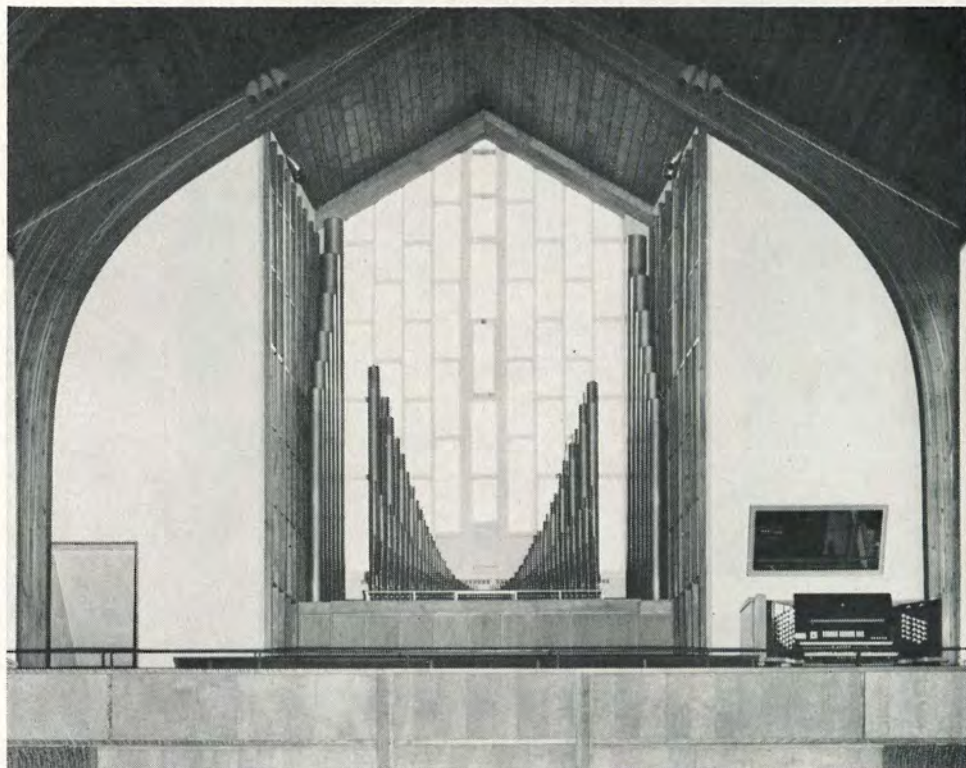
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California and Santa Barbara Chapter, sponsors — 1965

FOR RECITAL INFORMATION WRITE

E. L. MANTLE, BOX 2092-D, PASADENA, CALIF.



Shown at social activities following the Guilman Organ School Festival March 9 at Philharmonic Hall, Lincoln Center, are left to right: Louis Murtagh, John Weaver, Mrs. Murtagh, Dr. George Markey, director of the school, Alfred Hedefine, president of the board of trustees of the school, and Helen Nevins, its registrar. Dr. Markey and Mr. Weaver shared the program with student winners Suzanne Kales, Paul Anderson, Gordon Bush and Robert Zeman.

BIRMINGHAM TEMPLE WILL HAVE NEW SCHANTZ

FOR CONGREGATION EMANU-EL

Front Gallery Placement Provided
in Domed Auditorium — Herbert
Grieb Is the Organist

Congregation Emanu-el, Birmingham, Ala., has purchased a three-manual organ from Schantz Organ Company, Orrville, Ohio. It will be installed in the front choir gallery speaking directly into the high, domed auditorium which has excellent acoustics. The great and pedal divisions will be unenclosed with the swell and choir under separate expressions. The present casework and pipes will be used to screen the new instrument. The console will be of the drawknob type. Organist Herbert Grieb worked with Alfred E. Lunsford of the Schantz staff in preparation of the plans and specifications. The congregation was represented by Dr. Samuel K. Cohn.

GREAT

Quintaton 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflöte 16 ft. 12 pipes
Rohrflöte 8 ft. 68 pipes
Viola da Gamba 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Geigen Prinzpal 4 ft. 68 pipes
Hohlfloete 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Prinzpal Conique 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 1/2 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremolo

PEDAL

Prinzpal 16 ft. 32 pipes
Quintaton 16 ft.
Rohrflöte 16 ft.
Viola da Gamba 16 ft. 12 pipes
Oktav 8 ft. 12 pipes
Quintaton 8 ft.
Gedeckt 8 ft.
Viola da Gamba 8 ft.
Super Oktav 4 ft. 12 pipes
Gedeckt 4 ft.
Mixture 2 ranks 64 pipes
Kontra Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.

GREENWOOD REBUILDS ORGAN FOR TIFT COLLEGE

THREE MANUALS IN THE DESIGN

Charles Dirr, Head of Department
of Organ at Forsyth, Ga. School
Co-operates on Design

The Greenwood Organ Company, Charlotte, N.C., has redesigned and enlarged the three-manual organ built in 1912 in Roberts Memorial Auditorium, Tift College, Forsyth, Ga. New Pitman chests and reservoirs were placed throughout the organ. A new diapason chorus was installed in the great division. The choir division is now unenclosed and free-standing. Charles L. Dirr, head of the college's organ department, planned the instrument with Norman A. Greenwood, tonal director of the firm.

GREAT

Diapason 8 ft. 61 pipes
Concert Flute 8 ft. 61 pipes
Viola D'Gamba 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes

SWELL

Bourdon 16 ft. 49 pipes
Geigen Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Flautina 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Oboe 4 ft. 61 pipes
Tremolo

CHOIR

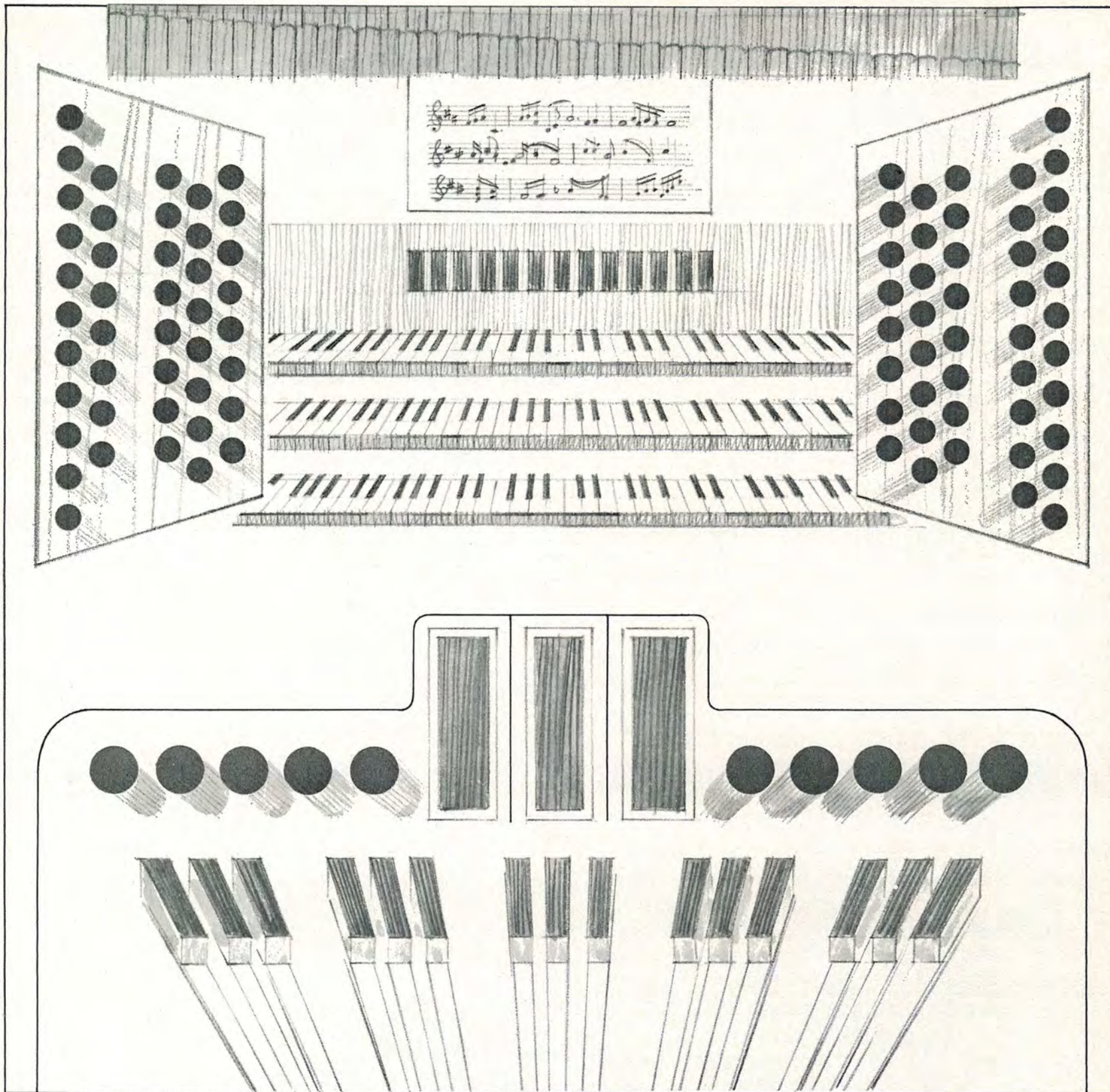
Melodia 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spillflute 4 ft. 61 pipes
Harmonic Piccolo 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremolo

PEDAL

Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Super Octave 4 ft. 12 pipes
Trombone 16 ft. 12 pipes
Trumpet 8 ft. 32 notes

NYQUIST, RUSSELL, HOKANS JOIN ROBERTA BAILEY FOLD

Roger Nyquist, University of California at Santa Barbara; Albert Russell, Asylum Hill Congregational Church, Hartford; and Henry Hokans, All Saints Episcopal Church and Worcester Polytechnic Institute, have joined the Roberta Bailey Concert Management.



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In front of the chapel of Valparaiso, Ind. University are students in the new curriculum at St. Olaf College, Northfield, Minn., which provides that the month of January be spent in individual scholarship and research projects with no other classes. Dr. David N. Johnson and the group investigated the topic, Current Philosophies of Organ Construction and Design, visiting 25 significant contemporary organs in a four-state area. A visit to Chicago proved especially stimulating and rewarding.

GALA OPENING FOR ORGAN AT FIRST PRESBYTERIAN

The new 90-rank Austin at the First Presbyterian Church, New York City, described in the December 1963 issue, is being opened officially with a series of post-Easter concerts. The first of these April 25 featured music for organ and orchestra. John Huston, organist and director of music at the church, was organist and Searle Wright conducted the program of Handel's Concerto 2 in B flat, three Mozart Church Sonatas and the Poulenc Concerto.

Vernon de Tar played a recital April 27; Robert Baker will play May 4 and Frederick Swann May 11. The choir and soloists of the church will sing a service of music May 18 for the New York AGO Chapter. Works will include Bach Cantata 137, Brahms' Song of Destiny and Toward the Unknown Region, Vaughan Williams.

LADY JEANS RETURNS TO BUSY SUMMER AFTER HER TOUR HERE

Susi Jeans will return to England May 27 on the SS France. She will leave immediately for Copenhagen for a recital in Fredericksborg Castle, as part of the Royal Danish Ballet and Music Festival. She will record for Radio Denmark. Her engagements for the summer months will be included in the calendar pages.

ORGAN WITH INSTRUMENTS was featured March 14 at Immanuel Lutheran, Seymour, Ind. with David J. Wilson at the organ using variously oboe, flute and strings in works of Handel, Kauffmann, Kellner, Rohlig, Koch and Clokey.

REUEL LAHMER directed the Pittsburgh Madrigal Singers Feb. 1 at the Hall of Architecture, Carnegie Institute, in works largely pre-18th century.

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FIRST PRESBYTERIAN CHURCH

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Myron Leet is Organist

First Presbyterian Church, Wilkes-Barre, Pa., has signed a contract with the Schlicker Organ Co., Buffalo, on the 75th anniversary of its move to its present building. This will be the first large organ of this type in northeastern Pennsylvania, and should prove to be in keeping with the significant musical program of the church which has boasted many prominent directors, including Charles Henderson, and has presented annually concerts by its own choir and visiting college choirs as well as guest recitalists and instrumental ensembles.

The new organ will occupy the present chamber along the front wall of the church. One enclosed and one unenclosed division will be placed on either side of a reredos constructed in the middle of the organ chamber when the church was redecorated 15 years ago. Several ranks of the Roosevelt will be kept, including the open wood 32-ft. bourdon, and the metal pipes from the original 16-ft. display case.

The stoplist was drawn up by Mr. Schlicker in consultation with Clifford Balshaw, FAGO; Henry C. Johnson; and Myron Leet, AAGO, organist.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4-6 ranks 330 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes

Scharff 3-4 ranks 232 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL 1

Rohrflöte 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Mixture 3-4 ranks 232 pipes
Basson 16 ft. 12 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

SWELL 2

Bourdon 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Cymbal 3 ranks 183 pipes
Tremolo

PEDAL

Principal 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Octave 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Contra-Basson 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft. 32 notes
Trumpet 8 ft. 12 pipes
Schalmei 4 ft. 32 notes

**LOFQUIST JOINS WESTERN
CAROLINA COLLEGE STAFF**

Henry V. Lofquist, Jr. has been appointed assistant professor of music at Western Carolina College, Cullowhee, N.C. He will serve as chairman of organ instruction and will teach piano and other courses. He holds the AB from the University of North Carolina, Chapel Hill, and the AM from Teachers College, Columbia University. He is at present on the faculty of Montreat-Anderson College and organist-choir director at the First Presbyterian Church, Asheville. His organ study was with Dr. Jan Schinhan at Chapel Hill and with the late Willard Nevins in New York City.

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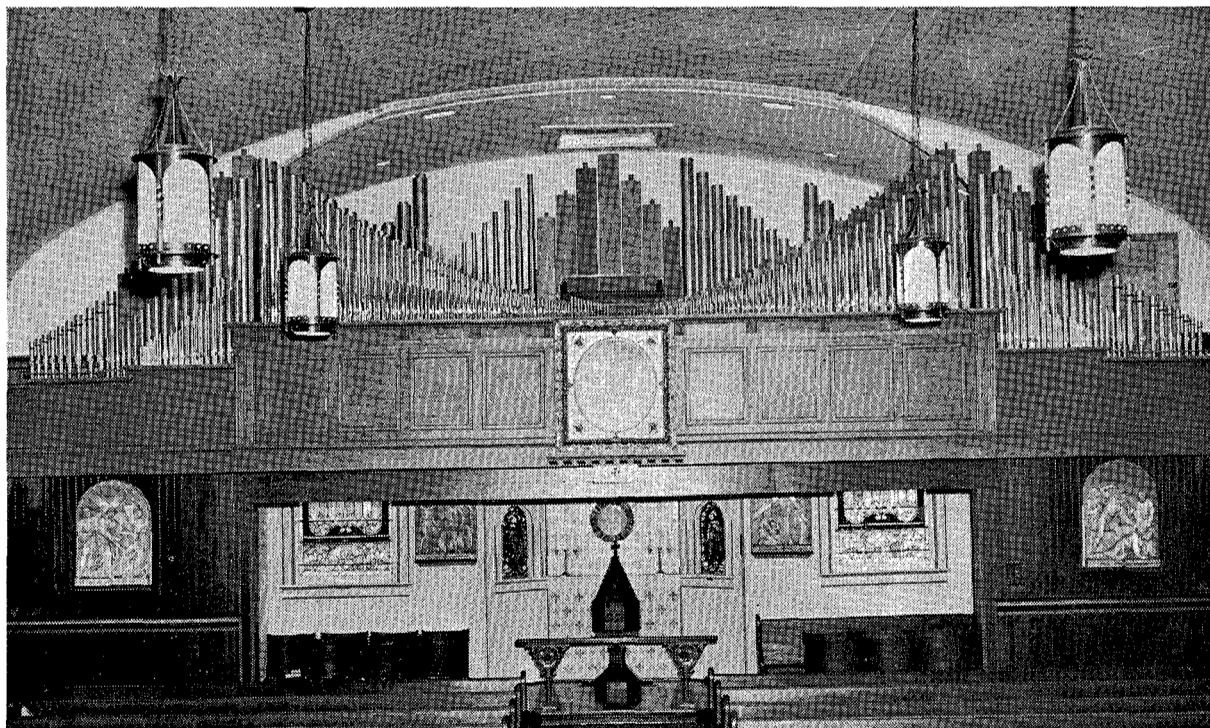
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HAUPTWERK		POSITIV		PEDAL	
8 Rohrflöte	61	8 Nason Gedeckt	61	16 Subbass	32
8 Erzähler	61	4 Nachthorn	61	16 Erzähler	12
4 Principal	61	2 Principal	61	8 Principal	32
2 Waldflöte	61	11 Sesquialtera	122	8 Gedeckt	12
11-IV Mixture	206	11 Zimbel	122	4 Choral Bass	12
8 Krummhorn	61			11 Mixture	64

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CHAPEL ALSO TO HAVE ORGAN

First-Plymouth Congregational to
Alter Buildings and Add Organs
for Centennial Observance

First-Plymouth Congregational Church, Lincoln, Neb. has signed a contract with the Schlicker Organ Company for a new organ. The installation is part of a large building and renovation program, part of the congregation's centennial celebration in 1966. The apse will be redesigned and refurbished with the organ, choir and console occupying a central position. Included in the centennial building program will be a new chapel which will be provided with an organ to be built by the Schlicker Company also.

An unenclosed antiphonal organ including an en-chamade trumpet will be located around a rose window in the rear gallery.

Richard L. White is chairman of the organ selection committee; Ernest E. Bedell is minister of music. The organ is designed by Herman Schlicker.



Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Mixture 4-5 ranks 293 pipes
Fagott 16 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes

PEDAL

Bourdon 32 ft. 12 pipes
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Pommer 16 ft.
Octave 8 ft. 32 pipes
Metalgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Flachflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Contra-Fagott 32 ft. (prepared)
Fagott 16 ft.

Trumpet 8 ft. 12 pipes
Clarion 4 ft. 32 pipes
Kornett 2 ft. 12 pipes

ANTIPHONAL

Rohrbass 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

GREAT

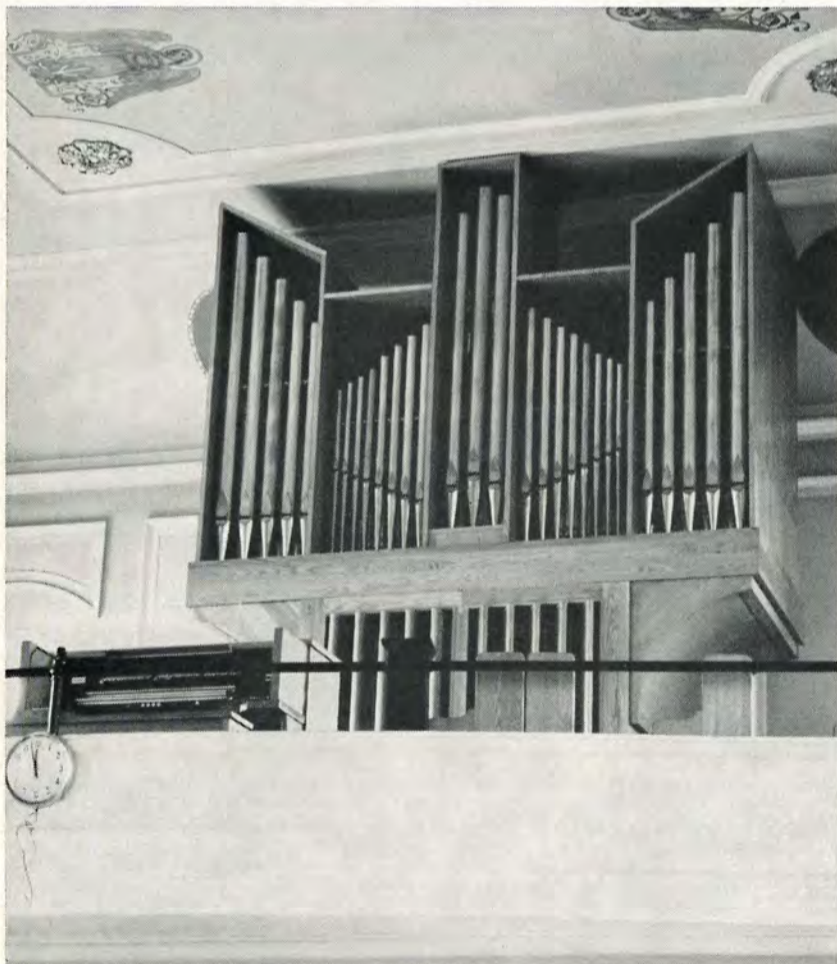
Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4-6 ranks 330 pipes
Trumpet 8 ft. 61 pipes
Trumpet en Chamade 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Klein-Nasat 1 1/3 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 3-4 ranks 232 pipes
Krummhorn 8 ft. 61 pipes
Trumpet en Chamade 8 ft. 61 notes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes



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 Incorporated
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Report of Meeting
of National Public
Relations Committee

The National Public Relations Committee convened in February, March and April in Los Angeles County with Gene Driskill, chairman; Dr. Orpha Ochse, Rayner Brown, Clarence Mader members attending.

The Chairman reported that certain suggestions concerning publicity had been conveyed in response to a request of the Publicity Chairman of the 1965 Conclave, that this information had been sent also to the National President and that further co-operation would be given.

The Committee's education program of music critics is hereby reviewed to stimulate individual Chapters to know and capitalize on their community music critic-reviewer and available potentialities.

In the fall of 1964, the Tri-Chapters of Los Angeles County learned that the Rockefeller Foundation had instituted a Music Criticism Program at U.S.C., under the direction of Dr. Raymond Kendall, Dean of the USC School of Music (and, nationally well-known writer-critic). Subsidized for nearly \$500,000 by the Rockefeller Foundation, this program will train 20 music critics in the next 5 years: four or five will spend a year annually on campus with exposure to critics who are brought for seminars from all over the world, the second year these will be attached to some leading U.S. newspaper to write with freedom.

The first act of the newly-formed Public Relations Committee was to plan some exposure of these critics to the A.G.O., and the organ world. Official approval was gained from Headquarters and the National Council since this would influence future organ criticisms throughout the entire U. S. For this year's exposure, the Committee chose the Pasadena and Valley District Chapter's activities as a "tool or textbook".

During a personal interview, Dr. Ochse invited Dr. Kendall and the five members of this year's group to the Contemporary Music for the Organ workshop (to include the analysis of Schoenberg's Variations on a Recitative, Op. 40) conducted by Dr. Marilyn Mason (faculty, University of Michigan) and to attend the organ recital performed at the All Saints' Church, Pasadena by Dr. Mason. The young critics and Dr. Kendall were invited to attend the chapter dinner preceding the concert with Dr. Kendall asked to speak on the newspaper critic's role in relation to organ music and the church organist-recitalist. Further, the critics-to-be were invited to attend the organ concert-workshops of 1) Dr. Leonard Raver on contemporary and baroque organ literature and 2) Dr. Wilbur Held on Bach's Orgelbuchlein. (Future variations may include providing the concert music on "loan" prior to concerts and a gift subscription to THE DIAPASON).

Dr. Kendall's dinner remarks to the Guild Chapter included the observation that 90% of U.S. music critics are bad, are involved with political and newspaper problems and do not reach for the new and interesting but rather for the usual in concerts. Two observations would probably receive much approval from organists: 1) It is a scandal that concerts under Guild sponsorship, year after year, are virtually ignored by the press and 2) that all organ recitals should not be reviewed.

Dr. Kendall suggests that chapters and publicity chairmen should establish, at the year's beginning, just which concert/recital should be reviewed. Thereafter, every available pressure should be placed on the critic by the church pastor, music committee, publicity committee, etc.

The next Sunday supplement section of the L. A. Times carried a six-column story in which Dr. Kendall states "A first rate organ recital shows power, scope of organ music" and that with the right circumstances "I predict without fear of contradiction that the major organ recitalists of the world will generate the same brand of awe, respect and enthusiasm as a symphony orchestra, Marian Anderson and Arthur Rubenstein."

The committee makes the following recommendations: 1) that the format of all Guild publications be modernized and that Chapters should try to improve all internal and external publications, forms, etc., 2) that because of interest and inquiry of many chapters, the financial statement of the National AGO be published monthly.

The active discussion regarding the continuing relationships and cooperation of AGO with National Association of Composers and Conductors and other professional musical organizations.

GENE DRISKILL, Chairman

Huntington

Members of the Huntington, W. Va. Chapter met at the First Methodist Church March 15 to hear a recital by young organ and vocal students of members. The following program was presented: Prelude on Festal Song, Bingham — Nancy Brandstetter; Our Father Who in Heaven Art, Bach, and Toccata in E minor, Pachelbel — Donna Jean Dixon; I Heard the Voice of Jesus Say, Rathbun — Carol Asbury; St. Anne Fugue, Bach — Stephen Ramsey; I Will Make an Everlasting Covenant, Peter — Roseanna Geouge; Trumpet Tune, Purcell and Fantasia on Ton-y-Botel, Purvis — James Bryant; Toccata, Gigout — Kay Bowyer; Ave Maria, Bach-Gounod — Dawn Downey Smith; Air for G String, Bach and Carillon, Vienne — Sara McGinnis. Mrs. Earl Wyant, Faye Lowry and Mr. and Mrs. David Dean hosted a reception following the program.

ALMA N. NOBLE

District of Columbia

The April 5 meeting of the District of Columbia Chapter was held at Luther Place Memorial Church with Dean Bellman presiding. Following a brief business meeting a program of Lenten music was sung by the host choir under the direction of Charles A. Whitten. Brena Whitten, host organist, also played several organ pieces.

W. LASH GWYNN

Norfolk Reveals
Ambitious Schedule
of Regional Plans

Recitals by David Craighead, Marianne Webb, Madison College, and Dr. Charles Vogon, Old Dominion College with members of the US Navy Band School will be features of the regional convention June 14-17 at Norfolk, Va.

A choral concert with Grover J. Oberle conducting will include the Bach Magnificat, Psalm 24, La Montaine (premier performance of a work commissioned for this occasion by the Virginia-Carolina Organ Company), the Durflé Requiem, and the Poulenc Concerto. Dana Brown and Owen Adams will be the organists for this event.

Workshop classes will be held three successive mornings. Father Ildephouse Wortman, St. Vincent Archabbey, Latrobe, Pa. will cover Gregorian chant in Latin and English settings; Dr. Charles Vogon will discuss service playing; Jack Ossewaarde will discuss cantatas and oratorios, and David Craighead will conduct an organ workshop.

Williamsburg Day will provide time for visiting the colonial capital. Programs will be heard on the organ at Bruton Parish Church, and at the Capitol. Taylor Vroman, tenor lutenist and balladeer, and James Darling, harpsichordist, will perform.

Sidelights will be visits to the McArthur Memorial, Old St. Paul's, a madrigal program, the regional student organ competition, and a Mass at St. Mary's with its Cavallé-Coll organ. A theatre organ party will be held in the evening. James Bryan, new AGO executive secretary, will speak at the opening luncheon hosted by the Möller Organ Company. Inquiries should be sent to Dean Nelson Linaburg, 404 Lakeland Ave., Suffolk, Va. 23434.

Monongahela

The Monongahela Chapter met Feb. 22 in the First Presbyterian Church, Morgantown, W. Va. Joseph Golz, director of the university choir and choral union, was introduced by Dean Martha Manning. He discussed choral techniques of practical use to church choir directors using members to demonstrate. He introduced several numbers from the 16th and 17th centuries appropriate for service music. Mrs. Manning invited the group to her home for refreshments at the close of the program.

Clyde English, West Virginia University, played an all-Bach recital March 7 in Wesley Methodist Church, Morgantown. At the conclusion of his program the chapter gave a reception in his honor in the social rooms of the church.

ALICE SMITHERS

Delaware

National President Alec Wyton was guest speaker at the March 16 clergy-organist dinner of the Delaware Chapter at the University Club, Wilmington. Mr. Wyton reminded organists of their duties and responsibilities which are entrusted to them through the church music. The clergy was reminded to co-operate with the organists in order that all receive the most from the religious service. A short question and answer period followed.

CAROLYN CONLY CANN

Wheeling

The Wheeling, W. Va. Chapter recently commissioned Alec Wyton to compose an anthem for AGO Sunday to be premiered in Wheeling on AGO Sunday 1966. The chapter also commissioned Richard W. Dirksen of Washington Cathedral to compose an organ composition for organ and trumpet. It is expected that the work will be completed by September 1, 1965 and will be premiered in Wheeling at a special Guild Service. These works were made possible by a generous gift to the chapter by a Wheeling resident.

Cumberland Valley

The Cumberland Valley Chapter met March 27 at the First Lutheran Church, Chambersburg, Pa. A recital was played by students of members. Cinda Brandenburg, student of Clair A. Johansen, played Prelude and Fugue in E minor, Bach, and Dialogue sur les Mixtures, Langlais. John Wingert, student of Ferree LeFevre, played Prelude in A minor, Marcelllo; Prelude and Fugue in C major, Bach; Jesus Makes My Heart Rejoice, Elmore. Judy Cump, student of Winifred Ross, played Trumpet Voluntary and Supplication, Roff. Janice Brindle, student of Mr. LeFevre, played When on the Cross the Savior Hung, Scheidt, and Three Pieces, Walton. Eleanor Thomas, student of Miss Ross, played Two Chorale Improvisations, Manz, and Scherzoso, Rogers. C. Randall Williams, student of William Sprigg, played O World, I Now Must Leave Thee, Brahms, and Prelude, Fugue and Chaconne in C, Buxtehude. Dean Ferree LeFevre reported plans for the recital by Gerre Hancock at Wilson College May 4. Refreshments were served.

Alexandria

The Alexandria Chapter sponsored a senior choir festival March 28 at Mount Olivet Methodist Church, Arlington, Va. The organist was Peter DeWitt and the directors were Marvin Keenze and Carl Weiss. Participating choirs were from nine churches and four denominations. Organ music included: prelude, Sonata 6, Mendelssohn played by Everett W. Leonard; professional, Entrata Festiva, Peeters, played by Francis S. Harrell; offertory, Largo, Sonata 5, Bach, played by Sally Annis, and postlude, Prelude in A minor, Bach, played by Nancy Phillips.

Patapsco

The Patapsco Chapter met April 3 at the home of Margaret Rusk Franklin, Baltimore, Md., who was in charge of the program. Dean James Spencer Hammond presided over the business meeting. Final arrangements were made for the Annual Hymn Sing April 4 at the Trinity Baptist Church. Mrs. Franklin, Gladys Davis and James Williams each demonstrated methods of teaching a hymn to a group. At the close of the meeting members were invited to the dining room for refreshments.

FRANCES CHAMBERS WATKINS

Richmond

The Richmond, Va. Chapter held its Feb. 15 meeting in the Westminster Presbyterian Church. Dr. James R. Sydnor, minister of music at the host church, gave a lecture-demonstration on conducting. Details were given regarding the recital and master class by Donald McDonald March 5 which served as the March meeting. The final recital of the repertoire series was played by James S. Darling, Bruton Parish Church, Williamsburg, March 15 in the Canon Memorial Chapel, University of Richmond.

REGINALD E. SLAUGHTER

Chesapeake

The Chesapeake Chapter met March 16 at the Brown Memorial Presbyterian Church, Woodbrook, Md. George William Volkel lectured and demonstrated at piano on the Art of Improvisation, emphasizing the chorale prelude.

HATTIE R. SHREEVE

ROBERT

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News of the American Guild of Organists — Continued

Roanoke

The Rev. Alvord Beardsley, chaplain of Hollins College, talked on The Victorian Era in Art and Music to the Roanoke Chapter March 15 in the new Northminster Methodist Church. The choir of the host church served refreshments after the meeting.

Doris Watson conducted a two-day workshop March 20, 21 at Second Presbyterian Church. About fifty directors from Roanoke and vicinity and members of their junior choirs participated. Jane Rasmussen was in charge of arrangements.

LOIS B. AYERS

Northeastern Pennsylvania

A program of wedding music by members of the Northeastern Pennsylvania Chapter was heard Feb. 22 at Asbury Methodist Church, Scranton. Organ music for the pre-nuptial recital was played by G. Donald Kaye, Sheryl Luckner and Paul Rothrock. Vocal soloists were Douglas Evans, bass and Arthur Taylor, tenor. The chancel and choral choirs of Asbury Methodist were heard in anthems suitable for use in the service. Miriam Trethewey was organist-director.

A style show of choir robes was presented by the E. R. Moore Company in the Clarks Green Methodist Church. John Quimby was in charge of the program. Mrs. William Newman was hostess.

The March 22 meeting at St. Luke's Episcopal Church was the clergy-organist dinner. The speaker was the Rev. Myles Edwards, curate of St. Stephen's Episcopal Church, Wilkes-Barre.

EVELYN M. BUTLER

Lancaster

The Lancaster Chapter held its March 15 meeting at St. James Episcopal Church, Lancaster, Pa. with Frank McConnell as chairman. The speaker for the evening was Robert Roth, organist-choirmaster of St. James Episcopal Church, Scarsdale, N.Y. who spoke on Hymnology, Choral and Organ Repertoire.

A junior choir festival was held Feb. 28 at Zion Lutheran Church, Lancaster, with Florence Garber as chairman.

CAROL ANSPACH

Nassau County

The March 14 meeting of the Nassau Chapter was held at St. Andrews Lutheran Church, West Hempstead. A covered dish supper was arranged by Ruth Banks, hospitality chairman. The business meeting was conducted by sub-dean J. Hjalmar Kober. The host was Dr. Lawrence Rasmussen, Adelphi University. His topic was The Challenge of Harmony. He explained the augmented sixth chord and illustrated with examples from familiar works. Hilda Brown gave a report of the progress of the June regional convention plans. Several organ companies will be represented at the convention. Headquarters will be May Hall at C. W. Post College.

MARCELLA M. POPPEN

Montgomery County

Dean Marjorie Jovanovic presided over a meeting of the Montgomery County Chapter March 9 at the Chapel of the Transfiguration, Colesville, Md. Melva Turpin served as hostess. Following the business meeting Alfred Neumann shared some impressions concerning conditions of church music and musicians in Europe as gained through a tour last summer. Martha Aubrey demonstrated some effects available to church organists who play Hammond instruments. To conclude her lecture-demonstration she played a Scarlatti piano sonatina, Fugue in D major by her sister Virginia Thomas, a movement from a Sowerby sonata, and the hymn Lord Throughout These Forty Days.

SARAH B. RICE

Philadelphia

The Philadelphia Chapter held its dinner meeting March 13 at the First Presbyterian Church with Dr. Alexander McCurdy, FAGO, as host. Following the dinner Dr. George Markey, FAGO, played the same program as listed in the recital pages.

SANDRA ILENE WELLS



The guiding spirits of the big Pittsburgh choral pilot project are left to right: William Wagner, Lily McGregor, Mary Louise Wright, AAGO, Norris Stephens, ChM, Gene Roth, Carolyn Slaugh, AAGO, ChM, and the Rev. Robert Kincheloe. See story in column to right.

Big Concert Climaxes Pittsburgh Chapter's Choral Pilot Project

A youth choir festival May 2 in Syria Mosque, Pittsburgh, will enlist 1500 young people representing 40 area churches. The theme of the hour-long service is Sacred Music through the Ages, with choral selections from all great periods of religious music. The event will be ecumenical in nature with Roman Catholics and Protestants co-operating in the church service. A Roman Catholic clergyman will give the invocation and the benediction will be pronounced by the Rev. Robert Kincheloe, executive director of the Pittsburgh Area Council of Churches, which organization co-sponsored the event along with the Pittsburgh Chapter.

Radio KDKA-FM will broadcast the music live and KDKA-AM will rebroadcast a tape. Local chairman is Mrs. Herbert Roth and William Wagner is the conductor. The program is the outgrowth of five years of church music seminars set up as a pilot project in Pittsburgh, and eleven years of American Lutheran Church children's choir festivals organized by Mrs. Roth. Mary Louise Wright, chairman of the National Choral Committee of the Guild, will be in charge of sharing the Pittsburgh accomplishment with Guild chapters across the nation.

Central New Jersey

The March 1 meeting of the Central New Jersey Chapter was held in the Ewing Presbyterian Church, Trenton. Members heard a program on junior choirs directed by Wanda Morgan, Ewing Church, and assisted by the Ewing junior choir and William Reed, organist. Mrs. Morgan gave the group suggestion for source music for junior groups.

BEATRICE KENDALL

Central Hudson Valley

Acting Dean Donald Lockwood introduced twelve Wappingers Falls Central High School instrumentalists in a program March 15 at Zion Episcopal Church. Entitled The Use of Brass Instruments in the Worship Service, the young people played arrangements from Bach, Purcell, Buxtehude and Peeters.

JANET R. PINNEY

New York City

The New York City Chapter sponsored a recital by Piet Kee at St. Paul's Chapel, Columbia University, March 29 before a large audience. After the recital a reception was held, giving members an opportunity to greet Mr. Kee and to meet each other informally. His program appears in the recital pages.

ANNE CONROW HAZARD

Lockport

The Lockport Chapter attended a recital March 14 at the Ascension Lutheran Church, Snyder, N. Y. Roy W. Clare, organist and choirmaster of the host church, directed about 60 members of the choirs of four area Lutheran churches with William G. Sloan as accompanist for the anthems. Churches participating were St. Paul, Williamsville, Ida Christie choirmaster; St. James, Williamsville, Diane Garrow organist and choirmaster; St. Paul, Eggertsville, William G. Sloan organist and choirmaster; and the host church, Roy W. Clare organist and choirmaster. Student instrumentalists from the Williamsville Central high school assisted. Following the program members attended a dinner at the Syracuse Restaurant.

BESSIE A. CLIFFORD

Southern New Jersey

The Feb. 20 meeting of the Southern New Jersey Chapter was held in the First Methodist Church, Glassboro, with the West Jersey Chapter as guests. Hoyle Carpenter, Glassboro State College, with some of the faculty, played a program for organ and instruments. Refreshments and a social hour followed the recital.

