

THE DIAPASON

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

Fifty-Sixth Year, No. 7—Whole No. 667

JUNE, 1965

Subscription \$3.00 a year—30 cents a copy

FAMED LOS ANGELES CHURCH CONTRACTS FOR NEW SCHLICHER

CLARENCE MADER IS CONSULTANT

Completion to Celebrate 1967
 Centennial — Two 4-Manual
 Consoles Provided

The First Congregational Church of Los Angeles will celebrate its centennial in 1967 with the dedication of one of the important organs of America. The church has a tradition for musical achievement; its famed Bach festival is now in its 35th year.

In planning a suitable instrument, Frank C. Noon was given charge of the project and Clarence Mader was engaged as consultant. After two years of study the contract for a double organ of 152 voices and 219 ranks was awarded to the Schlicker Organ Company, Inc.

The tall Gothic church seating nearly 2,000 has a west-end gallery suited to a traditional freestanding installation. The great, pedal and swell are being arranged on either side of a large rose window with the Brustwerk beneath. A divided ruck-positiv will be placed at the ends of the gallery rail, to allow the organist unobstructed view of the altar. An Italian-inspired classic division will be placed on the screen behind the clergy stalls; it will serve as a small antiphonal and also as a continuo instrument for choral and instrumental works performed in the chancel.

Rebuilding of the present chancel organ (Skinner, 1931) will preserve its romantic voices but will add 28 new ranks to fill out the principal and flute choruses and develop the pedal into an independent division. Comprising 79 ranks, this organ will handle the orchestral-type accompaniment demanded by the romantic and modern choral works sung by the choir under the leadership of Dr. H. Vincent Mitzelfelt.

Duplicate four-manual consoles in gallery and chancel will give complete control over the total resources of the instrument from either location. Slider chests and unlicked pipes will be featured in the gallery and Italian divisions.

Preliminary studies and the final architectural design, including case-work, will be handled by the firm of Allison and Ribble, Los Angeles architects. Clarence Mader prepared the stop-list in collaboration with Herman Schlicker, the builder, and Lloyd Holzgraf, organist of the church.

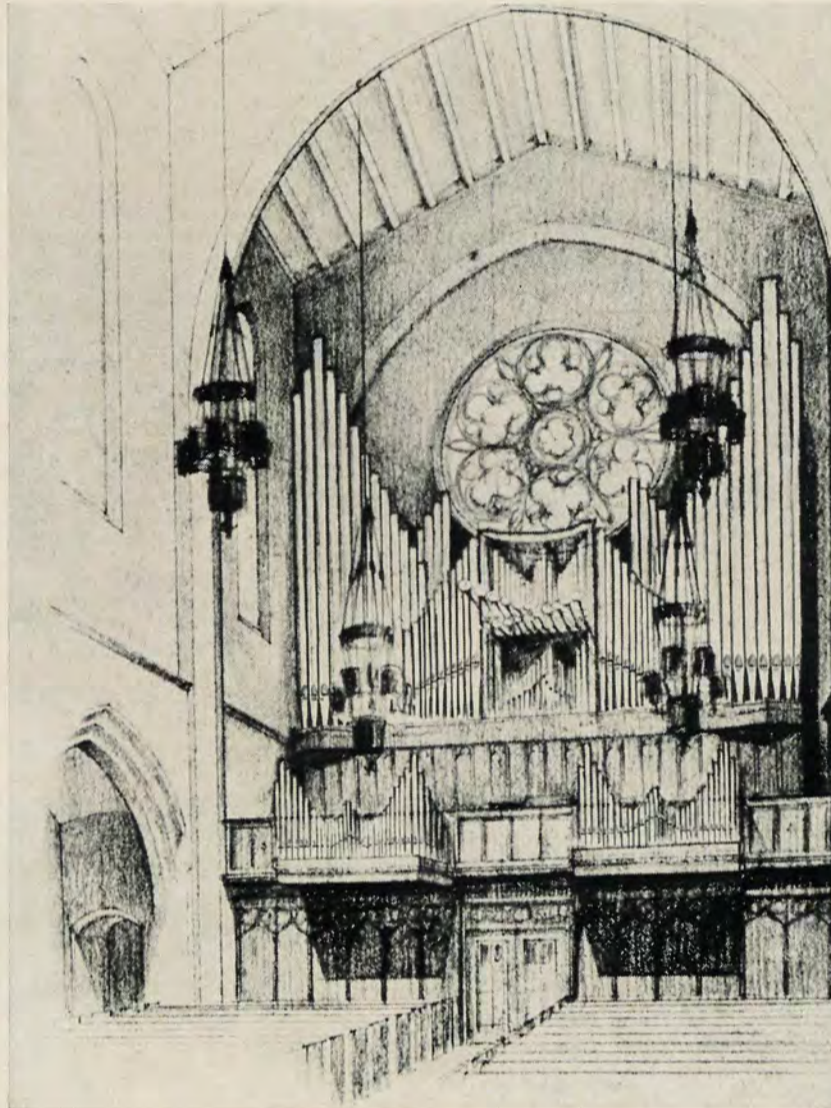
CHANCEL ORGAN GREAT

- Diapason 16 ft. 61 pipes
- Diapason 8 ft. 61 pipes
- Spitzflöte 8 ft. 61 pipes
- Flute Harmonic 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Hohlflöte 4 ft. 61 pipes
- Twelfth 2 2/3 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 4-5 ranks 293 pipes
- Trumpet 8 ft. 61 pipes
- Chimes

CHOIR

- Concert Flute 8 ft. 73 pipes
- Viola 8 ft. 73 pipes
- Erzähler 8 ft. 73 pipes
- Erzähler Celeste 8 ft. 61 pipes
- Flauto d'Amour 4 ft. 73 pipes
- Nazard 2 2/3 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Clarinet 8 ft. 73 pipes
- Harp 49 notes
- Celesta 61 bars
- Tremolo

(Continued on page 27)



NEW SCHLICHER FOR LOS ANGELES

NEW OFFICERS of the Music Teachers National Association elected at the biennial convention at Dallas are: president, Willis Ducrest, U of Southwestern Louisiana; vice-president, Frank S. Stillings, Kent State U, Ohio; vice-president, Celia Mae Bryant, U of Oklahoma; treasurer, A. I. McHose, Eastman School of Music; recording secretary, John H. Lowell, U of Michigan.

DR. PETER J. WILHOUSKY conducts a master class in choral conducting July 12-16 at Judson Hall, New York City. For brochure write: Registrar, c/o Carl Fischer, Inc. 63 Cooper Square, New York City 10003.

MARILYN MASON played the Poulenc Concerto April 5 with the Detroit Chamber music Society, Seiji Ozawa conducting.

11 OF 15 AGO REGIONALS SCHEDULED FOR JUNE

VACATION SPOTS AWAIT JULY

Plenty of Inspiration, Excitement and
 Relaxation Art Available in
 Many Parts of USA

As this issue reaches its readers, the first two of the 15 AGO regional conventions for 1965 are history. The "early bird" one in Salt Lake City was completed March 13 and the tri-chapter one in North Carolina came the last week in April. These will be reported in the August issue along with the others. No region chose the merry month of May for its convention.

June as usual is the big convention month with 11 of the total being staged. First of these is Birmingham June 7-10 which features David Craighead, Arthur Poister, Wilma Jensen, Hugh Thomas, Robert Newman and Harald Rohlig. Competing June 8-10 is the Tulsa meeting which features Alec Wyton, Wilma Jensen, Mildred Andrews, William Teague, Lloyd Pfautsch and Robert Anderson.

The following week sees three: Norfolk, Va. June 14-17 will feature David Craighead, Marianne Webb, Charles Vogan, Grover J. Oberle, Dana Brown and Owen Adams in a varied schedule. Akron, the rubber capital, June 14-16 will make much of a homecoming celebration for such distinguished former Akron residents as William Gravesmill, Charles Shaffer, Richard Shirey. Other participants at Akron are listed on page 10.

The third week of June includes: the Nassau-Suffolk regional June 20-23 at C. W. Post College, Brookville, L.I., with John Weaver, Wilma Jensen, Gordon Bush, Clyde Holloway, Thomas Richner, St. Kilian's Boy Choir and the Bach St. Matthew Passion; the Southern New England one at Providence, R.I. June 20-23 which features Virgil Fox, William Tortolano, Herbert Fromm, Albert Sly and others.

Four regionals that week which have been widely publicized are: St. Louis June 21-23 featuring Frederick Swann, Richard Vikstrom and Heinz Arnold; Pittsburgh June 21-24 with Gerre Hancock, Leonard Raver, John Rodland, Catharine Crozier, Andrea Toth, Robert Elmore, Ted Alan Worth and Robert Twynham; Riverside, Cal. with Alec Wyton, Robert Prichard, Frieda Ann Murphy, Larry King, Frederick Swann, Clarence Mader, Harold Mueller, Gene Driskill, Raymond Boese, Frank Owen, Joseph Klein, Richard Westenburg and Gaylord Carter; and Ann Arbor June 22-24 with Marilyn Mason, Gale Eger, Charles Farley, Elizabeth Paul, Philip Steinhaus, Charles Peaker and others.

Two areas famed as vacationlands have saved their conventions until July — Northern New England centered at Manchester, N.H. July 7-8 with Berj Zamkochian, Lewis Bruun, Wendell Piehler, John Ferris, Alec Wyton and others, and Denver with Lloyd Pfautsch, Joseph Grant, Wesley Selby, Myron Roberts, Marilyn Mason and Alexander Schreiner.

And when those 15 become history, there will still be a meeting worth everybody's time when the Hamilton Centre hosts the Royal Canadian College of Organists Aug. 30-Sept. 2.

1965	RCCO CONVENTION	1965
Aug. 30 — Sept. 2		
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godfrey HEWITT	gordon DOUGLAS	keith HOPKINS
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State-Supported Art School Started at Winston-Salem

The North Carolina School of the Arts to be opened in Winston-Salem in September will be a center for professional training in music, drama and dance. It is the first state-established and state-supported school for the performing arts in the country.

The school is open by audition to college, high school and younger students with exceptional talent in music, dance or drama. High school diplomas and college degrees will be given to students completing required courses.

Dr. Vittorio Giannini, composer and musician of international reputation was chosen president. The Board of Trustees is composed of 12 outstanding citizens of the state and is appointed by the governor. Leaders in various fields have been appointed to the faculty and to the advisory board.

Special emphasis will be given to the areas of church music, choral conducting and improvisation. Private lessons will be given and work will be offered in solo and ensemble performance.

Margaret Vardell Sandresky has been appointed head of the organ department, which will offer a major in organ. A graduate of Salem College, she has her master of music degree from Eastman School of Music at Rochester where she studied organ with Harold Gleason and composition with Howard Hanson and Bernard Rogers. She received a Fulbright award in 1955 and studied at the Hochschule für Musik at Frankfurt am Main, Germany, where she studied organ with Helmut Walcha. She has composed in many forms.

Address inquiries to North Carolina School of the Arts, P.O. Box 4657, Winston-Salem, N.C.

RUDI KREMER, university organist at the University of North Carolina at Chapel Hill, dropped a sledge hammer on his foot just a week before the final Southeastern regional convention concert. His student, Henry Ty-singer, played the program's organ concerto; Rudi managed the rest.



Robert J. Powell, FAGO, ChM, has been appointed organist, choirmaster and director of music at St. Paul's School, Concord, N.H. He will assume his duties in September.

Mr. Powell served as assistant organist and choirmaster at the Cathedral of St. John the Divine, New York City and more recently organist-choirmaster at St. Paul's Episcopal Church, Meridian, Miss. He has served as AGO state chairman in Mississippi.

His undergraduate work was at Louisiana State University; his graduate training was at Union Seminary, New York City, where he studied with Alec Wyton.