LYNN P. WARE

Queens

Queens Chapter members saw a lecture-demonstration by John Hose, M. P. Möller Co., on New Techniques in Pipe Voicing March 16 at the First Presbyterian Church, Springfield Gardens, N. Y. A mobile unit used in the demonstration brought equipment to show techniques from the raw materials to the refined instrument. Following this program the following slate of officers was elected: dean, Carleton L. Inniss; sub-dean, Charles Harmon; secretary, Doranne Tiedeman; assistant secretary, Hugh S. Campbell; treasurer, Ruth K. Schuh; registrar, Lily A. Rogers; librarian-historian, Bernard Klarman; auditors, Roy A. Anderson, Howard Epping; chaplain, the Rev. Robert Y. Condit.

ROY A. ANDERSON

West Jersey

A recital of organ music was played by three members of the West Jersey Chapter April 5 in the Kimball Methodist Church, Woodbury. The three were Rowland Ricketts, David Hunsberger and Carol Chew. Dr. Ricketts opened the program with Post, Langlais and Messiaen and a prelude and fugue of Bach. Mr. Hunsberger played a group of four Bach chorale preludes. Miss Chew closed with Franz, Haydn, Titcomb, Langlais and Mulet.

IRENE T. MOORE

Brooklyn

The Brooklyn Chapter co-sponsored Robert Thompson, Dallas, Tex. in recital March 14 at St. Paul's Church, Flatbush, Brooklyn, N. Y. The program is in the recital pages.

The chapter heard the Divinity School Choir of Yale University April 6 at Christ Church, Brooklyn. The program was under the direction of Charles R. Krigham and Role A. Lawson. T. Ernest Nichols, sub-dean, was co-chairman and host to the chapter for this event.

KATHARINE B. SHOCK

Northern Valley

The Northern Valley, N. J. Chapter sponsored a junior choir festival March 14. A massed choir of 175 boys and girls representing six churches participated. Theme of the program was The Seasons of the Church — the Life of Christ in Music. The program included hymns from Christmas, Lent, Ascension and Easter. The choir was directed by Joseph Coutret; William Caldwell was accompanist. Prelude and postlude were played by Earle Goodwin.

The chapter met with the Northern New Jersey Chapter April 6 at St. John's Lutheran Church, Passaic, for a jointly-sponsored student organ competition. Winner in the junior group was Ruth Meehan, who played Prelude and Fugue in G major, Bach, and Herzliebster Jesu, Walcha. Allen Bayer, winner in the senior group, played Prelude and Fugue in C major, Bach, and Epilogue for Pedal, Langlais. Judges were Bronson Ragan, John Weaver and J. Clifford Welsh.

DORIS BECHBERGER

Metropolitan New Jersey

A meeting of the Metropolitan New Jersey Chapter was held March 8 at the home of Jay Quinby, Summit. Dean Muriel P. Robinson conducted a business meeting. Mr. Quinby's house contains a three-manual theater organ, piano, harpsichord and harp. The host took the audience on an imaginary cruise by Mississippi River steamboat with sound effects played on the organ. After this "trip" guests were invited to enjoy playing the various instruments.

ELSIE B. BROOKS

Staten Island

The parish hall of St. Mary's Episcopal Church, West New Brighton, was the setting for the March 23 meeting of the Staten Island Chapter. A buffet dinner was followed by a program by Dr. Anders Emile, retired director of music at Hunter College, New York City, who told of his experiences on a recent world trip. The training of musicians and quality of music produced under the state subsidized methods employed in the Scandinavian countries was explained.

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News of the American Guild of Organists — Continued



Franklin Watkins, AAGO, state chairman for Western Pennsylvania, is chairman for the June 21-24 regional convention at Pittsburgh. Organist and choirmaster of Southminster Presbyterian Church, Mount Lebanon, Pa. since Nov. 1, Mr. Watkins has served the Pittsburgh Chapter as dean, chairman of examinations and chairman of the regional convention in 1953.

A graduate of the University of Minnesota magna cum laude he held positions at Emanuel's Lutheran Church and Temple Sinai for 10 years. This was followed by nine years as minister of music at Sunset Hills United Presbyterian, Mount Lebanon.

Niagara Falls

The Niagara Falls, N. Y. Chapter sponsored St. Paul's Cathedral Choir of men and boys, Buffalo, in St. Peter's Episcopal Church, Niagara Falls. Choirmaster and organist Donald Ingram and assistant organist Marie Shoemaker Obenauer led the choir in numbers by Gibbons, Morley, Purcell, Schubert, Bairstow, Britten, Mendelssohn and Stainer. The chapter committee was Mrs. J. Frederick Neff, Mrs. Wilbur Haseley, Ann Oxley and Ruth Witmer.

Mrs. FRANKLIN J. SCHWEITZER

Buffalo

A youth choir festival service was held March 23 at the Holy Trinity Lutheran Church under the auspices of the Buffalo Chapter, attracting about 500 youngsters from 20 area churches. They sang choral settings by Buxtehude, Pachelbel and Marcello. John Becker, choir director of the host church, conducted the festival and his own setting of Let All Our Songs and Praises Be. Roy Kehl, Kenmore Methodist opened the service with chorale preludes of Walcha. Marie Obenauer, St. Paul's Cathedral assisted at the organ.

V. M. GUTHRIE

Rochester

The March 16 meeting of the Rochester, N. Y. Chapter was held at the new Lutheran Church of the Incarnate Word. There was no formal business meeting. Ann Gehris was hostess for the evening. The main interest was the new 44-rank three-manual Holtkamp organ. Mrs. Gehris demonstrated the tonal quality by playing individual stops and played: Largo, Concerto, Vivaldi-Bach; Benedictus, Reger; Litanies, Alain. Mrs. Gehris invited all to try the new instrument. Coffee was served in the church parlors.

RUTH FAAS

Canacadea

The Canacadea Chapter held its annual junior choir festival at the Alfred Station Seventh Day Baptist Church March 7 with Mrs. Gerald Walker and Mrs. Nelson Snyder as co-chairmen. Many choirs participated in the vesper service of Lenten and Easter music.

The May meeting will take the form of a student organ recital to be held in the First Alfred Seventh Day Baptist Church with Mrs. Lee Ryan, Jr. as chairman.

CLAYTON VANORSDALE

Central New York

The Central New York Chapter met March 2 in the Central Methodist Church, Utica.

A dinner meeting was held in the Presbyterian Church, Cooperstown, with the organ society, April 6. Refreshments were served by Esther Chase and Betty Gaudons.

RAY CONRAD

Saginaw Valley

The Saginaw Valley Chapter met March 30 at Temple Israel, Bay City, Mich. Rabbi Jossef Kratzenstein explained many details of the Jewish service. Judge Steinberg was the cantor. A short business meeting was conducted by Mrs. James Arnold, after which a social hour was enjoyed.

Mrs. JOHN ENSZER

Monroe

The Monroe, Mich. Chapter sponsored an organ recital March 14 by Helen Boughton at the First Baptist Church. Mrs. Boughton played Prelude and Fugue in A minor, By the Waterside in Babylon and Saviour of the Nations, Bach; Magnificat Primi Toni and God the Father Be Our Stay, Buxtehude; Sonata for Flute Stops, Martini; Sancte Joannes, Fine; Arioso, Soweby; Suite da Concerto, D'Onofrio. After the recital members went to the home of Hugh Baker for refreshments.

Members met at the Hugh Baker home April 4 for a general business meeting. The slate of officers for the coming year was read. Elections will be held before the May meeting. Tentative plans were made for the annual May banquet and committees were appointed. After the meeting was adjourned the host served refreshments.

VERNA ROEDEL

Muskegon-Lakeshore

The March 13 meeting of the Muskegon-Lakeshore Chapter was held at new St. Gregory's Episcopal Church, Muskegon. The group was taken on a guided tour with the Rev. Mr. Cunningham explaining the symbolism of the articles in use in the service. Many members bought anthems and organ music, books and articles for sale at the white elephant display. Winning participants were announced who had been in the recent student organ competition. They were to play March 21. Refreshments were served with arrangements in charge of Mrs. Walter Beyer.

Following a dinner at St. John's United Church of Christ April 3 members of the chapter heard a lecture on the construction of organs. Their dinner and speaking guest was Henry Beard, Chicago representative of the Möller Company who spoke on design, discussed types of pipes and showed miniature parts which go into the building of an organ. Paul Staple was in charge of arrangements.

FRIEDA STEGINK

Southwest Michigan

The April 5 meeting of the Southwest Michigan Chapter was held at Kalamazoo College. Following dinner in Welles Hall, Dean Beatrice Stoner presided over a business meeting with a reading of officers by the nominating committee. Kathryn Loew played on the new classic-styled two-manual organ. The program is in the recital section.

RUTH DUNSMORE



Dean John Andrews is shown with Helen Edwards, left, celebrating 60 years in church music, and Thelma Addington, completing 50 years, as the two women were honored at a dinner and received corsages from the Detroit Chapter.

Toledo

The Toledo Chapter met March 16 at the Park Congregational Church for a dinner meeting with Mary Cheyney Nelson presiding. Boris Nelson, Dean of Fine Arts at Toledo University and music critic for the Toledo Blade, spoke on The Role of the Music Critic. Dr. Nelson's travels and experience with noted musicians were referred to which gave his talk a unique flavor. The program was a highlight of the year.

NORMA KELLING

Lorain County

The Lorain County, Ohio Chapter met March 8 in the newly redecorated choir rooms of the First Congregational Church, Elyria. Mrs. Jess Stevens, dean, presided over the brief business meeting. Maurice T. Casey, Baldwin-Wallace College, Berea, lectured on Choral Techniques, including choir procedures, old problems and new solutions. A tour of the new facilities at the church and a social hour followed the program.

Mrs. RICHARD COOLEY

Akron

In lieu of the regular meeting, the Akron Chapter sponsored Clyde Holloway in recital April 5 at Kent State University School of Music. The program is in the recital section.

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News of the American Guild of Organists — Continued

Canton

The Canton Chapter met March 22 at St. Louis Roman Catholic Church, Louisville, Ohio. After a welcome by Msgr. Robert Delmege, Edward John Soehlen, graduate student at the University of Michigan, gave a recital on the 1898 Pilcher tracker organ recently restored by James Caldwell. After the recital and an inspection of the organ, refreshments were served in the social hall of St. Louis school by members from Louisville.

NORMA CHIDESTER

Cincinnati

The Cincinnati Chapter held a student competition March 1 at the Covenant-First Presbyterian Church. Harold Frederic, host organist, served as chairman for the evening. Judges for the competition were Roger Heather, George Higdon and Mary E. Higgs. Winners of the competition were James Werner, undergraduate, and Donald Williams, graduate. Mr. Williams was selected to represent the chapter at the regional convention competition. A reception was held following the program.

M. LOUISE MATCHETTE

Muncie

The Muncie Chapter held a meeting March 30 in the music building at Ball State University. Don Neuen, director of the college choir, men's glee club and the university singers, spoke on How to get a Church Choir to Sound Better. Mr. Neuen conducted the group in singing through a new anthem written by Elizabeth Meloy. Plans were outlined for the Guild Sunday Service May 16 at the High Street Methodist Church. Church choirs are urged to participate in the singing. The anthem by Miss Meloy and two other anthems will be sung.

MRS. JAMES W. MAIDLOW

Youngstown

The department of music of Westminster College and the Youngstown Chapter co-operated in an organ workshop March 29; Mildred Andrews, University of Oklahoma, was the leader. The workshop was held on the Westminster College campus in the auditorium of the Arts and Science Building. More than 70 attended the afternoon master class sessions, in which students from Grove City College and Westminster College played. About 125 attended the evening lecture. Arrangements for the workshop were handled by Raymond H. Ocock, Westminster College, and Paul B. Batson, Jr., dean of the host chapter.

Cleveland

The Choral Society of St. Dominic Church, Shaker Heights, Ohio, under the direction of Cal Stepan, sang a sacred music concert March 8 under the auspices of the Cleveland Chapter. The 40-voice men's choir sang plainchant and compositions of Palestrina, Lully, Jan Smit, Peeters and Langlais. Featured was the new Mass in Honor of Vatican Council II by Gerhard Track. Valentina Fillingier played organ compositions by Bach, Bossi and Purvis.

Evansville

The Evansville Chapter met at Washington Avenue Presbyterian Church, Evansville, Ind. March 22. Mrs. A. J. Saum, host organist, played the pre-meeting recital. Following the business meeting and refreshments members enjoyed a "do it yourself" program. Mrs. Harris Erickson, sub-dean, who directs several bell choirs, brought handbells and members performed.

MARY W. FAITH

St. Joseph Valley

The St. Joseph Valley Chapter met March 29 in Grace Methodist Church, South Bend, Ind. The dean, Mrs. Albert Wendt, Jr., presided at a short business meeting. Franklin Miller, St. Mary's College, Notre Dame, Ind., gave a personal survey of German organs using slides and tape recordings he made in the summer of 1964.

GLADYS CROSBY

Peoria

"Peekin' at the Pekin Organs" was the subject of the March 16 meeting of the Peoria Chapter. A tour of four Pekin, Ill. organs began with a recital by Mrs. Roger Schleich at St. Paul's Episcopal Church. At St. John's Lutheran Church Gladys Rahn's program concerned the liturgy. Mrs. J. E. Mille was host organist at St. Paul's United Church of Christ. The tour ended at the First Christian Church where a program was played by Mrs. Melville B. Stewart. The ladies of the church provided refreshments.

The chapter sponsored Elizabeth Lange in recital at St. Mary's Cathedral March 28. Following her performance a reception was held in the church parlors. Mrs. Lange's program is listed in the recital pages.

MARIANNE S. HARTWIG

Springfield

The Springfield, Ill. Chapter met April 4 at St. John's Lutheran Church. Three members of the GSG at Western Illinois University, Macomb, and pupils of George Mulder played a program on the two-manual Kilgen. Toccata in F major, Bach — Karen Szegedy; Grande Pièce Symphonique, Franck — David Gaulrapp; Prelude and Fugue in E flat major and Prelude and Fugue in D major, Bach — Charlotte Evans. Plans continue for the organ-choral workshop May 8 by Roberta Bitgood.

MRS. JOHN B. NOLAN

Danville

The March 16 meeting of the Danville, Ill. Chapter was held at McKinley Memorial Church. Dean Marilyn Hardy presided. She read a story entitled The Christian Year by Paul Austin Wolfe. Those participating in the playing of Lenten music were V. J. Soukup, Edna Brand, Clarence Goldenstern and Mrs. Hardy. Gerald Perkins played a recital April 25 at First Presbyterian Church. The meeting was adjourned and refreshments were served by Zora Robinson, Margaret Bailey and Cleo Ice.

CLEO ICE

Northeastern Wisconsin

The Northeastern, Wis. Chapter heard the boy's choir of St. Joseph's Catholic Church, Appleton, under the direction of Francis Scholtz, at a meeting March 21 in Trinity Lutheran Church, Appleton. Mr. Scholtz also talked on the boy's voice — quality, training, breathing, part singing, changing voice, etc. The program concluded with the examination of the new Möller organ at the church and its demonstration by Dean Gladys Michaelsen.

MRS. DAVID L. HARRIS

Milwaukee

The Milwaukee, Wis. Chapter annual organ competition for students was held April 5 at St. Paul's Lutheran Church, West Allis. The church has an organ recently rebuilt and enlarged by Otto Eberle. Students performed works ranging from Bach and Buxtehude to Widor, Langlais and Peeters. Members who assisted in judging were Mrs. Josef Winninger, Mrs. Edwin Gajewski and Cyril Owen. The three winners will appear in recital later this season at St. Paul's Church. They will be awarded \$100 in contest prizes.

WALTER DERTHICK



Arthur B. Jennings, AAGO, professor emeritus of the University of Minnesota, has been made a life member of the Twin Cities AGO Chapter.

Twin Cities

The Twin Cities Chapter met March 13 with the Twin Cities Choirmaster Association at Gloria Dei Lutheran Church, St. Paul, Minn. A program was sung by the host choir, directed by Frank Bencriscutto and Lillian Sandberg, organist. Dr. Bencriscutto spoke on the role of the musician in the work of the church.

VERNA B. STERN

Madison

The Madison, Wis. Chapter met for an anthem reading session Feb. 22 at Westminster Presbyterian Church. Morris D. Hayes, choir director and visiting professor of music at the University of Wisconsin, and Mrs. Ambrose Landmark conducted the session in Fellowship Hall. A potluck supper preceded the meeting.

RUTH PILGER ANDREWS

Galesburg

The March 7 meeting of the Galesburg, Ill. Chapter was held at the Trinity Lutheran Church with Mark Holmberg, host minister of music. He spoke on his experiences at Union Seminary, showing slides of its facilities and playing a number included in his graduate recital there. Refreshments were served in the Martha Room by Mr. Holmberg and Mrs. A. B. Rosine.

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News of the American Guild of Organists — Continued

HEAR WORCESTER COMPOSERS

The March 21 program of the Worcester, Mass. Chapter was a highly successful hour of organ and choral music written and mostly performed by members. The idea of the experimental evening was conceived by Dean Barclay Wood. Many members were performing original compositions in their own churches; others were inspired to compose and submit new works. The executive committee selected 24 compositions. Composers represented were John King, Gerald Phillips, John Ogasapian, Parouhi Boyajain, Alan Walker, Gerald Campbell and Henry Hokans. Reviews by newspaper critics called the evening an inspiring one for the audience as well as an important one for the encouragement of the composers.

John King was host at the First Unitarian Church where a new organ has been installed. Mrs. Robert K. Massey was hostess for the coffee hour.

AZNEV MOORE

Cape Cod

The annual pastor-organist supper of the Cape Cod Chapter was held March 29 in the parish hall of the South Yarmouth Methodist Church with Jacqueline Crowell Silvi as hostess; 45 attended. At a brief business session Dean Svea Anderson announced the nominating committee for the annual banquet in May. Dean Anderson then introduced Donald Willing, New England Conservatory of Music, Boston, who gave an illustrated talk on world famous organs, using slides made during his travels. A question and answer period followed.

GLADYS M. KELLEY

Vermont

The April 4 meeting of the Vermont Chapter was held in the North Congregational Church, St. Johnsbury. David W. Cogswell, president of Berkshire Organ Co., gave a talk on The Pipe Organ — A Curious Heritage of Arts, showing pictures of ancient instruments and giving musical demonstrations. Dinner at St. Johnsbury House was followed by a brief worship service replacing the church's Union Lenten Service. In the evening a recital was played by Wendell H. Piehler, Colby Junior College. His program is in the recital pages.

FRANK HENSEL



Organists from five chapters in three states attended the formal recital and master class by Harriette Slack Richardson, Springfield, Vt., March 28 at the Second Congregational Church, Greenfield, Mass. The events were co-sponsored by the Vermont Chapter and the host church, whose organist, Williams Phelps Rugg, chairmanned the program.

The master class included 50 organists and observers from Vermont, New Hampshire and Massachusetts, who travelled distances up to 165 miles. Ten performed compositions prepared in advance for Mrs. Richardson's comments and suggestions. Mrs. Richardson's third annual program at Greenfield is listed in the recital section. Her registrations were distributed to class members in advance.

New Haven

The New Haven, Conn. Chapter attended a service of Choral Evensong March 14 at St. Peter's Episcopal Church, Cheshire. The program was sung by the Trinity Church boys choir of New Haven under the direction of G. Huntington Byles. Herbert Richmann was organist.

A second musical event was attended March 28 at St. John the Baptist R.C. Church, New Haven. The St. John the Baptist Chorale sang a program of sacred music conducted by Raoul Forest, Jr. and featuring the Missa Aeterna Christe Munera, Palestrina.

LAWRENCE J. LANDINO

Bridgeport

The Bridgeport, Conn. Chapter attended the dedication March 7 of the Aeolian-Skinner organ at the Greens Farms Congregational Church, Westport. The recitalist was Virgil Fox.

CAROLE FANLOW

Brockton

Members of the Brockton, Mass. Chapter met at the Unitarian Church, Bridgewater, March 22 for the regular meeting. Dean Julia Young conducted a business meeting. The nominating committee presented a slate of officers to be voted on at the next meeting. The guest speaker was Barbara Owen, Pigeon Cove, whose subject was How to Make the Most of the Small Organ. She suggested and played numbers and demonstrated registrations. A refreshment hour concluded the program.

HELENA J. MOONEY

New London County

The New London County, Conn. Chapter sponsored Robert Baker in recital March 29 at St. James Episcopal Church, New London. After the program a reception was held in the church auditorium. Beatrice Hatton Fisk was hostess.

RICHARD W. HYDE

Sowerby to Conduct Own Works for Boston and Worcester Chapters

Dr. Leo Sowerby will conduct several of his own choral works May 9 at All Saints Church, Worcester, Mass., in a program sponsored by the Boston Chapter. Members of both Boston and Worcester Chapters and the public have been invited.

In the early history of the Boston Chapter, one of its first public concerts was a three-choir festival held in Worcester. This concert will have two choirs: the boy choir of the host church, Henry Hokans conductor, and St. Paul's Choir School Cambridge, Dr. Theodore Marier conductor. Donald Willing will play the Sowerby Symphony.

Dr. Sowerby will tell the Boston Chapter about his work at the College of Church Musicians May 8 at St. Paul's Church, Cambridge, following a combined choir rehearsal. Boston Chapter members will go on a guided organ tour of Worcester churches Sunday preceding the concert. Roberta Bailey Johnson is program chairman for the Boston Chapter.

MORE SOUTHERN NE PLANS

Programs for the Southern New England regional convention June 20-23 have been completed. A pre-convention program will be held at Watch Hill and Westerly, R.I. Willard Sektberg, regular summer organist, will play a vesper recital at the Watch Hill Chapel. George Kent will direct the evening program at Christ Church, Westerly. Donald Ingram, St. Paul's Cathedral, Buffalo, N.Y. will play the dedicatory recital on the new three-manual tracker organ. This will be preceded by a buffet supper at Narragansett Inn in Watch Hill.

Among many musical attractions will be opportunity to visit points of historical interest including the Touro Synagogue and Trinity Church, both national shrines in Newport.



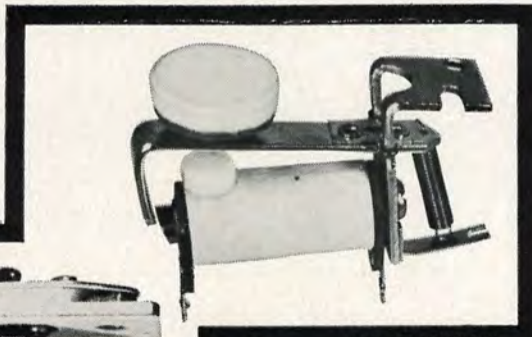
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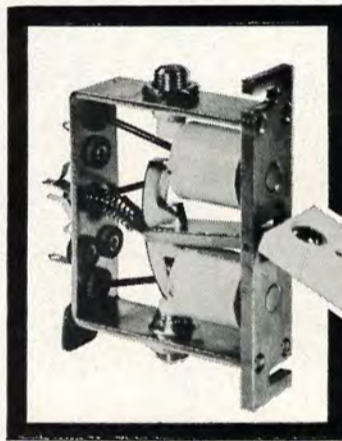
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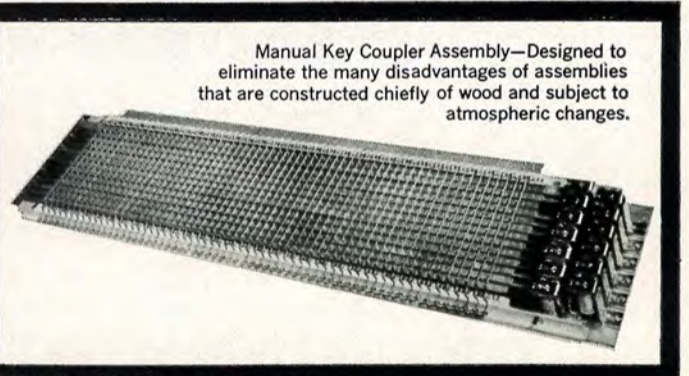
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News of the American Guild of Organists — Continued

New Hampshire

The March 1 meeting of the New Hampshire Chapter was held at St. Anselm's College, Manchester. Father Casimir talked on the liturgical renewal as it especially concerns music. He was joined by Fathers Cecil and Peter for a roundtable discussion of the problems of adapting music to the English liturgy, what is available in new music and the new role of organists and choirs. Father Casimir, Father Peter and Josephine Coakley have been appointed to pass on the available new music. Dean R. Gilman Stockwell announced details of the student recital and its part as a chapter elimination contest for the semi-final contest. The regional winner will have an opportunity to play in the national contest next year at Atlanta. Roger Barrette was in charge of the program.

The chapter sponsored Bernard Piché in a dedicatory recital Feb. 21 at St. Jean Baptiste Church, Manchester. Concerto in A minor, Vivaldi-Bach; Giga, Loeillet; Fantasie in F minor, Mozart; Fantasie in A major, Franck; Intermezzo, Bonnet; Prelude, Symphony 1, Vierne; Tu Es Petra, Mulet; Toccata and Fugue in D minor, Bach.

MARY SCHOW

Hartford

The Hartford Chapter met March 22 at the First Methodist Church, Hartford, Conn. for a demonstration on the recently installed Casavant organ. Richard Knapp, host organist-director, gave some interesting facts and illustrated the various tone combinations. He played the following program: Variations Balletta del Granduca, Sweelinck; The Fifers, Dandrieu; Cantabile in B major, Franck; Fugue in C major, Bach. This was followed by To God on High, Bach, and Fantasia, Byrd, played by Joseph Payne. Refreshments were served. The business meeting was conducted by Dean David Harper.

FLORENCE B. CASE

Stamford

The Stamford, Conn. Chapter members and guests met at St. John's Lutheran Church March 15 for a recital by three members. Dean Claude Means presided over a brief business meeting, introducing Esther Ellison, Connecticut State Chairman. The program and recitalists were: George Matthew — Prelude and Fugue in E, Lübeck; Fugue in D, Beethoven; Fantasy, Bingham. Donald Golden — Arioso, Sowerby; Toccata in D minor (Dorian), Bach. Malcolm Wechsler — O Sacred Head, Bach; Out or the Depths, Pachelbel; Elegie, Still; Litanies, Alain.

ANN LOMBARD KELK

Portland

The Portland, Maine Chapter held its Feb. 15 meeting in Temple Beth-El. Cantor Kurt Messerschmidt gave a talk on Hebrew liturgical music, some of which he sang. After the program Cantor Messerschmidt guided members through the temple explaining and answering questions about various parts of the building and service.

Members met March 15 at the First Parish Unitarian Church parish house for an informal dessert-discussion meeting around the coffee table. Stewart Shuster presided at the discussion period. Among the questions brought up and elaborated on were "Can we as AGO do anything about the type of music played in funeral homes? Do we have any right to bring pressure to bear on it? What are we doing, and can we really justify our getting together every month?" A thought-provoking discussion followed.

GRACE P. ENDICOTT

Merrimack Valley

The Merrimack Valley Chapter held its meeting March 16 at Calvary Baptist Church, Lawrence, Mass. Anthem readings were led by Dean John Ogasapian and Alvin Wooster with discussions on related phases. Nominations for 1965-66 were offered by Alberta Mathieson. Refreshments were served after the meeting. Host of the evening was Donald Ketzler.

BERT MULLER

Augusta

The Augusta, Ga. Chapter met March 23 at St. Paul's Episcopal Church. A recital was played by Bobby Ellerbee; Prelude and Fugue and Chaconne in C, Buxtehude; Savior of the Nations, Come, In Peace and Joy I Now Depart, I, Deaths' Strong Grasp the Savior Lay and He Who Will Suffer God To Guide Him, Bach; Blessed Ye Who Live in Faith Unswerving and My Heart is Filled with Longing, Brahms; Invocation, Ross; Evensong, LaMontaine; Solemn Melody, Davies.

Emily Remington, regional chairman and organ teacher at Augusta College, directed the Augusta Choral Society in The Passion According to St. John, Bach. Two performances were given March 27 and 28 at St. Paul's Episcopal Church.

EVELYN TURNER

Savannah

The Savannah, Ga. Chapter held its March 15 meeting at the Bull Street Baptist Church. Lola Stevens directed the oratorio Jephthah. Dean Miriam Varnedoe conducted a business meeting following the program.

FRANCES EMMONS

Greenwood

The Greenwood, S. C. Chapter met Feb. 22 at the First Baptist Church. Roberta Major and A. E. Adams spoke on the French school of organ playing and concluded the talk with his observations concerning the French organs he had played in North Africa.

The chapter sponsored a recital by its members Feb. 28. Of particular interest was the performance of Felix Bauer's original composition for recorders and organ. Lucy McCluer was organist and Mrs. Jack Arrington played the recorders.

The annual junior choir festival was held April 4. Mrs. Thomas Wood and Mrs. W. C. Smith were hostesses for the social hour.

The chapter met March 22 at the First Baptist Church. Dr. Adams continued the chapter's study of the French School of Organ Playing. His program on French organs and French organists was illustrated with tape recordings of the performers and their instruments. Mrs. Jack Arrington and Lucy Anne McCluer were hostesses for the social hour.

LAURA JO S. TERRY

Kinston-Rocky Mount

The March 13 meeting for the Kinston-Rocky Mount Chapter was held at East Carolina College, Greenville. A short business meeting was held. The regional convention in April and the May meeting were discussed. Students of Robert Irwin, East Carolina College, played. A list of the music appears in the recital section.

P. WILEY

Memphis

The Memphis Chapter met March 7 at Idlewild Presbyterian Church with Billy Christian as host. Guests were introduced and the nominating committee was appointed. Attention was called to the regional convention in Birmingham June 7-10. The business meeting was adjourned for a recital by Gerre Hancock.

WALTER WADE

Macon

Mulberry Street Methodist Church was host to the reactivated Macon, Ga. March 7. Dean Jack Tremaine led a program on the handbells. Members learned to play the bells following the program.

The April 5 meeting was held at the First Baptist Church, Milledgeville. The program was a recital by B. Graham Ellerbee, Augusta. Refreshments were served after the recital.

Mrs. J. C. BRADLEY

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June 7-10, 1965

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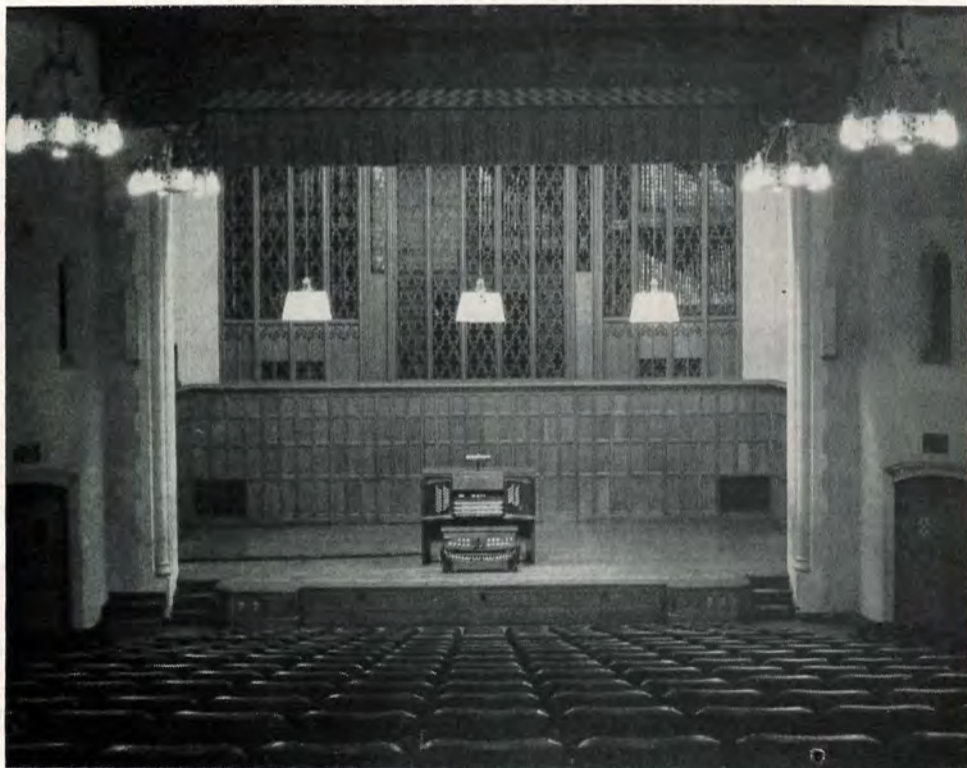
Adult \$17.50; Spouse or student \$12.50

Birmingham Plans Make Up For Late Starting Publicity

P. WILEY

The Birmingham, Ala. Chapter looks forward to the forthcoming Southern Regional Convention June 7-10. An excellent program is in the making. Some 10 new organs in the area will be available for the recitals and workshops. The host chapter is proud to offer these new organs for the convention and invite all members of the Southern region to see and hear these fine instruments in addition to liturgical drama, choral workshops, a large display of organ and choral works and other events of interest. With a roster containing David Craighead, Arthur Poister, Wilma Jensen, Hugh Thomas, Robert Newman, Harald Rohlig and others, enthusiasm is rising rapidly.

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News of the American Guild of Organists — Continued

St. Petersburg

The St. Petersburg, Fla. Chapter met March 11 at the St. Petersburg Yacht Club with members of the Music Teachers Association for a luncheon. More than 200 members from the two organizations were present. Thomas Briccetti, conductor of the St. Petersburg Symphony Orchestra, spoke briefly. Following the luncheon Eleanor Wolfram, concertmistress of the St. Petersburg Symphony Orchestra, played several violin numbers accompanied by Leland Peck.

A choral workshop was conducted March 15 by Ralph Bayless in the choir room of the First Baptist Church.

DOROTHY BERRY KIRK

Upper Pinellas

The Upper Pinellas Chapter visited St. Petersburg Junior College March 22. Robert D. Setzer of the college welcomed the group. The program was divided into three parts. First, a talk on The Small Unit Organ by Jack H. Murphy, area representative of the Reuter Organ Co.; second, a recently released movie by the Reuter Company showing organ construction and tone and third, a short program by college students on a small Reuter practice organ of three ranks.

EARLE C. NORSE

South Mississippi

The March 9 meeting of the South Mississippi Chapter was held in the auditorium of Tatum Court, William Carey College. Students of Klaus Speer, University of Southern Mississippi, and Donald Winters, William Carey College, played an organ recital. The program appears in the recital section. Following the program members and guests were invited to the Home Economics building for refreshments. Mrs. Clyde Bryan, dean, presided over a short business session. A nominating committee was appointed to report at the April meeting. The chapter will end the year's activities with a dinner meeting May 4, when ministers and their wives will be guests.

MRS. J. B. HOLLOWAY

Sarasota

At the regular meeting March 9 at the First Congregational Church the Sarasota, Fla. Chapter sponsored a program of orchestral and band music by a group of students from Brookside Junior High School under the direction of Carl Werner. The program of 15 numbers included both classical and modern compositions for quartet, duet and solo instruments and several piano and soprano solos. Following the program a short business meeting was held.

IDA G. DITTRICH

Central Louisiana

Members of the Central Louisiana Chapter sponsored a recital for their March 23 meeting. Norman Z. Fisher, past-dean of the Shreveport chapter and professor of organ at Centenary College was the performing artist on the three-manual Kilgen at the Emmanuel Baptist Church, Alexandria, La. The program is listed in the recital section. The program was designed to be of interest to practicing organists as well as the general public. An appreciative audience was in attendance.

VIRGINIA M. HOWARD

Lexington

The Lexington Chapter met March 9 at Immanuel Baptist Church. Charles Ward, Berea, Ky. gave a lecture-demonstration program. He discussed the history and development of the European and American organ from the 16th through the 20th centuries. He described in detail the construction of the Immanuel Church organ built at his factory in Berea. In completing this comprehensive program, Mr. Ward played Movement 3, Trio Sonata 3 and Fugue in A minor, both Bach. Refreshments were served in the social hall.

ANN V. SMITH



Checking the installation of the 55-rank Aeolian-Skinner at First Baptist Church to be inaugurated with a Regional Convention recital are members of the hosting Tulsa Chapter's planning committee. Left to right at rear: Glen M. Smith, treasurer; Mrs. James E. Watkins, Jr., publicity chairman; Richard Doverspike, sales chairman; foreground: Eric Hubert, hospitality chairman, and James Woodward, minister of music of the church.

Lakeland

The Lakeland, Fla. Chapter met at the home of Mrs. David L. Congleton, Dade City, for its March 9 meeting. Plans were concluded for the Gerre Hancock recital at All Saints Episcopal Church March 19. The program for the meeting was a recording of William Whitehead at the Philadelphia Academy of Music console. Refreshments were served by Mrs. Congleton and Mrs. Robert B. Kitzmiller.

MARIANNA KITZMILLER

Miami

Members of the Miami, Fla. Chapter met at Ewing Gallery, Coral Gables, for a recital by Gary Byrd and Mark Walsh, students of Ralph Harris at the University of Miami. Dean Charles Richard announced that he would be unable to represent the chapter at the regional convention in Durham, N.C. April 26-28. Kathleen Deedmeyer will be official delegate. Following the meeting a reception was held in the Gallery patio.

NETETH N. MELSON

Louisville

The Louisville, Ky. Chapter met March 22 at Christ Church Cathedral. Following the dinner and business meeting, sub-dean Melvin Dickinson led a discussion on the chorales of J. S. Bach. Thomas Matthews, organist-choir-master of Trinity Episcopal Church, Tulsa, Okla. was sponsored in recital in the cathedral.

New Orleans

The New Orleans Chapter was guest of the monks at St. Joseph's Abbey, Ramsay, La. March 20 for a tour of the Abbey. A brunch was served followed by a lecture-demonstration by Father Dominic Braud, OSB, and the seminary choir. Propers for St. Benedict's feast and the mass were explained according to the new English High Mass. The Mass was illustrated by Mass Celebrants, the choir and congregational singing.

LOUIS PANZERI

Fort Smith

The Fort Smith, Ark. Chapter sponsored a choral workshop March 22-26 by Clifford Tucker, New Orleans Baptist Theological Seminary. The group sang a program on the closing night of numbers prepared through the week. Mrs. Charles McDonald was accompanist for the workshop.

FRANK L. DEES

Ozark

The Ozark Chapter met March 14 in the First Baptist Church, Miami, Okla. The program, which appears in the recital section, was given by DeMaris Gaines, harp and organ, and Ruth Cosby, organ. A reception followed the program, with women of the church as hostesses. A business meeting followed, with Dean Johnny Kemm presiding.

RUTH THOMAS

Texarkana

The Texarkana Chapter sponsored an organ workshop by Marilyn Mason March 6 at the First Methodist Church. Students organists of Texarkana and surrounding towns heard her helpful suggestions for playing church services, emphasizing hymn playing.

Dr. Mason was sponsored in recital March 7 at the First Methodist Church. Her program consisted of compositions by Walther, Martini, Bach, Roger-Ducasse, Durufle and Sowerby, followed by a reception in the parlors of the church. Mrs. William Hibbitts was in charge of arrangements. Dean Lillian McKenzie and other officers of the chapter received guests with Dr. Mason.

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News of the American Guild of Organists — Continued

El Paso

The El Paso Chapter sponsored the Breckenridge, Tex. Boys Choir in concert March 12 in First Christian Church. Members provided lodging and meals for the boys and also a sight-seeing and shopping trip to Juarez, Mexico. The program was well-attended. Dean David Hinshaw, Mrs. O. C. Moore and John Robinson were in charge of arrangements.

DOROTHY NAVLOR ANDREWS

Corpus Christi

The Corpus Christi, Tex. Chapter sponsored Nita Akin in recital March 12 at the Church of the Good Shepherd, Episcopal. Her program appears in the recital section. A reception for Dr. Akin was held in the library following the recital. Mrs. H. L. Johnson and Jean K. Williams were in charge of arrangements.

Dr. Akin conducted a workshop March 13 covering many aspects of both choral and organ music for the church. A luncheon at the Corpus Christi Town Club followed with Mrs. J. M. Sewell in charge of arrangements. Dean Alice Mayberry presided at a brief business meeting. The following officers were elected: dean, Leslie Peart; sub-dean, Mrs. Henry Schlenk; secretary-publicity, Marcia Caravantes; treasurer, Mrs. Tom J. LeBlau; historian, Mrs. W. M. Allen; parliamentary, Mrs. William Mayberry; auditors, Mrs. James H. George, Ann Pittman.

MARCIA CARAVANTES

Tulsa

Members of the Tulsa Chapter met for the monthly dinner meeting April 6 at the First Baptist Church, Dean James Stewart Boles presiding. Reports from the Southwest Regional Convention planning committee were heard; the announcement that a theater-organ party had been added to the schedule of events was received with much enthusiasm. Dean Boles warmly commended chapter members for their participation in an increased number of organ recitals heard in Tulsa.

Following the business meeting members went into rehearsal for the annual Guild Service to be held in early May.

LOIS McHENRY WATKINS

Southeastern Minnesota

The Southeastern Minnesota Chapter met March 22 at the First Methodist Church, Rochester, for a demonstration of handbells by Robert Scoggin and a handbell choir. After the demonstration Mr. Scoggin gave some facts and history about handbells and gave members an opportunity to experiment with some elementary bell lessons. New officers elected are: dean, Robert Scoggin; sub-dean, Herbert Mueller; secretaries, Marion Treder, Mrs. Vinton Harris; treasurer, Dean Robinson.

SHARON SCHINDLER

MORE ON ST. LOUIS REGIONAL

Visitors will have plenty of time for sightseeing at the regional in St. Louis June 21-23. The new Jefferson National Expansion Memorial designed by Eero Saarinen will be the highest national monument when completed. The Old Courthouse was the scene of the first trial in the fateful Dred Scott slavery case in 1839.

Dr. Heinz Arnold, Stephens College, Columbia, Mo. has been added to the recital roster of the convention. He will play the new 18-stop German Bosch organ just installed in the St. Louis Ethical Society.

In addition to Richard Vikstrom's previously scheduled series of choral workshops, Rockefeller Chapel's director will conduct a massed choir concert June 22 with instruments from the St. Louis Symphony Orchestra. The combined choirs of Grace Methodist, Second Presbyterian and Kirkwood Methodist will sing Holst's Hymn to Jesus and Schubert's Mass in E flat.

Pre-convention activities June 20 will include the regional student playing competition and a Service of Evening Prayer at Christ Church Cathedral with music of Vaughan Williams and Sowerby under the direction of Henry Glass, Jr. Organ and instruments will assist.

ROBERT S. MULLGARDT

St. Louis

The Feb. 22 meeting of the St. Louis Chapter was held at the Concordia Lutheran Church, Maplewood, Mo. A large crowd was present for the dinner meeting, followed by a short business meeting. Plans for the regional convention were discussed. The program was a lecture by Robert Bergt, Concordia Seminary, entitled *Worship and Music in Early American Life*.

PAUL D. ANDERSEN

Kansas City

Dr. Heinz Arnold, Stephens College, Columbia, Mo. was sponsored in recital by the Kansas City Chapter March 15 at St. Paul's Episcopal Church, Kansas City, Kans., the last of the subscription series for the current season. The classic style McManis organ was used. A dinner preceded the recital. Marie Murphy, hostess for the year, planned a "getting to know you" interlude.

PAULINE WALTON WOLFE

Oklahoma City

The Oklahoma City Chapter gathered at All Souls Episcopal Church for a meeting March 29 and a program for organ and instruments. Purcell's Sonata for organ and trumpet opened the program with J. C. Wright trumpet, Myles Criss organist. Marcello's Oboe Concerto in C minor followed with David Price as soloist and Clyde Morris organist. Three arias from Bach Cantatas were sung by Faith Brown with Clyde Morris oboist and James Christensen organist. The program ended with Christ the Lord has Risen, Peeters, with Myles Criss organist and brass quartet. A reception followed the program. The nominating committee presented a slate of officers.

FAITH BROWN

St. Joseph

Clarence Ledbetter, Southern Illinois University, was the artist in a program of organ and choral music sponsored by the St. Joseph, Mo. Chapter March 14 at First Christian Church. Fifteen churches participated. A massed choir sang *On the Passion of Christ*, David H. Williams, under the direction of Gilbert Whitney, Northwest Missouri State College. Organist was Mrs. John Leffer. The Rev. William G. Shoop, chapter chaplain, gave the meditation following the cantata. The program was taped by radio station KFEQ for broadcast later that evening.

COLIN A. CAMPBELL

South Eastern South Dakota

The newly-formed South Eastern South Dakota Chapter, which formally received its charter Feb. 1, met in Vermillion April 3 for a recital for instruments and organ at Trinity Lutheran Church by members of the GSG of the University of South Dakota. A feature of the program was the performance of a Stanley Voluntary arranged for two organs, a small two-rank organ built by Robert Rayburn with the church organ, a rebuilt tracker Marklove of 1887. Members of the Western Iowa Chapter were guests at the recital. GSG members were hosts at a reception.

JACK L. NOBLE

Arrowhead

The Arrowhead Chapter met March 15 at Gloria Dei Lutheran Church, Duluth, Minn. The meeting was conducted by the assistant dean, Christine Crockett. All were saddened by the death of the founder of the chapter, Elizabeth M. Dworshak, whose funeral service was held March 6. David Clark gave a short talk and Lucille Tengquist was appointed to start a memorial fund in Mrs. Dworshak's name and a nominating committee was appointed for the 1965-66 officers of the chapter.

ISABELLE B. JOHNSON

Central Iowa

The Central Iowa Chapter met March 8 at First Methodist Church, Des Moines. Two members played preludes for the program. Robert Burns played *Four Chorale Improvisations*, Manz, and Terry Farley played *Veni Creator Spiritus*, Ahrens. Gerhard Krapf, University of Iowa, talked on *Improvisation and gave examples on the organ*.

Heinrich Fleischer, in Ames for a two-day series of events April 5 and 6, judged the chapter student competition. Six students participated. Wayne Kallstrom was the winner. Larry Smith also played for Dr. Fleischer as the chapter's entrant in the regional elimination contest. As chapter winner last year, he was ineligible to win the award again. The same evening Dr. Fleischer conducted a master class on the history, development and form of the organ chorale. He played a recital April 6 at Collegiate Methodist Church, Ames.

BRYANT DENNISTON

Lincoln

Members of the Lincoln, Neb. Chapter met April 5 at the new Cathedral of the Risen Christ. An enjoyable evening was spent looking at the still incomplete cathedral and organ. Monsignor Crowley and Father Sheehy were present to answer questions. Dean Rosanna Wheaton presided at the business meeting, after which she turned the meeting over to Myron Roberts, University of Nebraska, consultant on the purchase and installation of the new Casavant organ in the cathedral. He gave some background information on the problems involved in the decision to purchase an organ and emphasized the importance of builder, architect and acoustical engineers working together to attain the best organ possible for the building. Michael Veak, cathedral organist, played phrases from organ works to allow the group to hear the various voices that had been installed. He also played a short recital to demonstrate the organ. His program included *Fantasia and Fugue in G minor*, *The Old Year Now Hath Passed Away and From Heaven Above to Earth I Come*, Bach; *Antiphon 3*, Dupré, and *Marche Episcopale*, Vierne.

MRS. WALTER E. WITT

Clinton

The Clinton, Iowa Chapter met March 14 at St. Luke's Episcopal Church, Dixon, Ill. Dean Naomi Howell presided at the business meeting. A program followed on *The Sacred Solo*, a lecture by Jeanne Shaffer, Ashton, Ill. who illustrated her points by singing, accompanied by Mrs. Howell. A short program of organ music by Joanne Hey was followed by a coffee hour, hosted by the Howells.

MRS. PAUL BURGDORF

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News of the American Guild of Organists

Denver Chapter Pioneers in Job Placement

The Denver Chapter established a cooperative agreement with the Colorado Department of Employment early last year. A member of the Guild, Richard Mansfield, was chosen to act as liaison officer. Applicants for positions as organist, choir director and soloists filled out biographical registrations at no cost. Mr. Mansfield prepared brief resumes from this and sent the same to churches who had sought candidates. The same procedure was made by each church.

By the end of January 40 applications had been received, 26 positions were received and 23 positions filled. After the first six months an evaluation of the plan revealed that both applicant and employer had immediate service. Selections were impersonal and had been made on merit without prejudice. A heavy responsibility had been lifted from organists and teachers who were already too burdened with church activities.

Everyone seems so happy that the plan is offered to other chapters as having solved a great need. Anyone desirous of securing details should write: Richard Mansfield, Denver Office of the Colorado Department of Employment, 251 East 12 Avenue, Denver, Colo.

ED BOLLINGER

Fort Collins

The March 21 program of the Fort Collins, Colo. Chapter was a recital by Paul K. Chingburg at Trinity Lutheran Church. The program is listed in the recital section. A reception was held in the fellowship hall after the recital. At an informal business meeting plans were made for a guided tour of new and rebuilt organs for the Boulder Chapter in April.

AUDREY T. RYDER

Eugene

The Eugene, Ore. Chapter met at Bethesda Lutheran Church March 9 for a program on music for the Communion service. Participating organists were Helen Dammen, who played Let All Mortal Flesh Keep Silence, Warner; Communion Hymn, Cassler; Lord Jesus Christ, Be Present Now, Walther; Thy Table I Approach, Bender. Lois Nordling played Sonata 3, Mendelssohn; Elevation, Frescobaldi; The Celestial Banquet, Messiaen. Nancy Metzger played chorale preludes on Deck Thyself, My Soul, With Gladness, Telemann, and Lamb of God, Pure and Holy, Bach. The program was supplemented by commentary from each performer and by a display of music used in the communion service. A business meeting followed the program. Hostesses for the evening were Helen Dammen and Nancy Metzger.

JANICE PETERSEN

Walla Walla Valley

The Walla Walla Valley Chapter met March 23 at Whitman College. Kenneth Schilling, head of the music department and director of the Choral Union and Methodist Church Choir, spoke on voice production and church choir problems, choice of anthems, and the question of church choir survival especially in the large cities. The meeting was open to the public.

LOIS H. JACOBSEN

Orange Coast

Dean Gerald Van Deventer introduced a program of light organ music played by Ramona Sutton in Costa Mesa March 9 for an evening devoted to social fellowship and entertainment. Harry Babbitt joined Mrs. Sutton for an impromptu duo.

An impressive Guild Lenten Service was held March 28 at the First Congregational Church, Santa Ana. Greetings were extended by H. Warren Tait, sub-dean, and an invocation by the Rev. Fred Neidringhaus. A Lenten meditation on the Passion of Christ was set up in three sections of musical offerings. The Last Supper section included the Stabat Mater, Pergolesi with organist James Friis. The second group, The Betrayal, included Ah, Holy Jesus set to music by Dorothy Foster with Mary Linderman as soprano soloist and Mrs. Foster at the organ. The third group described the agony of Christ in the garden. Edna Ehorn was the organist for this group with vocal quartette.

BIRDIE GOLDSTEIN

Hawaii

The Hawaii Chapter met March 8 at Kawaiahaeo Congregational Church, Honolulu, for a recital by Sybil Ahana, David Pokipala, Fred Peterson and Dean Charles Brennan. After the program members viewed the newly-installed organ at Kawaiahaeo. Refreshments were served.

SYBIL AHANA



Thomas Murray, 21-year-old senior who holds the Hunter Mead Memorial Scholarship at Occidental College, was winner of the second annual organ competition sponsored by the Santa Barbara Chapter and the music department of the University of California at Santa Barbara. Judges Dr. Irene Robinson, University of Southern California, Ladd Thomas, Glendale, and Thomas Rhoads, Palo Alto, awarded Mr. Murray the \$300 cash prize. His award program is listed in the recital pages. Al Wagner, Chula Vista, Cal. was runner-up.

Los Angeles

Los Angeles Chapter members joined Pasadena and Long Beach Chapters for the annual tri-chapter meeting Feb. 15 at Biola College. Clarence Ledbetter was featured in recital on the college's new organ.

The chapter sponsored two events March 1 after the monthly dinner meeting at the First Lutheran Church, Los Angeles. Dean James Vail presided at the meeting, calling special attention to the organ playing contest May 11 and Guild examinations in June. Dr. Vail introduced the Rev. E. Dale Click, pastor, and Roy Carl Siefert, director-organist of the host church, and William Beck, Occidental College student, who gave a demonstration of the church's new three-manual Reuter organ after descriptive remarks by Mr. Siefert about the organ's installation.

The second event featured Thomas Murray, far-western regional AGO competition winner, in recital at First Congregational Church. His program is listed in the April issue.

CAROL WILCOX

Riverside-San Bernardino

The Riverside-San Bernardino Chapter sponsored a recital by Marilyn Mason March 16 at the University of Redlands. The performance was well attended.

The March 6 meeting was held at the State Street Christian Church, Redlands. Eugene M. Riddle, Whittier College, was the featured speaker. His subject was How to Select Appropriate Church Music.

BETTY HENNINGER

Redwood Empire

The Redwood Empire Chapter met April 6 at the First Presbyterian Church, Napa, Cal. Dean Verna Tischer played a recital. The program is listed in the recital section. The instrument is an Austin installed in 1960 in the 90-year-old Gothic-type sanctuary. Mr. and Mrs. Hans Hoerlein and June Townsend hosted the reception.

Santa Barbara

The March 22 meeting of the Santa Barbara Chapter was held at the First Methodist Church. The program featured a recital by students of chapter members which appears in the recital section. Students are pupils of Artie Mae Beech of Oxnard; Lucille G. Beasley, Roger Nyquist and Brookes M. Davis of Santa Barbara. Following the program the students were honored at a reception presented by members.

BROOKES M. DAVIS

San Francisco

The San Francisco Chapter met March 2 at the San Francisco Theological Seminary, San Anselmo, for a program by the Marin Pro Musica and the Marin Handbell Ringers under the direction of Wilbur Russell. A reception followed at the First Presbyterian Church. Chapter-sponsored recitalists at Glide Methodist Church, San Francisco, for March are Kenneth Mansfield, Esther Fulsas, Frances Beniams, John McIntosh and Dean Eileen Coggin. Esther Johnson and Frances Beniams are compiling a history of the chapter.

JO ANN OTT MCKAY

Regional in the Rockies Comes through with More Tempting Plans

Choir directors and organists have an opportunity to vacation in colorful Colorado and to enjoy an exciting regional at Denver July 14-16.

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Colorado Woman's College is host to the Regional in the Rockies, offering de luxe dormitory rooms with bath, beautiful dining facilities and excellent food at minimum cost. Buses are being provided to all events, including the trip to the Garden of the Gods, where dinner will be served at the Flying W and the evening recital played at the Air Force Academy.

Guest recitalists Marilyn Mason and Alexander Schreiner will provide stimulation and members will see that everyone gets plenty of laughs and relaxation.

Send registration to: Denver Chapter, Zona Wingett, 670 South Pierce Street, Denver, Colo. 80226.

ED BOLLINGER

San Jose

A recital and workshop by E. Power Biggs in the First Immanuel Lutheran Church of San Jose March 28, 29 attracted a large audience. The 400 additional comers were seated in aisles, hallways and adjoining rooms. Mr. Biggs' program ranged from Bach's Toccata in F major to Ives' Variations on America. Thirty-five organists attended the workshop next evening. Mr. Biggs surprised the organists by recommending most of their practice be on the piano.

LARON JACOBSEN

Sequoia

The Sequoia Chapter met March 22 at the home of Gwen Gossett, Fortuna, for an exploratory discussion of music periodicals and articles pertinent to organ music and organ playing led by Gladys Gregerson of the Scientist Church, Eureka. Some time was spent discussing the plight of members Mr. and Mrs. William McClure of Redway whose home was inundated by the recent flood. The chapter decided to make a contribution to the McClures' loss of music from the chapter's recital fund. In lieu of a guest recitalist, the chapter provided its own organists and some students from Humboldt State College at the April recital meeting.

JAMES T. MEARNS

San Diego

The San Diego Chapter sponsored Orpha Ochse, California Institute of Technology, in recital April 2 in St. Andrew's-by-the-Sea Episcopal Church, Pacific Beach. Her program included Toccata 1, Frescobaldi; Erbarm dich mein and Echo Fantasie, Sweelinck; Concerto in D minor, Vivaldi-Bach; Chorale in B minor, Franck; Chorale Prelude on St. Anne, Lowenberg; Poem, Shatto; Obbligato for Flutes, Mader; Fugue, Sonata, Canning.

ISABEL TINKHAM

Pasadena and Valley Districts

The March 15 meeting of the Pasadena and Valley Districts Chapter was held in All Saints Episcopal Church. The artist for the evening was Marilyn Mason. A dinner was held in the church's social hall at which time Dean Gaylord Carter introduced Raymond Kendall, University of Southern California, who challenged members to seek recognition in local papers for the outstanding organ recitals the chapter produces. To encourage this Dr. Kendall wrote a review in the Los Angeles Times of the recital played by Dr. Mason. Her program appears in the recital pages. Dr. Mason gave a workshop March 13 dealing with contemporary music. She analyzed in detail variations on a recitative by Schoenberg. The chapter is putting on three such workshops free to the members. Leonard Raver conducted a workshop April 24 and Wilbur Held will address the group May 8 discussing Bach's Orgelbüchlein.

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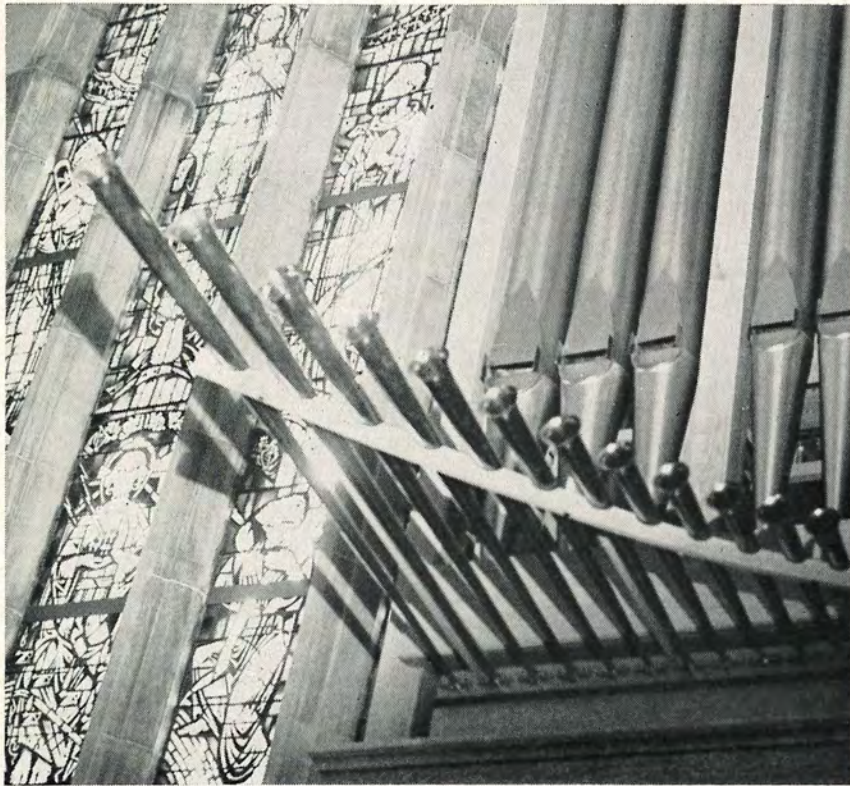
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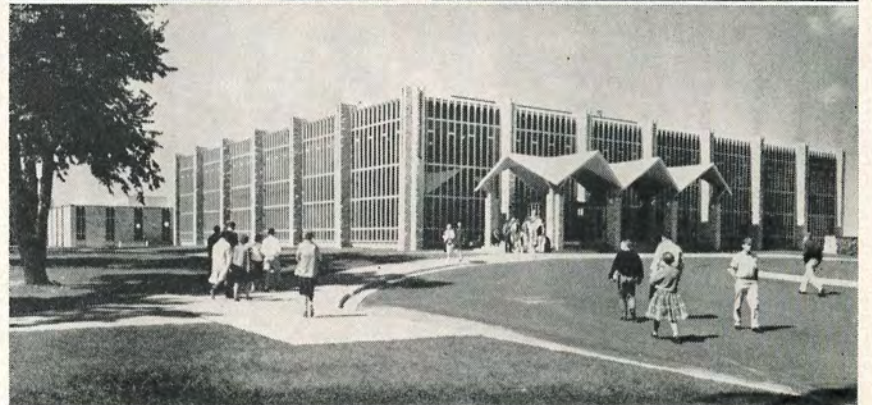
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After I was asked to write this article, I asked ten English organists to define 'Improvisation'. Seven said 'oh, you mean extemporization'; two defined it in terms of an antiquated art which reached its zenith with Bach and one defined it as an ageless intellectual exercise which attains the status of art when combined with musical genius. It is the last gentleman—the one in ten—whose definition is the basis of this article.

There are, I believe, two kinds of spontaneous music-making: extemporization and improvisation. It is good to have two terms, but I must explain the difference which I see between them.

Extemporization derives from the Latin *ex tempore*—from the time. It defines an act which is done without preparation, but can also, I think, define something which is used to extend an already existing work as a temporary measure. Both of these derivations from *ex tempore* are applicable to extemporization, though perhaps the second is the most useful, in reminding one of the extempore extensions to the length of a hymn in order to cover the soft footfalls of dilatory sidesmen, or the angelic thumps of processing choristers.

Improvisation, on the other hand, is a term which many people use to define the art of making spontaneous music according to a logical pattern. Improvisation to my mind implies the use of form. Extemporization might have some sort of shape (sometimes accidental) but is purely an extempore measure, and never to a pre-set pattern.

But definitions—like rules—are so often apt to lead one into difficulty. Which is being employed for instance, when the master organist's foot slips onto bottom C at the end of Bach's Prelude and Fugue in D, from which dominant seventh a brilliant coda is constructed to rescue the fugue back into the tonic? Involuntary improvisation? *Grove's Dictionary of Music*, under the heading "Improvisation" further confuses the issue by referring the reader to "Extemporization"—so it seems that I'm really out on a limb. But *Grove's* definition of extemporization as "the art of thinking and performing music simultaneously" is nevertheless worth having if only for the important word "thinking". The dictionary continues: "It is therefore the primitive act of music-making, existing from the moment that the untutored individual obeys the impulse to relieve his feelings by bursting into song". There does seem to be some confusion . . . ! But if a tutored individual settles down to construct a fugue from a given theme, presumably the primitive act is civilized—intellectualized—and at this point, I think it deserves the name "Improvisation".

The art of improvisation seems to me to reach its zenith when spontaneous creative impulses combine with ordered thought to create a work which satisfies the listener as much by its inevitable logic as by its emotional content. Emotional releases, undisciplined by any form, soon weary the ear, even where the source of release is an organist with such a chiaroscuro of colour at his command.

Of course, one meets organists who select the celestes and a 32-ft. flue, place their hands with pseudo-stratagem upon an abstruse collection of tones and semitones, and calling *Desseins Eternels* to mind, proceed in Messianic clouds—without realising that behind his ethereal screen, Messiaen works as much with

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Improvisation—Dead or Alive?

by PETER HURFORD

(third in a series)

form as any other great composer. This form of self-deceit induced by musical misapprehensions deserves a new word: etherealisation, perhaps?

No organist, or any other musician wishing to improvise, can do so by relying solely on Grove's God-given "primitive act". There is no substitute for a thorough grounding in the techniques of form and in particular of fugue and canon, and the study of these intellectual arts in a practical manner is superb training for any musician. The man who is able to improvise a work in strictly three or four linear parts, based on a set theme, is obviously the musician who, when playing a Bach fugue, will realise the phrasing not of the harmonies, but of the interweaving counterpoints of which the harmonies are constructed: in such linear realisation lies the basis of interpretation of at least the music written up to 1750.

Thus improvisation seems to me to be one of the finest methods of musical teaching available—and I am relieved to see that Grove, in his last sentence, agrees: ". . . it is one of the most direct ways of teaching music itself. It is the most natural means of approach". Children who start to learn the piano at five years, by seven are very often able to improvise tunes most naturally; it is indeed then a primitive impulse. If, at an early age, this innate ability is gently moulded, starting with a simple ABA form, the results can be quite startling: innate musical outpourings and form combine to give the child a lasting sense of musical logic, and a basic feeling for disciplined improvisation.

When I was a child of 13, I well remember a strong facility for making primitive outpourings of music. I used to play in the apparent style of Bach: a continuous or imitative semiquaver/quaver movement, varied from the right hand, to the left hand, to the pedals. My teacher knew of this and rather discouraged my wanderings, preferring rather that my nose should be held to the grindstone of learning new music from the written note. He knew next to nothing of the strength of improvisation as practised on the continent of Europe, and "extemporization" was an advanced study only required for Fellowship of the RCO—which was in any case way in the future. He was in no way to blame for neglecting to pound the principles of form into his pupil: but I have often wished, particularly in the last decade, that discipline instead of discouragement had been firmly applied at the age of 13.

My first experience of disciplined improvisation was in 1950, when as an Organ scholar at Cambridge, I entered for the *Concours International d'Exécution Musicale* in Geneva: the tests were in organ playing and improvisation. The first presented no great difficulty; the second was superficially easy but in fact,

for me most difficult. In retrospect it still puzzles me to see how that international jury came to admit me to the finals, especially when my co-finalists were both adept at improvisation: Karl Richter and Marie-Claire Alain; I think I was lucky; certainly it wasn't training! But from that time I took a greater interest in the logical thought processes that I realised went hand in hand with the "primitive act of music-making". I entered other competitions and, while learning more and more about improvisation, began also to realise that English organ teaching was largely skidding on the surface by treating improvisation solely as a simple examination requirement to find out whether the candidate was capable of extending a hymn-tune while the collection was being offered. My experiences in the International Improvisation Concours at Haarlem, where I have twice participated by invitation, only confirmed my views and strengthened a growing wish to influence young English organists—the teachers of the future—towards a realisation of the vital importance of improvisation in training students to think linearly instead of only 'vertical' blocks of sound.

Thus the International Organ Festival at St. Albans came to be born in 1963. Improvisation was only one of the Festival's aims, but would take, I hoped, an increasing part in the Festival's work over the years. My objects were wholeheartedly supported by, amongst others, three of today's finest improvisers (Heiler, Alain and Kee). We set ourselves certain *ab initio* standards, with the result that the first prize in the improvisation section was not awarded in 1964, despite several entries from the rest of Europe as well as England.

Hand in hand with improvisation, the basic purpose of which is I suppose the fostering of intelligent interpretation, goes the complementary art of composition, for the organ's innate suitability for the majestic medium of counterpoint in particular, has been to a great extent ignored during this century. We have seen—and continue to see—a plethora of written-out extemporizations masquerading under the generic titles of chorale prelude, impromptu, interlude, fantasy, etc.; but with honourable exceptions, few inspired attempts at genuine contrapuntal architecture such as may be seen in the Preludes and Fugues of Marcel Dupré. So it seemed only logical that one of the Festival's next steps (in 1966) should be the promotion of a competition for two new organ works: one for organ and small orchestra, the other for organ solo. It is a tenable theory that the art of improvisation will improve in direct proportion to the quality of contrapuntal compositions written for the organ: the theory may prove false, but is nevertheless worth pursuing if only for the by-products which may accrue in the field of repertoire.



Peter Hurford, organist of the Cathedral and Abbey Church of Saint Albans and founder of England's International Organ Festival at St. Albans, is a foremost English recitalist. He has been perhaps the major single influence in a reawakening of British interest in genuine improvisation, which has been strongly emphasized at St. Albans. He has competed twice by invitation in the famed Haarlem improvisation competition.

On the continent where the output of contrapuntal composition is highest, there now exist several schools of improvisation, in the sense of regular classes supervised by masters of the art: perhaps it is not too much to hope for similar classes in the English-speaking world within the next decade. It cannot be just sheer coincidence that many of the finest organists of our century have been and are fine improvisers, as well as often being significant contributors to the organ repertoire.

Perhaps the recounting of an incident which happened quite recently will demonstrate the force of my argument for the intellectual clarifying powers of improvisation. I was rehearsing a new English work of large and atonal proportions while, unknown to me, one of the world's finest improvisors was listening away from the console. When I finished, he came to the console and expressed an immediate liking for this new piece of music. But, he said, there was a passage in the middle which didn't sound quite right. We identified the bar in question and I played it again—a piece of five-part counterpoint. He was right, of course: I was playing a C natural instead of a C flat in one inside part, and with his intelligent 'linear ear' the passage had immediately sounded illogical and therefore was probably wrong. This was to me the most illuminating illustration of musical intelligence, fostered as it was largely by a training which had taught him to think rationally in terms of interweaving musical counterpoints rather than in the purely emotive terms of block sound.

Musically intelligent playing requires intelligent listening, and the successful improviser is the organist who can allow his musical genius (in its strict sense) to flow from his heart, while disciplining its wild emotional vagaries with the logic stemming from a trained mind and a trained ear. Given these requisites, the heights of musical eminence which organ improvisation can then scale are boundless.

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Montreal

The Montreal Centre met March 6 in Mary Queen of the World R. C. Cathedral. The films Henri Gagnon, organist at Notre Dame Basilica, Quebec City, and Man of Music, the Healey Willan profile, were shown. Winners of the centre's 1964 organ playing contest then played the following recital: Robert Kennedy, junior class winner — Voluntary 8 in D minor, Stanley; Prelude and Fugue in C minor, Mendelssohn; Master Tallis' Testament, Howells; Toccata, Symphony 5, Widor, Yvon Godbout, senior class winner — Prelude and Fugue in B minor, Bach; Etoile du soir, Vierne; Finale, Franck.

DAVID HUDDLESON

Toronto

The third annual Toronto Centre Choral Festival took place March 1 at Lawrence Park Community Church. The festival is of a non-competitive nature and each choir sings two contrasting numbers. The following church choirs participated: Eglinton United, Clifford McAree; Church of the Messiah Anglican, David Beaton; Lawrence Park Community, Douglas Webb; St. Aidan's Anglican, William Findlay; Leaside United, Kenneth Davis. Gordon Scott, Stratford, was the adjudicator and conducted the massed choirs in three choruses from Handel's Messiah. Dr. Victor Graham provided organ accompaniment as required throughout the evening. The offering was for the Building Fund.

JOHN DEDRICK

Edmonton

The Edmonton Centre met March 29 at the McDougall United Church to consider the topic Hymns and Hymn Singing. Pastor George Rode, Grace Lutheran Church, discussed the place of the hymn in the worship service and suggested criteria for judging good hymns, reading suitable illustrations. Frank Johnson, organist and choirmaster at the host church, discussed the choosing of suitable tunes for the words and demonstrated good and poor choices. He demonstrated how to introduce the tune effectively and how to lead the singing of the congregation rather than accompany it. He emphasized the importance of the choir in leading the singing of the hymns.

DIANNE FERGUSON

Oshawa

Music in the Mormon Church was the topic of the guest speaker, W. Whitsitt at the March 15 meeting of the Oshawa Centre at Centre Street United Church. Mr. Whitsitt, ward chorister in the Oshawa Church of the Latter Day Saints, explained his duties as conductor and director of music. He traced the history, organization and beliefs of the Mormon church and described their welfare project for their members, not only on the local and national level but on the international as well. Organists were impressed that all workers in the church—bishops, missionaries, caretakers, musicians—are completely voluntary; no salaries are paid. The speaker was introduced by R. Kelington and thanked by T. Park.

MARGARET DRYAN

Saint John

The monthly meeting of the St. John Centre was held Feb. 21 in Centenary-Queen Square United Church. Following this season's policy of more active member participation Ruth Clarke and Douglas Major provided the program. Miss Clarke played Tune for the Flutes, Stanley; Voluntary in C minor, Greene; Gavotta and Variations, Stanley. Mr. Major was assisted by three trumpeters in trumpet and organ arrangement of Jesu Joy of Man's Desiring and Alleluia, both Bach. Following this the members sang Mr. Major's organ and trumpet arrangements of Duke Street and Winchester Old. A business session and social period closed the evening.

The third in the "do it yourself" programs was held March 21 in Central Baptist Church. Patricia Ryan opened the session with Voluntary in D, Boyce; Gavotte, Wesley; Ritornello, Rowley. Marion MacFarlane, providing the second half of the program, played Mendelssohn's Sonata 2 and Finale on Hyfyrdol, Coleman. Miss MacFarlane also teamed up with Ronald Titus in the Adagio movement from the Concerto for violin and organ, Seitz. A business session and social period brought the evening to a close.



The Cathedral of Christ the King, Hamilton, Ont. will be one of the edifices in which recitals of the first R.C.C.O. biennial convention take place. Plans called for a program there by Claude Lavoie, brilliant organist of the parish of Saints-Martyrs-Canadiens in Quebec City and head of the Quebec City branch of the Conservatoire de Musique et d'Art Dramatique. A pupil of Alphonse Tardif, E. Power Biggs, Nadia Boulanger, André Marchel and Gaston Litaize, M. Lavoie has won many prizes and is well known as a recitalist and a recording organist.

The organ at Christ the King is a Steinmeyer of about 1931 with a three-manual in the gallery and a two-manual in the sanctuary all playable from the same console.

Calgary

Ascendit Deus, Williamson, was sung at the March 20 meeting of the Calgary Centre. The Calgary Choral Society, conducted by Harold Ramsay, sang the controversial work and Immortal Love and In the Cross of Christ I Glory by Mr. Ramsay. Ascendit Deus was sung twice with a brief biography of Malcolm Williamson and a discussion of the difficulties of the work between the two performances. The centre heard what may have been a premiere performance in Canada of this work.

JOAN BELL

Peterborough

Peterborough Centre had a musical treat March 22 in a recital by Peter M. Partridge, Ridley College, St. Catharines, Ont. and recently assistant at Westminster Abbey Choir School. Guests from as far away as Belleville and Kingston, Ont. attended. Collection was for the Building Fund.

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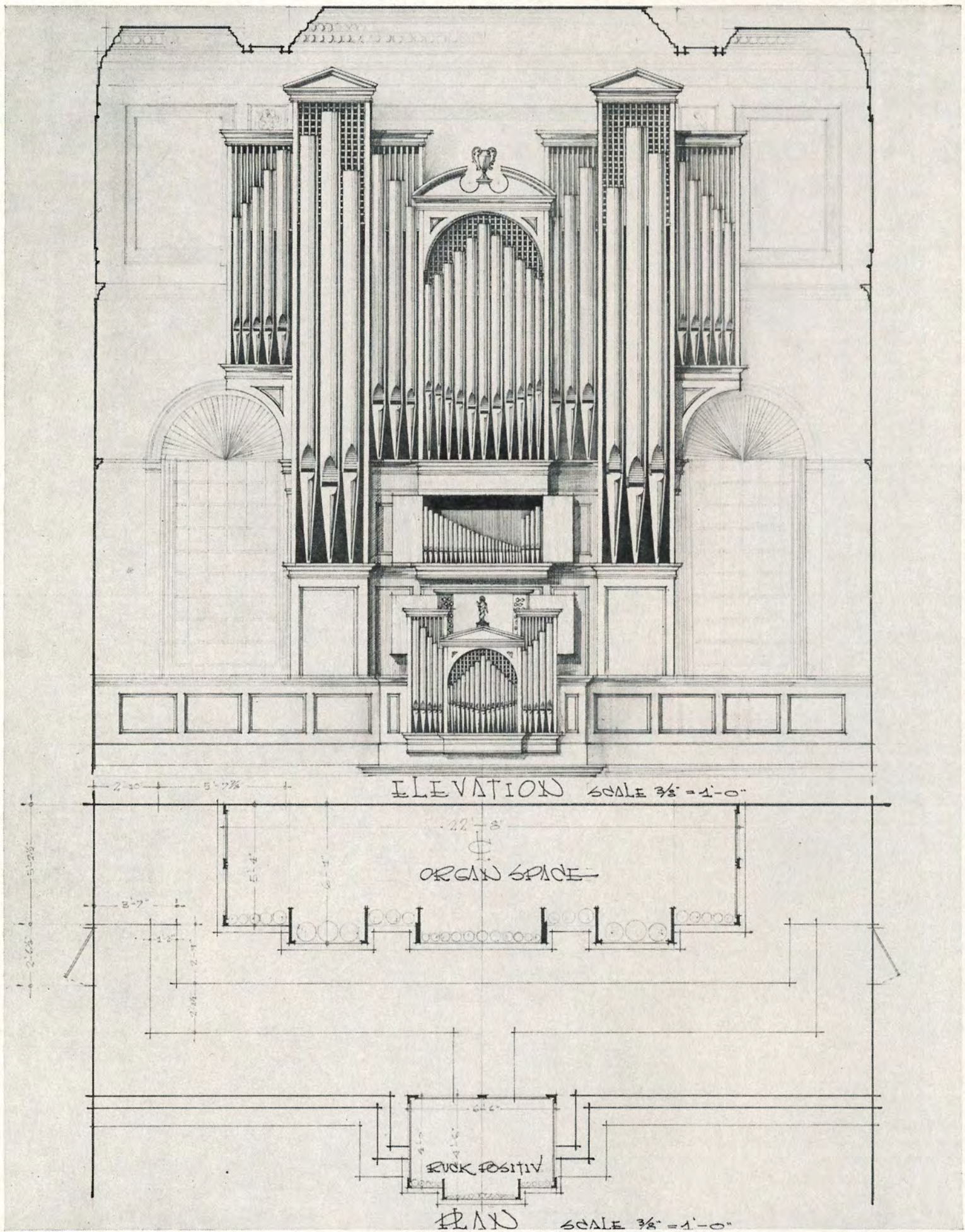
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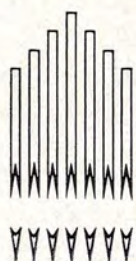
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This study for a three-manual organ with mechanical action shows that the design of this type of instrument is not as inflexible as is generally thought. In the present case, it is made to blend well with

the architecture of the building and the necessary space to accommodate the organ is less than half of what would be required for an instrument with standard electrically operated action.