Mr. Powell has about 80 compositions in print published by Abingdon Press, Augsburg, Concordia, H. W. Gray and other leading church music publishers.

THIRTY-ONE COMPOSERS from four universities had works performed at the annual Midwest Student Composers Symposium at Northwestern University May 14-15. The University of Illinois, the State University of Iowa, Washington University, St. Louis, and Northwestern participated in five concerts, open to the public at no charge.

DR. WILLIAM TORTOLANO will serve as chairman of the newly instituted Department of Fine Arts at St. Michael's College, Winooski Park, Vt. The new department will co-ordinate offerings in art, drama and music.

THE DIAPASON

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FRANK CUNKLE
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Northwestern University's 15th annual conference on church music was held April 26-28 in Alice Millar Chapel, Evanston and extra recitals and master classes really extended the event through April 30. For a long time known as the "midwinter conference", unseasonably frigid post-Easter weather made the old title strangely appropriate this year.

Possibly because of changed plans necessitated by the cancellation of Hans Heintze, attendance at the conference was down sharply from last year, with 75 registrants from 14 states—as far as Oregon and California in one direction and New York and West Virginia in the other. The Chicago area was even more heavily represented than usual, suggesting that certain changes in plans—Arthur Poister, for example—had not had time to make an impact on a wider area.

The conference centered this year about various aspects of organ teaching—a deliberately limited field in the whole church music picture. The week was well-conceived and in most instances satisfactorily worked out. Because of original plans for the week to be dominated by a German guest of honor, heavy emphasis was placed on the subject of articulation. It was disappointing that the opening session, designed as a strong introduction to the subject, failed to jell. Richard Vikstrom's exposition of the relationship of orchestral articulation to that of the organ and of choral singing needed much clearer organization and planning to carry out its intended function. Examples provided by violin, oboe and tenor Walter Carringer did not provide a convincing enough or clear enough focus.

Heinrich Fleischer played three recitals, we felt in an ascending order of effectiveness. The second half of the first recital suffered from rather large doses of heavy tutti sound—not this organ's most winning feature:

Passacaglia in D minor, *We Now Implore God*, *Prelude and Fugue in G minor* and *Chaconne in E minor*, *Buxtehude*; *We Now Implore God and Te Deum Laudamus*, *Lenel*; *Introduction, Fantasia and Fugue on Wake, Awake, Reger*.



POISTER



DOUGLASS

His second recital, open to all students, was well-attended and was an example of effective program building:

Magnificat anima mea Dominum, *Scheidt*; *Prelude and Fugue in F sharp minor*, *Buxtehude*; *Lo, How a Rose and O World, I Now Must Leave Thee*, *Brahms*; *Prelude and Fugue in B minor*, *Reger*; *O Man, Bemoan and Prelude and Fugue in C minor*, *Bach*.

Dr. Fleischer's final all-Bach recital with Walter Carringer singing a solo cantata and Richard Vikstrom conducting, seemed to us much the best of the three and gave a truer account of Dr.

Fleischer's real stature.

Fantasia in C minor; *All Glory Be to God on High*; *Prelude and Fugue in A major*; *Cantata 189*; *Our Father*; *Prelude and Fugue in C major* (9/8).

Tuesday's sessions on teaching were interesting and useful. Grigg Fountain's individual approach to beginning students emphasized the physical adjustments to the musical and intellectual demands of the material.

Richard Enright's lecture followed the outlines of his recently published organ teaching text. Dr. Enright also had the duty of summarizing all other events, a task he accomplished with considerably greater clarity in some cases than the original speaker.

Dr. Fleischer's talk on European organ teaching handled the subject so well that we hope eventually to offer it to our readers. He drew a clear line between the French and German schools.

Fenner Douglass' sessions on teaching advanced students displayed the role of careful musical analysis in the learning process. He devoted one session to the *Bach St. Anne Fugue* and another largely to the *Franck Chorale in B minor*.

Mr. Douglass was also heard in two recitals. We were unable to hear his first:

Ricercar Arioso, *Gabrieli*; *Ciaccona in F minor*, *Pachelbel*; *Prelude and Fugue in D major*, *Buxtehude*; *Récit de Tierce en Taille and Three verses on the Pange Lingua*, *Grigny*; *Fantasia in G*, *Bach*; *Chorale in B minor*, *Franck*; *Communion and Sortie*, *Messe de la Pentecote*, *Messiaen*.

His all-Bach second recital which closed the whole week of music April 30 we felt illustrated his ideas on articulation, registration, tempo and rhythm in fine style and provided an enjoyable and always vital recital:

Prelude in E flat major; *Trio Sonata 1*; *Komm heiliger Geist*; *Prelude and Fugue in A major*; *Aus tiefer Not*; *Passacaglia and Fugue in C minor*.

Possibly the highest points of the week were Arthur Poister's three long, informative and inspiring master classes at which students of Dr. Enright, Mr. Fountain and Theodore Lams played a fair sampling of the repertory at a high level of competence. They and the whole group in attendance were then turned into students for Dr. Poister's edifying attention. A Poister session can never be satisfactorily described but the famed pedagog's ways of working are fortunately becoming so familiar to organists in various parts of the country that they don't need a halting description.

Daily vespers in the chapel provided restful opportunity for meditation. The small choir sang well both under Mr. Vikstrom's direction and that of their regular conductor, Mr. Fountain.

Many of those registered for the conference expressed regret that far more people could not have shared its stimulation.



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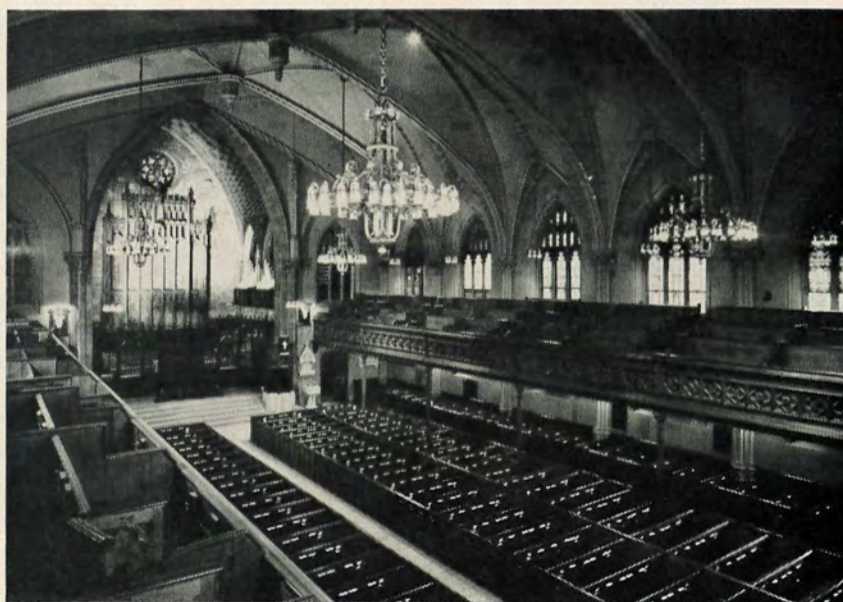
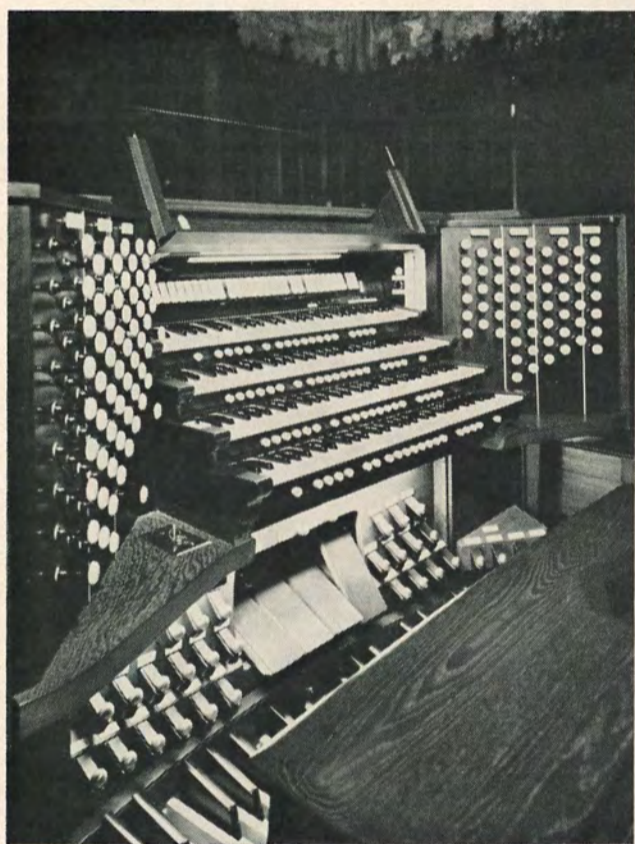
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View Me, Lord	R. H. Lloyd	.22
Souls of Men	arr. D. Ratcliffe	.22
I Sing the Mighty Power of God (For Two Unison Youth Choirs)	R. Crandell	.25
David's Lament for Jonathan (SSAATB)	T. Weelkes	.22
Alleluia let this Congregation Sing	13th Century, ed. D. Stevens	.22
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ST. ALBAN'S EPISCOPAL CHURCH

Peter Hurford Plays 3 Dedicatory Recitals on New 3-Manual — Robert Sproul Installs

The Robert E. Gross memorial organ in St. Alban's Episcopal Church, West Los Angeles, Cal. was dedicated in a series of three recitals May 6, 7 and 8 with Peter Hurford, FRCO, ARCM, organist and master of the choristers at the Cathedral and Abbey Church of St. Alban, England as the guest recitalist.

The three-manual organ built by the Aeolian-Skinner Company was installed and finished by Robert C. Sproule, Los Angeles representative of the company, assisted by Wesley Velkov.



John A. Hillbolt, University of Oklahoma senior, has been named winner of the 1965 national organ competition sponsored by the National Federation of Music Clubs. The third OU organ major to win the competition since 1954, Mr. Hillbolt is a student of Mildred Andrews. He received a \$200 prize and an invitation to play a recital at the organization's national convention April 23 in Miami. He will do graduate study at the University of Michigan.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Flute Conique 8 ft.
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Flute Conique 8 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Rohr Schalmey 4 ft. 68 pipes
Tremulant

CHOIR

Spitzgamba 8 ft. 68 pipes
Klein Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Gedeckt Pommer 8 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Rohrnat 2 2/3 ft. 61 pipes
Prestant 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cromorne 8 ft. 68 pipes
Tremulant

ANTIPHONAL

Bourdon 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Spitzgeigen 4 ft. 61 pipes

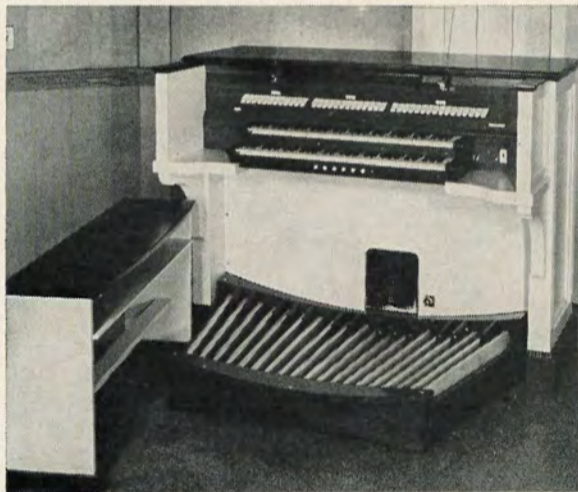
ANTIPHONAL PEDAL

Bourdon 16 ft. 12 pipes

PEDAL

Contrabass 16 ft. 32 pipes
Quintade 16 ft.
Rohrbass 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Rohrbass 8 ft.
Quintade 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Mixture 3 ranks 96 pipes
Hautbois 16 ft.
Trompette 8 ft.
Rohr Schalmey 4 ft.
Chimes (prepared)

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3. Two Phantasies in F Minor	Mozart
4. Chorale in E Major	Franck
Chorale in B Minor	Franck
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Te Deum	Langlais
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**ORGAN HISTORICAL HOLDS
ITS "WESTERMOST" MEETING**

The Organ Historical Society's 10th annual convention will meet June 28-July 1 with headquarters at the Netherland Hotel, Cincinnati, its "westernmost" meeting to date. Organs by more than 10 builders — one-, two- and three-manual — will be seen. Recitals and tours will include organs of historical importance in the Greater Cincinnati area of Ohio and Kentucky.