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Ever Try To Get An Elephant Into A Phone Booth?

When a new church is being built, it sometimes seems that the only person who thinks far enough ahead to worry about the organ is the organist. And, since he is often regarded as one with a special axe to grind, his words frequently go unheeded. As a result, it is often not until the last dollop of mortar has hardened that everyone realizes suitable chambers to accommodate the pipe organ are missing!

The reasons are obvious: The architect who is not accustomed to designing churches puts in only what he is told. The fund-raising committee has a hard enough time collecting money to pay for keeping out the wind and rain. The organ is the last thing they'll raise money for, so they ignore it at the start. When finally the organ-builder is called in, he sighs deeply, and tries to make the best of the situation. As a result, either the finished organ is incorrectly placed physically or acoustically, or else the committee must raise additional funds for alterations to the Church.

All of this can be avoided by simply planning ahead. If the church wants a pipe organ, it should be decided on long before the final plans emerge from the architect's print machine. This will enable the organ-builder to advise on the necessary chambers.

To get this story across to the committee, conjure up an image of an elephant in a telephone booth. That's how hard it will be to accommodate the pipes if no provision is made beforehand!

Most electronic organs do not require special chambers (though in very small churches a hard-walled chamber is sometimes pleasant).

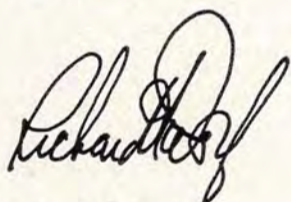
The source of sound is one or more speaker enclosures which, being relatively small, can be placed in the best position for listening without interfering with anything. This is only one of the several advantages of a good electronic organ. Others are ease of maintenance, wide dynamic range and, naturally, economy compared to any pipe organ of equivalent resources.

I speak only of good electronic organs—those which sound very much like pipe organs and are played like pipe organs. An organ which has small variety of sound and appears "electronic" to the ear has no place in a house of worship, or in concert work. But an electronic with sound authentic enough to fool most lay ears . . . one which any pipe performer can immediately play with satisfying results has a rightful position in any church or home. Such an organ is Schober Recital Model.

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KEATES REMODELS 1941 AUSTIN AT OLEAN, N.Y.

PEAKER IS OPENING RECITALIST

St. Stephen's Episcopal Instrument Given New Great and Positiv — Dedication Was Feb. 24

The organ in St. Stephen's Episcopal Church, Olean, N.Y., where Naida Gibb, ALCM, ATCM, ARCT, is organist, has been remodelled and extensively enlarged by the Keates Organ Co., Ltd., Acton, Ont. Originally built by Austin in 1941, the complete organ was installed in a chamber with no overly large tone openings. In the remodelling, a completely new great division with exposed pipework on one side of the chancel is balanced by a new positiv on the opposite side. Pipework from the former great has been removed to extend the resources of the pedal division. Pipework for the swell, choir and pedal remain on the original windchests. The new positiv is playable from great and choir manuals.

The organ was dedicated Feb. 24 and the opening recital followed the service. Dr. Charles Peaker's program appears in the recital section.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 tubes

SWELL

Contra Gamba 16 ft. 61 notes
Violin Diapason 8 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Viola da Gamba 8 ft. 85 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 73 pipes
Rohr Flute 4 ft. 73 pipes
Gambetta 4 ft. 61 notes
Nazard 2 3/4 ft. 61 pipes
Flautino 2 ft. 61 notes
Mixture 3 ranks 183 pipes
Double Trumpet 16 ft. 61 notes
Trumpet 8 ft. 85 pipes
Oboe 8 ft. 73 pipes
Clarion 4 ft. 61 notes
Tremulant

CHOIR

Viola 8 ft. 73 pipes
Orchestral Flute 8 ft. 73 pipes
Dolce Conique 8 ft. 73 pipes
Dolce Celeste 8 ft. 49 pipes
Silver Flute 4 ft. 73 pipes
Clarinet 8 ft. 73 pipes
Trumpet 8 ft. 61 notes

POSITIV

Gedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Rohr Nazard 2 3/4 ft. 61 pipes
Spitz Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes

PEDAL

Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Contra Gamba 16 ft. 32 notes
Quintaten 16 ft. 32 notes
Octave 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Gemshorn 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 2 ranks 64 pipes
Double Trumpet 16 ft. 32 notes

PFEIFFER COLLEGE CHAPEL WILL HOUSE SCHANTZ

AT MISENHEIMER, N. C. SCHOOL

Richard Brewer Heads Department of Music, Stanley Scheer Is Teacher of Organ

Pfeiffer College, Misenheimer, N. C., is to have a new three-manual organ by Schantz Organ Company, Orrville, Ohio, for its chapel. A shallow chamber on each side of the chancel will be used for part of the organ with the great and positiv divisions projecting in front of the tone openings. The console will be of the drawknob type. The new organ will be used for the regular chapel services, teaching, and concerts. Pfeiffer College is a Methodist church-related school with Dr. Richard Brewer as head of the music department and Stanley Scheer as the organ instructor. The Schantz company was represented by Alfred E. Lunsford. The positiv division will be floating.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 21 bells

SWELL

Flute a Cheminée 16 ft. 12 pipes
Flute a Cheminée 8 ft. 73 pipes
Viole de Gamba 8 ft. 73 pipes
Viole Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Octavin 2 ft.
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 73 pipes
Clairon 4 ft. 12 pipes
Tremolo

POSITIV

Nasonflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Quinte 1 3/4 ft. 61 pipes
Sifflöte 1 ft. 61 pipes

CHOIR

Gedeckt 8 ft. 61 pipes
Flauto Douce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Flute a Cheminée 16 ft.
Quinte 10 3/4 ft.
Prinzipal 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Flute a Cheminée 8 ft.
Oktav 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Super Oktav 2 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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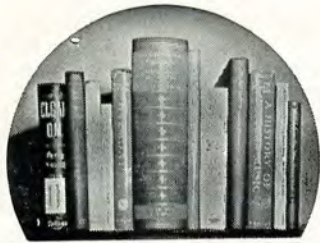
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Books

Some interesting books have reached us this month. A companion book to the recent *The Works of Ralph Vaughan Williams, R.V.W.: A Biography of Ralph Vaughan Williams* (also Oxford University Press) is equally valuable. Ursula Vaughan Williams' biographical material makes for slow reading for those with a less pressing interest in the composer, but the material is personal and touching and is amply indexed for reference use. While this book and its partner will be the standard works on the composer in every large music library, they will not be chosen by a great many Americans for their personal shelves.

It would certainly be worth sending 35¢ to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 for *The Cultural Presentations Program of the U.S. Department of State* to see the extent of the program and especially of the work in which choirs have participated.

We were hardly prepared for Austin Lovelace's *The Anatomy of Hymnody* (Abingdon) which we frankly approached with limited excitement. But we soon discovered that here was a different approach entirely to the subject of hymns and a completely fascinating one. Analysis as to poetic form and the pointing out of success or failure of a hymn because of the form chosen — this was something new to us. We can't imagine a more useful or direct approach to the study of hymn structure and a church musician could hardly complete a single reading of this book without a greatly increased awareness and interest in the vast and varied storehouse of specialized poetry from which our hymnals draw their substance. This little book is a must for the church musician's — and pastor's — desks.

Three books essentially in the field of Harmony came in this month. This writer's estimate of such books is necessarily based on his own experience in relation to such books as teaching aids. Samuel Walter's *Music Composition and Arranging* (Abingdon) will be useful to some in directing their efforts toward church composition, particularly along hymn-based lines. His chapter, *Expanding the Concepts of Classical Harmony* contains nothing whatever beyond the devices on which we were doing student exercises 35 years ago. A great deal of useful service material may be stimulated by this book but, we fear, less first-rate music.

Tibor Serly's *A Second Look at Harmony* (Samuel French, Inc.) discusses the matters of the early chapters of Dr. Walter's book, giving a thorough, clear and concise review of the subject from "rudiments" to Bartok. There are probably few better books than this with similar objectives.

While we see the need for Dr. Walter's book and admire the completeness

MARIETTA, GA., CHURCH WILL HAVE NEW REUTER

PLAN CHANCEL INSTALLATION

Expect First Baptist 3-Manual To Be Installed in Early 1966 — Design Has 36 Ranks

The Reuter Organ Company has been awarded a contract to build a three-manual, 36-rank instrument for the First Methodist Church, Marietta, Ga. Pipework of the organ will be installed on both sides of the chancel area with that of the great and choir sections on the right and the swell on the left as one sees this area. Pipework for the pedal division will be located on both sides of the chancel. The great division and major portion of the pedal will be unenclosed with the swell and choir sections being individually expressive.

Negotiations for the sale of the instrument were handled by the Manley-Stiner Company, Atlanta, Ga., district representative for the Reuter Organ Company of Lawrence, Kans. The Manley-Stiner Company also will make the installation scheduled for early in 1966.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Geigen Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viola de Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Geigen Octave 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cor Anglais 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 56 pipes
Rohrgedect 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 32 notes
Bombarde 16 ft. 56 pipes
Bombarde 8 ft. 32 notes
Clarion 4 ft. 32 notes

and organization of Mr. Serly's, Richard Franko Goldman's *Harmony in Western Music* (W. W. Norton) is a book from which we should dearly love to teach. The book's attitude is what differentiates it from all others and we shall not attempt to explain this but rather we urge everyone who teaches or studies music, who should be studying it or who has only an intelligent amateur's interest to start right in at the preface and go forward. Someone will need to remind you of dinner time. — FC

MORGANTOWN, N.C. CHURCH GETS NEW AEOLIAN-SKINNER

WILLIAM SELF IS CONSULTANT

New First Presbyterian Edifice Has Exposed Great Division — Wauchope Installs

The new three-manual Aeolian-Skinner has been installed in the new edifice of the First Presbyterian Church, Morgantown, N.C. William Self, organist of St. Thomas Church, New York City, acted as consultant for the church. The instrument with exposed great was installed by Douglas Wauchope; tonal finishing was in charge of Bon Smith.

GREAT

Quintaton 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Furniture 3-5 ranks 269 pipes

SWELL

Gedeckt 16 ft. 61 pipes
Viola de Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Bombarde 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR

Cor de Nuit 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft.
Furniture 4 ranks 128 pipes
Bombarde 16 ft.
Cromorne 8 ft.
Cromorne 4 ft.

STEED MAKES LATE SPRING TOUR OF ENGLAND, GERMANY

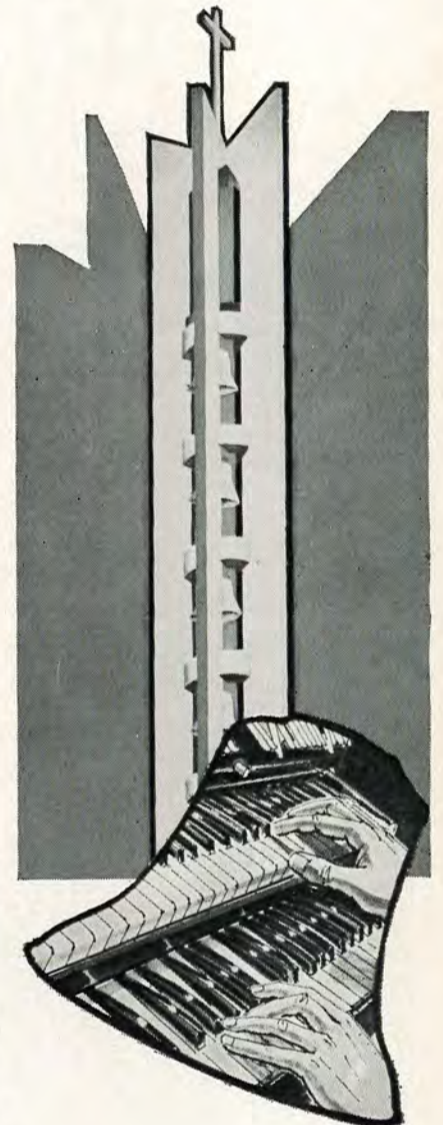
Graham Steed, organist of All Saints Church, Windsor, Ont. is in England on a recital tour. Playing at St. Paul's Cathedral, London, Ont. and All Saints, Halifax, N.S. before his flight over, his tour will include cathedrals at Ripon, Hereford and Liverpool, halls at Bradford, Hanley and Halifax in Yorkshire, abbeys at Bath and Pershore, and churches at Leeds, Newcastle, Plymouth and Brompton. After several dates in Germany Mr. Steed returns to Canada June 10.

REGINALD LUNT played the Yon Concerto Gregoriano March 16 with the Lancaster, Pa. Symphony orchestra.

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Still Something to Vote For

Before the next issue of this journal goes to press, AGO officers and council for the 1965-66 fiscal year will have been elected. There are no changes in the major offices and there is no contest for any one of them. Because of this, we fear it is safe to predict that nothing like last year's 30 per cent vote will be cast. We hope we are wrong. We hope the new life so evident in our national organization will make a large number of members feel proud to participate in the national election, even though their votes will be felt only in the selection of councillors.

Decentralization, requested in the grass roots for so many years but until now apparently a clamor unheard in New York, seems to us to be definitely under way. The examination committee now centers in Boston. The public relations committee meets in Los Angeles County. And there are other similar developments. Did you notice that the nominating committee itself came entirely from the Philadelphia area?

It is true that all major officers except the nominee for chaplain come from the Metropolitan area. But study the council list: from far outside "home base" area come nominees from Boston, St. Louis, Tulsa, Bloomington, Ind., Washington, Syracuse, Memphis, Pittsburgh and Philadelphia; in each case these outside nominees are people of particular distinction. Surely here is an honest attempt to give the Guild truly national representation. And this time you have been told exactly what musical contribution each of these people is making and are even given an idea of what each looks like. Many members have been asking year after year for exactly this kind of briefing for potential AGO voters.

So, you see, we are making rapid and tangible progress in our growth toward a truly representative national professional organization. The most immediate way you and I can help is to mark and send in that national ballot in ample time for the tally at the national annual meeting May 17. Let's make it clear that our personal involvement in the Guild is not conditioned by a contest but is a genuine living, growing thing. Let's exceed 1964's 30 percent vote and upset THE DIAPASON's dour predictions. In things like this, the journal *likes* to be wrong!

The Wild Blue Yonder

The President of our country has asked a curtailment of foreign travel this summer but a check of the travel agents of our acquaintance indicates as vast a thundering horde of Americans in Europe as last year. Increased equipment is being provided on transatlantic airlines, yet, we are told, already reservations are so heavily booked that one must indicate third and fourth preferences as to dates in order to stand a chance on those midweek bargain days.

Why do we Americans, especially those of us in artistic and educational fields, find Europe such a desirable and even natural place to spend a summer vacation? It seems to us the answer lies in the enormous efforts being made in almost every country to give precisely our kind of people something their summer at home can't possibly provide them — or at least doesn't try very hard to provide them: fresh artistic stimulation.

The number of music festivals available between May and October in Great Britain and continental Europe has become almost astronomical. Many small towns with limited facilities manage, by dint of year-round community effort, to offer Americans some memorable days. Not all these festivals are top-notch; many are only so-so. But not one fails to offer something new and fresh, and the community pride in its festivals is something wonderful to behold.

Many of the great cities of Europe, like those in America, are essentially tourist traps set to mulct the unwary out of as much money as possible. Most American tourists endure embarrassments and inconveniences there they wouldn't countenance for a moment at home. But until our little dribble of summer artistic activity over here grows to a sizeable stream — gold reserves notwithstanding — Americans in the arts and education are going to find it difficult to resist the blandishments of the travel agents. Until Cincinnati duplicates Nuremberg's International Organ Week, and Omaha the Edinburgh Festival and Richmond Haarlem's International Improvisation Competition, church musicians and teachers are all too likely to continue to swell the transatlantic passenger lists.

Shame on us? Well, maybe!

Nicknames

Possibly because as a small boy we labored for years under the (to us) opprobrium of a harmless nickname, we bring to any discussion of the pet-naming of things a lively and aggressive prejudice. We feel that most things — and people — are better off called by their real names and that catch-names to attract the fancy of the unaware and unprepared are perhaps not quite honest or at least have a touch of Madison Avenue trickery about them. But, as we say, we are prejudiced.

Thus we bristle at such nicknames as the Cathedral of the Sierras, the Mosque of the Delta, the Vatican of Southern Methodism — some official, some applied in jest. We think every one of those "cathedral" cognomens should cost its inventor one hundred blackboard writings every day for a week of the exact dictionary definition of the word *cathedral*.

College students often have much fun thinking up nicknames for their campus architectural treasures. A not uncommon one is dubbing their college chapel St. Alice's or St. Genevieve's or whatever the given name of the dear departed lady for whom the chapel is a memorial. We remember one chapel which was known by a generation of students as the *good* factory. Readers of the same vintage as this writer may remember the cathedral in the Ronald Firbank novel whose worshippers knew it as the Blue Jesus. We can remember this shocking us a bit.

We knew a minister whose parishioners, for understandable reasons, always called him Der Führer behind his back. We suppose one of the reasons

for our distaste for nicknames is that personal ones are usually unkind or at least uncomplimentary. But we admit that with us it is largely a matter of deep-seated prejudice. We just don't like churches known as the Cathedral among the Pomegranates or churchmen dubbed the Pope of the Southern Appalachians. But people won't stop giving churches or anything else nicknames just to please us. We are very sure of that!

Mayday!

As every ham radio operator knows the word *mayday* is the distress call on radio, the equivalent of SOS in radio telegraphy. And about this time of year church musicians, just out from under a late and seemingly longer than ever Lenten and Easter season, feel that nothing expresses their plight any better than the word *mayday*.

Many of us find the month of May the most difficult month in our work. Particularly when Easter comes so late that only a brace of six Sundays remains before June, a director must call upon all kinds of personal loyalties, expose new facets of personal charm and above all work four times as hard as at any other period of the year.

Perhaps the key to it all is adequate advance planning which emphasizes the importance of this pre-Summer period in the over-all music program of the church.

Most of us are going to live to see a complete realignment of the seasons. The long summer vacation in schools, a relic of our rural beginnings, may well be the first convention to break down. The substitution of winter for summer vacations is already well under way. The extension of air conditioning into most homes and practically all churches is not far off. All this will in time mean a 12-month music program for most churches with none of those lonely Sundays when the organist shares a vast, empty choir loft with only a solo soprano.

As the British say, we jolly well better think and plan for all this. Strengthening our May and June music programs may well be a wise first step. But we won't accomplish a thing by just sitting on our haunches and crying "Mayday! Mayday!"

Letters to the Editor

Invitation to Worship

Vancouver, B.C., March 11, 1965 —
To the Editor:

Dr. Earl Gordon's sermon, reprinted in the March issue was highly commendable, and much of what he preached could be profitably taken to heart and practiced by many of us "ministers of music".

Perhaps, albeit unwittingly, he profusely but succinctly explained what Sir Edward Elgar once observed: "Music in church should be neither so bad nor so good as to cause comment." Another "Enigma"? Maybe, but the observation contains a veritable store of wisdom.
Yours sincerely,

DONALD KING

And Again!

St. Bernard, Ala., March 12, 1965 —
To the Editor:

Thank you for printing the address, 'Invitation to Worship', by Dr. Earle Gordon, in the March issue. One wonders about the impact of such talks on contemporary church musicians. Despite pleas for *objectivity* in sacred music, I could not help but connect much of Dr. Gordon's address with an editorial appearing in the same issue. The editorial spoke about the effect of *fashion* on musical taste.

Granted that almost all contemporary theologians of whatever religious persuasion agree that worship should be objective, one realizes that man, being a fallible creature, is incapable of achieving total objectivity in any area of life: he may, of course, strive toward various *degrees* of objectiveness. But even as he does, one suspects that *fashion* will probably play some rôle in the process.

Via a quotation from Prof. Paul Hoone of Union Theological Seminary, Dr. Gordon takes pains to point out that theatrical, operatic and concert music are not suitable for worship because "... text or tune strikes one as aesthetic rather than religious." While there is doubtless much truth in this, one would have to admit that the final arbiter in deciding between borderline cases of "religious" or "aesthetic" music might well be *fashion*. For example, the large Preludes and Fugues of Bach were written as concert music originally but today they appear as "preludes" to religious services with considerable frequency, as even a cursory scanning of church bulletins from larger metropolitan con-

Those Were the Days

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

Arthur Dunham, Chicago, and Charles Heinroth, Pittsburgh, played opening recitals on the new Casavant at St. James Methodist Church, Chicago

The office of THE DIAPASON moved to South Desplains Street, Chicago

Clarence Eddy returned to San Francisco for four months to play a series of recitals at the Panama-Pacific exposition

Louis Vierne was reported about to make an American tour

Harry Rowe Shelley was engaged as organist of the Central Congregational Church, Brooklyn, N.Y.

A long article on a new Wurlitzer for the San Francisco fair ends: "This instrument is considered a concrete example of the conversion of an age-old institution to the versatile expression of new world ideals"

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

Alexander McCurdy was appointed head of the organ department of the Westminster Choir College

G. Donald Harrison succeeded George L. Catlin as president of the Aeolian-Skinner Organ Company

Dr. T.F.H. Candlyn was honored on completion of 25 years at St. Paul's Episcopal Church, Albany, N.Y.

Katherine Hill Rawls played 14 weddings in one day at the chapel of Randolph Field in Texas

Gerald Bales was appointed organist and choirmaster of the Rosedale United Church, Toronto

Charles M. Courboin joined the faculty of the summer school of Peabody Conservatory, Baltimore

The official AGO ballot was printed in THE DIAPASON to be clipped and mailed to headquarters

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

The new organ at the Riverside Church, New York City was opened with a recital by Virgil Fox and a concert by the New York Philharmonic with Mr. Fox as soloist

Dr. Daniel Hirschler, who had served both as music head and as president of the College of Emporia, Kans., died March 21

Four-manual stoplists in the issue included: Aeolian-Skinner at First Methodist, Wichita Falls, Tex.; Möller at First Congregational, Long Beach, Cal.; McManis rebuild at Christ Church, Cranbrook, Bloomfield Hills, Mich., and Kilgen at Gesu Church, Milwaukee

gregations will show. Is some revision in thinking called for here? Could it be that *fashion* has had a hand in deciding about the "appropriateness" of this music for worship?

The problem is an interesting one. The solutions which men find to it are also interesting, and probably a great deal more complex and difficult than any formula for objectivity would imply.

Sincerely yours,

THOMAS SPACHT

Not by Liddle Elves!

Pigeon Cove, Mass., March 12, 1965 —
To the Editor:

I can excuse reader Haviland's lack of sense of humor (March Letter to the Editor), but not his ignorance. Imitation may be flattery, but the sincere person wants the real thing.

As for new innovations in organ construction (I suspect that underneath it all Mr. Haviland is an "ox-cart" man), he who has eyes to see and ears to hear . . . ! Mr. H. is a little wonky on his terminology, but I think I can safely assume that by "tapes", etc. he means trackers, and the implication seems to be that tracker organs are still being made the way Schnitzer made them (by liddle elves from der Black Forest, perhaps?)

For the elucidation of the oxcartists, we now have aluminum rod trackers, aluminum, nylon and plexiglas squares, formica and plexiglas backfalls, formica, micarta and bakelite sliders, and all manner of clever little nylon, teflon and plastic dingbats to clip trackers to squares, make adjustable connections, etc. Even the perennial leather nut is now made of plastic. Stop actions incorporate ball joints, and swell actions make use of aircraft cable. Windchests are still made of wood, however, and thus far nobody has found anything superior to the old felt and leather for covering the pallets. And of course the pipes are still made of the same old stuff, with or without spots.

It is really futile to attempt to outdo the inventive Mr. Russell, but if I had one addition to make to his excellent catalog of modern organ accessories, it would be a "Humbug Cancel".

Yours sincerely,

BARBARA OWEN

Additions to Workshop List are Largely for Month of July

We have some additions to our list of summer workshops listed in the April issue. All occur between June 28 and July 27. Keep this with the April list as you plan summer stimulation:

Canacadea Chapter 17th Church Music Institute July 11-16. Roberta Bitgood, Dorothy Harvey, Melvin LeMon, Jack Ossewaarde, others. Write Lois Boren Scholes, Box 752, Alfred, N.Y. 14802

Claremont Institute 14th Organ Week June 28 - July 2. Fred Swann, Orpha Ochse, staff. Write Kenneth G. Fiske, director, Harper Hall, Claremont, Cal.

Colorado Woman's College Choral Workshop July 6-14. Jerald Lepinski, Jean Berger, Austin Lovelace, the Classic Chorale. Write 1800 Pontiac Street, Denver, Colo. 80220

Diocese of Spokane Church Music Clinic July 25 - 27. Alec Wyton. Write Mrs. John Mann, 114 E. 12th Ave., Spokane, Wash. 99202

Michigan State U Church Music Workshop July 12-15. Corliss R. Arnold, director. Elaine Brown, Robert Glasgow, Morgan Simmons, John Hamersma, Marilou Kratzenstein, Alexander Boggs Ryan, others. Write Continuing Education Service, Michigan State U, East Lansing, Mich.

College of Wooster Institute for Church Musicians July 5 - 9. Richard Gore, John Carruth, Karl Trump, Dale Moore. Write John Carruth, College of Wooster, Wooster, Ohio

Moody Bible Institute Church Music Workshop June 28 - July 3. Write Sacred Music Dept. 820 M. LaSalle St., Chicago, Ill. 60610

Sewanee Province Church Music Conference July 13 - 22. Mildred Andrews, Gerre Hancock, Joseph Running. Write David Ramsey, 4645 Walnut Road, Memphis, Tenn.

A BAROQUE music festival Feb. 4-7 at Converse College, Spartanburg, S.C., featured student recitals, a chamber orchestra concert, the Netherlands Chamber Choir, a Baroque opera and a final concert with brass ensemble and organ.



Records

Two more volumes of the recordings for Ripieno Records of the complete organ works of Bach have reached us this month. So far we have seen volumes 1, 2, 5, 7, and 8, leaving us still to hear volumes 4, 6 and 9. These can be ordered in the United States from World's Record Shop, 10th and Walnut Streets, Philadelphia, Pa. 19107.

Lionel Rogg's remarkable series has added these new readings: volume 7 includes eight large preludes and fugues and volume 8 the Clavierübung, book 3 (Dogma).

Each new release on the series brings an increasing conviction that here is about the most satisfying Bach playing on records. Freedom within discipline, a fine lyric sense, rhythm deriving on an always consistent and always logical articulation, here is Bach playing every student could emulate with profit and most mature players, including several world-famous Bach players, could use as a goal to which to direct their current efforts.

That a young man less than 30 could achieve this almost flawless result over a span of many recording hours of Bach is remarkable indeed. Though notes are in German and French, this in no way destroys their value as one watches the careful registration exactly indicated and studies the stoplist of the fine three-manual Metzler. No school library should be without this entire set. — FC

CATHARINE CROZIER played works for organ and orchestra May 5 with the Florida Symphony Orchestra at Knowles Chapel, Winter Park: concertos by Handel, Lockwood and Delamarter, the Sowerby Medieval Poem and Four Mozart Church Sonatas.

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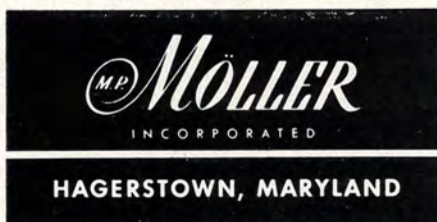
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NUNC DIMITTIS



Victor Togni, winner of the Casavant first prize in the first AGO national improvisation contest at the Philadelphia convention last June, was killed March 29 in a highway accident near Gananoque, Ont. The remarkably talented young organist of St. Michael's Cathedral, Toronto, was on his way to Montreal with a radio producer for a broadcast. Both died instantly in the collision with a car transport.

Born in Tanganika, East Africa March 15, 1935, the eldest of 12 children of Swiss parents, Victor Togni began music studies at the Abbey of Einsiedeln, Switzerland, and continued at the Santa Cecilia Conservatory in Rome, Ecole Normale and the National Conservatory in Paris, and the Royal College of Music in London. Among his teachers were Bolliger, Langlais, Messiaen, Falcinelli and Brunnerwald.

Mr. Togni had visited many centres across Canada as recitalist and as consultant on the new English liturgy of the Catholic church. He had composed a parish mass and several chorale preludes.

Distinguished members of the RCCO from all parts of Canada attended the funeral at St. Michael's Cathedral. The whole student body of the cathedral choir school was present. Dr. Charles Peaker was guest organist.

Mr. Togni's parents and 10 brothers and sisters are in South Africa. A sister lives in Toronto. His widow and five-year-old son also survive.

WELL-KNOWN ORGANIST DIES AFTER LONG ILLNESS

Loyal B. Aldrich, well-known organist and choir director of Washington D.C. died after a prolonged illness Feb. 11 at the age of 80. He was born in Milwaukee, Wis. and at 18 was awarded the diploma of the Wisconsin Conservatory. He earned BA and MA at the University of Wisconsin. In 1909 he was appointed Assistant at the Astrophysical Observatory, Smithsonian Institution, Washington, D.C., engaged in solar radiation research. In 1945 he was made Director of the observatory. He retired in 1955.

Mr. Aldrich was organist and choir director of St. Thomas' Episcopal Church, Washington, from 1910 to 1950, except for a three-year period when he was director of a solar station in Montezuma, Chile. He was a member of many scientific societies and had been a member of the Guild since 1932.

His wife, two sons, two grandchildren and a brother survive him.

VETERAN JERSEY ORGANIST, AAGO IN 1899, DEAD AT 92

George Needham, 92, died March 29 at his home in Haverford, Pa. He was a former resident of Leonia, N.J. for 50 years. He received his AAGO in 1899 and was an Honorary Life Member of the Northern Valley AGO Chapter. He was organist and choir director of the Leonia Presbyterian Church for 25 years and on his retirement 10 years ago was made organist emeritus. A memorial service was conducted for Mr. Needham Palm Sunday at the Leonia church.



Raymond G. Shelley, Jr., Wichita, Kans. died suddenly March 16 of a heart condition at the age of 50. The star of "milkman's matinees" at many national and regional AGO conventions, Mr. Shelley was widely known and loved throughout the organ profession.

Born in Wichita April 26, 1914 and a graduate of the University of Wichita, he began his career as a theater and radio organist there, a career which took him to spotlight appearances in Southern California, in numerous other parts of the United States and in Europe.

His Columbia recording resulting from his appearance at the Detroit AGO convention was widely praised.

Mr. Shelley returned to Wichita in 1955 as teacher, arranger and recitalist, making regular TV and radio appearances and playing an active role in the Wichita AGO Chapter.

A memorial has been established with the Board of Trustees of Wichita State University.

FORMER NEW ORLEANS DEAN & STATE CHAIRMAN PASSES

Henry S. Jacobs, AAGO, former dean of the New Orleans AGO Chapter and former state chairman for Eastern Louisiana, died Jan. 25 in New Orleans at the age of 57. A veteran of World War 2, he had been executive administrator and musical director of Temple Sinai for the last 20 years. In the latter capacity he helped launch the musical careers of many local singers, some now on the rosters of the Metropolitan and New York City opera companies. As a composer his choral compositions are used in temples throughout the country.

He is survived by his widow, a son, two daughters, his mother and two brothers. Services in Temple Sinai were followed by interment in Hebrew Rest Cemetery.

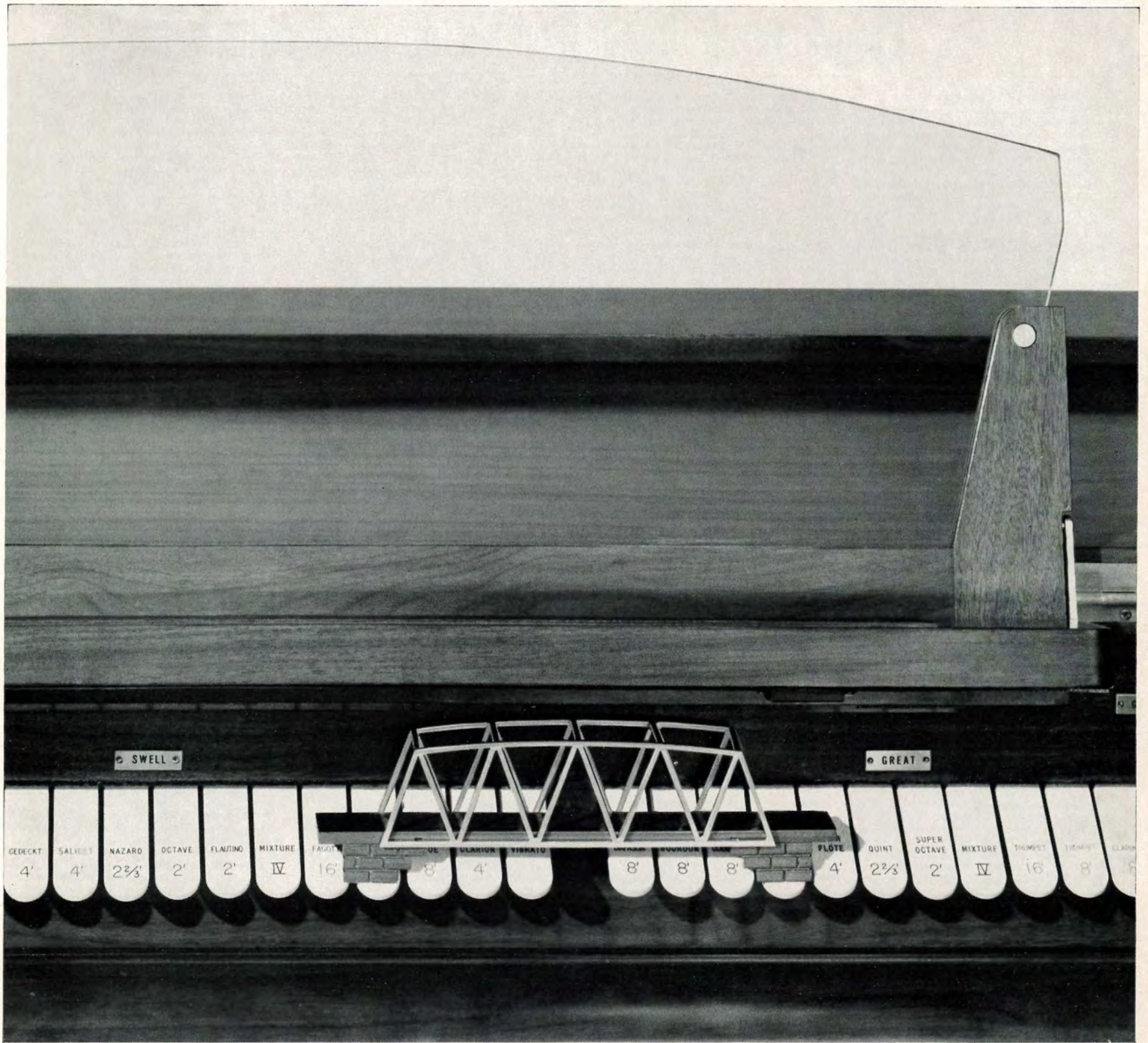
SAN JOSE CHAPTER MEMBER KILLED IN HEAD-ON CRASH

Iva Rodgers, long-time member of the Guild, was killed in a head-on crash near Watsonville, Cal. Feb. 17. Miss Rodgers was a former resident of Watsonville where she was a music teacher and organist-choirmaster of the Presbyterian Church. She moved to Saratoga about 10 years ago where she lived with her sister, Grace Gardner, and maintained a piano studio. She had served as an officer of the San Jose AGO Chapter and was also an active member of the MTA.

MRS. VERNON DE TAR PASSES MARCH 10 IN NEW YORK CITY

Irene S. (Mrs. Vernon) de Tar died March 10 at New York hospital after a long illness. Funeral services were held at New York's Church of the Ascension. The full choir sang under the leadership of Walter Klauss at the organ. Interment was at Westerley, R.I. Memorial funds are being applied to Friends of Music of the Church of the Ascension and to the new organ fund.

ELIZABETH M. DWORSHAK, founder of the Arrowhead AGO Chapter died March 4 in Duluth, Minn. A committee was appointed to start a memorial fund in her name.



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Programs of Organ Recitals of the Month

Donald McDonald, New York City — For Richmond AGO Chapter, St. Stephen's Episcopal Church, Richmond, Va. March 5: Introduction and Trumpet Tune, Boyce; Chaconne in F minor, Pachelbel; O God, Have Mercy, Bach; What God ordains is surely just, Kellner; Fantasie and Fugue in G minor, Bach; Suite, Durufle; Roulade, Bingham; Prelude and Fugue in B major, Dupre.