Most of the traveling will be in air-conditioned buses. The registration fee, including some bus fares and the banquet, is \$15 for members, \$18 for non-members, and \$23 for member and spouse.

Write T. W. Cunningham, 680 Wilfert Drive, Cincinnati, Ohio 45245.

**THIRD SEASON-LONG SERIES
HEARD IN TORONTO, LONDON**

A series of monthly organ recitals, heard throughout the season and called *Le Grand Orgue*, is now completing its third season. Played by Gordon Jeffery and Barrie Cabena, both of London, Ont., the recitals are played at both London's Aeolian Hall and in Toronto at All Saints' Church, Kingsway.

Mr. Jeffery has played the complete organ works of Bach; Mr. Cabena has stressed Romantic and modern works. A collection is taken regularly for the RCCO building fund.

The final recital for this season will be heard June 7.

MUSIC OF BENJAMIN BRITTEN was sung at a choral vesper service May 9 at First Presbyterian Church, Kalamazoo, Mich. George Shirley conducted *Jubilate Deo*, *Festival Te Deum* and *Rejoice in the Lamb*.

**PROMOTE JOHNSON AT ST. OLAF
AS CHRISTIANSEN RETIRES**

Dr. Olaf C. Christiansen will retire as chairman of the department of music at St. Olaf College, Northfield, Minn.; he will continue as director of the famous St. Olaf Choir and as chairman of the Division of Fine Arts at the college.

Dr. David N. Johnson, associate professor of music and college organist, will become music department chairman. He is organizer and co-ordinator of St. Olaf's organ and choir workshop and composer of several choral and organ works.

Dr. Christiansen has been a member of the St. Olaf music faculty since 1941 when he succeeded his father, Dr. F. Melius Christiansen. He became music department chairman in 1943. He has won national recognition as director of the St. Olaf Choir, as an arranger and composer of more than 60 published compositions, and as a teacher both at St. Olaf and at various choral schools, clinics and festivals.

**WYTON, JONES, VAIL, WESTRA
HEAD CONFERENCE ON COAST**

The Diocese of Los Angeles will sponsor a conference on church music at the Cate School, Carpinteria, near Santa Barbara, Cal. June 28 through July 2.

The staff will include Alec Wyton, AGO president; J. William Jones, Redlands University; James Vail, University of Southern California; Dorothy Westra, University of California at Santa Barbara; and the Rev. J. Odgen Hoffman, director of the department of Christian Education, Diocese of Los Angeles.

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**SOUTHERN NEW ENGLAND
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JUNE 20 - 23, 1965

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Choral Music

This month's stack of choral music contained both a greater volume and a wider variety than we noted last month.

J. Fischer has published separately two choruses from a large work by Joseph W. Clokey: *Save Us, O Lord* and *In Thee, O Lord*; both often divide into six and even seven parts but both are singable and effective. Three unaccompanied sections of a cycle by Jean Berger offer no problems for a good choir: *It Is a Tree of Life*, *Extolled and Hallowed Be the Name of God* and *Benediction* should be seen. Robert W. Gibbs' *Thy Morn Shall Rise* uses a soprano solo and ends big. Gardner Read's version of the "white spiritual" *The Golden Harp* seems to us much too ornate and involved for the source material; his carol arrangement with viola, *A Shepherd Lone Lay Fast Asleep* seems to us to come off better. Douglas Blakley's *Holy Spirit, Faithful Guide* exploits unison and stepwise contrary motion; it has few problems.

Concordia sends some larger-scale works. Both in size and in forces needed for performance a new James Dunn editing of *Laetatus Sum* (How Glad Was I) by Marc-Antoine Charpentier probably takes precedence. Several solo voices, mixed chorus, strings, flutes and continuo are used and the edition gives many helpful directions. Harald Rohlig's *Magnificat* asks for flutes and trumpets and divides into several performance sections; demands of the choral parts are reasonable. Considerable interest should be generated by Hugo Distler's *A Little Advent Music* in a new English edition by Larry Palmer. Some latitude of choice is given but flute, oboe and violin join organ or harpsichord, SAB choir and narrator; *Nun komm der heiden Heiland* is the basic chorale. A much smaller work for the season is Theodore Beck's *The Christmas Story* for a cappella choir — intended to replace the reading or chanting of the Christmas story at a service.

Eugene Butler's *Lift Up Our Hearts* (Galaxy) is largely unison and without problems. Several English imports available from Galaxy are largely service music: *A Short Evening Office* by Jasper Rooper is SSA; a *Sanctus* by Harold Dexter is SSA or SAT; the same composer's *Congregational Gloria* joins the congregation with brass; a *Magnificat* and *Nunc Dimittis* in A minor by David Ellis uses double choir and organ; a small *Ave Maris Stella* by David Gow is unaccompanied.

Among the offerings of Waterloo Music is Keith Bissell's *None Other Lamb*, commissioned for the RCOO national convention the end of next August; it is readily singable and has a small soprano solo. Horace Lapp's *O Lamb of God* rises to a big climax.

Christmas materials from Waterloo include three originals — Austin Lovelace's unison *Gentle Mary Knew*, Eric Thiman's unison new tune for *Joy to the World* and Harry Hill's unison *Dear Little Stranger*. Mr. Hill also has SSA arrangements of *Whence, O Shepherd Maiden* and *Good King Wenceslas*. Gwilym Bevan editings for Waterloo include a Purcell *Let My Prayer Come Up*, a *Tye O Come, Ye Servants of the Lord*, a Thomas Ford *Almighty God Who Has Me Brought*, the Mozart *Ave Verum*, two chorales from Bach's *Christmas Oratorio* and Mendelssohn's *SSA Lift Thine Eyes*.

L. Stanley Glarum has two a cappella choruses for Carl Fischer: *SATB Blessed are They* and *SSAA O Be Joyful*. W. Glen Darst has an *SAB O That I Had A Thousand Voices* and Dale W. Barker

an *SATB As the Sun Doth Daily Rise*, based on a chorale.

In R. D. Row edition available from Carl Fischer are a set of three-part arrangements (SSA, SAB, TTB) of a too-familiar Gluck to a text *Sing Praise to God*; a Palestrina *To Bread of the World*; a Mozart *To Trust in the Lord*; a *Tye Rorate Coeli*; a Schutky *Send Forth Thy Spirit* and the Ippolitov-Ivanoff *Cherubim Song*. In the same issue is a big setting from *Revelations* by Alec Wyton: *Put in Your Sickle*.

Shawnee Press sent all Christmas material: an *SAB Spanish carol A La Nanita Nana* arranged by Walter Ehert; a *Christmas Canticle* by Nevett Bartow, which seems to us to need the suggested harp; and Clifford McCormick's *On the morning of Christ's Nativity*. Both the later two are sizable festival material.

Flammer sends a *Magnificat* and *Nunc Dimittis* in D by John Cook, with division of voices almost throughout; a unison *All People That on Earth Do Dwell* by Gordon Young; Everett Titcomb's quiet *Lead Us, Heavenly Father*; a Chudacoff unaccompanied setting of *Psalm 123* and Frank Ahrold's processional *I Will Go to the Altar of God*. C. Buell Agey's editing of *Schütz He Who in Sorrow Soweth* rounds out the Flammer list.

A pleasant setting of *Jesu, the Very Thought of Thee* by Katherine K. Davis has division in the soprano and a big ending (B. F. Wood). Elwood Coggin has made an *SAB* of a Bach harmonization in *Jesus, My Lord, My God, My All*. For unison are a little *O Bells in the Steeple* by Ruth Bampton and a set of *Three Calls to Worship* for Juniors by Mary E. Caldwell.

Mills has an interesting and stimulating *Missa Brevis* by Antal Dorati with Latin text and percussion instruments. Mills also reissues a *Jesus, Bread of Life* with music excerpted from *Merkel* by Alfred Whitehead and R. Deane Shure's *He Took Them in His Arms* for two solo voices and SATB.

From Novello come four anthems by Lloyd Webber: a vigorous *Beneath the Glory of the Skies*; two Easter carols *Sing the Life* and *The Winter Is Past*; and a *Palm Sunday Glory and Praise and Dominion Be Thine*.

Peter Dickinson is represented with a syncopated Easter motet on *Jesus Christ Is Risen Today* and a TB setting of a Thomas Blackburn poem, *Mark*. (Novello). Also from the same publisher is an *SSATB Bernard Naylor Motet for Circumcision*.

All of Mercury's offerings are seasonal: for *Christmas Snowbound Mountains* by Mildred Barnes Royse, *There in a Stable* arranged from the Polish by Franklin Kinsman and the same arranger's *SSA On This Christmas Morning*, from the Austrian. For Easter is Earle M. Boardman's *SSA Christ Is Arisen*, largely in block harmony.

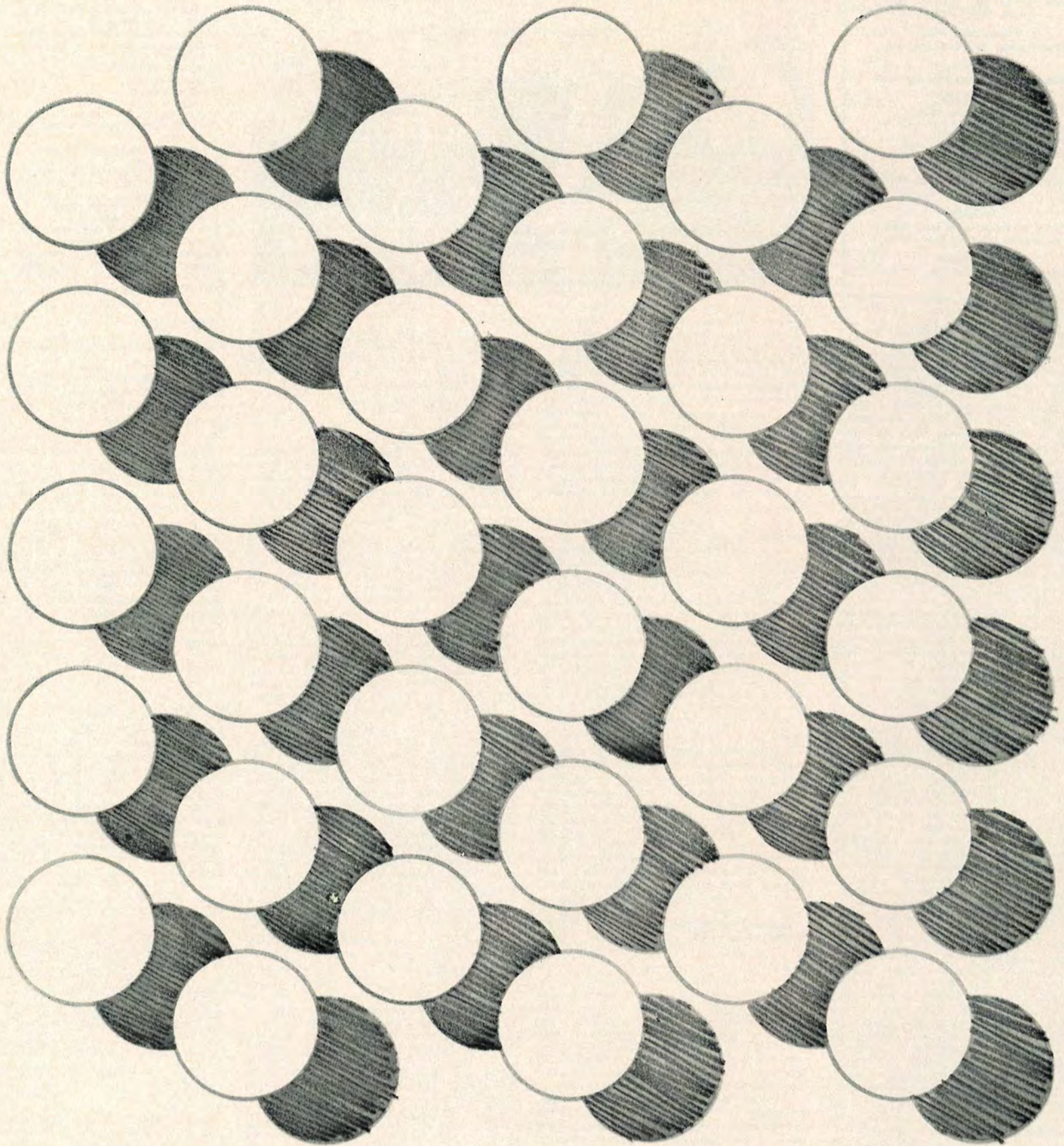
From Presser come a *Walter Ehret* editing of a Palestrina *Agnus Dei* and a Richard H. Brewer arrangement of the Kirkpatrick tune for *Away in a Manger*.

Thomas Pitfield's *A Short Community Service* (Hinrichsen available from Peters) has organ music mentioned in that column and hymns, anthem and service material in a separate leaflet. This is sane and simple writing with something of a 20th century flavor. The same publisher sends a communion anthem by Francis Westbrook, *Thee We Adore* based on *Adoro Te*; it is not difficult and uses considerable unison.

Another of those excellent editings by Denis Stevens comes from the Pennsylvania State University Press — a sizable work for six voices, violin and continuo by Monteverdi: *Hor che'l Ciel e la Terra*. Perhaps this will mean some college performances.

Singles this month include John Leo Lewis' Christmas anthem, *My Little Lamb*, from Abingdon, and a setting of *Taps* to a text *Rest in Peace* by Martha Sola and Michael Stoner from DBA-TV Music, 1650 Broadway. — FC

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Regional at Akron — Report Delayed

The Akron Chapter will provide two unusual features for the Ohio Valley Regional Convention, June 14, 15 and 16. An exciting contemporary work, *Ariel* by Robert Starer, will be sung by the choir of the First Baptist Church, Cleveland Heights, under the direction of F. Broadus Staley. The second feature will be a harpsichord recital by Ruth Nurmi, one of the area's leading harpsichordists.

Other names featured will include State Chairman Robert Morrison, John Carruth of Wooster College, Richard Shirey, Warren Berryman of Baldwin Wallace Conservatory, William Gravesmill, Wilbur Held of Ohio State University, Francis Jackson, York Cathedral, Charles Shaffer and Dr. Farley Hutchins in a program featuring his own works for organ, brass and voice. John Weaver will play the final recital.

Pre-convention recitalists will be Dorothy Riley and Alexander Boggs Ryan. Four door prizes in the form of free registrations will be awarded. Headquarters will be at the Hotel Sheraton in downtown Akron.

THOMAS SCHAEFFLEY

Los Angeles

The Los Angeles Chapter's dinner meeting April 5 took place at the First Baptist Church. Dean James Vail introduced dinner guests including the Rev. John Townsend, pastor, and Gordon McMillan, organist of the host church; Owen Brady, recitalist; Ken Simpson who recently rebuilt the organ, and Paul Frank, past-dean of the Hawaii Chapter. Organ publications were displayed by William Stevens of Musica Sacra et Profana. New membership directories were distributed. Dr. Vail urged young organists to enter the student organ playing competition May 11. Recitalist for the evening was Owen Brady. The program appeared in the May issue.

CAROL WILCOX

Southern Arizona

The Southern Arizona Chapter held a children's choir festival April 25 at the Trinity Presbyterian Church, Tucson. Carroll Rinehart, co-ordinator of elementary music in the Tucson public schools, was guest conductor. Curtis Hughes serves as organist. Participating choirs were from Calvary Lutheran, First Christian, First Congregational and Trinity Presbyterian churches. The choir sang numbers by Bach, Curry, Gounod, Kountz, Marcelllo, Rinehart and Williams. Anita Gillespie, festival chairman, was assisted by Carl Anderson, Sally Rehfeldt and Rachael Webb.

ANITA GILLESPIE

Long Beach

Members and guests of the Long Beach, Cal. Chapter heard a talk, *Albert Schweitzer's Views on Bach*, by Dr. Paul R. Woudenberg at the April 1 dinner in the Bethany Lutheran Church. Dr. Woudenberg had visited Dr. Schweitzer in Lambarene on several occasions and his familiarity with a vast amount of source material made the address fascinating to listeners. Elizabeth Vasa, AAGO, host organist, played a group of Orgelbüchlein chorales on the new Reuter. Dinner was served members and guests prior to the program. Dean James R. Weeks presided over the business meeting which included presentation of guests and a report by Sub-dean Don Palmer concerning the May 4 meeting at St. Luke's Episcopal Church, featuring members Marsha Hannah, Dr. Paul Stroud and Raymond Parmelee, playing music from Baroque, Romantic and Contemporary periods.

BARBARA WATSON

Pasadena and Valley Districts

The monthly meeting of the Pasadena and Valley Districts Chapter was held April 23 in the Glendale Methodist Church. After dinner Halstead McCormac gave an armchair tour of the major cathedrals in Europe, showing excellent pictures of organs and playing some rare recordings. Leonard Raver, Pennsylvania State University, played a recital on the three-manual Schantz organ. He was assisted by Alice Schoenfeld, violin, and Mary James, viola. Dr. Raver gave a workshop on April 24 in which he dealt with baroque ornamentation and the interpretation of contemporary music.

GERARD FABER

San Jose

The annual Guild service of the San Jose, Cal. Chapter was held April 25 in the new Saratoga Federated Church in downtown Saratoga. Compositions of Guilman and Monnikendam were played by Ethel W. Miller, FAGO, on the new Aeolian-Skinner organ. The choir, under the direction of Ellis R. French, sang *Agnus Dei*, *Kodaly*, and *Behold Now*, Titcomb. The Rev. Alfred G. Glass delivered a sermon on *Music and Worship*. It was disappointing that less than 30 members attended this well-prepared program. A business meeting followed.

LARSON JACOBSEN

San Diego

The San Diego Chapter sponsored its annual student recital May 3 in the College Park Presbyterian Church. The program included *Prelude and Fugue in C major*, Bach, played by Stephanie Kidder; *Ye Sweet Retreat*, Boyce, and *Fantasia in G minor*, Bach, played by Elizabeth Lee, both students of Virginia Hilke; *Fugue in G minor*, Bach, played by Yalenda Waterman, student of Stanley Ledington; *Alle Menschen müssen sterben*, Bach, and *Toccata*, Thiman, played by Michael Duca, student of James Weld; and *Apparition de l'Eglise Eternelle*, Messiaen, and *Sonata 2 in C minor*, Mendelssohn, played by William Hughes, student of Don Small.

ISABEL TINKHAM

Hawaii

The Hawaii Chapter met April 12 at the KAIM radio studio to discuss programs and activities in the near future. Following the meeting members saw and heard a demonstration of the Braille system for piano and organ music by Fred Hayashi who does Braille printing of music for the Library of Congress. At the demonstration he gave members packets containing information on reading Braille and a copy of the opening measures of Bach's *Passacaglia in C minor*. Members also had the opportunity of trying the Braille printing machine. An informal gathering for refreshments followed.

SYBIL AHANA

Tacoma

The March 15 meeting of the Tacoma, Wash. Chapter was held in the lounge of the First Baptist Church. A program was given by Edward Hansen who showed slides of Holland, Germany and other countries of Europe. He made many comparisons between American and European teaching methods and commented that the best American teachers compared very favorably with the best of the European teachers.

The April 19 meeting was held in the Concert Hall of the College of Puget Sound and featured three pupils of Alma Oncley. Bonnie Barker played *Little Fugue in G minor*, and *In der ist Freude*, Bach, and *Three Intermezzi*, Schroeder. Nancy Preston played *Movement 1, Sonata 4, Mendelssohn*; *Chorale and Variations*, Langlais; *Carillon*, Vierne. Leslie Ann Doerner concluded the program with *Prelude and Fugue in D major*, Bach.

RODNEY C. TROSTAD

Portland

The Portland, Ore. Chapter's meeting was held April 3 at St. Mark's Episcopal Church. David Dahl, Whitworth College, Spokane, Wash. played a recital. The program appears in the recital pages. Dean Freda Beach conducted a business meeting. Host Don McPherson called attention to the architect's drawing of a tracker-action three-manual 44-rank organ being built for St. Mary's Church in Kassel, West Germany. A panel discussion on the Pros and Cons of the Tracker Organ was headed by St. Mark's rector, Father Osborn, Mr. Dahl and Mr. McPherson. Refreshments were served.

REBA M. PAYNE

Spokane

The Spokane, Wash. Chapter met March 28 at the home of Past-dean Don Gorman. A short business meeting preceded a recital by Laurence Perry, University of Montana. His program is listed in the recital pages.

ELEANOR DITTRICH

San Francisco

The San Francisco Chapter sponsored Dr. Elaine Brown in a choral workshop April 23, 24 at Calvary Presbyterian Church. Chapter-sponsored recitalists for April at Glide Methodist Church were Eugene Clark, Karen Albers, R. Jay Williamson and Lucille Blake.

JO ANN OTT MCKAY

Tulsa

The May 5 dinner meeting of the Tulsa Chapter was held at John Knox Presbyterian Church. Dean James Stewart Boles presided over the business meeting and the following officers were elected: dean, Thomas Matthews; sub-dean, John Halvorsen; secretary, Catherine Mallatis; treasurer, Glen Smith, Jr.; registrar, Virginia Ridenhour; librarian-historian, Louise Stewart; chaplain, David Williams. The annual Guild Service followed dinner. Carolyn E. Boles, host organist, played *Prelude on St. Catherine*, McKinley, and *Praise God from Whom All Blessings Flow*, Van Hulse.

MRS. JAMES E. WATKINS, JR.

South Arkansas

South Arkansas Chapter's April 5 meeting was held in the First Baptist Church, El Dorado. A choral program was directed by George Baker with Susan Baker at the organ. Eight junior choirs demonstrated choral works following lectures by Mr. and Mrs. Baker.

The chapter's season closed with a student recital May 2 at the First Methodist Church, El Dorado. Several young organists played compositions from the works of Bach, Scheidt, Fischer, Cabezon, Pachelbel and Dupré. A reception followed in Fellowship Hall of the church.

VIOLET GILLER

Lubbock

April was a month of unusual activity for the Lubbock, Tex. Chapter. Oswald Ragatz' recital was included in the May issue. Three students played recitals. Dortha Barrett's April 11 program and Cecil Bolton's April 20 appear in recital pages. Preceding the Bolton recital the chapel held its April meeting with the nominating committee proposing a slate of officers. Suggestions were made for future programs. A final recital was played April 27 by Frederick Swann.

KENT HILL

Houston

The Houston Chapter enjoyed The Pipers of Houston March 9 at St. Luke's Methodist Church. This is a group of Houstonians who play pipes, recorders, organ and harpsichord with Jennie Cossitt as director.

Mary Frances Deatherage, Wichita Falls, Tex., played an organ recital April 6 at Central Presbyterian Church.