Robert F. Triplett, Mount Vernon, Iowa — For Northeast Iowa AGO Chapter, Grace Methodist Church, Oelwein Feb. 16: Prelude and Fugue in F sharp minor, Buxtehude; Herzlich tut mich verlangen (both settings), Brahms; Prelude and Fugue in D major, Bach; Arabesque, Vierne; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupre. St. Luke's Church, Atlanta, Ga. March 30: Same program with Selection, Livre d'Orgue, duMège for Brahms. St. Luke's Church, Atlanta, Ga. March 31: Toccata in D minor, Seixas; Herzliebster Jesu and O Mench bewein dein Sunde Gross, Walcha; Fantasie in G minor, Bach; Suite Medievale, Langlais.

John King, Worcester, Mass. — Worcester Art Museum March 21: Prelude and Fugue in G minor, Buxtehude; Fugue in G major (Gigue), Bach; Noël in G major, Daquin; Sonatina in F minor, Viola; Two Pieces for a Mechanical Organ, Beethoven; Bells, Langlais; Three Variations on a Patriotic Air, Wehr. Faculty recital, Chapin Chapel, Amherst College April 4: Same Buxtehude, Bach, Beethoven and Daquin plus Our Father who art in heaven, Bach; Organ Concerto 2 in B flat, Handel; Les Corps Glorieux, Messiaen.

Fred Tulan, Stockton, Cal. — Haggin Museum of Art, March 14: Toccata, Adagio and Fugue in C, Schmücke dich O Liebe Seele, Mortifie-nous par ta bonté and Overture and Sinfonia, Bach; Five Stations of the Cross, Dupre; Concerto 2 in G minor, Handel; Song of St. Francis, Purvis; Etude for Pedal Solo, Harris. Instruments assisted.

John McIntosh, Burlingame, Cal.—Glide Memorial Methodist Church, San Francisco March 23, 26: Lord God We All To Thee Give Praise, Pachelbel; Finale, Concerto 1, Handel; Cantabile, Franck; Son of Righteousness, Pepping; All Depends on Our Possessing, Peeters; Suite Médiévale, Langlais.

Ann McGlothlin, Bloomington, Ind. — Christ Church Cathedral, Indianapolis April 2: Concerto in A minor, Vivaldi-Bach; Suite on Tone 2, Clérambault; Aria and Final, Symphony 6, Vierne.

Lois McHenry Watkins, Tulsa, Okla.—Trinity Episcopal Church March 31: Prelude and Fugue in E minor (Cathedral), Bach; Herzlich tut mich verlangen, Buxtehude, Brahms; Larghetto, Corelli; Lobe den Herren, Peeters.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral March 26: Passion Chorale (three settings), Pepping; Nine Preludes, Milhaud.

David P. Dahl, Spokane, Wash.—Prince of Peace Lutheran Church April 2: Allegro, Sonata 4, C.P.E. Bach; Blessed Ye Who Live in Faith Unswerving and My Heart is Filled with Joy, Brahms; Musette and Duo for the Trumpet, Dandrieu; Flute Sonata (with Charles Wassberg), Handel; Andante Poetico, McKay; Flute Sonata in D major, C.P.E. Bach; Gavotte and Gigue, LeRoux; Concerto in G major, Soler; Allegro, Sonata 2, Hindemith; Air and Gavotte in F major, Wesley; March in D major, Yarnold; Prelude and Fugue in G major, Bach. Trinity Lutheran Church, Endicott March 28: Deck Thyself, Bach; Duet for the Trumpet, Dandrieu; Allegro, Sonata in D major, Carvalho; La Romanesca, Valente; Allegro, Concerto 2 in B flat major, Handel; O Sacred Head, Kirnberger, Brahms, Bach; Suite for a Musical Clock, Haydn; Andante, Grand Pièce Symphonique, Franck; Prelude and Fugue in G major, Bach.

Jan Bender, Seward, Neb. — Concordia Teachers College, Weller Auditorium March 14: Prelude and Fugue in B minor, A Mighty Fortress is Our God, In Peace and Joy I now Depart and How Lovely shines the Morning Star, Buxtehude; Sonata 2, Hindemith; Triptych, Bender; Who Knows When Death May Overtake Me and In Peace and Joy I now Depart, Reger; Prelude and Fugue in C major, Bach. Betty Galen, Karen Hansmeyer, soprano, and instruments assisted.

Stephen Farrow, Greenville, S. C. — Westminster Presbyterian Church March 12: Voluntary in D major, Boyce; Flute Solo, Arne; O Sacred Head, Reger; Fanfare in C major, Purcell; Musical Clocks Suite, Haydn; Rhythmic Trumpet, Bingham; Benedictus, Karg-Elert; Fugue in C major from Toccata, Adagio and Fugue, Bach.

David Gehrenbeck, New York City — Church of the Heavenly Rest March 14: Cortège et Litanie, Dupre; Prelude and Fugue in A minor, Brahms; Four Preludes from Great 18, Bach; Prelude and Fugue in C minor, Mendelssohn; Echo, Yon; Modal Trumpet, Karam; Le Jardin Suspendu and Litanies, Alain.

Christopher Gower, Exeter, England—St. Thomas Church, New York City May 2: Carillon, Murrill; A Fancy for Double Orgaine, Gibbons; Toccata and Fugue in C major, Stanley; Introduction and Passacaglia, Alcock.

Linda P. Flynt, Winston-Salem, N. C. — First Presbyterian Church March 3: Magnificat, Tierce en Taille and Musette, Dandrieu; Preamble and Chorale, Vierne; Fantasie and Fugue in G minor, Bach.

Jerald Hamilton, Champaign, Ill. — Faculty recital, University of Illinois April 6: Concerto del Signor Torelli, Walther; Two Noëls, Daquin; Variations on Mein junges Leben hat ein End, Sweelinck; Prelude and Fugue in E flat major, Bach; Chorale in B minor, Franck; Prelude and Fugue in C minor, Vaughan Williams.

Students of Santa Barbara AGO Chapter Members — First Methodist Church, Santa Barbara, Cal. March 22: Suite Gothique, Boëllmann — Kenneth Helms. Chorale Prelude, Our Father Who Art in Heaven, Bach; Koraa and Scherzo, Peeters — Diana Carpenter. Toccata in E minor, Pachelbel; I Call to Thee, Lord Jesus Christ, Bach; Ye Sons and Daughters of the King, Willan — Elaine Rempel. Prelude and Fugue in A minor, Bach; Reverie, Vierne — John Thomas Larson. Deck Thyself, My Soul, Brahms; Toccata, Sowerby — Lorena Coffin. Prelude, Fugue and Variation, Franck; Fugue a la Gigue, Bach — Mary Meyer. Trio Sonata 1, Bach; Pièce Héroïque, Franck — Russell Taylor.

Frank Herand, Honolulu, Hawaii — Faculty recital, U of Hawaii, St. Andrew's Cathedral March 10: Te Deum for Trumpets, Trombones, Timpani and Organ, Hildenbrand; Dans mon profond malheur and Je crie a toi, Seigneur, Reichel; Sonatine for Pedals, Persichetti; Fantasy for Trumpet and Organ (with John Swan, trumpet), Russell; Inventions for Organ, Monnikendam; Mitten wir im Leben sind, Raphael; Entrata Festiva, Peeters. Trumpets, trombones and timpani assisted.

Lorraine Schaich, Pekin, Ill. — For Peoria AGO Chapter, St. Paul's Episcopal Church, Pekin March 16: Aria in C, Harsch; Toccata in E minor, Pachelbel; Elevation, Couperin; Fantasie and Fugue in C minor, Bach; Adagio, Fantaisie in G major, Franck; Prelude, Vierne; Antiphon 3, Dupre; Den die Hirten Lobten sehre, Walcha; Mode de mi, Langlais.

Margaret Sihler Anderson, St. Paul, Minn. — Grace University Lutheran Church, Minneapolis March 7: Fantasie and Fugue in G minor, Out of the depths, Our Father, who art in heaven and We all believe in One True God, Bach; Sonata, Krenek; Chorale in A minor, Franck; The Shepherds, Eternal Purposes and God among us, Messiaen.

Henry Bridges, Charlotte, N. C. — First Presbyterian Church March 18: Suite, Mass for Parishes, Couperin; Pastorale on Innsbruck and Prelude on St. Michael's, Peek; Song of Peace and Heroic Song, Langlais.

Foster Hotchkiss, Speedway, Ind. — Broadcast, WFMS-FM, auspices Indianapolis AGO Chapter Feb. 28: Prelude and Fugue in F minor, Bach; Suite on Tone 1, Clérambault; Cantabile, Franck; Finale, Symphony 2, Vierne.

Clarence Watters, West Hartford, Conn. — Church of the Heavenly Rest, New York City March 7: Three Chorales, Franck; Three Preludes and Fugues, Dupre.

W. Elmer Lancaster, West Orange, N. J. — First Presbyterian Church, Orange March 28: Sonata 2, Mendelssohn; As Jesus Stood Before the Cross, Scheidt; Have Mercy Upon Me, O God, Bach; Byzantine Sketches, Mulet. Rowland Snook, bass, assisted. March 3: Fugue on the Kyrie, Couperin; Adagio and Toccata, Symphony 5, Widor; Grand Jeu, DuMège. March 10: Now God Be Praised, Dunstable-Biggs; Prelude, Fugue and Variation, Franck; Fugue in E flat (St. Anne), Bach. March 17: Prelude in G major, Purcell; Allegro Vivace, Symphony 1, Andante Sostenuto, Gothic Symphony, Widor; Carillon de Westminster, Vierne. March 24: Sonata in C minor, Mendelssohn; Toccata, Mulet. March 31: Prelude and Fugue in E minor (Cathedral), Bach; Cantabile, Symphony 6, Widor; Pièce Héroïque, Franck. April 7: Chorale in A minor, Franck; Aria in D minor, Stanley; Toccata and Fugue in D minor, Bach.

Arline Haskell, Houston, Tex. — Dedicatory recital, St. Michael and All Angels Church, Lake Charles, La. March 19: Prelude and Fugue in E minor (Cathedral), Bach; Sonata 2, Arne; Jesus on the Cross, Dupre; My Heart is Filled with Longing, Brahms; O God, Thou Holy God, Karg-Elert; Psalm 65, Rowley; Invocation, Castelnuovo-Tedesco; Will o' the Wisp, Nevin; Dreams, McAmis; Rhythmic Suite, Elmore; Were You There, Purvis; Suite Gothique, Boëllmann.

Gene Pickens, Lubbock, Tex. — First Methodist Church March 7: Concerto in B minor, Walther-Meck; Liebster Jesu, wir sind hier and Ich ruf' zu dir, Herr Jesu Christ, Bach; Ein feste Burg ist unser Gott, Kittel; Prelude and Fugue in D major, Bach; Air in B flat major, Hancock; Chorale in A minor, Franck.

Richard Enright, Evanston, Ill. — Alice Millar Chapel, Northwestern University March 30: Clavierübung, part 3, Four Chorales, and Sonata 1 in E flat, Bach; Sei Fioretti 6, Tournemire; Incantation for a Saint's Day, Langlais; Fantaisie in C, Franck; Prelude and Fugue on B-A-C-H, Liszt.

Esther Fulsaa, Oakland, Cal.—Glide Memorial Methodist Church, San Francisco March 9, 12: Prelude and Fugue in G minor, Buxtehude; Four Chorale Preludes, Pepping; Toccata and Fugue in F major, Bach.

Johnetta Eakin, Nashville, Tenn. — First Lutheran Church April 7: Récit de Tierce en Taille, Grigny; Offertoire Mass for Parishes, Couperin; Deck Thyself, My Soul and Prelude and Fugue in C major (9/8), Bach.

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Programs of Organ Recitals of the Month

Marilyn Mason, Ann Arbor, Mich.—For Pasadena and Valley Districts AGO Chapter, All Saints Church, Pasadena March 15: Chorale Partita on Christus der ist mein Leben, Pachelbel; Chaconne in E minor, Buxtehude; Von Himmel hoch Variations 1 through 5, Bach; Introduction, Passacaglia and Fugue, Wright; Variations on a recitative, Schönberg; Variations on America, Ives.

Grady Wilson, New York City — Church of the Heavenly Rest March 21: Ciacona in E minor, Buxtehude; Caballero Diferencias, Cabezon; Sonata on Tone 1, Lidon; Wenn wir in höchsten Nothen sein and Prelude and Fugue in A minor, Bach; The Burning Bush, Berlinski; Danse Funebre, Alain; Wondrous Love Variations, Barber; Passacaglia, Symphony, Sowerby.
St. Thomas Church, New York City April 18: Toccata and Fugue in D minor, Bach; Wondrous Love Variations, Barber; The Glorious Day is Come, Buxtehude, Bach, Dupré; Chorale-Improvisation on Victimae paschali, Durullé-Tournemire.

LaVahn Maesch, Appleton, Wis.—St. Matthew's Lutheran Church, Wauwatosa March 28: Rigaudon, Campra; The Fifers, Dandrieu; Fairest Lord Jesus, Schroeder; Prelude, Fugue and Toccata on Good News from Heaven, Pachelbel; A Mighty Fortress is Our God, Walther; Walcha; We All Believe in One True God, Come, Redeemer of Our Race and Come, God, Creator, Holy Ghost, Bach; Prelude and Trumpetings, Roberts; Preludes on Old Southern Hymns, Read; Toccata, Sowerby.

Florence Hankins, Los Angeles, Cal. — Cathedral Church of St. Paul March 12: Tiento de Falsas, Cabanilles; Prelude and Fugue in E minor, Bach; Plainte, Suite Breve, Langlais; Chant Héroïque, Young; Werde Munter, Whitlock. April 9: Partita on a Passion Chorale, Johns; Cortège et Litanie, Dupré; Fantasia in G and Largo, Sonata 5, Bach.

Bruce Bengston, Elizabeth, N. J. — St. Paul's Chapel, Columbia University, New York City March 10: Kleine Praeludien und Intermezzi, Schroeder; Saluto Angelico, Karg-Elert; Prelude and Fugue in F sharp minor and Auf meinen lieben Gott, Buxtehude; Pièce Héroïque, Franck; Pastorale and Finale, Dupré.

Judith Taylor, Nashville, Tenn.—First Lutheran Church March 10: Toccata in E minor, Pachelbel; Fantasia and Fugue in G minor, Bach; O Gott, du frommer Gott, Brahms; Tu es Petra, Mulet.

Kim Kasling, Ann Arbor, Mich. — Christ Church Cathedral, Indianapolis, Ind. April 13: Suite on Tone 1, Clérambault; Sonata 2, Hindemith; Prelude and Fugue in C minor, Bach.

William Self, New York City — St. Thomas' Church, Washington, D.C. March 8; All Saints Church, Worcester, Mass. March 15: Chorale in E major, Franck; Revelations, Pinkham; Symphonie Gothique, Widor.

Thomas Curtis, Elyria, Ohio — First Congregational Church March 7: Trumpet Tune and Air, Purcell; Prelude on Ave Verum, Mozart; Dialogue, Clérambault; Andante religioso, Sonata 4, Mendelssohn; Toccata in D minor, Froberger; Psalm 121, Linde; Variations on Leoni, Cassler; Meditation on Picardy, Warner; Pastorale on He leadeth me, Young; Now thank we all our God, Whitford; Benediction, Linde. The Elyria high school a cappella choir assisted. Dedicatory recital, Faith United Church of Christ, Richmond Heights March 28: Rigaudon, Campra; Sicilienne, Paradis; Musical Clocks, Handel; Prelude and Fugue in C minor, Bach; Fantasy on Italian Hymn, McKinley; Prelude on Bethany, Bingham; He leadeth me, Young; Nun danket, Whitford; Brother James', Wright; Intermezzo, Verrees; Concert Variations, Bonnet.

John E. Williams, Laurinburg, N. C. — First Presbyterian Church, Charlotte March 25: Variations on My young life, Sweelinck; Prelude and Fugue in D major, Bach; My heart is filled with longing and Lo, how a Rose e'er blooming, Brahms; Toccata, Jongen. White Memorial Presbyterian Church, Raleigh, N. C. March 7; Methodist Church, Brevard, N. C. March 21; Brownson Memorial Presbyterian Church, Southern Pines, N. C. March 28: Same program.

Robert Gant, Laurinburg, N. C. — St. Andrews Presbyterian College March 3: Three Versets from Te Deum, 16th Century; Clausulas on Tone 8, Santa Maria; Prelude and Fugue in E flat major (St. Anne), Bach; Canon in B minor, Schumann; Greensleeves, Wright; Prelude and Fugue in B major, Dupré. Richard Lilly, baritone, assisted.

Students of Gerhard Krapf, Iowa City, Iowa — First Methodist Church April 22: Toccata in F major, Bach — Janice Nelson; Introduction, Passacaglia and Fugue, Wright — Anthony Thomas; Chorale in A minor, Franck — Thomas Stapleton; Dieu Parmi Nous, Messiaen — Wayne Burcham; Fantasia on Ein feste Burg, Reger — Janice Nelson.

Alexander Boggs Ryan, Kalamazoo, Mich.—St. Paul's Chapel, Trinity Parish, New York City April 21: Komm, heiliger Geist, Herre Gott and Fugue in E flat major, Bach; Basse et Dessus de Trompette, Clérambault; Offertoire sur les Grands Jeux, Couperin.

Mrs. Philip Hartung, Binghamton, N. Y. — Christ Church March 2: Prelude and Fugue in E minor, Bach; Berceuse, Tomlinson; Prelude, Lang; Meditation, Hurford; All Glory Be to God on High, Zachau, Walther, Vetter.

Clyde Holloway, New York City—For Akron AGO Chapter, Kent State University Recital Hall, Kent, Ohio April 5: Prelude and Fugue in F major, Lübeck; Liebest Jesu wir sind hier, Nun freut euch and Prelude and Fugue in C (9/8), Bach; Pièce Héroïque, Franck; Fugue in A flat minor and Schmücke dich, Brahms; Joie et Clarté des Corps Glorieux, Messiaen; Pageant, Sowerby.

Richard M. Gayhart, Lawrence, Kans. — First Presbyterian Church, Topeka March 11: Sinfonia, Cantata 146, Bach; Concerto in D major, Vivaldi; Concertino, Corelli; Sonata, Hovhaness; Gloria, Kennedy; Cortège, Litaize. The University brass ensemble assisted. Faculty recital, Hoch Auditorium, U of Kansas March 21: Prelude and Fugue in A minor, Buxtehude; Mein junges Leben, Sweelinck; Concerto 1 in G, Bach; O Mensch, bewein dein Sunde gross, Wie soll ich dich empfangen and Macht hoch die Tur, Pepping; Fantasia 2, Alain; Prelude and Fugue in B major, Dupré.

Charles E. Richard, Coral Gables, Fla. — St. Peter's Lutheran Church March 14: Prelude in D minor, Pachelbel; My Young Life Hath an End, Sweelinck; Prelude and Fugue in F minor, Handel; We Now Implore God the Holy Ghost and Fugue alla Gigue, Buxtehude; Partita on I Will Not Forsake My Jesus, Walther; Pieces for a Mechanical Clock, Haydn; Six Preludes on When Jesus on the Cross was Bound, Scheidt; Toccata and Fugue in D minor, Bach.

Earl Barr, Minneapolis, Minn. — St. Paul's Episcopal Church March 7: Voluntary in A major, Selby; Passion Chorale and If Thou But Suffer God to Guide Thee, Bach; Prelude, Fugue and Variation, Franck; March, Elegy and Scherzetto, Walton; Crucifixion and Resurrection, Passion Symphony, Dupré. March 21: Fantasia in F minor, Mozart; As Jesus Stood Beside the Cross, Reger; The Lord Into His Garden Comes, Kettering; Tumult in the Praetorium, Maleingreau.

Marilyn B. Olsen, Emporia, Kans. — Kenyon Hall Auditorium, College of Emporia March 15: Fantasia and Fugue in G minor, Bach; Musical Clocks, Haydn; Allegretto, Sonata 4, Mendelssohn; Symphony 1, Vierne; Adagio in E major, Bridge; Greensleeves, Wright; Prelude and Trumpetings, Roberts.

James Laster, Nashville, Tenn.—First Lutheran Church March 17: Prelude and Fugue in C minor, Bach; Le Banquet Celeste, Messiaen; Prelude and Fugue on Christ Lag in Todesbanden, Schroeder.

C. Ralph Mills, Nashville, Tenn. — First Lutheran Church March 24: Fantasia and Fugue in C minor, Bach; O Sacred Head, Hassler, Buxtehude, Bach, Reger; Pièce Héroïque, Franck.

Piet Kee, Heemstede, Netherlands — For New York City AGO Chapter, St. Paul's Chapel, Columbia University March 29: Sonatina, Ritter; Pavana Hispanica, Sweelinck; Capriccio Pastorale, Frescobaldi; Noël Suisse, Daquin; Aria, Locillet; Prelude and Fugue in B minor, Bach; Five Clockwork Pieces, Haydn; Fantasia in A major, Franck; Toccata and Fugue in D, Reger; Ballade, Alain; Fantasy on Sleepers Awake, Piet Kee.

Harold G. Andrews, Jr., Greensboro, N.C. — Faculty recital, Greensboro College March 5: Chorale in E major, Franck; Fantasia in F minor, K 594, Mozart; Chorale in B minor, Franck; Fantasia K 608, Mozart; Chorale 3 in A minor, Franck. St. Mary's Episcopal Church, High Point March 14: O Sacred Head now Wounded, Buxtehude; Concerto in A minor, Bach; Ballade in the Phrygian Mode, Alain; Prelude and Fugue in G minor, Dupré. March 21: My young life, Sweelinck; In peace and joy I now depart and Prelude and Fugue in B minor, Bach.

Anna A. Knowlton and R. Richard Corbin, Jamestown, N. Y. — For Chautauqua AGO Chapter, Immanuel Lutheran Church March 23: Prelude, Baroque Suite, Palestrina; Two Preludes for the High Holy Days, Berlinski; Three Elevations on Modal Themes, Benoit; Suite for a Musical Clock, Handel — Mr. Corbin. Humble Us by Thy Goodness, Bach; Chorale, Walther; Belgian Mother's Song, Benoit; Chorale of Beethoven, Edmundson — Miss Knowlton.

Phyllis Stringham, Waukesha, Wis. — Carroll College faculty recital, First Presbyterian Church March 14: Prelude and Fugue in F major, Lübeck; Flute Solo, Arne; Fantasia Chromatica, Sweelinck; Elevation, Couperin; Rejoice ye Christians and We all believe in one True God, Bach; Sonata 2, Hindemith; Consummatum est, Tournemire; Prelude and Fugue in G minor, Dupré.

DeMaris Gaines and Ruth Cosby, Miami, Okla. — For Ozark AGO Chapter, First Baptist Church March 14: Two harp groups, Mrs. Gaines; Sanctuary Windows and Spring Song on Easter Morning, Klein; A Mighty Fortress, Mueller; Andante Cantabile and Finale, Symphony 4, Widor — Mrs. Cosby. Toccata, Symphony 5, Widor — Mrs. Gaines.

Martha Nelson, Wayne, Pa.—Wayne Presbyterian Church March 31: Fantasia in F minor, K 608, Mozart; Toccata per l'Elevazione, Frescobaldi; Abide With Us, Lord Jesus Christ and In Thee Is Gladness, Bach.

Scott Swain Withrow, Nashville, Tenn.—First Lutheran Church April 14: Vater unser im Himmelreich, Bach, Buxtehude, Peeters, Mendelssohn; Schönster Herr Jesu and Christ ist erstanden, Schroeder.

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Programs of Organ Recitals of the Month

William Teague, Shreveport, La. — St. Mark's Episcopal Church Feb. 15: Chorale in E major, Franck; Sleepers wake! A voice is calling and O whither shall I flee, Bach; Sonata 3, Hindemith; Prelude and Fugue in F minor, Dupré; Passacaglia and Fugue in C minor, Bach. Feb. 22: Prelude and Fugue in B major, Dupré; If thou but suffer God to guide thee and My soul exalts the Lord, Bach; Chorale in A minor, Franck; Sonata 2, Hindemith; Introduction, Passacaglia and Fugue, Willan. March 1: Chorale in B minor, Franck; Thou comest now, Jesus, down from heaven, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Dupré; Lord Jesus Christ, with us abide, Bach; Passacaglia, Symphony, Sowerby. Southside Baptist Church, Jacksonville, Fla. March 14: Sonata 6, Mendelssohn; Jesu, joy of man's desiring and Fugue in E flat (St. Anne), Bach; Behold, a rose breaks into bloom and My heart is ever yearning, Brahms; O for a closer walk with God, Verrees; Brother James' Air, Wright; Sacred Harp Suite, Powell; Toccata Festiva, Purvis. John Paul Bowers assisted.

Harold Hanson, Los Angeles, Cal. — Cathedral Church of St. Paul March 26: Improvisation on Laetabundus, Titcomb; Meditation, Ancient Hymn Tune, McKay; Air, Buxtehude; Prelude and Fugue in E minor and O Sacred Head, Bach; Toccata on Deo Gratias, R. K. Biggs.

Ann Labounsky, New York City — Church of the Heavenly Rest March 28: Trio Sonata 6, Bach; My Soul Longeth to Depart in Peace, Bach, Brahms; Grande Pièce Symphonique, Franck; Consommation est, Tournemire; Trio from Triptych and Hommage à Rameau, Langlais.

Elaine Fox, Greensboro, N. C. — Student of Harold G. Andrews, Jr., Odell Memorial Auditorium, Greensboro College March 26: Prelude and Fugue in E minor, Bruhns; Mein junges Leben, Sweelinck; Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Variations sur un Noël, Dupré.

Larry King, San Diego, Cal. — Cathedral Church of St. Paul, Los Angeles April 2: Fanfare, Wyton; Voluntary in D, Boyce; Arioso, Sowerby; Prelude and Fugue in B minor, Bach.

Walter Klaus, New York City—Congregational Church, Manhasset March 10: Prelude and Fugue in G, Bach; Nun ruhen alle Walder and Aus tiefer, Micheelsen; Herzlichster Jesu, Brahms; Jesu, meine Freude, Walther.

Mary Emma Walkup, Lexington, N. C. — First Presbyterian Church, Winston-Salem March 17: Fugue in C major, Buxtehude; O Sacred Head, Dupré, Bach, Brahms; Chorale in B minor, Franck.

Richard Bouchett, New York City — Fifth Avenue Presbyterian Church March 7: God Among Us, Messiaen; Improvisation, Mediaeval Suite, Langlais; Concerto in B minor, Walther; Before Thy Throne I Now Appear and Prelude and Fugue in A minor, Bach; Cortège and Litanie, Dupré. Congregational Church, Manhasset, N. Y. March 17: Similar program.

Students of E. Robert Irwin, Greenville, N. C. — For Kinston-Rocky Mount AGO Chapter, Austin Auditorium, East Carolina College March 13: Ich ruf' zu Dir and Christ lag in Todesbanden, Bach — Carolyn Divins; Cortège et Litanie, Dupré — Evelyn Darden; Prelude, Fugue and Chaconne, Buxtehude — Edwin Welsh; Chorale in A minor, Franck — Lawrence James; Prelude in F minor, Bach, and Offertoire sur les Grand Jeux, Couperin — Michael Howe; Concerto in F major, Handel — Diane Patrick; Sonata 1, Hindemith — Claire Rosser.

Elizabeth Lange, Peoria, Ill. — For Peoria AGO Chapter, St. Mary's Cathedral March 28: We Thank Thee, God, Bach; Echo Fantasy, Sweelinck; Pastorale, Zipoli; Toccata, Adagio and Fugue in C, Bach; Grande Pièce Symphonique, Franck; Prelude for Sukkoth, Berliński; Prelude and Trumpeting, Roberts; Chorale Prelude on How Shall I Receive Thee, Pepping; Sonata 1, Hindemith; Scherzo, Duruffé; Outburst of Joy, Ascension Suite, Messiaen.

Gladys Day, Fort Worth, Tex. — Faculty recital, Southwestern Baptist Theological Seminary March 29: Offertoire sur les Grand Jeux, Couperin; Da Jesus an dem Kreuze stund, Scheidt; Prelude and Fugue in E major, Lübeck; Fantasie in F minor, K 608, Mozart; Adagio, Symphony 5, Widor; Suite Mediaeval, Langlais.

Esther Cupps, Washington, D. C. — St. John's Church March 19: Prelude and Fugue in E minor, Bruhns; Wo soll ich fliehen hin, Meine Seele erhebt den Herren, Kommst du nun and Prelude and Fugue in G major, Bach; Pièce Héroïque, Franck; Sonata 3, Hindemith; Te Deum, Langlais.

Luke K. Grubb, Lancaster, Pa. — First Presbyterian Church March 14: Prelude and Fugue in C major, Boehm; Canzonetta in G major, Buxtehude; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Scherzo, Duruffé; Partita on Nun komm der Heiden Heiland, Distler; Sonata, Persichetti.

J. Max Krugel, Blackwater, Mo. — Dedicatory recital, The Federated Church Feb. 28: Let There Be Light, Dubois; The Music Box, Liadow; Variations de Concert, Bonnet; Reverie, Dickinson.

Virgil Fox, New York City — Dedicatory recital, Green's Farms Congregational, Westport, Conn. March 7: Concerto 4 in F, Handel; All Men are Mortal and Toccata and Fugue in D minor, Bach; O Heartbreak, O Sadness, Brahms; Symphony 2 in E minor, Vienne; Elfin Dance, Edmundson; Nocturne, Shylock, Fauré; Finale in B flat, Franck.

Mark L. Holmberg, Galesburg, Ill. — Salem Lutheran Church, Peoria March 14: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Fugue and Variation, Franck; Partita, All Glory Be to God and Prelude and Fugue in D major, Bach; Suite Mediaeval, Langlais; Prelude for Rosh Hashana, Berliński; Flute Solo, Arne; Carillon de Westminster, Vienne. First Lutheran Church, Shawnee Mission, Kans. March 22: Same Arne, Bach, Berliński and Vienne, plus Introduction and Voluntary, Stanley; Sleepers Wake! For night is flying, My soul doth magnify the Lord and Whither shall I flee, Bach; Chorale 3 in A minor, Franck; Adagio for Strings, Barber; Carol-Prelude on Greensleeves, Purvis.

David N. Johnson, Northfield, Minn. — Dedicatory recital, St. Paul's Lutheran Church, La Crosse, Wis. March 28: In Dir ist Freude, Ich ruf' zu Dir and Fugue in D major, Bach; Sarabande, Chambonnieres; Trumpet Tune in E flat major, Johnson; Es ist ein Ros' entsprungen, Brahms; 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.

G. Leland Ralph, Sacramento, Cal. — Westminster Presbyterian Church March 21: Klein Praludien und Intermezzi, Schroeder; Greensleeves, Wright; Prayer, Suite for Organ, Creston; Capriccio on Notes of the Cuckoo, Purvis; Sonata 2, Hindemith; Sonata 2, Mendelssohn; Claire de Lune, Karg-Elert; Traumerei, Schumann; Toccata, Dubois.

East Central Illinois AGO Chapter — McKinley Memorial Presbyterian Church, Champaign, Ill. March 14: Now Do We Pray the Holy Spirit, Buxtehude; Rigaudon, Campra — Carol Mathis. Fugue in F major, Bach — Nancy Stagg. Prelude and Fugue in C minor, Bach — Richard Rhoads.

Charles Jordan, Dallas, Tex. — Senior recital, Southern Methodist University March 23: Prelude and Fugue in F major, Buxtehude; An Wasserflüssen Babylon and Prelude and Fugue in E minor, Bach; Voluntary for Double Organ, Purcell; Sonata on Psalm 94, Reubke.

Marilyn Anderson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis April 9: Offertoire sur le Grand Jeu, Couperin; Prelude and Fugue in E minor (Wedge), Bach; Epilogue, Langlais.

Austin C. Lovelace, Denver, Colo.—Montview Boulevard Presbyterian Church April 4: Partita on O Gott, du frommer Gott, Bach; Poem, Sowerby, with Susan Ward, violist; Sonata 1, Hindemith; Processional, Goode; The Last Supper, Weinberger; Tumult in the Praetorium, Maleingreau; O Sacred Head, Copley; O sons and daughters, Farnam.

John Doney, West Hartford, Conn. — Grace Episcopal Church, New Bedford, Mass. March 9: Prelude and Fugue in E minor, Lübeck; Elevation, Tierce en Taille, Couperin; Dialogue in F major, Grigny; Fugue in E flat (St. Anne), Bach; Prelude and Fugue in E flat, Saint-Saëns; Benedictus, Reger; Praised be God, With quiet joy and Today sing the beloved Christians, Pepping; Crucifixion and Resurrection, Passion Symphony, Dupré. Center Congregational Church, Torrington, Conn. March 21: Same Lübeck, Bach, Pepping, Saint-Saëns, plus How brightly shines the Morning Star, Buxtehude; Come, Savior of the Heathen and Rejoice beloved Christians, Bach; Chorale in B minor, Franck.

Peter M. Partridge, Peterborough, Ont. — For Peterborough RCCO Centre, St. John's Church March 22: Quand Jesus se tenait devant la Croix, Pachelbel; Nun komm, der Heiden Heiland and Prelude and Fugue in B minor, Bach; Concerto 5 in F major, Handel; Suite for Organ, Tuma; Sonata 2, Mendelssohn; Chorale Prelude on Rhosymedre, Vaughan Williams; Chorale Prelude on Tous les coeurs d'attendant Jesus doux seigneur, Peeters; Incantation pour un jour Saint, Langlais.

Lawrence Robinson, Richmond, Va. — St. Stephen's Episcopal Church March 28: Prelude and Fugue in E major, Lübeck; Theme and Variations, Sonata 6, Mendelssohn; A Quiet Musick, Palmer; Barcarolle, Urner; Where Cross the Crowded Ways of Life and Prelude on St. Anne, Shackelford; Chorale in B minor, Franck; Finale, Symphony 1, Vienne.

Richard Forrest Woods, Gary, Ind. — Dedicatory recital, Cathedral of the Holy Angels March 28: Prelude and Fugue in B minor, Trio Sonata 5 and O Man, Bewail thy Grievous Fall, Bach; Suite on Tone 2, Clérambault; Pastorale, Franck; Prelude au Kyrie and Incantation pour un jour saint, Langlais.

C. Harold Einecke, Spokane, Wash.—Cathedral of St. John the Evangelist April 12: Variations on Weinen Klagen, Liszt, Bonnet. April 15: He was Crucified for Us, Brown; Litany, Roberts; O Dearest Jesus, what law hast Thou broken, Walcha; O Lamb of God, Telemann.

Dennis Huff, Elkhart, Ind. — First Church March 10: Fugue in C minor, Bach; My Faithful Heart Rejoices and My Heart is Filled with Longing, Brahms. March 31: Fugue in B minor, Bach; Andante, Vienne.

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Programs of Organ Recitals of the Month

George Markey, Maplewood, N. J. — St. Paul Street Methodist Church, St. Catharines, Ont. Feb. 16: Introduction and Toccata in G, Walond; We Pray Now to the Holy Spirit, Buxtehude; Jesus Christ Our Blessed Saviour and Prelude and Fugue in A minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Prelude, Fugue and Variation, Franck; Scherzo and Cantabile, Symphony 2, Vienne; Prelude and Fugue on A-L-A-I-N, Duruflé.

Oswald G. Ragatz, Bloomington, Ind.—For Lubbock AGO Chapter, First Presbyterian Church, Lubbock, Tex. March 26; First Presbyterian Church, Vincennes, Ind. March 21; Indiana University March 24; Austin College, Austin, Tex. March 30; Trumpet Tune and Air, Purcell; Capriccio CuCu, Kerll; Wie schön leuchtet, Buxtehude; Von Himmel hoch, Pachelbel; Kommst du nun and Prelude and Fugue in G major, Bach; Concerto 5, Handel; Soul of the Lake, Karg-Elert; Divertissement, Vienne; Air with Variations, Sowerby; Toccata in D flat major, Jongen.

Reginald Lunt, Lancaster, Pa. — St. James Church March 27: Dialogue in B flat, Grigny; Variations on My Young Life Hath an End, Sweelinck; Preamble in D minor, David; Prayer of Christ and Outburst of Joy, Messiaen; Passacaglia, Sowerby; Lord Jesus Christ, with Us Abide and Dorian Fugue, Bach. Lutheran Church of the Holy Trinity March 30: Dialogue sur les Grands Jeux, Grigny; Chorale in B minor, Franck; Prelude, Passion Chorale, Lunt; Ad Nos, Liszt.

Philip Hahn, Cedar Falls, Iowa — Faculty recital, Music Hall, State College of Iowa March 14: All Bach. Fugue in G major (Gigue); Wachet auf, ruft uns die Stimme, Aus der Tiefe rufe ich zu dir, Kommst du nun, Jesus, vom Himmel herunter; Fantasie and Fugue in G minor; Pastorale in F major; Passacaglia and Fugue in C minor.

Ralph D. Erickson, Nashville, Tenn.—First Lutheran Church March 31: Partita on Blessed Jesus, At Thy Word, Walther; O Sacred Head, Kirnberger; Martyrdom, Cameron; On a Tune by Gibbons, Cameron; O Men, Bewail Thy Grievous Fall and Prelude and Fugue in E minor, Bach.

Samuel Lam, Bloomington, Ind. — Graduate recital, Indiana U School of Music March 19: Prelude and Fugue in D major, Buxtehude; Noël Etranger, Daquin; Introduction and Allegro and Trumpet Voluntary, Stanley-Coleman; Sonata 5 in C major and Prelude and Fugue in B minor, Bach.

William Braun, Pottstown, Pa.—St. Thomas Church, New York City May 16: Fantasie in F minor, K 608, Mozart; Two Schübler Chorales and Toccata, Adagio and Fugue in C major, Bach; Allegro, Symphony 6, Widor.

Charles Peaker, Toronto, Ont. — Dedicatory recital, St. Stephen's Episcopal Church, Olean, N. Y. Feb. 24: Sonata in F minor, Mendelssohn; Andante, Bennett; Naiades, Vienne; Trumpet Minuet, Hollins; Adagio (with Naida Gibb), Merkel; Concerto 10 in D minor, Handel; Italian Dance, Rossi; Musette, Rameau; Air, Overture in D, Bach; The Clocks, Haydn; Passacaglia and Fugue, Bach.