ELEANOR CRUM

Oklahoma City Church Hears Progressive Recital

A program rarely possible in American churches took place at the May 7 meeting of the Oklahoma Chapter. The program featured four pipe organs at the First Presbyterian Church. The 10½-rank Walcker tracker organ in the choir rehearsal room was played by Clyde Morris. The members then moved to Watchorn Hall for a Bach Trio Sonata on the four-rank Möller played by Robert Moore and then on to the chapel for a group of Brahms's chorale preludes played by James Christensen on a 15-rank Austin. The recital ended in the church itself with Fred Haley playing Sonata on Psalm 94, Reubke, on the 72-rank Möller.

Clinton

The April 11 meeting of the Clinton, Iowa Chapter was held at St. John's Lutheran Church. Dean Naomi Howell presided at the business session. Mrs. Paul Burgdorf read a paper on the *Chorale Preludes of Bach*. Assisting her in the playing of several of the preludes were her students John Lahann, Darryl Waugh, Kathy Rhame and Robert Rhame. Refreshments were served at the social hour following.

MRS. PAUL BURGDORF

St. Louis

The St. Louis Chapter met March 22 at South Webster Presbyterian Church, Webster Groves, Mo., for the annual clergy-organist meeting. A short business meeting was presided over by Dean William A. Davidson following dinner. The speaker for the evening was Dr. Lionel A. Whitson, Jr., Eden Seminary, who gave a lecture on *The Role of the Arts in the Life of the Church*.

PAUL D. ANDERSEN

Corpus Christi

The Corpus Christi, Tex. Chapter met April 28 at the First Presbyterian Church. Members and guests heard Jean Berger, composer, take sections from Bach's *Magnificat* and the *Cantata 106, God's Time Is Best*, and discuss these in relation to performance and interpretation, supplementing his remarks with recordings. A question and answer session followed. Ronald Shirey, Del Mar College and the host church, was in charge of arrangements for the evening.

MARCIA CARAVANTES

Texarkana

The Texarkana Chapter met May 1 at St. James Episcopal Church. Irene S. Pelley played a program which included *Andante*, Concerto in F, Handel; *Pastorale*, Milhaud; *Variation 4 on Veni Creator*, Duruflé. Dean Lillian McKenzie presided over the business session and appointed a nominating committee. A report on the workshop and concert by Marilyn Mason in March was given by the dean. Plans were discussed for the recital by Robert Mann co-sponsored by the chapter and the First Methodist Church May 18.

DOROTHY ELDER

West Texas

The West Texas Chapter met April 9 in the choir room of the First Presbyterian Church, Midland. Dean Clair Foster urged all members to encourage the observance of National AGO Sunday, May 16 this year in all of our churches. Announcement was made of the regional convention in Tulsa June 8-10. Officers for the coming season were elected. Allison Salley will be the dean. Thomas Matthews, Tulsa, Okla., was guest organist for the evening. A reception following the recital was held in the home of Lotta Williams.

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News of the American Guild of Organists — Continued

MILWAUKEE WINNERS PLAY

The Spring recital, dinner and business meeting of the Milwaukee Chapter was held May 2 at St. Paul's Lutheran Church, West Allis, Wis. First and second place winners of the 1965 student organ contest were heard in recital assisted by the handbell choir of Epiphany Lutheran Church directed by Robert Legler.

Andrea Wray, student of Richard Enright, Northwestern University, received the second place award. First place was received by Peggy Nicolai, student of Sister Theophane, Alverno College. Each year the Milwaukee Chapter awards \$100 to winners of this competition.

At the business meeting a new slate of officers was elected: J. Wesley Skilton, dean; Phyllis Stringham, sub-dean; F. Winston Luck, secretary-treasurer; Robert Legler, registrar. Final approval was made by the chapter on a \$1,000 gift from the group toward a large organ to be installed in the Milwaukee Music Hall. Plans for activities of the coming year were also completed.

WALTER DERTHICK

Ozark

A choral and organ program by the Baxter Springs Oratorio Society was the program feature for the April 11 meeting of the Ozark Chapter in the First Presbyterian Church, Baxter Springs, Kans. The choir, directed by Jerry Byrd, sang two numbers from Handel's Messiah. Other choir numbers were by Macfarlane, Noble and Schuetky. Lola Mae Patton and Robert A. Woodward sang solos. Organ numbers by Ruth Thomas were Allegro Moderato, Sonata 1, Mendelssohn, and Passion Chorale. Reger, Raymond Payne, sub-dean, presided for a business meeting following a reception sponsored by the United Presbyterian women's association.

RUTH THOMAS

Twin Cities

The Twin Cities Chapter traveled to Northfield, Minn. April 4 for a program at Carleton College. Dr. and Mrs. Herman Woodward from Carleton and Dr. David Johnson from St. Olaf College planned an afternoon of contemporary music. The 135-voice Carleton college choir began with the Last Words of David, Thompson, followed by anthems by Dr. Woodward, Earl George, Leo Kreter, Paul Christiansen, Leo Sowerby and a Jubilate Deo by Britten. Dr. Johnson played Zuruckhaltenende, Distler and short works of Walcha, Messiaen, Manz, Pepping, Sowerby, Woodward and Langlais.

VERNA B. STERN

Salina

The Salina Chapter met March 29 in Sams Chapel at Kansas Wesleyan University. Students of Harry Huber played a program assisted by Darrell Hendrickson, baritone. The program is in the recital section. A short business meeting was held after the program and the following officers were elected: dean, Harry Huber; sub-dean, Norman Elliott; secretary-treasurer, Mrs. Roy Buchler; registrar, Mrs. Earl Ascher. A social hour followed in the McAdams Student Center.

ELINOR M. ASCHER

South Eastern South Dakota

The South Eastern South Dakota Chapter met April 25 at St. Paul's Indian Mission Church, Marty, S. D. The church of Indiana limestone with its stained glass windows and reredos reveal much colorful Indian art and Indian symbolism. It is a large church which serves more than 500 Indian children. Ronn Huettmann and Mary Lynn Schuurmans played a brief recital on the Wicks organ. The program is listed in the recital pages. After a tour of the school facilities at Marty Mission members had a coffee hour at the home of Mrs. Don Piroutek in Wagner.

JACK L. NOBLE

Chippewa Valley

An adult choir workshop conducted by Marie Joy Curtiss and sponsored by the Chippewa Valley Chapter was held March 27 at the First Lutheran Church, Eau Claire, Wis. The demonstration choir consisted of members of nine city churches accompanied by Dean Hulda Krause. Following the workshop a dinner was held in honor of Dr. Curtiss at the Eau Claire Hotel.

CHARLOTTE BOLEY



Report of Meeting of National Committee for AGO Sunday

The National Committee for A. G. O. Sunday met Saturday, April 10, 1965 at the home of Newton Pashley, Oakland, Cal.

To open the discussion of the objectives of the Committee, the chairman read excerpts from a letter from Alec Wyton, National President, in which he indicated that in his opinion, "The annual Guild Sunday is a major piece of public relations on our part . . . to let the great wide world know that we care about choirs and choir directors as well as organists and organs . . ."

The following suggestions and observations were made by members of the Committee:

The primary purpose of National Guild Sunday is not so much to publicize the Guild as such as it is to make people in general aware of the Guild's concern for good church music.

There should be some kind of direct approach to the ministers in regard to the observance of Guild Sunday in addition to the approach that is made to the organists and choir directors.

At the present time there is not enough effort on the part of all Guild members toward the observance of Guild Sunday. In fact, Dr. Lawrence Moe, University of California, wanted to know if Guild Sunday at present serves any real purpose.

Guild observances should not only be Episcopalian; they should also be Catholic, Jewish, Lutheran, Presbyterian, etc.

In addition to Guild Sunday, the Guild should be tied into other

church musical events at other times in the year.

Since a typical denominational vesper service may turn some people away, efforts should be put into a fine musical concert performance, rather than just a vesper service.

The Committee requests a letter from anyone who has had a successful observance of Guild Sunday, describing such observance in detail. Letters could be sent to the Committee through Headquarters. The Committee would seek means to broadcast ideas gained in this way through the general membership of the Guild.

In fact, the Committee would willingly entertain letters critical of observances of Guild Sunday or of ideas expressed in these minutes.

Where practicable, a 20-minute sacred music concert might be substituted for the usual 20-minute sermon at the regular morning service on Guild Sunday. The music should be of high caliber.

A letter should be sent to all Deans and Regents after Guild Sunday, asking for their response and for the response of members of the chapter to this annual observance.

Members of the Committee accepted copies of the present Pamphlet #2 and agreed to go over it carefully in preparation for revision.

The Committee agreed to meet in Santa Rosa, Cal., Saturday, September 18, 1965 for the purpose of revising Pamphlet #2.

Respectfully submitted,
GORDON DIXON, Chairman
MRS. EILEEN COGGIN
MRS. ESTHER JOHNSON
LAWRENCE MOE
ALEXANDER POST
NEWTON PASHLEY

Indianapolis

The March 9 meeting of the Indianapolis Chapter was held at Northwood Christian Church. Paul Matthews guest speaker and an organ recital was played by James Lamberson.

The March 21 meeting with members of the executive board and Marie Joy Curtiss, regional chairman, was told of meetings, recitals and receptions being planned for the regional convention in June.

The April 6 meeting was held at Central Christian Church with clergy present. A panel discussion on Inspiration or Desecration had Vivian Arbaugh as organist.

MRS. R. K. INGELS

St. Joseph Valley

The April 28 meeting of the St. Joseph Valley Chapter was an organ recital by Joan Lippincott, Westminster Choir College, at First Presbyterian Church, Niles, Mich. Co-sponsors of the event were the choir of the host church and Walter Ginter, minister of music there. Miss Lippincott's program appears in the recital section. After a brief business meeting the report of the nominating committee was received and plans made for the May 24 dinner meeting and recital by Eugen Gmeiner.

CHARLES HOKE

Omaha Sponsors Junior Choir Festival

Helen Kemp, Oklahoma City, made two appearances at First Central Congregational Church under the auspices of the Omaha Chapter and choir directors. Mrs. Kemp conducted a workshop March 20 for about 40. She discussed prerequisites for directing children's choirs, conducting techniques and effective methods of working with 4th, 5th and 6th grade children in church choir situations. The workshop was followed by a social hour. Mrs. Kemp served as guest conductor March 21 for a junior choir festival. About 500 singers participated, representing junior choirs from 18 area churches. In addition to the choir, between 800 and 900 persons attended. The service was led by the Rev. Lawrence Beck. Elaine Chard played the organ prelude and postlude and Roger Arnold served as accompanying organist. The First Central Congregational senior handbell choir accompanied several anthems and played the offertory and two Passiontide chorales. The committee who made this occasion such a success: Mrs. James Clanton, chairman, Mildred Rush, Mrs. Frederic Schlott and Roger Arnold.

CATHERINE ANDERSEN

Lincoln

The Lincoln, Neb. Chapter met May 3 at Bishop's Cafeteria for dinner after which they traveled to Concordia Teacher's College,eward. Dean Rosanna Wheaton presided at the business meeting at which officers were elected. The program was a recital by students of the five affiliated student chapters: the University of Nebraska, Nebraska Wesleyan University, Union College, Concordia Teacher's College and Doane College at Crete. From Union College Gwendolyn Husted played Canzona, Gabrieli, and Nancy Robinson played Prelude, Fugue and Chaconne, Buxtehude. From Nebraska Wesleyan Carol Paulus played Passacaglia and Fugue in C minor, Bach. From the University of Nebraska Andrea Mohsen played Prelude and Fugue in D major, Bach, and Michael Veak played Fantasia and Fugue in G minor, Bach. From Concordia Teacher's College Roland Steele played Nun lasst uns Gott dem Herren, Lübeck, and Jolene Schults played Toccata, Modale Suite, Peeters.