C. Griffith Bratt, Boise, Idaho — Southern Baptist Seminary, Louisville, Ky. Feb. 23; Luther Place Memorial, Washington, D.C. Feb. 28; Goucher College, Baltimore, Md. March 6; Old St. Anne's, Annapolis, Md. March 7; Cathedral Church of St. Paul, Boston March 11; General Theological Seminary, New York City March 13 included: Dorian Toccata, Partita on Sei Gegrusset, Trio Sonata 5, Prelude and Fugue in D major, Liebster Jesu, In Dir ist Freude and Jesu, Joy of Man's Desiring, Bach; Prelude on Lo, How a Rose, Eight Chorale Voluntaries for Lent and Easter, and Four Voluntaries, Bratt.

Lewis Bruun, Newark, N.J. — First Presbyterian Church, Vineland April 7: If Thou But Suffer God to Guide Thee, O Sacred Head Now Wounded, Jesus Christ Our Saviour and Fugue in E flat (St. Anne), Bach; Intermezzo, Adagio and Allegro, Symphony 6, Widor; Prelude and Fugue in G minor, Dupré; There is a Green Hill Far Away, Sowerby; Lyric Interlude, Schreiner; Christ ist erstanden, Purvis.

Verna Case Tischer, Sebastopol, Cal.—For Redwood Empire AGO Chapter, First Presbyterian Church, Napa April 6: Concerto 2, Vivaldi-Bach; Toccata and Fugue in D minor, Bach; Allegro, Vivace, Symphony 1, Vienne; Rhosymedre, Vaughan Williams; Arabesque, Vienne; In Paradisum, Mulet; Prelude Toccata, Pierre.

Paul B. Batson, Canfield, Ohio—Westminster College, New Wilmington, Pa. March 21: Prelude, Pierre; Largo, Violin Sonata, Corelli; Fugue a la Gigue, Bach; Solemn Melody, Davies; Epilogue for pedal, Langlais; Children of the Heavenly Father, Elmore; Modal Trumpet, Karam; Arabesque and Carillon de Longpont, Vienne.

Marjorie Metz, Buffalo, N. Y. — St. Paul's Cathedral April 2: Chaconne, L. Couperin; Elevation, F. Couperin; Trio Sonata in E flat, Bach; Brother James', Wright; Lord, Keep Us Steadfast In Thy Word, Peeters; Cortège and Litanie, Dupré.

David Sparkes, Washington, D. C. — St. Thomas Church, New York City April 11: Prelude and Fugue in D major, Bach; Psalm-Prelude on De profundis, Howells; Impromptu, Vienne; Introduction, Passacaglia and Fugue in E flat major, Willan.

Gale Enger, Princeton, N. J. — First Presbyterian Church, Vineland March 10: Fantasie and Fugue in G minor, Come now, Saviour of the Heathen, Sheep May Safely Graze and We Thank Thee, God, Bach; Rhythmic Suite, Elmore; Antiphon 3, Dupré; Fantaisie in A, Franck; Divertissement, Vienne; O God, Thou Faithful God, Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

Students of Kathryn Loew and Adelle Edger-ton, Kalamazoo, Mich. — Kalamazoo College, Recital Hall March 9: Rigaudon, Campra — Thana King; Prelude, Fugue and Chaconne, Buxtehude — Ellen Tangent; Herr Christ, Christ du Lamm Gottes and Erschienen ist der herrliche Tag, Bach — Joan McClure; Toccata and Fugue in D minor, Bach — Pat Rance; Sonata 2, Hindemith — Melinda Ray; Prelude in D minor, Clérambault — Nancy Keech; Prelude and Fugue in E minor, Bach — Sue Stephens; Te Deum, Langlais — William Johnston.

Robert Schuneman, Fort Wayne, Ind. — Redeemer Lutheran Church March 14: All Bach. Concerto in G major; Fugue in B minor; I Call to Thee, Lord Jesus Christ, In Thee is Joy and Our Father, Thou In Heaven Above; Sonata in E major for flute and keyboard (with Judith Theiss); Chorale Preludes on Lamb of God, Pure and Holy and When In the Hour of Utmost Need; Toccata and Fugue in D minor (Dorian).

Nita Akin, Wichita Falls, Tex. — For Corpus Christi AGO Chapter, Church of the Good Shepherd March 12: I am black but comely, Dupré; Divertissement, Vienne; The Primitive Organ, Yon; Abide With Us, Weinberger; Fugue-Finale, Sonata on Psalm 94, Reubke; Fanfare, Buxtehude; Wake, Awake and Deck Thyself, Walther; Le Coucou, Daquin; Toccata Basse for Pedal Solo, Bedell; Allegro Cantabile, Symphony 5, Widor.

Ethel Whytal Miller, Saratoga, Cal. — Dedicatory recital, Saratoga Federated Church March 14: Adagio, Symphony 6, Widor; Pièce Héroïque, Franck; To God On High Be Praise and I Call To Thee, Lord Jesus Christ, Bach; Ronde Française, Böllmann; Allegro Vivace, Symphony 5, Widor; Allegro Maestoso, Mendelssohn.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesu April 4: Fantasie and Fugue in G minor, Bach. April 11: Dorian Toccata and Fugue, Bach. April 18: Thou Art the Rock, Mulet; Ye Sons and Daughters, Balogh. April 25: Passacaglia and Fugue, Bach.

Arthur Bower, Columbus, Ind. — Christ Church Cathedral, Indianapolis April 23: Three versets on Christ ist erstanden, Bach; Choral Partita on Christ ist erstanden, Ahrens; Fantasie 2 in F minor, K 608, Mozart.

Harriette Slack Richardson, Springfield, Vt. — Second Congregational Church, Greenfield, Mass. March 28: Air with Variations, Sowerby; The Bishop's Promenade, Coke-Jephcott; Rhapsody on a Chorale, Richardson; Prelude and Fugue in C major, Dupré; Wir glauben all, Ach bleib bei uns, Nun komm, der Heiden Heiland and O Lamm Gottes, Bach; Adagio for Strings, Barber; Four Casual Brevities, Leach; Toccata, Duruflé.

Betty Jean Henninger, San Bernardino, Cal. — St. Paul's Methodist Church March 7: Prelude and Fugue in B flat major, Bach; Divinum Mysterium, Barnes; Noël Provençal, Bedell; The Shepherds at the Manger, Liszt; The Last Supper, Weinberger; Have Mercy On Me, Bach; Easter Morning on Mt. Rubidoux, Gaul; He Ascended Into Heaven, Wilson; Holy Spirit, Truth Divine, Purvis; Now Thank We All Our God, Karg-Elert; Trumpet Voluntary, Purcell; The King of Love, My Shepherd Is, Willan; Come, Sweet Death, Bach; For All the Saints, Vaughan Williams; Hallelujah Chorus, Handel.

Frank K. Owen, Los Angeles, Cal. — Cathedral Church of St. Paul March 5: Introduction and Allegro, Stanley; Prelude in A minor, Bach; Cantabile, Jongen; Partita on Veni Creator Spiritus, Peeters. March 19: Voluntary in C, Purcell; The White Rock, Vaughan Williams; Divertimento, Whitlock; Cathedrales, Vienne; Fantasie on Imitazione in B minor, Bach. April 16: Elegy, Darke; Partita on Sei gegrüsset, Bach; Passion Chorale, Keller, Bach, Reger, Langlais.

Mary Fleming Barnes, Greensboro, N. C. — Student of Harold G. Andrews, senior recital, Odell Memorial Auditorium, Greensboro College April 2: Messa delli Apostoli, Frescobaldi; Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Kyrie, Gott Vater in Ewigkeit, Bach; Lamento, Dupré; Sonata on Psalm 94, Reubke.

Frances L. Snyder, Wyndmoor, Pa.—Grace Lutheran Church March 26: L'Ascension Suite, Messiaen. April 2: Passacaglia and Fugue in C minor, Bach; Magnificat 2, 4, 6, How Fair and Pleasant are Thou and Amen, Dupré; Jesus Priceless Treasure, Bach. Ansel Swain and Mrs. William Knipe shared the program.

Paul K. Chinburg, Fort Collins, Colo. — For Fort Collins AGO Chapter, Trinity Lutheran Church March 21: Prelude and Fugue in G minor, Buxtehude; Trio Sonata 5, Bach; Concerto in D minor, Vivaldi-Bach; Fugue in F sharp minor, Reger.

Frances Beniams, Oakland, Cal.—Glide Memorial Methodist Church March 16, 19: Paso in D major, Casanovas; Wachet Auf and Ich Ruf' zu Dir, Bach; The Cuckoo and Grand Jeu Et Duo, Daquin; In Dir ist Freude and Wer nur den Lieben Gott lässt walten, Bach.

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Programs of Organ Recitals of the Month

Robert Noehren, Ann Arbor, Mich.—Central Lutheran Church, Minneapolis, Minn. May 17: Offertoire sur les Grands Jeux and Elevation, Couperin; Grande Pièce Symphonique, Franck; Les Anges and Les enfants de Dieu, Messiaen; Litanies, Alain; Homage a Josquin des Pres, Grünwald; Finale, Symphony 5, Vierne. May 18: All Bach. Toccata, Adagio and Fugue in C; 14 Orgelbüchlein Preludes; Toccata and Fugue in D minor; Wenn wir in höchsten Nöthen sein. Basilique St. Joseph du Mont-Royal, Montreal, Quebec May 25: Capriccio, Frescobaldi; Grande Pièce Symphonique, Franck; Variations and Fugue, opus 73, Reger.

Norman Z. Fisher, Shreveport, La. — For Central Louisiana AGO Chapter, Emmanuel Baptist Church, Alexandria March 23: Prelude in G major and O God, Thou Faithful God Variations, Buxtehude; O Sacred Head Now Wounded, Bach; All Glory, Laud and Honor, Post; Fairest Lord Jesus, Matthews; A Mighty Fortress, Pachelbel; Scherzetto, Eley and March, Walton; Vision of the Eternal Church, Messiaen; Allegro Grazioso, Sonata in G, Bennett; Toccata in D minor, Andriessen.

Betsy Lorenz, Nancy Dice, William Luce, Annville, Pa. — Senior recital, Lebanon Valley College, Eagle Hall April 6: Prelude and Fugue in F, Buxtehude; Ciacona in D minor, Pachelbel; Schmucke dich, and Nun komm' der Heiden Heiland, Bach; Noël 4, Daquin — Betsy Lorenz. Sonata 6, Mendelssohn; The Sun's Eversong, Karg-Elert; Toccata, Symphony 5, Widor — Nancy Dice. Pastorale, Milhaud; Toccata, Sowerby; Chant de Paix, Langlais; Litanies, Alain — William Luce.

Joan Lippincott, Princeton, N. J. — First Presbyterian Church, Vineland March 24: Fantasia in F minor, K 594, Mozart; Blessed Are Ye Faithful Souls and Sorrow Deep, Brahms; Dialogue for the Mixtures and Epilogue, Langlais; Sonata, Persichetti; Toccata in F major, Bach.

Frieda Ann Murphy, Campbell, Cal.—Interstate Center, LDS, Oakland April 4: Suite Evocatrice, Tournemire; Wachet auf, Kommst du nun, Jesu and Prelude and Fugue in B minor, Bach; Psalm Prelude 1, Howells; Modal Trumpet, Karam; Scherzo, Adagio and Concert Piece, Peeters.

Stanley Scheer, Misenheimer, N. C. — First Presbyterian Church, Winston-Salem March 24: Voluntary, Purcell; Five Chorale Preludes, Walther; Sheep May Safely Graze, Bach; Prelude on Old 100th, Willan; Adagio, Peeters; Finale, Michelsen; Intermezzo, Schroeder.

Larry Palmer, Lawrenceville, Va. — St. Paul's Memorial Chapel March 21: Leipzig Chorale Preludes, Bach.

Robert Anderson, Dallas, Tex. — United States Air Force Academy, Colorado Springs, Colo. March 7: Voluntary on Old 100th, Anderson; Offertoire sur les Grands Jeux, Couperin; Prière, Franck; Theme and Variations, Langlais; Carillon, Dupré; Fantasia in F minor K 608, Mozart; Prelude in C major, Bruckner; Prelude and Fugue in E flat major, Bach. For South Dakota AGO Chapter, First Lutheran Church, Sioux Falls March 5: Same Anderson, Franck, Langlais, Mozart, Bruckner and Bach, plus Prelude and Fugue in E major, Lubeck; Praise the Lord with Drums and Cymbals, Karg-Elert; Sonata on Tone 1, Lidon; Comest Thou Now, Jesus, from Heaven to Earth, Bach.

Richard L. Fleming, Armstrong, Ill. — At the parsonage March 28: Prelude and Fugue in D minor, Herr Gott, dein göttlich Wort, Sei gegrüßet, Jesu gütig, Durch Adams Fall and O Haupt voll Blut und Wunden, Bach; Upon the Cross Extended, Walther; Vater Unser in Himmelreich, Buxtehude; Our Father in Heaven and Sonata 6, Mendelssohn; Jesus Grant that Balm and Healing and On my Heart Imprint Thine Image, Miles; Christ, Thou Lamb of God, Mueller; Introit and Lied, Young; Psalm Preludes 23, 29, 137, 117, Powell.

James Johnson, New York City—Trinity Church March 4: Four Chorale Preludes, Brahms; Prelude and Fugue in B minor, Bach. March 11: Seven Chorale Preludes, Clavierübung, book 3, Bach. March 18: Prelude in D minor, Aria with four variations, Fantasia in G minor Chaconne in D minor, Pachelbel. March 25: All Bach. Trio Sonata 3; Valet will ich dir geben; Erbarm dich mein, O Herre Gott; O Lamm Gottes, unschuldig.

Walter R. Rye, Toledo, Ohio — St. Mark's Episcopal Church March 28, April 4, May 2: Eighteen Chorales, Bach, played in three recitals. May 2: Plus Two Madrigals, Musica Spirituale, Gabrieli; Open to Me Gates of Justice, Buxtehude; Ich lasse dich nicht, Bach.

Henry Glass, Jr., St. Louis, Mo.—Christ Church Cathedral May 23: Agincourt Hymn, Dunstable; Trio Sonata in G major, Bach; Weinen, Klagen, Listz; Antiphon to the Benedictus, Good Friday Tenebrae and Victimae Paschali, Arnatt; Vision of Christ-Phoenix, Williamson.

Mary Elizabeth Dunlap, Rock Hill, S.C. — First Presbyterian Church, Charlotte, N.C. March 11: Prelude and Fugue in E major, Lubeck; Flute Solo, Arne; Trio in F major, Krebs; Fugue in E flat major, Bach; Impromptu; Vierne; Passion, Reger; Tu Es Petra, Mulet.

Herman J. Pedtke, Evanston, Ill. — Saints Faith, Hope and Charity Church, Winnetka April 4: 14 Stations of the Cross, Dupré.

Robert Baker, New York City — For Mississippi Gulf Coast AGO Chapter, Keesler Air Force Base, Biloxi, Miss. March 22: Central New York AGO Chapter, First Presbyterian Church, Utica Feb. 9: Introduction and Passacaglia in D minor, Reger; Voluntary in D major, Boyce; Rhapsody on Breton Melodies, Saint-Saëns; My Heart Is Filled With Longing and Jesus Leads Me On, Brahms; Fantasia in G major, Bach; Serene Alleluia, Messiaen; The Agincourt Song, Roberts; Venite Adoremus, Gehrenbeck; Song of Peace, Langlais; Finale in B flat major, Franck. For New London County AGO Chapter, St. James Episcopal Church, New London, Conn. March 29: Identical program.

Eugene Hill, Oxford, Ohio — Hollins College, duPont Chapel, Hollins, Va. March 14: Caballero Diferencias, Cabezon; Une Vierge Pucelle, LeBegue; Prelude and Fugue in G minor, Buxtehude; Da Jesus am den Kreuze standt, Scheidt; Allein Gott in der Höh sei Ehr, Walther; Wie schön leuchtet, Pachelbel; Prelude and Fugue in G major, Bach; Pièce Héroïque, Franck; I Wish to Bid You Farewell and Ye Watchers and Ye Holy Ones, Diercks; Benedictus and Magnificat, Hill; Suite Medievale, Langlais.

Indiana University Students, Bloomington, Ind.—Organ Room April 6: Variations on Da Jesu an dem Kreuze stund, Scheidt—Ian Kirkpatrick; Canzona, Gabrieli and Fantasia in Echo Style, Sweelinck—Donna Langsach; Sketch in D flat major, Schumann, Gerlach in Mist and Reed-Grown Waters, Karg-Elert—Philip L. Jessup; Prelude in C minor, Bach and Sonata 1, Mendelssohn—David Fienen.

Gordon Beaver, Columbia, S. C. — St. Paul's Lutheran Church March 28: Werde Munter, Pachelbel; An Wasserflüssen Babylon, Von Gott will ich nicht lassen and Fantasia and Fugue in C minor, Bach; Mein junges Leben hat ein End, Sweelinck; Trumpet Tune in D major, Johnson; Suite Medievale, Langlais.

Mrs. C. W. Knott, Tulsa, Okla.—Southminster Presbyterian Church March 30: Toccata in D minor and Six Schübler Chorales, Bach; Chorale in B minor, Franck; Sonata 1, Hindemith; March of the Gnomes, Stoughton; Hommage a Frescobaldi; Langlais; Fast and Simister, Sowerby.

Byron Edwin Franklin, Jr., Dallas, Tex. — Senior recital, Southern Methodist University April 6: Prelude and Fugue in D major, Bach; Introduction, Passacaglia and Fugue, Willan; Suite du Premier Ton, Clérambault; Arabesque sur les flutes, Langlais; Ad Nos, Liszt.

James Strand, Winfield, Kans. — St. John's College Chapel Feb. 21: Clavierübung, Part 3, Bach.

Arno Schoenstedt, Herford, Germany—Grace Lutheran Church, River Forest, Ill. March 28: Toccata in D minor, Buxtehude; Prelude and Fugue in C minor, Bruhns; Variations on Sei gegrüßet, Bach; Toccata francese, Kropfreiter; Fantasia and Fugue in D minor, Reger. The senior choir of the host church, Paul Bouman director shared the program, Immanuel Lutheran Church, Seymour, Ind. April 4: Prelude and Fugue in C major, Boehm; Passacaglia in D minor, Buxtehude; Prelude and Fugue in G major, Bruhns; Prelude, Fugue and Variation, Franck; Partita on Wake, Awake, Distler; Fantasia and Fugue in C major, David; When in the Hour of Utmost Need, Hail the Day so Rich in Cheer, In Thee is Gladness and Passacaglia in C minor, Bach.

John Upham, New York City—St. Paul's Chapel, Trinity Parish March 7: Voluntary in C major, Handel; Vexilla regis prodeunt, Bull; Herzlich tut mich verlangen, Walther, Brahms; Prelude and Fugue in C minor, Bach. April 14: Da Jesus an dem Kreuze stund, Scheidt; O Traurigkeit, O Herzeleid, Brahms; O Mensch, bewein dein Sünde gross, Walcha, Bach; Valet will ich dir geben, Bach. April 28: Canzon francese, Gabrieli; O Filii et Filiae, Dandrieu; Christ lag in Todesbanden, Bach; Schönster Herr Jesu and Christ ist erstanden, Schroeder.

Mary Jane Enderby, Ann Arbor, Mich. — Hill Auditorium, U of Michigan April 18: Prelude and Fugue in F major, Buxtehude; Partita on Allen Menschen müssen sterben, Pachelbel; An Wasserflüssen Babylon and Prelude and Fugue in A minor, Bach; Pièce Héroïque, Franck; Gigue and Ave Maria, Reger; Toccata, Sowerby.

Herbert Joyner, Kinston, N. C. — First Baptist Church Feb. 28: Fantasia and Fugue in G minor, Bach; Exsultate jubilate, Mozart; Chorale in E major, Franck; Psalm 23, Creston; Night, Morning, Midday, Evening, Speculum Vitae, Peeters, with Mary Alice Smith, soprano; Dieu Parmi Nous, Messiaen.

Charles L. Dirr, Forsyth, Ga. — First Methodist Church, Thomson April 4: Psalm 19, Marcello; Aria con Variazione, Martini; Tuba Tune, Lang; Flute Tune, Arne; Fugue in E flat major, Bach; Sonata 2, Mendelssohn; Scherzo in E major, Gigout; Schönster Herr Jesu, Schroeder; Toccata, Symphony 5, Widor.

Marcia K. Wilke, Walla Walla, Wash.—St. Paul's Episcopal Church April 4: Introduction and Toccata in G major, Walond; Kommst du nun and Fugue in G major (Jig), Bach; Herzlich tut mich erfreuen and Herzlich tut mich erfreuen, Brahms; Carillon, Vierne.

Klaus Speer, Hattiesburg, Miss. — Southern Mississippi U faculty recital, Temple Baptist Church March 29: Clavierübung, Book 3, Bach.

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Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla.—Trinity Episcopal Church March 10: Fantasie, Scheide-mann; Adoration Mystique, Collet; Voluntary 1, Travers. March 17: Concerto per la Chiesa, Telemann; Prelude on Capel, Sowerby; March on St. Patrick's Breastplate, Wyton.

Walter Kent Hill, Lubbock, Tex. — For Abilene AGO Chapter, Episcopal Church of the Heavenly Rest Feb. 21: Partita on O Gott, du frommer Gott and Prelude and Fugue in A minor, Bach; Finale, Symphony 1, Vienne; Partita on Veni Creator, Verschraegen; Variations on a Noël, Dupré. St. Paul's Church on the Plains March 1: Same Bach, Vienne, Dupré, plus Clair de Lune, Karg-Elert. St. Paul's Episcopal Church Feb. 7: Same Verschraegen, plus O God, Look Down from Heaven Above, Lord Christ, the Only Son of God and How Lovely Shines the Morning Star, Kauffman; Fantasie, Krebs; Chant D'Eglise, Philidor; Deuxième Nocturne, Roesgen-Champion; Andantino, Andante and Allegro Moderato, Milford; Partita 1, Koetsier. Benjamin Woodruff, oboe, and flute, viola and cello assisted.

George Fiore, Brooklyn, N. Y. — St. Joseph's Seminary, Dunwoodie March 10: Cantabile and Chorale in B minor, Franck; Impromptu in F minor and Carillon de Westminster, Vienne; Come Saviour of the Gentiles, In Dulci Jubilo, O Sacred Head; Today Triumphs God's Only Son; Come Holy Ghost; Rejoice Beloved Christians; Prelude and Fugue in A major and Fantasie and Fugue in G minor, Bach.

Howard Don Small, San Diego, Cal. — Pasadena Presbyterian Church March 19: Chorale and Variations, Our Father in Heaven, Mendelssohn; Comest Thou Now, Jesus, from Heaven Above, Bach; Daybreak of Eternity, Walcha; In Thee Is Joy, Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in D major, Bach; Toccata, Aria and Fugue, Bender; Pastorale, Roger-Ducasse; Toccata, Sowerby.

Amelia Smith, Jacksonville, Fla. — St. John's Cathedral March 17: Sarabande, Corelli; O Thou that Takest upon Thee the Sins of the World, Couperin; Fughetta, Merkel; The Last Supper, Weinberger; Chorale in A minor, Franck; Meditation, David H. Williams.

Michael Bulley, Spokane, Wash. — Cathedral of St. John the Evangelist March 28: Trio Sonata 1, Bach; Le Banquet Celeste, Messiaen; Lo, the winter is past, Dupré; Toccata, Sowerby.

Miriam Mast, Elkhart, Ind. — First Church March 17: Chorale in B minor, Franck. April 7: Images in Tableau, Edmundson; Le Banquet Celeste, Messiaen.

Karel Paukert, St. Louis, Mo.—For Los Angeles AGO Chapter, First Methodist Church, Glendale, Cal. May 3: Dialogue sur les Grands Jeux, F. Couperin; Fugue in A minor, Cernohorsky; Pastorale and Menuet, Kuchar; Three Schübler Chorales and Fantasie and Fugue in G minor, Bach; Placare, Verschraegen; Moto Ostinato, Eben; Pastorale, Paukert; Finale in B flat, Franck. Whittier College, May 4: Concerto in A minor, Vivaldi-Bach replacing Fantasie and Fugue in G minor and Prelude and Fugue in B major, Dupré replacing Franck.

Elisabeth Hamp, Champaign, Ill.—St. Peter's United Church of Christ April 4: Ah, We Wretched Sinners, Weckmann; To Thee Alone, O Christ, My Lord, Pachelbel; As Jesus Hung upon the Cross, Scheidt; Ah, Lord, in Wrath Chastise Not, Buxtehude; By the Waters of Babylon and O Man, Bewail Thy Grievous Sin, Bach; O Man, Bewail Thy Grievous Sin, Pepping; The Way of The Cross, 6 Stations, Dupré; Lament, Alain; Two Lenten Chorale Preludes, Miles; Prelude on a Gregorian Tune, Peeters; Prelude on a German Folk-Tune, Schroeder; Lift High The Cross, Arnatt.

Mabel Zehner, Ashland, Ohio — Trinity Lutheran Church March 7: Allegro Vivace, Concerto in A minor, Vivaldi-Ellsasser; Deck Thyself, My Soul, with Gladness, Brahms; Suite for a Musical Clock, Handel; Tumult in the Praetorium, Maleingreau; Fantasie in F minor, Mozart; Twilight at Fiesole, Bingham; Toccata, Oedipe a Thebes, Mereaux; Variations on a Noël, Dupré. The high school concert choir assisted.

Kathryn Loew, Kalamazoo, Mich. — For Southwest Michigan AGO Chapter, Kalamazoo College, Light Fine Arts Building April 5: Freu dich sehr and Herr Jesu Christ, dich zu uns wend, Boehm; Prelude and Fugue in G minor, Buxtehude; Rondeau, Dandrieu; Christus, der is mein Leben, Pachelbel, Bornefeld; Suite, Haines; Scherzetto, Langlais; Carillon, Vienne.

William D. Peters, Kokomo, Ind. — Grace Methodist Church March 14: Concerto 13 in F major, Handel; O World, I Now Must Leave Thee, Brahms; Invocation 5, Dallier. Kathryn Conner, soprano and James Sherrill, recorder, assisted.

Roger Lamb, Laurinburg, N. C. — St. Andrews Presbyterian College March 19: Trio Sonata 4, Bach; Fantasie in A major, Franck; Chorale Prelude on Silent Night, Barber; Prelude and Trumpetings, Roberts. Walter Boyce, bass, shared the program.

Neal Smith, Elkhart, Ind. — First Church March 3: Partita on Jesu Meine Freude, Walther. March 24: Psalm Prelude 3, Howells; Litanies, Alain; Cantabile, Franck.

George Mead, New York City—Trinity Church March 10: Chaconne, L. Couperin; The Mill at Paris, 15th Century; Elevation, F. Couperin; Preamble, Canon and Postlude, Vienne. March 16: Voluntary in A minor, Stanley; Chorale, Symphony 2, Vienne; Prelude on an Irish Tune, Beach; Toccata on a Gregorian Theme, Barnes. March 31: Voluntary and Sarabande, Bingham; Four Short Pieces, Pinkham; Fanfare and Trumpet Tune, Saxton.

Jean Hinchcliffe, Belleville, Ill. — Student of Glenn H. Freiner, St. Paul's United Church of Christ, Lebanon, Ill. March 14: Unter der Linden, Sweelinck; Larghetto, Concerto 5 in F major, Handel; Pieces for the Clock of Flutes, Haydn; Fugue in G major and Nun komm der Heiden Heiland, Bach; Herzlich tut mich verlangen, Brahms; Wer nur den lieben Gott lasset walten, Walcha; Sonne der Gerechtigkeit, Pepping; Freu dich sehr, Karg-Elert; Te Deum, Reger; Prelude on a Theme of Vittoria, Britten; Pastorale, Milhaud; Toccata, Symphony 5, Widor.

Barbara Unvert, Mathiston, Miss. — First Methodist Church, Liberty, Tex. March 7: Chaconne, Couperin; Da Jesus an Dem Kreuze Standt, Scheidt; Ach Herr, mich armen Sunder, Kuhnau; O Mensch, beweine dein Sünde gross and Prelude and Fugue in A minor, Bach; Musical Clocks, Haydn; Cantabile, Franck; Mon Ame Cherche une Fin Paisible and Chant de Paix, Langlais; Flourish and Fugue, Cook.

Charles Woodward, Wilmington, N. C. — Eastminster Presbyterian Church, Columbia, S. C. March 23: Prelude and Fugue in G minor, Buxtehude; Rejoice Beloved Christians and Prelude and Fugue in A minor, Bach; Voluntary in D major, Selby; March, Yarnold; Pièce Héroïque, Franck; Cortège et Litanie, Dupré; Pavanne, Elmore; Carillon de Westminster, Vienne.

Christine Tomlinson, Palm Springs, Cal. — For Palm Springs-Coachella Valley AGO Chapter, Community Church March 21: Toccata per l'Elevation, Frescobaldi; Our Father in Heaven, Buxtehude; Basse et Dessus de Trompette, Clérambault; Komm süsßer Tod, In dir ist Freude and Wachet auf, Bach; Noël Basque, Benoit; Nun freuet euch, Walcha; Malabar and Toccata, Sowerby.

Robert Stigall, Charlotte, N. C. — First Presbyterian Church April 8: O man, bewail thy grievous fall and O Lamb of God, Bach; Chorale in B minor, Franck.

Dean Kincaid, Spokane, Wash.—Cathedral of St. John the Evangelist April 13: Chorale, Honegger; Rhosymedre, Vaughan Williams; Liebster Jesu, Purvis.

E. Power Biggs, Cambridge, Mass.—For San Jose AGO Chapter, First Immanuel Lutheran Church, San Jose, Cal. March 28: Balletto del Granduca, Sweelinck; Westminster Suite, Purcell; Concerto 3 in G, Soler; Adagio and Rondo, K 546, Mozart; Processional Entry for Festival Occasions, Strauss; Seven Chorale Preludes, Pepping; Variations on America, Ives; March, Three Minutes and Toccata in F major, Bach.

Anita Greenlee, West Chester, Pa.—St. Paul's Chapel, Trinity Parish, New York City 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. St. Mary's Convent Chapel, Peekskill, N. Y. May 21: Improvisation; Toccata, Sweelinck; Prelude and Fugue in C major, Böhm; O Lamm Gottes unschuldig, Scheidt, Bach, Greenlee, Micheelsen; Pastorales, Zipoli, Muffat, Micheelsen; Puer Natus, Steenwick; Les Bergers, Messiaen; Intermezzo, Schroeder.

Fred Haley, Oklahoma City, Okla. — First Baptist Church March 21: Partita on What God Does, Pachelbel; Allegro, Sonata 1, Bach; O How Blessed are Ye, Faithful Souls and Deck Thyself, My Soul, Brahms; Fugue, Sonata on Psalm 94, Reubke; Chaconne in G minor, L. Couperin; O Lord God, Lamb of God, F. Couperin; Carillon, Roberts; Green-sleeves and Brother James', Wright; Variations on Come Thou Fount, Young.

Edwin Boatner, New York City — Corpus Christi Church March 16: Concerto in A minor, Vivaldi-Bach; Glorificamus, John Redford; Two verses from the Salve Regina, Cornet; Prelude and Fugue in C minor, Bach; Sketches in C major and D flat major, Schumann; Litanie, Schubert; Rhosymedre, Vaughan Williams; Chorale Prelude on Silent Night, Barber; Sonata 2, Hindemith.

Ames Anderson, New Ulm, Minn.—Wisconsin Lutheran High School Auditorium April 4: Prelude and Fugue in A major, From God Shall Naught Divide Me, Praise to the Lord, Wake, Awake, Savior of the Nations Come and Prelude and Fugue in C minor, Bach; Fantasie and Fugue on B-A-C-H, Reger.

Rev. and Mrs. Thomas H. Barker, Phoenix, Ariz.—First Presbyterian Church March 21: Voluntary and Trumpet Tune in D major, Boyce; Concerto in A minor, Bach; Aria, Peeters; Carillon de Westminster, Vienne; Ave Maris Stella 2, and Magnificat 5, Dupré; Soul of the Lake, Karg-Elert; Litanies, Alain.

Kenneth F. Simmons, Wayne, Pa.—Wayne Presbyterian Church April 7: Cantabile, Clokey; Psalm 94, Reubke.

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Programs of Organ Recitals of the Month

Ronald Arnatt, St. Louis, Mo.—Dedicatory recital, Christ Church Cathedral May 2: Trumpet Tune in C major, Purcell; Concerto 5 in F major, Handel; Prelude and Fugue in D major, Bach; Air with Variations, Sowerby; Procession, Arnatt; Toccata, Symphony 5, Widor.

Eugene L. Szonntag, Flourtown, Pa. — St. Hilary of Poitiers Church, Rydal Feb. 28: Entrée and Solenne, Langlais; Composition on a Plainsong, Dunstaple; Two Intonations, Gabrieli; Ricercare, Frescobaldi; Canzona in G minor, Kerll; Alle Menschen müssen sterben and Ich ruf' zu dir, Bach; Joseph Est Bien Marie, Balbastre; Mechanical Clock pieces, Haydn; Offertoire pour la fete de l'assomption, A. Alain; Inviolata, Peeters; Toccata on Creator alme siderum, Yon; Mikeppan az Ur Isten, Farkas-Szonntag; Az Levitarol Historia, arr. Szonntag; Angyaloknak Nagysogos Asszonya, Vasarhelyi-Szonntag; Miserere and Ave Verum Corpus, Liszt; Suite 5, Bartok-Bornefeld; Improvization on Surrexit Christus, Szonntag.

Bob Thompson, Dallas, Tex.—For Brooklyn AGO Chapter, St. Paul's Church, Flatbush, Brooklyn, N. Y. March 14: Toccata, Adler; If thou but suffer God to guide thee, Pfautsch; Schmüke dich and Toccata and Fugue in F major, Bach; Prelude, Fugue and Variation, Franck; Sonata 3, Hindemith; Prelude and Trumpetings, Roberts. Trinity Parish, New York City March 17: Same Roberts, Franck and Bach.

Elmer Blackmer, Springfield, Ohio — Trinity Lutheran Church, Fort Recovery March 14: Psalm 19, Marcello; Flute Tune, Arne; Lord, keep us steadfast and O Sacred Head, Buxtehude; Triple Fugue in E flat, Bach; Voluntary in D, Boyce, Cantabile, Franck; A Mighty Fortress and Ah, holy Jesus, Walcha; Pasticcio, Langlais; Greensleeves, Purvis; Toccata, Michelsen.

Charles Huddleston Heaton, St. Louis, Mo. Dedicatory recital, Christian Church, Eureka, Ill. March 29: Concerto 1 in G major, Bach; Musical Clocks, Haydn; Voluntary in C, Anonymous English; Pastorale in E major, Franck; Elegy, Peeters; Eureka Suite, Brandon; Carillon de Westminster, Vierre.

Edmund Shay, Chicago, Ill. — Euclid Avenue Methodist Church, Oak Park March 30: Magnificat in D minor, Dandrieu; Toccatas in B minor and C major, Sexias; Chaconne in C minor, Buxtehude; 11 Orgelbüchlein Chorales and Toccata and Fugue in D minor, Bach.

Marianne Van Campen, New York City—St. Thomas Church April 25: Toccata, Adagio and Fugue in C major and Three Schübler Chorales, Bach; Suite, Duruflé.

Lionel Rogg, Geneva, Switzerland — St. Thomas Church, New York City May 9: Prelude, Fugue and Chaconne in C major, Buxtehude; Three Dialogues, Messe des Paroisses, Couperin; Come Now, Saviour of the Nations and Prelude and Fugue in G major, Bach; Prelude and Fugue on B-A-C-H, Liszt.

W. Kirby Eber, Quincy, Ill. — Vermont Street Methodist Church April 12: Cantabile, Franck; Fantasie on Hamburg, McKinley; Actus Tragicus, Weinberger. April 13: Partita on Stabat Mater Dolorosa, Lemaigre; Canon on Forty Days and Forty Nights, Wyton; O Christ, Our True and Only Light, Leupold. April 14: La Fete Dieu, Dubois; In the Midst of Earthly Life and O Dearest Jesus, What Law Hast Thou Broken, Walcha. April 15: Jesus, I shall Ne'er Forsake, Walther; O Sacred Head and When on the Cross the Savior Hung, Bach. April 18: All Bach. In Death's Strong Grasp the Savior Lay; Jesus Christ, Our Lord Redeemer; Christ Is Arisen; Today God's Only-Gotten Son; Toccata and Fugue in D minor.

Students of Margaret Wright, Murfreesboro, Tenn. — Choral Hall, Middle Tennessee State College March 21: Prelude in D minor, Bach; Priere a Notre Dame, Boëllmann — Alice Blythe. Cortège and Litanie, Dupré — Ike Terry. Elevation and Toccata, Zipoli — Maurine Burton. Hanging Gardens, Alain; Prelude and Fugue in C minor, Bach—Betty Taylor. Two Clock Pieces, Haydn; Allegro Maestoso, Sonata 3, Mendelssohn—Elizabeth Palko.

Alis Dickinson, Copenhagen, Denmark — Skive Kirke Jan. 27: Ciacona and Prelude and Fugue in D minor, Pachelbel; Canzone, Bach; Sonata 2, Mendelssohn. Inge Merete Nathansen assisted. St. Peders Kirke Jan. 26: Same Pachelbel plus Canzona and Toccata, Weckmann; Toccata and Fugue (Dorian), Bach; Prelude, Fugue and Variation, Franck; Te Deum, Langlais.

JoElyn McGowan, Misenheimer, N. C. — Pfeiffer College Feb. 22: Meinen Jesus lass' ich nicht, Walther; Prelude and Fugue (St. Anne), Bach; O Welt, ich muss dich lassen, Brahms; Antiphon, Dupré; Now Thank We All Our God, Karg-Elert; Les petites Cloches and Marche Grotesque, Purvis; Litanies, Alain.

Sue Lombardi, Scottsdale, Ariz. — Ascension Lutheran Church March 26: Six Schübler Chorales, Bach; Sonata 1, Hindemith; Partita for Violin, Viola and Organ, Piston; Fugue in G minor, Dupré. Eugene Lombardi, violin, and Gabriel Gruber, viola, assisted.