MRS. WALTER E. WITT

Evansville

The Evansville, Ind. Chapter met April 26 at the First Presbyterian Church. The pre-meeting recital was played by Mrs. Robert Nelson: her program included Fugue in A and Rejoice Christians, Bach, and Chorale 1, Andriessen. At the business meeting conducted by Dean A. J. Bailey the following officers were elected: dean, Mrs. Harris Erickson; sub-dean, Mrs. Keith Ryan; secretary, Mrs. B. T. Faith; treasurer, Mrs. Fred Bawel; historian, M. E. Baer. The theme of the evening was A Salute to Ministers' Wives with these wives taking part: Mrs. Richard West played a Sonata for cello, Vivaldi, accompanied by Mrs. Ray Dufford. Mrs. Robert Eve sang He Was Despised, Handel, and two negro spirituals accompanied by Mrs. A. J. Hutson. Mrs. Richard Miller spoke on Youth Choir Work in the Church.

MARY FAITH

Muncie

The Muncie Chapter held a meeting April 26 at the Eaton, Ind. Methodist Church. Following dinner the group adjourned to the church for a business meeting and program. Mrs. Edwin Warner was chairman of the program on organ repertoire. Mrs. R. William Harmon, organist of the host church, talked about the Möller two-manual and played two numbers. Mrs. James Cory also played. Mrs. Warner gave the group a list of useful organ albums. Plans for the May 16 observance of AGO Sunday were discussed. Elizabeth Meloy directed the practice of her anthem written for this occasion. Two other anthems were also practiced.

MRS. JAMES W. MAIDLOW

Galesburg

The Galesburg, Ill. Chapter sponsored a recital by Robert Clark, University of Michigan, April 25 at Trinity Lutheran Church. The program is in the recital section. A reception was held for Dr. Clark in the Marth room of the church. Mrs. C. E. Van Norman, dean of the chapter, and Mrs. Roy Pearson, Jr., treasurer, were hostesses.

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News of the American Guild of Organists — Continued

Peoria

Lady Susi Jeans played the final guest recital of the year for the Peoria Chapter May 2 at St. Paul's Cathedral. Her program is listed in the recital section. A reception was held at the home of the Rev. Canon Robert G. Preston.

MARIANNE S. HARTWIG

Canton

The Canton Chapter met April 26 at the Schantz organ factory in Orrville, Ohio. Small groups of members were taken on tours of the factory by employees of the company and were given demonstrations of some of the various phases of organ building. The chapter then went to First Presbyterian Church to hear a demonstration of the new 20-rank Schantz organ. Refreshments were served in the church social hall after the business meeting.

NORMA CHIDESTER

Toledo

The Toledo, Ohio Chapter met April 20 for a dinner meeting at St. Marks Lutheran Church; hosts were Chester Brinkman and Pastor Willman. A recital by five students of members was held. Bonnie Sahadi, student of Mary Anderson, played When on the Cross the Savior Hung, Scheidt, and From Heaven High to Earth I Come, Pachelbel. Michael Farmer, student of Charlotte Engelke, played Today God's Gotten-Son and I Call to Thee, Lord Jesus Christ, Bach. Patricia Bauer, William Bliem's student, played Jesu, meine Freude, Walthers; In dir ist Freude, Bach. Ray Urwin, student of Wesley Hartung, played Fugue in B minor and If Thou but suffer God to guide Thee, Bach, and Prelude on Olivet, Bingham. Dale Burgard, student of Margaret Weber, played Benedictus, Reger, and Toccata, Peeters.

NORMA KELLING

Sandusky

The Sandusky, Ohio Chapter held its regular meeting May 2 at St. Stephen United Church of Christ. A program was played by two young organists and two young vocalists from the area. Election for the coming season showed these results: dean, Laura Long; sub-dean, Mrs. Rodger Doerzbach; treasurer, Leona Downing; secretary, Miriam E. Rogers; chaplain, the Rev. Clarence Kohring. The meeting closed with refreshments in the fellowship room in charge of the Girl Scouts of the church.

MIRIAM E. ROGERS

LANSING SCHOLARSHIP

The Lansing, Mich. Chapter is offering an annual one-year \$150 scholarship for students entering organ and church music fields; applications are limited to members of the Lansing Chapter or their students.

Akron

The final dinner and business meeting of the Akron Chapter was held at Themely's Westgate Restaurant May 9. The program consisted of pep talks by members of the convention committee who told of the good things in store at the regional convention June 14-16. A past-dean pin was awarded to Thomas Schaettle, dean in 1963-64. Election of officers followed: dean, Richard Warner; sub-dean, Gloria Massa; secretary, Joyce Fisher; treasurer, James Sieberling; registrar, Louise Inskip; auditor, Robert Klippert; chaplain, Dr. George Van Doren. Following the business meeting the organ playing contest was held at the Westminster Presbyterian Church. Judy Pyett won with her playing of the Bach B minor Prelude and Fugue, Song of Peace, Langlais, and Prelude and Fugue in G minor, Dupré.

LOUISE INSKIP

Youngstown

The Youngstown, Ohio Chapter held an organ playing contest April 26 at the First Presbyterian Church. Winners were Terry E. Miller, College of Wooster, first place; Linda Picklesimer, Westminster College, second place; Jeanne Sewall, Westminster College, third place. Prizes were \$50, \$30 and \$20. William J. Catherwood, Jr., host director of music, was chairman of the contest and judges were Wayne Fisher, Dorothy Riley and Robert E. Hopkins.

PAUL B. BATSON, JR.

Flint

The Flint Chapter sponsored a junior choir festival on Palm Sunday when about 140 youngsters from eight churches overflowed the choir loft of the Court Street Methodist Church. Dean Richard Harvey directed and Thelma Torrey was organist. Mr. Harvey's Nativity was sung. The May meeting was a recital by members at St. Paul's Episcopal Church. Sub-dean Edward Carambula played Spanish music. Election of officers followed.

MAUDE ETHIER

Lake County

The March 29 meeting of the Lake County Chapter was held at the home of Mrs. Ted Brewster, Perry, Ohio. Two young people of the local high school who had won first in the district contest in voice and piano performed. The program also included three numbers by Mrs. John Postman, soprano. Mrs. Brewster conducted the business meeting. Refreshments were served.

The chapter met at St. Mary's Episcopal Church, Cleveland, April 26. James Billson, Jr., host organist, played an old Johnson organ which has been remodeled and added to. He played Andante, Rheinberger; Petite Pastorale, Carey; Sarabande, Bohm; Prelude on O Store Gud, Lorenz; Six Variations on Stabat Liturgique, DeRause; Mit freuden zart, Rasley; Elevation and Communion, LaCocque. After the program a business and social hour followed.

LUKE P. DUDLEY

Saginaw Valley

The Saginaw Valley Chapter met April 27 at the First Presbyterian Church, Bay City, Mich. Roberta Bitgood, director and organist, was hostess. The junior choir was present and sang several numbers. Dr. Bitgood demonstrated her methods of teaching children and gave helpful hints to improve children's singing for the service. She also related her experiences through the years. A business meeting was conducted by Dean Martha Arnold. Officers were elected and plans were made for a dinner for the May meeting. A social hour was enjoyed.

MIRIAM ENSZER

Southwest Michigan

The Southwest Michigan Chapter met May 3 in St. Luke's Episcopal Church parish house for a potluck dinner. At the business meeting these officers were elected: dean, Beatrice Stoner; sub-dean, John Obetz; secretary, Troy Carpenter; treasurer, Lani Smith; registrar, Marjorie Klose; historian and press, Elizabeth Slyd; chaplain, Marion Dunsmore. The group then went to the Second Reformed Church to hear a recital by high school and college pupils of Kathryn Loew, Troy Carpenter and Alexander Boggs Ryan. The final number was an audition for the privilege of representing the chapter in the regional competition in Ann Arbor in June. Adelle Edgerton, graduate student at Western Michigan University, was unanimously chosen.

RUTH DUNSMORE

Western Michigan

The annual student recital of the Western Michigan Chapter was held March 15 in the Mayfair Christian Reformed Church, Grand Rapids, with Eugene Hage as chairman. Eight students participated in the program in the recital section.

The April 5 meeting was held in conjunction with the Grand Rapids Council of Churches, a church music workshop. Dinner preceded the meeting in the Park Congregational Church, followed by classes in adult choir repertoire, children's choir, organ repertoire, hymnal and wedding music. Concluding the workshop was a lecture-demonstration by Dr. Russell Hammer, Kalamazoo College, who spoke on Choral Techniques.

ALYCE LANTINGA

Cincinnati

The Cincinnati Chapter held its regular meeting April 6 with dessert served before the meeting at Salem United Presbyterian Church, Westwood. Gerre Hancock led a practical session on improvisation, demonstrating various ideas on the piano and having members try their hand at it.

M. LOUISE MATCHETTE

St. Lawrence River

St. Lawrence River Chapter and Morning Musicales of Watertown, N. Y. combined for a program of church music, organ and choral, at the Holy Family Roman Catholic Church April 26. Gladys Mantell arranged the program performed by members of the chapter and the choir of the host church under Miss Mantell's direction. After the program a social time and refreshments were enjoyed by members of both groups at the home of Edith Henderson.

ALTHEA MORSE CRANDALL

Buffalo

The Buffalo Chapter sponsored three of its members in a recital April 7 at the Central Presbyterian Church, Buffalo, with William Thaanum, host organist, as chairman. August Martin played Vision of Christ-Phoenix, Williamson; Pour le Fete de Tous les Saints, Charpentier; Choral Partita, Ahrens. Charles Finney, Houghton College, played two of his own works and three by William Allen, and Carol B. Hofmann played Herzlich tut mich verlangen, Brahms, and parts from the Sonata on Psalm 94, Reubke.

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News of the American Guild of Organists — Continued

Lockport

Members of the Lockport Chapter attended the recital May 2 by Heinz Wunderlich at the Westminster Church, Buffalo, N. Y. Following the recital the chapter held its annual meeting at which officers were elected.

BESSIE A. CLIFFORD

Syracuse

The annual meeting of the Syracuse, N. Y. Chapter was held May 3 at St. James Episcopal Church, Skaneateles, preceded by a dinner with the Auburn Chapter. Annual reports from Dean Winthrop Martin, other officers and committee chairmen were given and the election of these officers followed: dean, Helen Mills Jenks; sub-dean, John C. Hutchinson; secretary, Marion C. Orr; treasurer, Robert P. Anderson; registrar, Winifred Isaac; librarian, Heddy H. Kilian; auditors, J. Paul McMahon, B. Grace Smith; chaplain, the Rev. Kenneth C. Hevermann; executive committee, H. Winthrop Martin, Betsy Owen, Hazel P. Shoemaker. Following the meeting the group adjourned to the sanctuary to hear a recital by Marie Schumacher Blatz on the 1927 organ by Ernest M. Skinner. Her program appears in the recital pages.

WINIFRED ISAAC

Central New York

The Central New York Chapter met April 6 at the First Presbyterian Church, Cooperstown — a joint dinner meeting with the Utica Organ Club. A chicken dinner served by ladies of the church prompted a round of applause in appreciation. After dinner the meeting was called to order by Dean Ronald Robinson. Donald Robinson, chairman of the junior choir festival, made final suggestions regarding the April 25 event. A report of the nominating committee was made by George Meikle and officers for 1964-65 were re-elected.

RAY CONRAD

Harrisburg

The Harrisburg, Pa. Chapter sponsored an organ master class April 3 in Stevens Memorial Methodist Church with Mildred Andrews, University of Oklahoma, conducting an all-day session. John R. Scholton and Michael C. Korn assisted in the demonstration-lecture.

May 7, 8 and 9 a workshop stressing Worship and the Arts was sponsored by the Lutheran Society for Music at Gettysburg Lutheran Seminary. In connection with this program the chapter co-sponsored John Weaver May 8 in the Seminary Chapel.

IRENE BRESSLER

Philadelphia

The dinner meeting of the Philadelphia Chapter was held April 10 at Germantown Academy, Fort Washington, Pa. with Lee DeMets as host. Following dinner the choirs of Springside School, Robert Wilde director, and Germantown Academy, Lee DeMets director, sang: *Visitatio Sepulchri*, 12th century; The President's Hymn and the President's Grave, Bales; *Woman, Why Weepst Thou*, Schütz; *Te Deum*, Persichetti; *Song of Democracy*, Hanson.

The annual dinner meeting was held May 8 at St. Thomas Church, Whitmarsh, with Eugene Roan as host. In the afternoon the group toured organs recently installed in the area: First Presbyterian, Germantown (Austin 1964), First Unitarian, Germantown (Riegger 1964), Chapel of Chestnut Hill Academy (Chapline 1963), and St. Thomas, Whitmarsh (Casavant 1964). Following dinner the annual meeting was held and election of officers took place.

SANDRA ILENE WELLS

Hudson-Catskill

Prospective brides were guests of the Hudson-Catskill Chapter at the April 7 meeting when The Christian Wedding was discussed at St. John's Lutheran Church, Hudson. The Rev. E. Werner Weinreich, chaplain, opened the program with a discussion of the history of the wedding which was followed by a mock wedding with suitable music furnished by Ross King at the organ and Lansing Laraway and Donald Steele on trumpet.

The sixth annual organ-choral workshop was held May 15 at the Hudson Reformed Church. Classes for organ playing and conducting were led by Mr. King, Hudson, and Michael Cooley, Ridgewood, N. J.

A banquet was held at the St. Charles Hotel, Hudson, May 17 at which time officers were elected.

RITA M. GLEASON

Central Pennsylvania

The Central Pennsylvania Chapter met March 27 at the Simpson Methodist Church, Altoona. Dean Mildred Taylor conducted a business meeting. An anthem reading session followed. Members directed the singing by the choir of members and guests. A discussion of the music used was informative. Refreshments were served by the host organist Madeline Shaffer.

MARY E. WERTZ

Pittsburgh

The Pittsburgh Chapter met March 30 at First St. John's Lutheran Church with Charles Peiffer as host organist. Dinner was served to 106 members. Dean Mary Louise Wright conducted a brief business meeting. Chaplain McKita gave his impressions of a TV program by Casals — his warmth as a musician and love and concern for humanity. Rev. Zoltan Nagy pointed out many interesting facts about this 150-year-old church. The altar is an exact replica of that in Luther's church in Wittenberg. Mildred Andrews, Oklahoma University, spoke on *How to Teach and How to Learn*. She demonstrated her method with the help of three students.

JANET H. NETTROUR

Elmira

The 16th annual spring festival for junior choirs was sponsored by the Elmira, N. Y. Chapter May 2 in the Park Church. More than 500 children choristers from 20 area churches participated. The congregation number some 600. Organist was R. Leon Constanzer and director, DeWitt K. Botts.

DEWITT K. BOTTS

Metropolitan New Jersey

A meeting of the Metropolitan New Jersey Chapter was held April 19 at the Old First Church in Newark. Lewis Bruun, organist-choirmaster of the host church, played a program consisting of works by Bach, Widor, Purvis and George Lynn. The program appears in the recital section. An enjoyable social followed. Refreshments were served.

ELSIE B. BROOKS

Queens

The Queens Chapter heard a lecture-recital by Lady Susi Jeans April 5 at Queens College in Colder Auditorium. She discussed her own personal and intimate technique and illustrated the background and history of English and Austrian organ music. The opportunity for an analysis and questions made the evening friendly and rewarding.

ROY A. ANDERSON

Central New Jersey

The April 6 meeting of the Central New Jersey Chapter was held at Westminster Choir College, Princeton. A program was given by the chapel choir under the direction of Robert Simpson with Joan Lippincott at the organ.

BEATRICE KENDALL

Northern New Jersey

The Northern New Jersey Chapter held its May 4 meeting — an organ tour of four churches in Passaic. Spending a half hour at each church members were able to hear four fine instruments played by their organists: Allan Scott Gordon, St. John's Episcopal; Louise Ranke, First Reformed; Reay S. Adams, First Methodist; Mrs. William Stryker, First Presbyterian. Clifford Gerenz was general chairman of the program and Mrs. Stryker was the hostess.

Southern New Jersey

The April 26 meeting of the Southern New Jersey Chapter took place in the Pitman Methodist Church in the form of a demonstration by the host organist Charles Ware, and a recital by his pupil, David Hunsberger. The demonstration was on a three-manual Allen. Following the program a business meeting was held and refreshments were served. Mr. Hunsberger's program appears in the recital pages.

LYNN P. WARE

Hartford

A junior choir festival was sponsored May 2 by the Hartford Chapter at the Central Baptist Church. William Gable, organist of the host church, directed the 450 choir members and John Doney was service organist. He played *Arioso* and *Toccata*, Sowerby, and *Covenanter's Tune*, Bitgood, and accompanied the combined choirs in *Jesu, Joy of Man's Desiring* and *Prepare Thyself, Zion, Bach*; *Holy Spirit, hear us, Willan*; *Wake, Awake, to love and work and The Whole Bright World Rejoices, Lovelace*; *For hard things, Marshall*; *God watches over all, Ketting*, and *For the beauty of the earth, York*. Junior choirs from Bristol, Hartford, Killingworth, Manchester, Mansfield, Meriden, Middletown, North Canton, Rocky Hill, Salisbury, Stafford Springs, Suffield, Torrington, West Hartford, Windsor and Windsor Locks participated.

FLORENCE B. CASE

Portland

The Portland, Maine Chapter met in St. Dominic's Church for its April 19 meeting. Program chairman Stewart Shuster introduced Edgar Boadway of the Andover Organ Company who explained the changes made in the rebuilding of the three-manual Hook and Hastings tracker action organ in St. Dominic's in 1964. John Fay played a recital after which members and guests had an opportunity to examine and play the organ.

GRACE ENDICOTT

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PAUL HUME, *Washington Post*

"Young organist excels style, spirit of Bach"

—J. D., *Buffalo Evening News*

"... Mondello plays with great skill and excellent taste. . . . with great maturity. . . ."

—HENRY OVERLEY, *Kalamazoo Gazette*

"Organist displays delicacy, vivacity"

—*Kansas City Times*

"... The Memphis Chapter was spellbound . . . one of those rare situations where organist, repertoire and instrument are perfectly matched."

—FRED M. NIELL, A.G.O. Memphis

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News of the American Guild of Organists — Continued

Waterbury

The Waterbury Chapter met in Sacred Heart Roman Catholic Church March 28 for a recital by Barbara Owen. The church's organ is a three-manual tracker instrument, opus 778 of Johnson and Son, Westfield, Mass. and was built in 1892. Except for the replacement of the original water engine by an electric blower, the organ is as it was when installed 73 years ago. Following the recital Miss Owen was heard in a lecture illustrated with slides entitled *The Organ in America*. Mrs. Ernest Carosella, organist at Sacred Heart Church for 12 years and past-dean of the chapter, was hostess.

ELIZABETH WHITESIDE

Merrimack Valley

The April 26 meeting of the Merrimack Valley Chapter was held in People's Methodist Church, Bradford, Mass. The program began with a short recital by Thomas Foster, Andover, assisted by Mary Louise Graves, soprano. The organ is a small Ryder tracker rebuilt and enlarged by the Andover Organ Company. The Organ Historical Society's film *The Organ in America, 1700-1900* was shown. Refreshments were served by the host church.

BERT MULDER

New London

Cameron Johnson, organist at the U.S. Coast Guard Academy Chapel, played a recital at St. James' Episcopal Church, New London, Conn. April 2 for members and friends of the New London County Chapter. The program is listed in the recital section.

RICHARD W. HYDE

Brockton

The Brockton Chapter held a potluck supper April 26 at St. John's Episcopal Church, Taunton, Mass. with their pastors as guests. Ruth Cushman and Nina Bollivar were co-chairmen. Dean Julia Young conducted the business meeting. Guest speaker for the evening was Allen Lannom, Boston University, whose subject was *The Relation of Music to Worship*.

A member recital held May 2 at the Universalist-Unitarian Church is listed in the recital section. Taking part were Ralph E. Chase, Mansfield; F. Robert Roche, Taunton; Julia M. Young, West Bridgewater; Russell I. Clapp, Milton and James D. Goodwin, Middleboro.

HELENA J. MOONEY

Boston

The results of the annual election of officers of the Boston, Mass. Chapter May 3: dean, Jack Fisher; sub-dean, Rosamond Drooker Brenner; secretary, Catharine E. Rogers; treasurer, Campbell Johnson; registrar, William Saunders. Executive committee members to fill unexpired 2-year terms: James R. McCarthy and Richard E. Plaster; 3-years, Elizabeth Ann O'Brien, Victoria Glaser and Donald Willing.

ALLAN B. SLY

Springfield

The Springfield, Mass. Chapter met April 27 at South Congregational Church for a recital by George Faxon, Boston. A similar program appears in the recital pages. A reception followed at the home of Robert S. Swan, Longmeadow.

MARIE G. FORDE

Delaware

Members of the Delaware Chapter were dinner guests April 26 of the students of St. Andrew's Episcopal School, Middletown, Del. Following dinner there was a short chapel service before the students went to the study hall. Members remained in the chapel and Stoddard Smith explained the Holtkamp organ and gave a short recital. Dean Lee Sistare held a short business meeting, re-electing the officers and adding Grace Lucas to the executive board.

CAROLYN CANN

Chesapeake

The April 25 meeting of the Chesapeake Chapter was held at First and St. Stephen's United Church of Christ, Virginia Cheesman, Westminster Choir College, lectured on a children's choir workshop and directed members in several appropriate anthems, accompanied at piano by Mrs. Bruce Eicher. She then demonstrated with a children's choir, directing 60 voices from various churches in a number of anthems, accompanied by Richard Foss. A light supper followed.

HATTIE R. SHREEVE

Western North Carolina

The Western North Carolina Chapter met with the Spartanburg, S. C. Chapter in a joint meeting May 4 in Tryon, N. C. After supper at the Oak Hall Hotel, the two groups adjourned to the Church of the Holy Cross (Episcopal) where Nelson F. Adams, Brevard, N. C. College, played a recital on the Möller organ. Refreshments were served by the host chapter. The program appears in the recital section.

PAUL H. BATES

Roanoke

Membership in the Roanoke Chapter has reached an all-time high with 50 full members and 19 associate members. A short business meeting April 19 preceded a recital by Carolyn Galbraith, Hollins College senior and pupil of Edmund Wright.

LOIS B. AYERS

Charlotte

Myers Park Baptist Church was host to the Charlotte Chapter for a March 15 dinner meeting. Dean Henry Bridges announced that two chapter members, Mary Elizabeth Dunlap, Wintkrop College, Rock Hill, S.C. and Robert Stigall, Myers Park Presbyterian Church, Charlotte, would play in the Four States Recital at the Southeastern Regional Convention in Raleigh-Durham-Chapel Hill. The program consisting of music for Lent, Easter and Ascension by Peeters, Kirnberger and Krebs was performed by Mary Lou Beaman, George Klump, Robert Stigall, David Weber and Wilmer Hayden Welsh.

MARY LOU BEAMAN

Kinston-Rocky Mount

The Kinston-Rocky Mount Chapter held its May 1 meeting at the First Presbyterian Church, Kinston. A business meeting preceded the program. Officers elected were: dean, Roger Searles; sub-dean, Bob Irwin; secretary, Patsy Wiley; treasurer, Addie Wooten; executive committee, Ted Gossett, Buford Goodman and Herb Joyner. For the program members played wedding music appropriate for processions and recessions. The meeting closed with a buffet supper at the home of Dean Herb Joyner who was commended for his outstanding job during the year.