Lloyd Cast, Albany, N. Y. — Cathedral of All Saints March 7: My young life hath an end, Sweelinck; All men are mortal and Passion Chorale, Bach; Sonata 2, Hindemith.

Clarence Ledbetter, Carbondale, Ill. — Stephen F. Austin State College, Nacogdoches, Tex. March 25: Fantasie and Fugue in G minor, Bach; Trio Sonata 2, Distler; Fantasie and Fugue on B-A-C-H, Reger; Chorale 2 in B minor, Franck; Petite Suite, Bales; Variations sur un Vieux Noël, Dupré.

John Pagett, Shrewsbury, N.Y. — Christ Church Methodist, New York City, March 4: Chaconne in F minor, Pachelbel; Christ Lay in Death's Strong Grasp, O Man, Bewail Thy Grievous Fall and In Thee Is Joy, Bach; Funeral Dance, Alain; Toccata in F major, Bach. March 7: Same Pachelbel, Bach and Alain plus Prelude and Fugue in B major, Dupré. St. Paul's Chapel, Columbia University March 24: Same Bach and Dupré plus A minor Chorale, Franck; Prelude, Duruflé. St. Paul's Chapel, Columbia University, New York City March 24: Chorale in A minor, Franck; Jesus, My Treasure. O Man, Bewail Thy Grievous Sins and In Thee Is Joy, Bach; Prelude, Suite, Duruflé; Prelude and Fugue in B major, Dupré.

John G. Marberry, Lufkin, Tex. — Stephen F. Austin State College, Nacogdoches, March 4: Noël Etranger in G major, Daquin; Toccata Chromatica per l'Elevazione, Frescobaldi; Six Schübler Chorales and Prelude and Fugue in C minor, Bach; Suite Breve, Langlais; Adagio, Allegro, Concerto in G minor, Handel; Andante Sostenuto, Symphonie Gothique, Widor; Litanies, Alain.

Harry Christiansen, Cedar Rapids, Iowa — First Lutheran Church March 14: Voluntary in D minor, Herschel; Sonata in G major, Scarlatti; A Mighty Fortress, Walther; O Sacred Head, Bach; Fugue in D major, Selby; By the Waters of Babylon and O Praise the Lord, All Ye Nations, Powell; Poème Mystique, Purvis; Baroque Suite, Young, Peter Johnson, flutist, and string quartet assisted.

Gene R. Janssen, DeKalb, Ill.—First Lutheran Church April 4: Ricercar in C minor, Pachelbel; A Lamb Goes Forth, Walther; Prelude and Fugue in F major, Lübeck; O Man Bewail Thy Grievous Sin, Our Father and Trio Sonata 1, Bach; Cantabile, Franck; Abide With Us, Walcha; Prelude in A minor, David.

Prescott Barrows, Springfield, Mass. — For Springfield AGO Chapter, Christ Church Cathedral Feb. 28: Pastorale, Zipoli; Deck Thyself, My Soul, with Gladness, Telemann; Except the Lord Built the House, Pachelbel; Air (Nigun), Berlinski; Aberystwyth, Parrish.

Sharron Lyon, Nashville, Tenn.—First Lutheran Church March 3: Prelude and Fugue in A minor, Bach; Benedictus, Rowley; Praemblem und Interludien, Schroeder.

Searle Wright, New York City — St. Paul's Chapel, Columbia University March 17: Grand Jeu, duMaze; Benedictus, Couperin; Chorale in B minor, Franck; Da Jesu an dem Kreuze standt, Scheidt; How fair and pleasant art thou, Dupré; Agnus Dei, Bach.

Mary Alice Power, Oak Park, Ill. — First Congregational Church March 5: Chaconne in D minor, Couperin; Sketch, Schumann; The Hour Approaches, Bach; The Earth Carol, Purvis; Grave, Allegro and Air, Purcell. March 12: Praise God, Ye Christians, Buxtehude; If Thou Wilt Let God Guide Thee, Langdahl; Fantasie in G minor, Bach; Pastorale, traditional; Maestoso, Handel; Jesus Shall Reign, Peeters. March 19: The Walk to Jerusalem, Bach; O World I E'en Must Leave Thee, Brahms; Prelude in F minor, Bach; Mist, Doty; March Champetre, Boex; O Sacred Head Now Wounded, Edmundson. March 26: Jesu, Joy of Man's Desiring, Bach; In Memoriam, Roberts; Toccata in D minor, Bach; Stars, Benoit; The Fifers, Dandrieu; Fanfare, Cook.

Tommie Allen and Sandra Carpenter, Lubbock, Tex. — Texas Technological College junior recital, First Methodist Church Feb. 12: Sonata 3, Mendelssohn; Fugue in G minor, Bach; Klein Praludien und Intermezzi, Schroeder; To God On High Alone Be Glory, Scheidt; Toccata per l'Elevazione, Frescobaldi; Fantasie, Franck; Toccata and Fugue in D minor, Bach.

Mary Fenwick, Philadelphia, Pa. — Unitarian Church of Germantown March 14; Christ Church, Riverton, N.J. March 1: Fantasie in F minor, K 608, Mozart; Fugue in C (Gigue), Buxtehude; Nun komm der Heiden Heiland and Prelude and Fugue in E flat, Bach; Meditation, Sowerby; Nazard and Te Deum, Langlais; Vivace, Dupré; Allegro Vivace, Symphony 6, Widor.

Wendell H. Piehler, New London, N. H. — For Vermont AGO Chapter, North Congregational Church, St. Johnsbury, Vt. April 4: Ach Herr, mich armen sunder, Buxtehude; Ciacona in F minor, Pachelbel; Freuet euch, ihr Christen alle, Pepping; Prelude and Fugue in G major (Great), Bach; O Filii et Filiae, Farnam; Wondrous Love Variations, Barber; Litanies, Alain.

Linda Merwin, Upper Darby, Pa. — Wayne, Pa. Presbyterian Church March 24: Prelude on St. Christopher, Elmore; Christus Surrexit, Young; O Mensch and Christ lag in Todesbanden, Bach; Voluntary in A, Stanley; Fugue in E flat (St. Anne), Bach.

Rodney Hansen, Stamford, Conn. — St. Thomas Church, New York City April 4: The Stations of the Cross, Dupré.

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Programs of Organ Recitals of the Month

Owen Brady, Los Angeles, Cal. — For Los Angeles AGO Chapter, First Baptist Church April 5: Chaconne, Oehse; Fanfare, Sowerby; Fantasie in A, Franck; Kleine Praeludien und Intermezzi and Chorale Prelude on Schönster Herr Jesu, Schroeder; Introduction, Passacaglia and Fugue, Wright; Prelude and Fugue in A minor, Bach.

Students of Anita Eggert Werling, St. Paul, Minn. — Concordia College Feb. 23: Christ lag in Todesbanden, Da Jesu an dem Kreuze stund und Der Tag, der ist so Freudenreich, Bach; Toccata and Fugue in F major, Buxtehude — Elizabeth Jerke. To Shepherds as They Watched by Night, Manz; Wenn wir in höchsten Noten sein und Trio Sonata 2, second movement, Bach; Komm, heiliger Geist, Herr Gott, Buxtehude — Karen Pundt. Nun komm, der Heiden Heiland, Bach; Prelude and Chromatic Fugue in D minor, Pachelbel — Lola Narr. Ach bleib bei uns, Herr Jesu Christ, Ist Gott für mich, so trete and Wer nur den lieben Gott, Walcha; Prelude in F minor, Bach — Kathleen Froh.

M. M. Nichols and Thomas B. Donner, Jr., LeMarque, Tex. — For Galveston AGO Chapter, First Presbyterian Church, Texas City March 21: Concerto 10, Handel; Andante, Violin Concerto, Mendelssohn; Liebster Jesu, Purvis — Dr. Nichols. Korale and Adagio, Modale Suite, Peeters; Chorale, Jongen; Passacaglia, Bach — Mr. Donner. Prelude 8 and Toccata in D minor, Bach — Dr. Nichols.

Robert Mann, Texarkana, Ark. — For Waco AGO Chapter, Austin Avenue Methodist Church, Waco, Tex. March 16: Ricercar in C minor, Pachelbel; O Mensch, bewein dein sündige gross, Pachelbel-Bach; Sonata 1, Hindemith; Herzlich thut mich verlangen, O Welt, ich muss dich lassen und Herzlich thut mich erfreuen, Brahms; Passacaglia and Fugue in C minor, Bach.

David A. Porkola, Vineland, N. J. — For Atlantic City AGO Chapter, St. Nicholas Roman Catholic Church, Atlantic City March 16: Introduction and Toccata, Walond; Nun bitten wir, Buxtehude; Nun Kommst der Jesu and Toccata in F major, Bach; Chorale in B minor, Franck; My Soul Longeth to Depart in Peace, Brahms; Giga, Bossi; Carillon de Westminster, Vierne.

Samuel Walter, Brooklyn Heights, N. Y. — St. Thomas Church, New York City May 30: Sonata 1, Hindemith; Pastorale, Franck; Partita on O That I Had a Thousand Tongues to Sing (premier), Ronaul Kressman.

Albert Meaden, Binghamton, N. Y. — Christ Church March 16: Psalm 19, Marcello; Kleine Praeludien und Intermezzi, Schroeder; Toccata and Fugue in D minor, Bach.

Robert Arnold, New York City—Trinity Church March 8: Folia Partita, Pasquini; Aria and Elegie, Peeters. March 23: All Bach. Prelude and Fugue in E minor; Vater unser im Himmelreich; O Lamm Gottes, unschuldig and Prelude and Fugue in G major. March 30: Was Gott tut, Pachelbel; Ricercare, Frescobaldi; Toccata in D minor, Pachelbel.

James S. Darling, Williamsburg, Va. — Cahon Chapel, University of Richmond March 15: Estampic, Robertsbridge Codex; Prelude in G, Tablature of Adam Ileborgh; Alma redemptoris mater, duFay; Prelude in G, Buxheim Organ Book; Three Organ Hymns, Arnold Schlick; Two Christmas carols, Tablature of Fridolin Sicher; Keyboard Dances, Torre, Weck; Ricercar, Cavazzoni; Diferencias cavallero, Cabezon; Fantasia Chromatica, Sweelinck; Angelica Fortuna, Scheidt; Toccata nona and Canzona prima, Frescobaldi; Ein' feste burg, Buxtehude; Fugue on Ein' feste Burg, Pachelbel; Herr, wie du willst, Böhm; Herr Jesu Christ, dich zu uns wend and Prelude and Fugue in D minor (Dorian), Bach.

James Wyly, Elmhurst, Ill. — Hammer-schmidt Memorial Chapel, Elmhurst College March 28: Fugue on the Magnificat, Bach; Tiento 34, Arauxo; Contrapunctis 1, 4, 9, 11, Art of the Fugue, Bach; Sleepers Wake, a Voice Is Calling, O God of Heaven and Earth, Jesus Is Coming and A Mighty Fortress Is Our God, Reger; Tiento in Mode 4, Cabezon; Prelude and Fugue in C major, Reger.

James Lamberson, Indianapolis, Ind. — For Indianapolis AGO Chapter, Christian Theological Seminary March 9: Partita on Alle Menschen müssen sterben, Pachelbel; Wie schön leuchtet der Morgenstern, Buxtehude; Prelude and Fugue in G major, Bach; Variations on an Original Theme, Peeters; Dorian Prelude on Dies Irae, Simonds. The Motet Singers assisted.

Susanne Oberle, Lincoln, Neb. — Holy Trinity Church Feb. 14: Prelude in E flat, Bach; Was Gott tut, Kellner; Chorale in B minor, Franck; Allegro con brio, Sonata 4, Mendelssohn; Rhythmic Trumpet, Bingham; Sicilienne and Toccata, Durullé.

David M. Lowry, New York City — Church of the Heavenly Rest April 4: Prelude and Fugue in E flat major, Bach; Trois Paraphrases Gregoriennes, Langlais; Chorale in B minor, Franck; Introduction, Passacaglia and Fugue, Wright.

Robert Knox Chapman, Springfield, Mass. — Christ Church Cathedral March 14: Suite in F major, Corelli-Noble; Benedictus, Couperin; O Whither Shall I Fly and Prelude and Fugue in D major, Bach; St. Francis Suite, Purvis. Lin Sutherland, soprano, assisted.

Paul Manz, Minneapolis, Minn. — St. John Lutheran Church, Forest Park, Ill. March 14: Chaconne, Couperin; Fugue in G, Van den Gheyn; Allegro, Sonata 4, Bach; O Sacred Head, Buxtehude; Prelude and Fugue in E flat, Bach; Pastorale, Franck; Variations and Finale on an Old Flemish Song, Peeters; Scherzo, Symphony 4, Widor; In Memoriam, Peeters.

Harold C. O'Daniels, Binghamton, N. Y. — Christ Church March 9: If Thou But Suffer God to Guide Thee (two settings), Bach; Adagio, Symphony 2, Widor; Prelude on St. Flavian, Willan. March 23: Five Chorale Preludes, Brahms; By the Waters of Babylon and Plein Jeu a la Couperin, Young. Lutheran Church of the Atonement, Oneonta March 14: Prelude and Fugue in E minor (Cathedral), Bach; Magnificat, Pachelbel; Prelude in C minor, Bach; Gavotte, Martini; Largo, Marcello-O'Daniels; Psalm 19, Marcello; When on the Cross the Saviour Hung, Scheidt; O Sacred Head, Bach; Were You There, Aria and Plein Jeu a la Couperin, Young.

Henry von Hasseln, Anderson, S. C. — Westminster Presbyterian Church, Greenville March 14: Pavane, Chambonnieres; Fantasie in Echo Style, Sweelinck; O Sacred Head Now Wounded, Kuhnau; Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Toccata on How Firm A Foundation, Murphree; Rhythmic Trumpet, Bingham; Even Song, LaMontaine; Te Deum, Langlais.

Margaret E. Irwin, Boston, Mass. — King's Chapel, New England Conservatory Feb. 26: Sonata, Krenck; Canonic Variations on From Heaven Above, Bach; Dialogue, Book 3, Marchand; Quaderno Musicale di Annalibera, D'alapiccola-Irwin; Prelude and Fugue in G minor and Chorale Prelude and Fugue on O Grief, O Sadness, Brahms; Prelude and Fugue in B minor, Bach.

Kenneth Mansfield, San Francisco, Cal.—Glide Memorial Methodist Church March 2, 5: Pastorale, Vierne; Etude 1, Schumann; Intermezzo in A minor, Reger; Cantabile in B minor, Franck; Prelude and Fugue in G minor, Brahms; He Hath Put Down The Mighty, Dupré; Postlude, Vierne.

Robert Chism, Tulsa, Okla.—Trinity Episcopal Church March 24: As Jesus Stood Beside the Cross, Scheidt, Bach; O Man Bewail Thy Grievous Fall, Bach; O God, Behold a Sinner and Magnificat on the Feast of the Anniversaries of Our Lady, Buxtehude.

Bennett Penn, Louisville, Ky. — Alice Millar Chapel, Northwestern U, Evanston, Ill. Feb. 23: Sonata on Tone 1, Lidon; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Sonata, Howells; Resurgence du Feu and Vision of Christ-Phoenix, Williamson.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral March 14: Bells of Arcadia, Couperin; Interlude on Beneath the Cross of Jesus, Heather; Trumpet Tune and Air, Purcell; Adagio, Symphony 2, Widor; Triple Fugue in E flat (St. Anne), Bach.

W. William Wagner, Pittsburgh, Pa. — Mt. Lebanon Methodist Church March 12: Introduction and Toccata, Walond; Andante, Stamitz; O Sacred Head Now Wounded, Kuhnau; Toccata and Fugue in D minor, Bach; Meditation on a Swedish Hymn-Tune, Elmore; Wondrous Love Variations, Barber; Scherzo, Sonata in E minor, Rogers; Variations on Weeping, Sighing, Liszt. Feb. 2: Allegro Maestoso, Sonata in G, Elgar; Rondo for the Flute Stops, Rinck; Chorale in B minor, Franck. Betty Ehlers, contralto, assisted. Carnegie Music Hall March 7: Trumpet Voluntary, Stanley; Bells of Arcadia, Couperin; Agnus Dei, Bach; O Sacred Head, Now Wounded, Brahms; Abide with Us, Karg-Elert; Intermezzo, Vierne; Five Stations of the Cross, Dupré; Finale, Symphony 2, Widor.

Lew Zailer, Abilene, Tex. — First Baptist Church March 7: Prelude and Fugue in D minor, Buxtehude; Trumpet Dialogue, Clérambault; A Mighty Fortress, Walcha; Landscape in Mist, Karg-Elert; Carillon de Westminster, Vierne; Aria, Peeters; My Faith Looks Up to Thee and To God Be the Glory, arr. Zailer; Variations on an American Hymn Tune, Young. Plus harpsichord group.

Jeanette Poorter, Natal, South Africa—Senior recital, Moody Bible Institute, Chicago May 27: Allegro Pomposo, Roseingrave; Mein junges Leben, Sweelinck; Trois Litanies, Alain; Toccata in F major, Bach; Allegro Vivace, Symphony 1, Vierne; Ich will dich lieben meine Starke, Karg-Elert; Palisades, Sowerby.

Thomas Murray, Alhambra, Cal.—For Santa Barbara AGO Chapter, First Methodist Church, Santa Barbara April 3: Fantasie in F minor, K 608, Mozart; Chorale 2 in B minor, Franck; Prelude and Fugue in D major, Bach; Sonata 1, Hindemith; Prelude and Fugue in B major Dupré.

Charles Bradley, Washington, D.C. — St. Thomas Church, New York City May 23: Kyries, Clavierübung, Bach; Symphonie Romane, Widor.

Lidetta Rice, Bloomington, Ind. — For Wabash Valley AGO Chapter, St. Stephens Episcopal Church, Terre Haute Feb. 28: Clavierübung, part 3, Bach.

Wilmer Hayden Welsh, Davidson, N. C. — First Presbyterian Church, Charlotte April 1: Canzona in D minor, Bach; O sacred Head, once wounded, Kuhnau; Passion Music, Welsh.

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May 10

Bach, Barber, Stravinsky, Church of
the Ascension, New York City
Haydn Creation, North Country Chor-
us, Congregational Church, Wills River,
Vt.
Ann Labounsky, Interchurch Center,
New York City
Howard Jewell, Christ Church, Bing-
hamton, N.Y.

Susi Jeans, Ethical Society, St. Louis

11 Bach B minor Mass, Christ Church,
Greenville, Del.

John Ferris, Emory and Henry Col-
lege, Emory, Va.

Susi Jeans lecture, Ethical Society, St.
Louis

David Craighead, Central Baptist,
Hartford, Conn.

Frederick Swann, First Presbyterian,
New York City

12 Grady Wilson, City Hall Auditorium,
Portland, Maine

14 Virgil Fox, Interstake Center, Oak-
land, Cal.

Harry Gay, Gallery of Modern Art,
New York City

Heinz Wunderlich, Trinity Methodist,
Seattle, Wash.

15 Diocesan Festival, Paul Calloway,
Christ Church, Cincinnati, Ohio

Heinz Wunderlich class, Trinity Meth-
odist, Seattle, Wash.

16 John Haney, Union Methodist, Wash-
ington, D.C.

Choir concert, St. Paul's Cathedral,
Buffalo, N.Y.

Brahms Requiem, La Jolla, Cal. Pres-
byterian

Brahms choral works, First Congrega-
tional, St. Petersburg, Fla.

Gruenstein award contest, Ebenezer
Lutheran, Chicago

Fred Tulan, instruments, Haggin Mu-
seum, Stockton, Cal.

Menotti Death of Bishop of Brindisi,
Four Youngstown, Ohio choirs

H. Wells Near, West Side Presbyter-
ian, Ridgewood, N.J.

Spring Festival of Music, Trinity
Methodist, Petersburg, Va.

Phillip Steinhaus, St. John's Church,
Washington, D.C.

G. Leland Ralph, Oak Park Metho-
dist, Sacramento, Cal.

Susi Jeans, Gustavus Adolphus Col-
lege, St. Peter, Minn.

George Markey, Asbury Methodist,
Harrisonburg, Va.

17 Heinz Wunderlich plus class, St. An-
drews by the Sea, La Jolla, Cal.

18 Music for two organs, Christ Church,
Binghamton, N.Y.

Gerre Hancock, MIT, Cambridge,
Mass.

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

Northwestern Ill. U Chorus, DeKalb,
Ill.

Heinz Wunderlich, Myers Park Pres-
byterian, Charlotte, N.C.

20 Susi Jeans, U of Colorado, Boulder

21 Susi Jeans lecture, U of Colorado,
Boulder

Heinz Wunderlich, Trinity Presby-
terian, Clearwater, Fla.

22 Heinrich Fleischer, Baldwin-Wallace
College, Berea, Ohio

23 Christopher Gower, St. John's Church,
Washington, D.C.

Clarence Ledbetter, Chicago Chapter
annual meeting, banquet, Grace Luther-
an, River Forest

24 Eugen Gmeiner, First Presbyterian,
South Bend, Ind.

Virgil Fox, Lincoln Center, New York
City

Heinz Wunderlich, St. Luke's Chapel,
New York City

25 Susi Jeans, St. Paul's Cathedral, Pitts-
burgh, Pa.

Stephen Farrow, Centenary Methodist,
Winston-Salem, N.C.

Verdi Requiem, South Congregational
and St. Mark's R.C., Pittsfield, Mass.

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

26 Verdi Requiem, South Congregational
and St. Mark's R.C., Pittsfield, Mass.

Heinz Wunderlich plus class, First
Church of Christ, Pittsfield, Mass.

28 Virgil Fox, Gallery of Modern Art,
New York City

Gerre Hancock, Cincinnati Music
Festival

29 Virgil Fox class, Christ Evangelical
Lutheran, Brooklyn, N.Y.

30 Bach Magnificat, Trinity Episcopal,
Columbus, Ohio

Fred Tulan, instruments, Haggin Mu-
seum, Stockton, Cal.

June 1 Evening of Music, St. Mark's Cath-
edral, Minneapolis, Minn.

3 David Craighead, Incarnate Word Lu-
theran, Rochester, N.Y.

4 Susi Jeans, Fredericksborg Castle, Cop-
enhagen, Denmark

Catharine Crozier, Smith College,
Northampton, Mass.

6 H. Wells Near, West Side Presbyter-
ian, Ridgewood, N.J.

Norberto Guinaldo, Interstake Center,
Oakland, Cal.

Fred Tulan, instruments, Haggin Mu-
seum, Stockton, Cal.

7 Wilma Jensen, regional, Birmingham,
Ala.

9 Paul Reynolds, Christ United Presby-
terian, Canton, Ohio

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HARDENING SOUND—

The author has worked on a large number of remedial church projects where the problem has been replacement or the treatment of sound-absorbing ceilings to make them sound reflecting. Years ago, when good acoustics meant "dead" acoustics, many churches were constructed with ceilings completely sound-absorbing and a high proportion of such churches survive today. Unfortunately, even today some ill-informed architects specify the sound-absorbing ceilings for churches even when such treatment is not required for reverberation control.

There are times when such treatment may be useful, when ceilings are so high as to produce noticeable echoes; but these situations are rare. In most cases the ceiling is the primary distributor of sound energy throughout the church. It is only useful in performing its sound reflecting function for speech and music when it is hard and non-sound-absorbing. Ceiling reflections are necessary not only for the distribution of the "performance," but also to give the members of the congregation a sense of mutual support in common prayers and in singing—no one likes to "perform" all alone and conspicuously.

This article will attempt to summarize the various types of sound-absorbing ceiling treatments encountered in the field and the required remedies.

1. Acoustic Plaster

Acoustic plaster actually consists of a fiber-plaster mix or a mixture of materials that supposedly insure that the completed finish will be porous. Usually, this material is applied to a depth of $\frac{3}{8}$ " to $\frac{1}{2}$ " thick on a hard plaster "brown" coat or base coat. The base coat is first applied to metal lath, which is an expanded metal intended for this application, or, in older buildings, on thin wood strips called wood-lath.

Often, acoustic plaster presents no problem because more often than not it doesn't absorb much sound. One of the faults of this material is its unpredictability in application. Sometimes, the material turns out to be hard and non-porous, entirely as hard and sound reflecting as hard plaster. But what do we do when it does turn out to be porous and has been applied on the ceiling of

a church? The answer is simple: paint the plaster with as many coats of a heavy "bridging" paint as is required to seal the pores. Any thick, rubber-base or oil-base may be used, as long as it is applied in a coating sufficiently thick to seal all pores. Often, however, a transparent finish is desired to retain an existing ceiling finish design. Then, the following formulation is recommended:

Polyco 522 or 522W	100 lbs (10.5 gals)
Celite 281	25 lbs
Water	70 lbs (8.5 gals)
Total	195 lbs (20 gals)

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Some acoustic plaster installations have been done with great care. For example, the ceiling of Harvard's Memorial Church was a highly efficient application of sound-absorbing acoustic plaster, and three coats of the above formulation were required before the ceiling was judged essentially hard and sound-reflecting. The improvement in transmission of both speech and music from the front to the rear of this church has been quite noticeable, even though the volume of the church is not sufficiently large to allow it to be truly reverberant. The new location of the organ and choir should, however, permit the improved "liveness" to be fully realized when the new organ is installed.

2. Acoustic Tile or Fiber Board Cemented to Plaster

Because these materials generally have rather large perforations, they are difficult to "paint-out" successfully. The best solution is to remove the sound-absorbing material and retinish the plaster back-up. However, if the removal process is considered too difficult and if the ceiling can support additional weight, a layer of sound-reflecting material may be installed to cover the existing sound-absorbing treatment. In general, the heavier the new sound-reflecting material and the more tightly it is bonded to the existing ceiling construction, then the more efficient the ceiling will be in re-

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flecting low frequency energy, preserving bass organ sound.

The usual materials recommended for such an application are 3/4" plywood or 3/8" plasterboard. Thinner materials may be used when the ceiling cannot support an additional 2 to 3 lbs/sq. ft., but some loss of 32' or 16' fundamental sound energy may be expected. Certain types of acoustic tile and fiber board may be plastered directly. A 3/8" coat of plaster can often be applied to cork tile or to such sound-absorbing form boards as "Tectum," "Insulrock," or "Porex." Most plastering contractors will not agree to apply plaster to a material that cannot assure a firm bond, but it is wise for an architect with experience in this field to review the particular application.

3. Sprayed Asbestos on Plaster

Sprayed-on acoustical treatments cover a wide variety of materials and applications. Occasionally the texture of this material resembles a good acoustic plaster application and the treatment may be "painted out." More often, however, the fiber treatment will absorb great quantities of paint without any appreciable change in the sound-absorbing characteristics; and the only possible solution is scraping it off the hard back-up (usually plaster) and refinishing the back-up material.

4. Suspended Acoustic Tile and Sound-Absorbing Ceiling

Generally, a ceiling consisting of suspended acoustic tile or glass-fiber board is one of the most efficient sound-absorbing ceilings possible, with 80 or 90% of the energy absorbed throughout the entire frequency range. It is also one of the most expensive ceilings to treat, because making such a ceiling hard and sound-reflecting usually involves complete replacement of sound-absorbing material with a sound-reflecting one. Often, the suspension system is designed to hold a relatively light-weight (1 lb/sq. ft.) ceiling material, and this can limit the bass sound-reflecting characteristics of the new ceiling, unless a new suspension system is provided.

The choice for a new ceiling material is usually plaster, plasterboard, or plywood. Again, the efficiency of the material in reflecting sound energy depends

primarily upon its surface weight (weight per sq. ft.), and the heavier the material is the better it will be from the standpoint of increasing the liveness of the existing church.

We have reviewed four typical sound-absorbing treatments and the ways to make such ceilings sound reflecting. Does this mean that implementation of these steps will automatically make a dead church into one that is good acoustically? No, because there may be other problems besides the sound-absorbing ceiling; indeed, a sound-reflecting ceiling may often make worse problems that were not noticed previously. For example, more sound energy may be directed from the chancel to the rear of the church, but much of this energy may rebound off the rear wall creating a new echo that poses a problem for the minister, if not for the organist and choir. Also, treating barrel vaulted ceilings may heighten focusing effects, where sound sources at particular locations are heard unusually well at certain other places within the congregation, that were previously controlled by the sound-absorbing ceiling treatment. Most musicians, however, would vastly prefer these focusing effects to the dead environment of a sound-absorbing ceiling church. As a general rule, however, we can say that it is usually wise to change a sound-absorbing ceiling into a sound-reflecting one when the ceiling height is relatively low, 25' or so, especially if the ceiling is flat or a conventional sloped roof. Such a change will usually benefit speech intelligibility as well as music. If the ceiling is too high, there may be problems of excessive reverberation for the spoken portion of the service.

A well designed sound-reinforcement system or pulpit canopy may be required to restore good speech intelligibility to that existing before the "hardening" process.

Indeed, we might say that in the typical small church the same acoustical design features that favor music will also favor speech; it is in the larger and more reverberant space where the goals for optimum speech and optimum music diverge and more careful design is necessary. An acoustical engineer may be required to evaluate the problem of a specific space.



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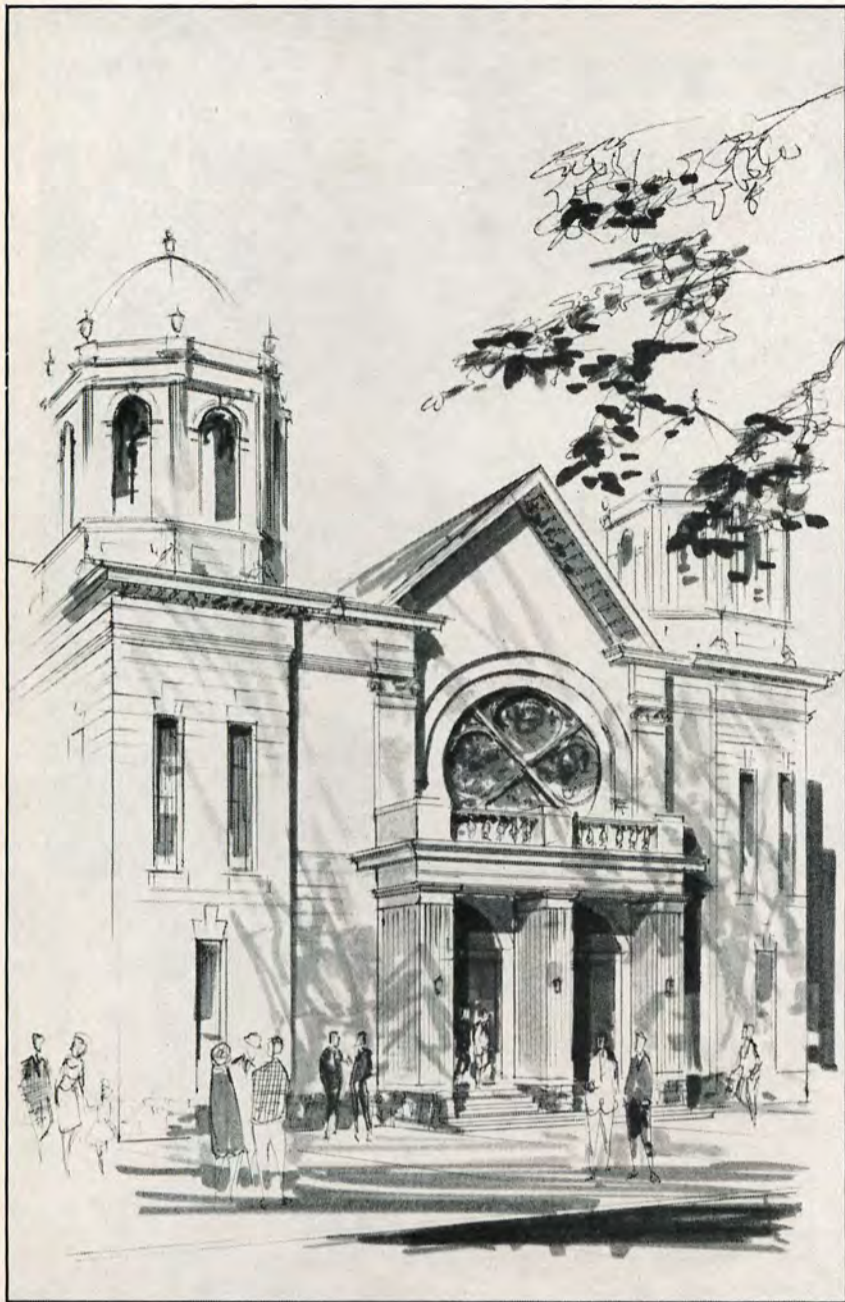
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Open Diapason.....	8'	Gedeckt.....	16'
Melodia.....	8'	Geigen Principal.....	8'
Gemshorn.....	8'	Rohrflöte.....	8'
Octave.....	4'	Flauto Dolce.....	8'
Koppelflöte.....	4'	Flute Celeste.....	8'
Fifteenth.....	2'	Viola.....	8'
Furniture.....	IV Ranks	Viole Celeste.....	8'
Trumpet.....	8'	Geigen Principal.....	4'
Tremolo (Light) (Full)		Flüte Harmonique.....	4'
		Nazard.....	2 1/2'
		Piccolo.....	2'
		Fagotto.....	11 1/2'
		Larigot.....	8'
		Krummhorn.....	8'
		Clarion.....	4'
		Tremolo (Light) (Full)	
PEDAL		MECHANICALS	
Bourdon (Prepared for).....	32'	Two-Manual—AGO throughout	
Principal.....	16'	32 Independent Voices	
Bourdon.....	16'	9 Manual Couplers	
Quintaton.....	16'	4 Manual to Pedal Couplers	
Principal.....	8'	Crescendo-Sforzando	
Bourdon.....	8'	20 Adjustable Capture Pistons	
Choral Bass.....	4'	Manuals under separate expression	
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ST. DENIS ROMAN CATHOLIC

Three-Manual Installed in Balcony —
 Two Consoles Are Provided —
 Pipework Forms Façades

The Reuter Organ Company, Lawrence, Kans., has completed the installation of a new three-manual, 28-rank instrument in St. Denis Roman Catholic Church, Chicago, Ill.

The new organ, along with the choir, is located in the balcony of the church. The pipework of the unenclosed great and expressive choir is situated to the left of the balcony as one faces this area, with that of the expressive swell division located on the opposite side. The pipes of the 16 ft. bourdon, 8 ft. octave, and 4 ft. choral bass of the pedal section are exposed to view, forming façades in front of each of the two organ areas.

Dual consoles control the organ, one in the balcony area and the other near the chancel on the main floor of the church.

Negotiations for the sale of the instrument were handled by Frank C. Wichlac, district representative for the firm, who also made the installation. The instrument was designed by members of the Reuter staff in consultation with Mr. Wichlac. Barry & Kay, Chicago, were the architects and engineers for the new building.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)

SWELL

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

CHOIR

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

PEDAL

Bourdon 16 ft. 56 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 32 notes
Rohrflöte 4 ft. 32 notes
Fagotto 16 ft. 44 pipes
Fagotto 8 ft. 32 notes
Krummhorn 4 ft. 32 notes

**REDLANDS CONTEMPORARY
 FESTIVAL LISTS 18 EVENTS**

The University of Redlands, Cal. has sponsored a Festival of Contemporary American Arts throughout spring months. In addition to 18 events in the school of music, there were gallery talks and exhibitions in the Peppers Art Center and four performances of *Death of a Salesman* at the Little Theater on the Zanja.

The first music event was an evening of published organ compositions by alumni of the school of music: Gerhard Krapf, Max Miller, Philippe Buhler and Douglass Green. Students also played works of Sowerby, Crandell, Titcomb, Effinger, Barber, Persichetti, Kubik, R. K. Biggs, Stone, Bingham, Langstroth, Cowell, Copland, Jacobi and Robert Jones.

Marilyn Mason's March 16 recital included the Schoenberg Variations, Two Pieces, Gerald Near, and Pageant, Sowerby. Anthems for the convocation March 18 were published works by University Choir alumni: Jeffrey Rickard, Charles Davis Smith and James Todd.



Organ Music

Organ music was in short supply this month. C. F. Peters sends us a new edition of the not unfamiliar Fugue in G by Krebs with some useful and interesting collateral material by W. L. Sumner. The same editor provides equally fine introductory material to two Liszt volumes in Hinrichsen edition available from Peters — Four Shorter Organ Pieces and A Short Organ Mass, originally for voice and organ. In the same edition is a Paraphrase on Regina Coeli lactare by Guy Weitz, a brilliant recital piece or postlude.

Volumes 21 and 22 of *The California Organist* are a rather extended and sectionalized Phantasy on an American Spiritual (a Sacred Harp tune) and Norberto Guinaldo's Prelude for the Passion of the Lord, a compact, dignified piece with a big ending.

From Boston Music come some works by Homer Whitford: a conventional pair of Two Pieces for Organ Solo — an Allegro con Spirito and an Elegy — and Three Folk Song Arrangements — Cradle Song, Londonderry Air and Sing, Sweet Harp. Pipe and Hammond registrations are provided. — FC

**BALCOM & VAUGHAN MAKES
 CHANGES IN SEATTLE ORGAN**

FOR FIRST COVENANT CHURCH

Christmas Completion for Rebuild
 of Instrument—Royce Eckhardt,
 Organist, is Consultant

Balcom & Vaughan Pipe Organs, Seattle, Wash. are making extensive changes and additions to the organ of the First Covenant Church, Seattle. The instrument built by the W. W. Kimball Company in 1905 for another location was moved about 1918 to this church, formerly called the Swedish Tabernacle, then Mission Covenant, now First Covenant.

In 1947 some changes were carried out and additions made. The instrument is being completely releathered with new console and much new pipework. The tonal design was laid out by Eugene M. Nye, tonal director of Balcom & Vaughan, in consultation with Royce Eckhardt, organist of the church.

The instrument is expected to be in use before Christmastime and will replace an electronic unit used temporarily.

GREAT

Open Diapason 8 ft. 73 pipes
Rohr Flöte 8 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Octave 4 ft. 61 pipes
Octave Quint 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes

SWELL

Open Diapason 8 ft. 73 pipes
Gedackt 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 73 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 73 pipes
Nasat 2 1/2 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

CHOIR

Concert Flute 8 ft. 73 pipes
Viola 8 ft. 73 pipes
Viola Celeste 8 ft. 73 pipes
Wald Flute 4 ft. 73 pipes
Piccolo 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Harp
Tremulant

PEDAL

Open Diapason 16 ft. 30 pipes
Bourdon 16 ft. 30 pipes
Lieblich Gedackt 16 ft.
Dulciana 16 ft.
Oktavbass 8 ft. 61 pipes
Flute 8 ft. 12 pipes
Choralbass 4 ft.
Octavin 2 ft. 12 pipes
Mixture 3 ranks



Choral Music

Choral music this month was in such phenomenally short supply that a column on it is a sketchy thing indeed.

In Hinrichsen edition available from C. F. Peters is a TTBB Magnificat and Nunc Dimittis by Thomas B. Pitfield which is very singable and musical.

McLaughlin and Reilly sends Flor Peeters' Jubilate Deo with a new English text included; this is available SATB, SSA or TTB.

David Johnson's Lift Up Your Heads (Carl Fischer) won the Capital University competition for 1964. It is a straightforward hymn-anthem kind of thing — easy to sing and strong.

Shawnee Press sends a book of descants for some 30 hymns, O For a Thousand Tongues to Sing. There will be mixed reactions to some of Charles H. Webb's suggestions for dressing up hymns, particularly his modulations, but many may find stimulation here. The same publisher sends an arrangement of the spiritual, Jacob's Ladder by Kent A. Newbury. This is without problems but one must wonder how many more times that tired chromatic rise by stanzas will be exploited.

Not choral music but still in the domain of the minister of music is a play, The Story of Artaban, the Other Wise Man (Presser) with text by Clive Robbins and music by Paul Nordoff. Two actors, speech chorus, solo voice, piano and percussion are used, and well thought-out production details are provided. — FC

HOUSTON BAPTIST TEMPLE PLANS FOR NEW SCHANTZ

DALE COLVIN DIRECTS MUSIC

Extensive Changes, Remodeling Make Place for Larger Choir and New Organ at Front of Church

The Schantz Organ Company, Orrville, Ohio, will build a three-manual organ for the Baptist Temple Church, Houston, Tex. The building is having extensive changes and remodeling to better accommodate a larger choir and the new organ which will be placed across the front of the church to speak directly toward the length of the nave. The console will be of the drawknob type. Dale Colvin directs a progressive musical program which includes several choirs. He worked with Alfred E. Lunsford of the Schantz staff in negotiating for the new organ.

GREAT

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

SWELL

Gedeckt 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzprinzpal 4 ft. 61 pipes
Oktav 4 ft. 12 pipes
Scharf 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR

Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Flöte 2 ft. 12 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzpal 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Oktav 8 ft. 12 pipes
Gedeckt 8 ft.
Super Oktav 4 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes
Trompette 8 ft.

HAPEVILLE FIRST BAPTIST CONTRACTS WITH SCHANTZ

NEW CHURCH GETS 3 MANUALS

Installation in Front Chambers Is Scheduled for Summer of 1966 In Georgia Town

The First Baptist Church, Hapeville, Ga. has awarded a contract to the Schantz Organ Company to build a three-manual organ of 27 ranks for the new edifice now under construction.

The four-division instrument will be installed in chambers in the front wall of the church speaking directly down the nave.

Specifications and contractual negotiations were handled for the Schantz Company by Widener and Company, Ltd., Atlanta, area representatives, in conjunction with Virginia Weigle, chairman of the organ committee. Installation is planned for the summer of 1966.

GREAT

Prinzpal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzprinzpal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

PIET KEE WILL OPEN ORGAN AT CATHEDRAL OF LISBON

Piet Kee and his wife, Freya, returned to Holland April 8 after a tour of 21 recitals and four master classes, including two appearances in Canada. He will fly to Portugal to play the dedicatory recital May 19 of the four-manual Flentrop just completed at the Cathedral in Lisbon.

THE 16TH COMPETITION for the Ernest Bloch award for a work for mixed chorus has been announced to close Oct. 15. Write Ernest Bloch Award, Box 73, Cedarhurst, L.I., N.Y. Winner in 1964 was Mario Perini, Cordoba, Argentina.

STRINGS AND RECORDERS joined organ and solo voice March 14 in a program of chamber music at the First Presbyterian Church, Charlotte, N.C.; Henry Bridges was organist and choir director.

CHOIR

Nason Gedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Tremulant

PEDAL

Prinzpal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Oktav 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Super Oktav 4 ft. 12 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clairon 4 ft. 12 pipes



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RODGERS 3-MANUAL 32-B SPECIFICATIONS

GREAT	SWELL	CHOIR	PEDAL
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	8' Clarinet	
Swell to Great Coupler	8' Oboe		Great to Pedal Coupler
	4' Clarion		Swell to Pedal Coupler
Full Chorus	Tremulant	Tremulant	
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	2. Swell & Pedal		1 General Cancel

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AEOLIAN-SKINNER OPENED AT WESTPORT CHURCH

FRANCIS L. YATES IS ORGANIST

3-Manual Organ at Green's Farms
Congregational Church in Town
in Connecticut

The three-manual Aeolian-Skinner organ in Green's Farms Congregational Church, Westport, Conn. was dedicated March 7 with twin morning services and identical dedicatory recitals by Virgil Fox listed in the recital pages.

The new instrument was designed by the Aeolian-Skinner Company in co-operation with Albert Russell, Hartford, and Francis L. Yates, organist and choir-master of the church.

Installation is in the chancel with some great and pedal ranks exposed.

GREAT

Bordun 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spitzprinzipal 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 25 tubes

SWELL

Viole 8 ft. 61 pipes
Viole Céleste 8 ft. 61 pipes
Flute a Cheminée 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Plein Jeu 3-4 ranks 226 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Gemshorn 16 ft. 61 pipes
Stillgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 12 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Kleinprinzipal 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Kontrabass 16 ft. 32 pipes
Bordun 16 ft.
Gemshorn 16 ft.
Oktave 8 ft. 32 pipes
Bordun 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft. 12 pipes
Koppelflöte 4 ft.
Rauschquinte 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft.
Krummhorn 4 ft.
Chimes

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PLAN NEW REUTER ORGAN FOR CHURCH IN OMAHA

CECIL NEUBECKER ORGANIST

Wheeler Memorial United Presbyterian in Nebraska City Will Be Placed Along Wall of Chancel

The Reuter Organ Company, Lawrence, Kans. is to build a new three-manual 25-rank instrument for the Wheeler Memorial United Presbyterian Church of Omaha, Neb.

The great section will be exposed and placed along the rear chancel wall with the pipework arranged to create a pleasing visual design. The individually expressive swell and choir sections will be situated in chamber areas to either side of the chancel. The pedal pipework also will be located in these chamber areas. A complete remodelling of the church will be undertaken prior to installation of the instrument in the fall of 1965.

Negotiations for the sale of the instrument were handled by Frank R. Green, home office sales representative for Reuter. Cecil Neubecker, organist and choir minister of All Saints Episcopal Church, Omaha, served as consultant for the church.

GREAT

Principal 8 ft. 61 pipes
Singendgedact 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes

SWELL

Rohr Flute 8 ft. 61 pipes
Viol da Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Koppel Flute 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Trompette 8 ft. 61 pipes

CHOIR

Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Harmonic Flute 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Acoustic Bourdon 32 ft. 32 notes
Bourdon 16 ft. 32 pipes
Rohr Flute 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Rohr Flute 8 ft. 32 notes
Choral Bass 4 ft. 32 pipes
Rohr Flute 4 ft. 32 notes
Super Octave 2 ft. 12 pipes
Fagotto 16 ft. 32 pipes
Chimes (prepared)

WICKS REBUILDS ORGAN FOR CHICAGO CHURCH

PAUL BUNJES IS CONSULTANT

Free-Standing Balcony Placement Retained in St. Andrew's Lutheran 3-Manual

Wicks Organ Company of Highland, Illinois, has completed a comprehensive tonal revision and modernization of the 3-manual instrument in St. Andrew's Evangelical Lutheran Church, Chicago. The rebuilding project was part of a larger program of redecorating the church's interior.

The balcony placement of the free-standing, 1939 Wicks was ideal, as are the building acoustics. The case was modified to provide an encased, unexpressive great. Eleven ranks of the former instrument were retained, and 21 new ranks were provided. Additional chests were supplied as required, and the instrument was completely renovated mechanically.

Consultant Paul Bunjes, Concordia Teachers' College, River Forest, Ill., developed the revised tonal scheme and pipe layout, and supervised the final voicing. Regular organist is Francis Schubkegel.

GREAT

Principal 8 ft. 61 pipes
Claribel Flute 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohl Flute 4 ft. 12 pipes
Gemshorn 4 ft. 12 pipes
Gemshorn 2 3/4 ft.
Gemshorn 2 ft. 12 pipes
Rauschquinte 2 ranks 122 pipes
Mixture 4 ranks 244 pipes

SWELL

Lieblich Gedeckt 16 ft. 12 pipes
Stopped Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Violine 4 ft. 12 pipes
Blockflöte 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Schalmey 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremolo

CHOIR

Rohrpfefe 8 ft. 61 pipes
Harmonic Flute 8 ft. 61 pipes
Gemshorn 4 ft.
Harmonic Flute 4 ft. 12 pipes
Nasat 2 1/2 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 3/4 ft. 40 pipes
Siffilöte 1 ft. 12 pipes
Rauschzimmel 2 ranks 122 pipes
Clarinete 8 ft. 61 pipes
Tremolo

PEDAL

Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Dulciana 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gemshorn 8 ft.
Flauto Dolce 8 ft.
Octave 4 ft. 32 pipes
Rauschpfefe 2 ranks 44 pipes
Trombone 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clarin 4 ft. 12 pipes

NEWBERRY COLLEGE BUYS SCHANTZ THREE-MANUAL

FOR NEW CHAPEL-CONCERT HALL

Will Be Used for Services, Teaching, Concerts in South Carolina Lutheran Institution

Newberry College, Newberry, S. C., has purchased a three-manual organ from Schantz Organ Company, Orrville, Ohio, to be placed in the new chapel and concert hall. The building is being designed by Harold Wagoner, architect, and will be of contemporary design with the organ across the front, speaking directly toward the audience. The great, positiv, and pedal divisions will be unenclosed, with the swell and choir divisions having separate expression boxes. The positiv division will be floating and playable on all manuals and pedal. The console is of the drawknob type. Organ instructor for the college is Darr Wise who assisted Alfred E. Lunsford of the Schantz firm in the planning of the new instrument which will be used for the regular college chapel services, teaching and concerts. The college is a Lutheran church-related school.

GREAT

Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Celeste
Chimes

POSITIV

Quintaton 8 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Siffilöte 1 ft. 61 pipes

SWELL

Flute a Cheminée 16 ft. 12 pipes
Flute a Cheminée 8 ft. 61 pipes
Violo de Gambe 8 ft. 61 pipes
Violo Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Conique 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

CHOIR

Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppleflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Flöte 2 ft. 12 pipes
Terz 1 3/4 ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzpal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Flute a Cheminée 16 ft.
Quinte 10 3/4 ft.
Oktav 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Flute a Cheminée 8 ft.
Super Oktav 4 ft. 12 pipes
Mixtur 2 ranks 64 pipes
Contre Trompette 16 ft. 32 pipes

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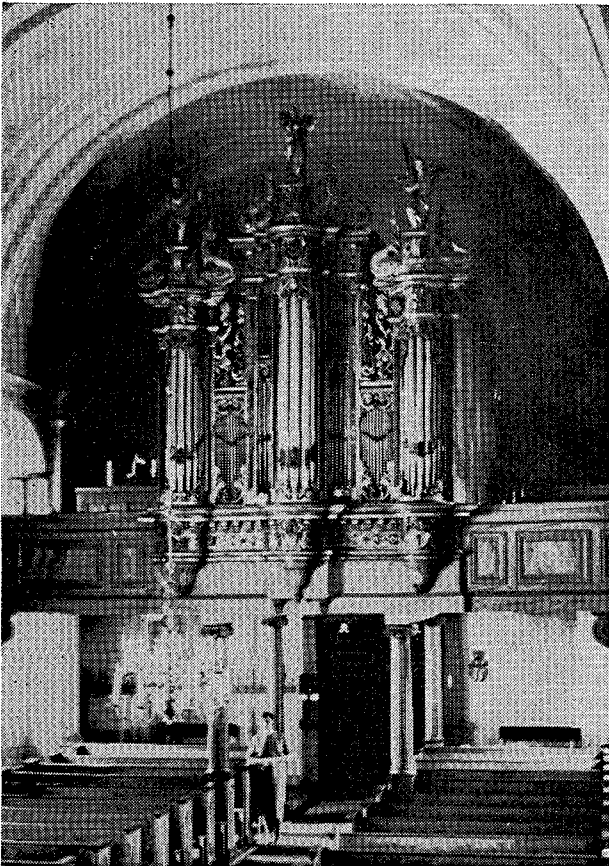
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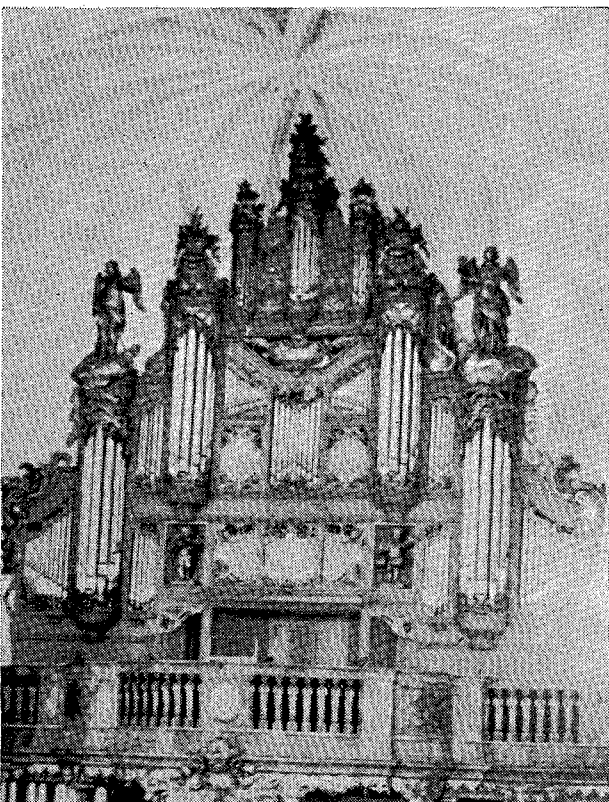
United Presbyterian,
Cathedral City

The Organ

First of a series of 3



Two beautiful organs of early and late Baroque are the Bälunge organ (1632) by Eisenmengen and Herman, shown above, and the 1750 installation by Gren and Strale in the Katrinna Church.



Looking back historically on the organ in Sweden is nothing more than paralleling its church history. Although it was one of the last countries of Europe to embrace Christianity, it is perhaps the richest in antiquity. A combination of conservatism, superstition and many centuries of exacting church records has made almost every one of Sweden's 4,000 Lutheran churches an historical library and museum. I should like to thank Bertil Wester and Jan Hakan Aberg whose books, *Gotisk Resning i Svenska Orglar* and *En Liten Orgelbok*, helped so much toward this article; also to organ builders Nils Hammarberg and Gustav Gronlund, and Gotthard Arnér, professor at the Royal Academy of Music in Stockholm, for their inspiration.

The 18th century historian, Abram Hülphers, speaks of "the organ in Lunds Church in 1331" and that "in 1344, Eubertus, organist who built the organ at Wisby, died." There is a record of some 16 churches on the Island of Gotland which had organs in the 14th century. Many remnants of these organs, windchests, pipes, cabinets and actions are carefully preserved.

Anno milleno treceno septuageno hoc opus est Sundris per vermerum fabricatum in Brandborgh natum subtiliter arte magistrum hoc procuravit hic nunc curatus euidus spiritus ad sydus cuius celeste meavit — This is the inscription found on a parchment attached to the Sundre organ, one of two remnant examples of Middle Age organs to be found in the State Historical Museum in Stockholm. Theoretically reconstructing the Sundre organ (1370), it is said to have had keys 4.5 cm. wide (the width of two present day keys). The keyboard was set up as follows:

C# D# F# G# c# d# f# g#
C D EF G ABHc defg

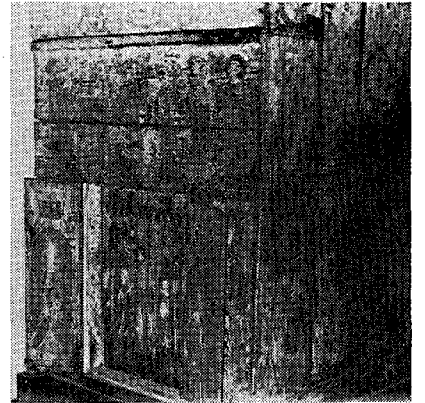
The pedals were C D E F G A B and H. The disposition of the organ was that of a single mixture (6 - 7 kor or ranks). Paintings on the Sundre organ also document its date: they are similar to wall paintings in the Bunge Church known to be from 1379 - 1390.

The other example found in the Historical Museum is that of the Norrlanda organ; an altar cabinet from 1280 which, after 100 years, was made into that church's organ. This work is an excellent example, showing the very basic tracker action as well as an interesting keyboard. The wide keys were also set in two rows:

C# D# F# G# c# d# f# g#
C D EF G ABHc d ef g a

It is interesting to note that the B (European equivalent of our B flat) had still not found its way up to its present-day position. There is also an additional key in the center above the others which acted as a wind-chest evacuate. The eight pedals were: C-D-E-F-G-A-B-H.

Sweden also has several examples of early Baroque organs which may be seen as well as heard. One such organ is in the Malmö museum. The Genarp organ was built about 1500 and originally was in St. Petri's Church in Malmö.



Sundre organ (1370) in the State Historical Museum in Stockholm.

In 1799 it was sold to the Genarp Church where it stood until 1937 when it was moved to the Malmö museum. As was the case with many of these early organs, the instrument was a single work with pedals coupled to the manual through separate pallets. In 1957 the organ was updated with an independant pedal and a ryggpositiv. The Genarp organ has been restored by Th. Frobenius (1940) and has the following disposition:

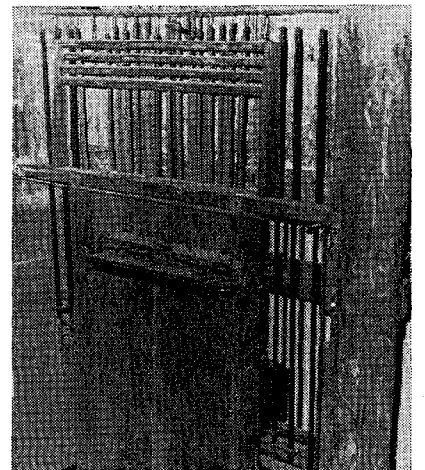
HUVUDVERK

Borduna 16 ft.
Principal 8 ft.
Gedackt 8 ft.
Oktava 4 ft.
Flöjt 4 ft.
Zimbelkvint 2½ ft.
Nasat 2½ ft.
Oktava 2 ft.
Scharf 4 ranks
Trumpet 8 ft.

RYGGPOSITIV

Gedackt 8 ft.
Principal 4 ft.
Blockflöjt 4 ft.
Oktava 2 ft.
Kvint 1½ ft.
Sesquialtera
Regal 8 ft.

Norrlanda organ also in the State Historical Museum in Stockholm.



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Genarp organ restored by Frobenius.
PEDAL

Dulcian 16 ft.
Trumpet 4 ft.
Cornettin 2 ranks
Short Octave
Zimbelstern

Another interesting organ is the one at Morlanda Church, just north of Gothenburg on the Island of Orust. The Morlanda organ dates from 1575. The positiv consists of eight ranks and also boasts a "short octave". The short octave, a practice found on many organs of that day, has E as the lowest note on the keyboard. The note actually sounded C; D and E were found on the F \sharp and G \sharp respectively. Restored by Nils Hammarberg in 1952, the Morlanda organ has about one-third of its pipe-work from 1575, a third from 1700 and the rest new. Two complete ranks have original pipes. The disposition is as follows:

Morlanda organ (1575) at Morlanda Pa Orust, north of Gothenburg, restored by Hammarberg.



HUVUDVERK

Gedackt 8 ft.
Principal 4 ft. (facade)
Flute 4 ft.
Oktav 2 ft.
Kvint 2 $\frac{1}{2}$ ft.
Gemshorn 2 ft.
Ters 1 $\frac{1}{2}$ ft.
Scharf 2 ranks

The organ from the Lannaskede Church dates from the early 1600s; the builder is unknown. The photo shows the organ and its cabinet doors which, during the Lenten season, were closed to heighten the seriousness of the season. Along with the restoration in 1952, the organ was returned to its strong mean-tone temperament.

The organ at Balinge, outside of Uppsala, is actually the ryggpositiv of the huge organ from Storkyrka, Stockholm (1632). From the picture, one can imagine the size of the original parent organ. The original organ had 43 ranks, 16-ft. principal in the Huvudverk and pedal facade, and had a tremulant in each section including the pedal. The builders, Eisenmengen and Herman, were from the North German province of Rostock, then occupied by Sweden.

The 1707 organ from Nyeds Church was restored by Broderna Moberg in 1958. It consists of six ranks of 270 pipes. Its 45 keys have a "short octave."

Swedish organ building came in the steps of the Hamburg — North German builders, led by Arp Schnitger. Toward the end of the 17th century, Hans Heinrich Cahman came to Vaxjo, Sweden to build an organ in the Domkyrka. As was the case in those days, the builder brought with him his entire family and workers and settled in the town in which he was to build. When the organ was completed, the entire group moved on to the next assignment. While at Vaxjo, Cahman also built a small organ for the nearby Virestad Church; the positiv now stands in the museum at Vaxjo. It consists of eight ranks, a short octave, and has mean-tone temperament. The date shown in the photo (1700) is the date the organ was painted; it was built in 1690.

From Vaxjo, Cahman went to Uppsala where in 1692 he built a large organ. It was short-lived: fire destroyed it ten years later.

Truly the first Swedish builder was Johan Niklas Cahman, son of H. H. Cahman. One of the first builders to use equal temperament, he was also one of the last to use the ryggpositiv. Perhaps one of the finest examples of old Swedish organs is his work at Lovsta Bruk (1725). The disposition is as follows:

HUVUDVERKET

Kvintadena 16 ft.
Principal 8 ft.
Rohrflöjt 8 ft.
Kvintadena 8 ft.
Oktava 4 ft.
Kvinta 2 $\frac{1}{2}$ ft.
Spetsflöjt 4 ft.
Superoktava 2 ft.
Mixture 5 ranks
Trumpet 8 ft.

RYGGPOSITIVET

Gedackt 8 ft.
Kvintadena 8 ft.

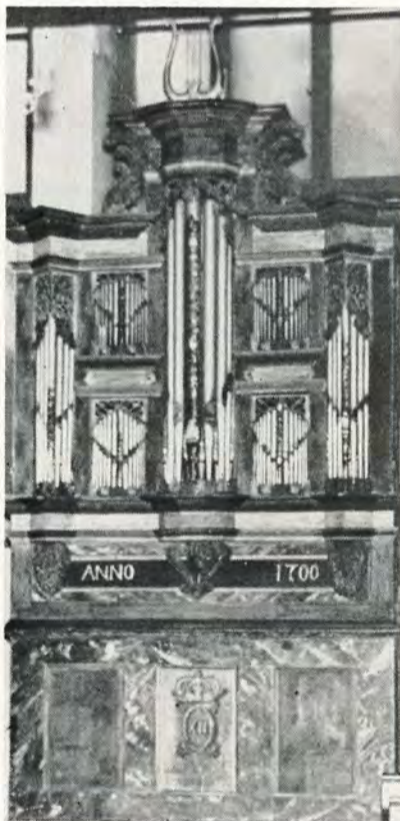


Builder of the Lannaskede organ (1600) is unknown.

Principal 4 ft.
Flöjt 4 ft.
Kvinta 2 $\frac{1}{2}$ ft.
Oktava 2 ft.
Mixture 4 ranks
Vos Humana 8 ft.

PEDALEN

Oppen Subbas 16 ft.
Principal 8 ft.
Gedackt 8 ft.
Kvinta 5 $\frac{1}{2}$ ft.
Oktava 4 ft.
Rauschkvint 2 ranks
Mixture 4 ranks
Basun 16 ft.
Trumpet 8 ft.
Trumpet 4 ft.



Virestad organ (1690) built by H. H. Cahman.

Another J. N. Cahman work is the one in Drottningholms Chapel (1730) outside of Stockholm — a small organ of nine ranks.

The popularity of the ryggpositiv diminished about 1750 and the practice of building it stopped. In the Katrina Church, Stockholm, one sees the work of Jonas Gren and Petter Strahle from 1750. The ryggpositiv has been moved to become a "crown work."

Historian Aberg makes a list (which reminds one of the 10th chapter of Genesis) of Swedish organ builders and examples of their work. Students of J. N. Cahman were Daniel Strahle and Olof Hedlund. Examples of D. Strahle works are: Hedesunda (1737); Ströms-holms Chapel (1740) and in Björlinge (1742). Students of D. Strahle were Peter Strahle and Jonas Gren. Their works are seen at Bunge (1750), Jarlasa (1754), Overselo (1754), and Hedemora (1757). The Gren and Strahle factory was taken over by Carl Wahlstrom whose work at Sinnegärns (1769) is most interesting to see and hear. Students of Gren and Strahle were Swahlberg, Söderstrom, and the so-called "Swedish Silbermann," Olof Schwann. Schwann combined forces with Swahlberg for the organ at Höklund (1783). He also has a fine example at Öved (1806).

In addition to the Cahman School there emerged, about 1730, an organ school in Linköping by Wistenius. This group leaned toward the South German styles of Casparini and Silbermann. Examples of Wistenius are at Västervik (1744) and Atvids (1751). From this line of builders came Per Schiorlin who with Schwann were the leading builders of their time in Sweden. Two of Schiorlin's works are at Jonsered (1783) and at Gammalkil (1806). A student of Wistenius, Lars Wahlberg, had an organ at Karskrona (1764) He and Anders Wollander built several organs, one of which is in Loftahammar (1767).

Swedish organ building proceeded through the latter half of the 18th century and on into the 19th along the lines of other European builders. The independence of the organ divisions was abandoned, the role of the mixtures confused, voicing was more bold and wind pressure greater. Among these classic builders are the name Strand, Andersson and the Söderling brothers. Also the Nordström brothers, Johansson, Magnusson and Ahlstrand. Examples of these builders are still found.

Many old organs and builders have not been mentioned. One can see, how-

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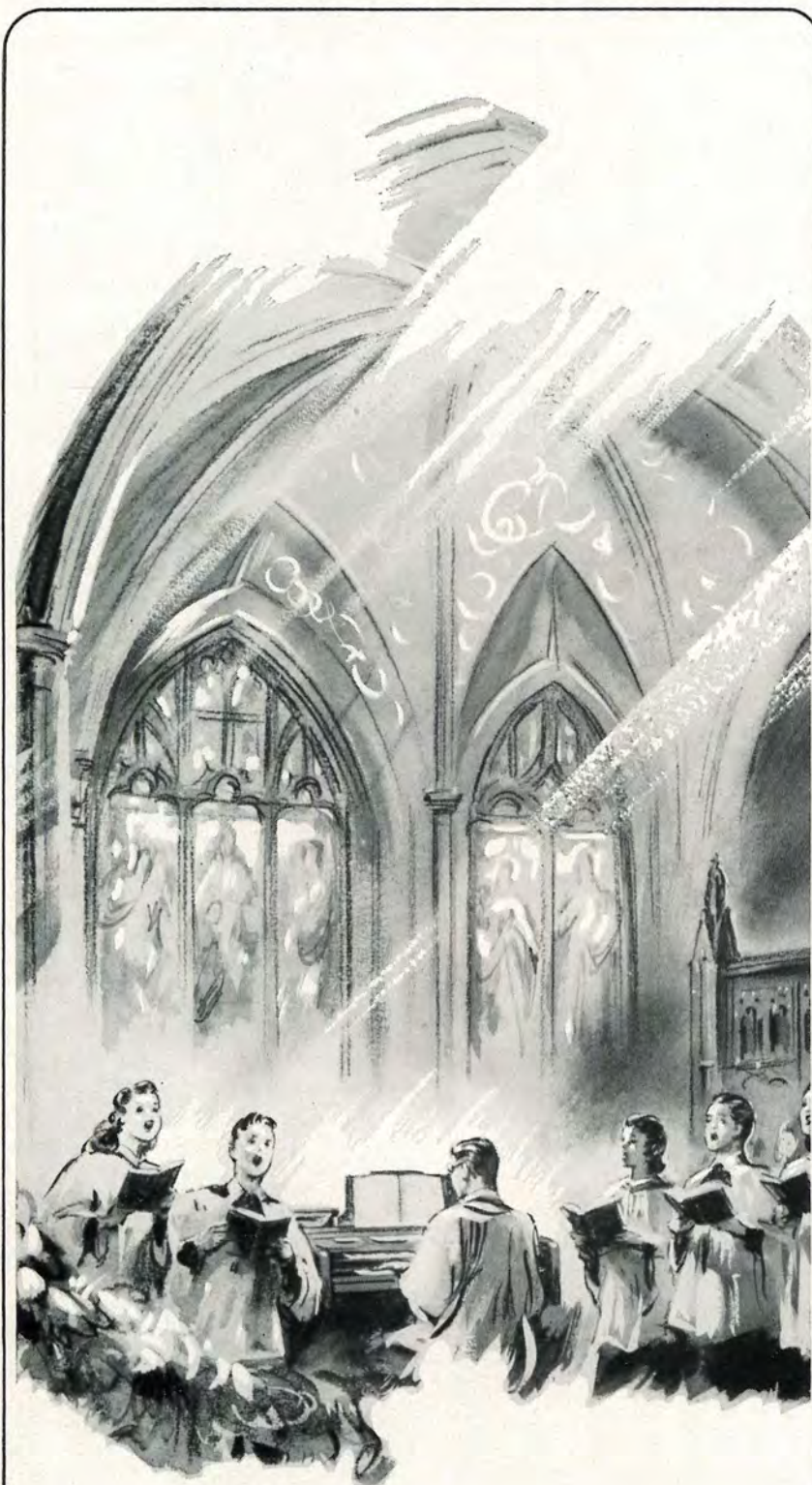
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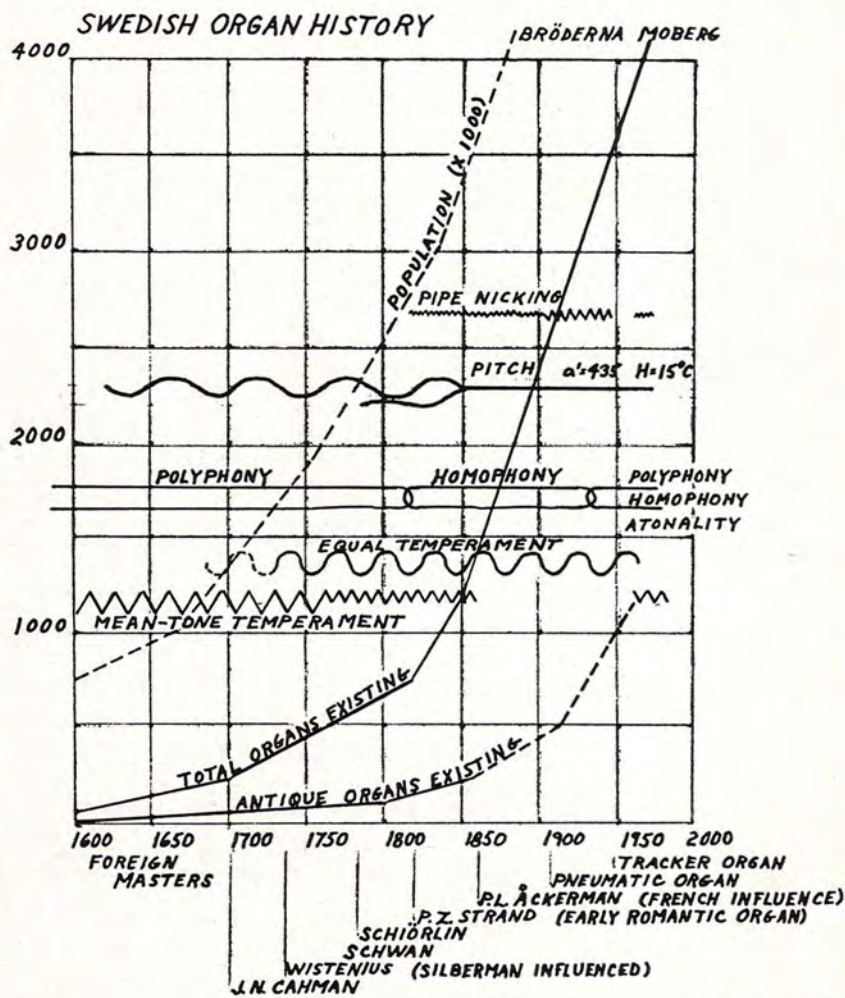


ever, the rich treasure of old instruments Sweden has to offer. Thanks to Mr. Grippe of Sveriges Radio, this writer was able to spend several hours in the radio station in Stockholm listening to recordings of some 20 Swedish organs from the 16th to the 19th centuries.

Today, organ building in Sweden has fully surrendered to the influence of the Elsas organ reform. The nine members of the Swedish Organ Builders Guild and others all adhere to the principals of mechanical action, slider chests, low pressure with full wind voicing, and a closed case. This reform movement had its beginning in Sweden, about 30 years ago with the establish-

ment of an organ council through the Kyrkosångers Vänner, a society for church musicians. This council in 1934, the publishing of Bertil Wester's *Gotisk Resning i Svenska Orglar* in 1936, and the completion of a Swedish organ inventory by Dr. Einar Erici in 1946 all had an effect on organ building as it exists today in Sweden.

In a following article we will look at some distinctive installations in Sweden, discuss present organ building practices with organ builder Nils Hammarberg, and, from the organist's standpoint, discuss the schooling and work of a church musician in the Swedish church with Gottard Arnér of the Royal Academy.



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PLYMOUTH GETS THREE MANUALS

John D. Herr, Organist and Director,
Plays Inaugural Recital in
Cleveland Suburb

Plymouth Church, Shaker Heights, Cleveland, Ohio, dedicated its new Holtkamp organ at the morning service Dec. 20 at which nearly 1200 were in attendance. John D. Kerr, organist and director of music, played Toccata and Fugue in D minor, Bach, and Chorale Prelude on Silent Night, Barber. He also played the inaugural recital Jan. 29 which included a special dedicatory Inaugural Fantasia commissioned from Klaus George Roy.

The new organ embraces principles of organ building and composition from the Classical era of the 17th and 18th centuries. Pipes in an exposed position, high and in the front, speak freely with clarity and purity of tone. The great division is located in the center with the positive to the right and the pedal to the left. The enclosed swell is to the right of the center pedal tower behind the screened back wall. The 2,851 pipes are divided into 53 ranks of 42 stops.

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Chimes 25 notes

SWELL
Gamba 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Basun 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

POSITIV
Copula 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Flute 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Cormorne 8 ft. 61 pipes

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft. 32 notes
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Rauschbass 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft. 32 notes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes
Chimes 25 notes

**COVINGTON, TENN. CHURCH
ORDERS NEW SCHANTZ**

**INSTALLATION EARLY IN 1965
First Methodist Will Have 3-Manual
Instrument Behind Casework at
Front of Building**

The First Methodist Church, Covington, Tenn., will have a new organ built by Schantz Organ Company, Orrville, Ohio, installed early in 1965. It will be placed across the front of the church behind casework of the present instrument. The console will be of the draw-knob type. Great and pedal divisions will be unenclosed with the swell and choir under separate expressions. Plans and specifications are by Peyton Smith and Alfred E. Lunsford of the Schantz staff. Negotiations for the church were by J. J. Whitley.

GREAT
Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Super Oktav 2 ft. 61 pipes
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
Spitzprinzpal 4 ft. 61 pipes
Oktav 2 ft.
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppleflöte 4 ft. 61 pipes
Flöte 2 ft. 12 pipes
Quinte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Prinzpal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Oktav 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Rohrflöte 8 ft.
Super Oktav 4 ft. 12 pipes

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SWELL MANUAL
Lieblich Gedeckt 16' Tierce 1-3/5'
Contra Gamba 16' Siffilöte 1'
Stopped Flute 8' Clarinet 16'
Salicional 8' Trumpet 8'
Spitz Principal 4' Oboe 8'
Flute 4' Vox Humana 8'
Salicet 4' Clarion 4'
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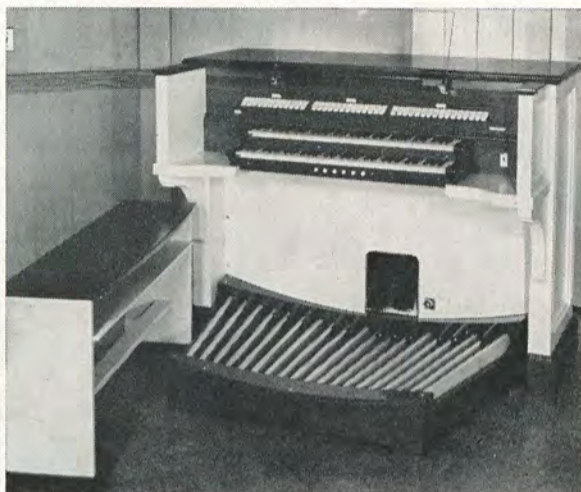
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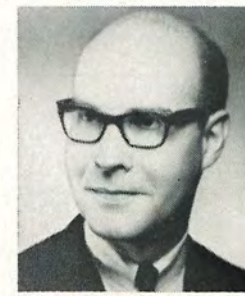
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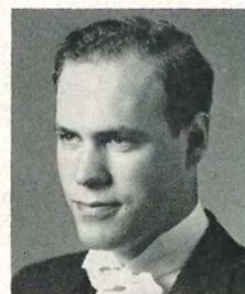
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