P. WILEY

Greenville

The Greenville, S. C. Chapter met March 16 at the First Presbyterian Church with Edwin D. Clark as host. The group studied together in three chorales of Franck. Mrs. H. K. Black as leader introduced the organists and gave a short outline before each performance. The music was played in the following order: Henry von Hasseln, E major; Rosalie Bryan, A minor; Edwin D. Clark, B minor. A short business meeting followed the program.

The chapter met April 20 at Christ Church with Dr. W. Lindsay Smith, Jr. host. On a program of contemporary organ music Dr. Smith played *Te Deum*, Langlais, and *Adagio for Strings*, Barber. At the business meeting committee reports were given and elections held. The following officers were elected: dean, Freeman R. Orr; sub-dean, Mrs. Donald E. Meagley; secretary, Laura De Shields; treasurer, Stephen Farrow; registrar, Rosalie M. Bryan. An auditing committee was appointed, composed of Mrs. Green H. Giebner, Rosalie M. Bryan and Henry von Hasseln. It was voted that the chapter sponsor Noye's Fludde in connection with the arts festival in October.

HAZEL E. MEAGLEY

Greenwood

The annual dinner for ministers of the Greenwood, S. C. Chapter members was held April 19 at the Abney Coleman home. The Rev. S. R. Glenn, chaplain, gave the invocation. After dinner an informal discussion of church music, the objects of the Guild and impromptu observations of what membership means was conducted by Mrs. Tom Wood and members. In conclusion Mrs. Wood read Psalm 150. Hostesses were Mrs. R. L. Chipley and Mrs. Frederick Terry.

LAURA JO S. TERRY

Savannah

A program of organ and voice was presented at the April 19 meeting of the Savannah Chapter at the Independent Presbyterian Church. Mrs. William M. Emmons, Jr. played *Christ Lay in the Bonds of Death and Salvation Now Has Come to Earth*, Bach; *Prelude Modal and Dialogue for Mixtures*, Langlais. Emmett Harley, tenor, sang a group accompanied by William Clarke. Mrs. L. Floyd played *Rejoicing*, Handel; *Benedictus*, Rowley; *Alleluia for Easter*, Titcomb. Mrs. Frederick Warth, Jr., soprano, sang a group and Carolyn Lawton played *Toccata on O Sons and Daughters*, Farnam; *Song of the Basket Weaver*, Russell; *Benediction*, Karg-Elert. Following the program a business meeting was conducted by Dean Miriam Varnedoe.

MRS. WILLIAM M. EMMONS, JR.

Jacksonville

The Jacksonville, Fla. Chapter met April 26 at the Church of the Good Shepherd for a recital by Alec Wyton, AGO president. Following the recital a reception was held in the church gymnasium for Mr. Wyton. On the following day members attended a church music conference conducted by Mr. Wyton for the Episcopal Diocese of Florida. That evening Mr. Wyton and members were entertained for dinner at the Ponte Vedra home of Robert Hutchinson, dean of the chapter.

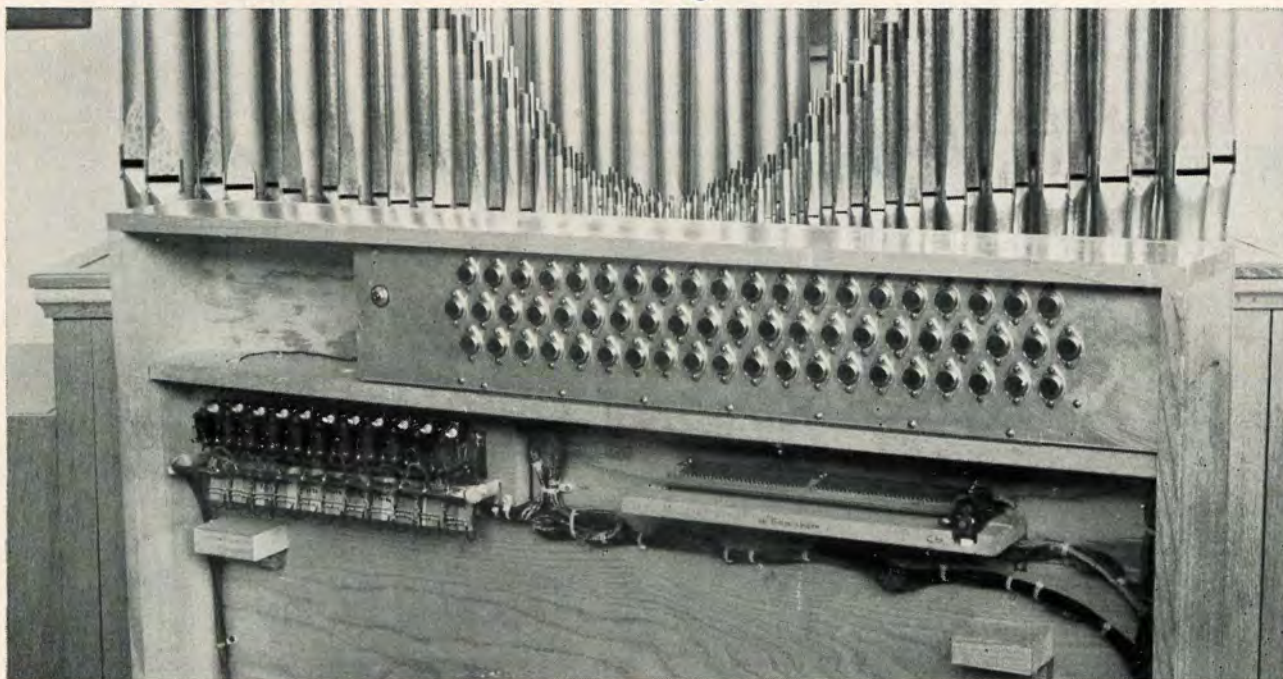
WILBUR W. FORSCHLER

Huntsville

The young Huntsville, Ala. Chapter held its first Guild Service March 14 at the First Methodist Church with Kenneth Turvey conducting the Huntsville Community Chorus, Robert E. Ives serving as service organist and William Denison as organ soloist. An academic procession included organists for all local colleges.

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Charleston

The Charleston, S. C. Chapter held its March 15 meeting at First (Scots) Presbyterian Church. James D. Vick, organist-director, was host. The program was an evening of organ and strings. Lucien DeGoote, conductor of the Charleston Symphony Orchestra, and members of the string section participated with organists from the chapter. A brief business session followed the program. The following slate of officers was read: dean, Mrs. Francis B. Taylor; sub-dean, Mrs. J. W. Moore; recording secretary, Ruth Rogers; corresponding secretary, Mrs. Howard Tate; treasurer, James D. Vick.

In place of a regular meeting in April the chapter sponsored a series of recitals on the Henry Erben tracker organ in the French Huguenot Church. Those performing are Mrs. J. D. Royall, Mrs. J. Z. Powell, cellist, Mrs. Ned Phillips, Mrs. F. B. Taylor and Joseph Armbrust, Jr.

MARTHA E. CATHCART

Fort Lauderdale

The Fort Lauderdale Chapter sponsored the concert choir of the University of Miami March 21 in concert at the Second Presbyterian Church before an audience of more than 500 people. Among the 15 numbers were Schubert's Mass in G, Our God To Whom We Turn, Brahms and Achieved is the Glorious Work, Haydn. Other composers represented were Scarlatti, Christiansen, Gretchaninof and Pfautsch, Alcock, Nelson, Evans and Nystedt.

The chapter held a round-robin organ recital at the First Presbyterian Church April 26. The three performers and their numbers were: Leoma Straker — Divinium Mysterium, York; Toccata, Mailly. Michael Murphy — Prelude and Fugue in D, Bach, Toccata on a Theme of Dupré, Michaels, and Magnificat, Dupré. Nancy Larson — D minor Prelude, Bach; Ballade in D, Clokey. Kathryn Hyde was chairman for the meeting. Sub-dean Leoma Straker was in charge of the business meeting.

GUY S. WRIGHT

Nashville

The Nashville Chapter met March 9 at Middle Tennessee State University, Murfreesboro. Margaret Wright was hostess. Dinner was served in Union Hall. Dean Cyrus Daniel presided at the business meeting. The program featured music for organ and instruments. Organists were Margaret Wright, Mary Scott, Claudine Prowell and Julia Martin. Louise Peterson, pianist; Harriet Patterson, soprano; Milton Ryan and Carolyn Whitwell, violinists; Jensi Peck, flautist; Bill Coward, Don Martin and Tommy Smith, trumpets. Compositions of Bach, Buxtehude, Corelli and Rohlrig made up the program.

The chapter met April 20 at St. George's Church Episcopal with Gregory Colson, organist-choirmaster, as host. The business meeting followed dinner with Dean Cyrus Daniel presiding. The officers for 1965-66 elected were: dean, Gregory Colson; sub-dean, Louise Harman; secretary, Jessica Strassle; treasurer, J. Alex Koellein; registrar, Nancy Brown; chaplain, the Rev. V. Earle Copes. The youth choirs under Mr. Colson's direction gave a program of numbers by Palestrina, Schultze, Marcello, Handel, Bach; Tchaikovsky, Faure, Dyson, David E. Williams, Vaughan Williams and Norman Gilbert. Organ solos by Mr. Colson were Toccata, Frescobaldi; Out of the Deep I Cry to Thee, Reger; All Glory, Laud and Honor, Guilman; Choral Prelude on Caswall, Hurford; Open Now Your Gates of Beauty, Walcha.

ELEANOR DUBUISSON FOSSICK

South Mississippi

The South Mississippi Chapter met May 4 at the Holiday Inn, Hattiesburg, for the annual dinner meeting when husbands and wives of members and ministers and their wives were guests. Following the dinner a period of fun and fellowship was enjoyed. Mrs. C. C. Bryan, dean, presided over a short business meeting when these officers were elected: dean, Mrs. C. C. Bryan; sub-dean, Mrs. W. M. Breland, Jr.; secretary, Mrs. Maurice McWhorter; treasurer, Margaret Porter; reporter, Dr. Melvin Jones.

MRS. J. B. HOLLOWAY

St. Petersburg

Members and subscriber members of the St. Petersburg, Fla. Chapter met for a luncheon April 5 at Woodlawn Presbyterian Church. A business meeting followed the luncheon. On a musical program Mrs. Richard K. Allen played The Bells of St. Anne de Beaupré, Russell; Frances Gutelius Smith played Divinum Mysterium, York; Mrs. Paul R. Hultquist played Festival Toccata, Fletcher. Rhonda Huchnall sang a group of three numbers accompanied by Kathryn B. Swan. Mrs. Swan played Come Thou Almighty King, Stillhorn, All Hail the Power of Jesus Name, Fleischer, and O Sacred Head, Pachelbel. Mrs. H. L. Dickson, dean, was hostess for the luncheon and program.

DOROTHY BERRY KIRK



President Alec Wyton stands next to Dean Elizabeth Thames Pierce outside the Governor's Mansion at Baton Rouge, La. after the tea given there by the Governor's wife, Mrs. John McKeithen, to honor him on his visit to the Baton Rouge Chapter April 19 and 20.

Other events included a buffet dinner given at the home of Dean Pierce, who was assisted by former deans Mrs. Frank Collins, Mrs. W. Carruth Jones and Mrs. Joseph M. Drouet. Mr. Wyton spoke informally following dinner proposing plans for closer relations between chapters and regional and state chairmen. His April 20 program at Trinity Episcopal Church is listed in the recital section.

JANIS BECKLEY

Sarasota

At the regular monthly meeting April 13 at the First Congregational Church the Sarasota, Fla. Chapter sponsored a program of handbell ringing by a group of nine women under the direction of Mrs. Fred J. Nevery. Preceding the demonstration Mrs. Nevery gave a lecture on the history of the art. The program consisted of sacred and classical numbers. A business meeting was held and the following officers were elected for the coming year: dean, Carl G. Werner; sub-dean, Mrs. C. William Wierst; secretary, Martha L. DeNeve; treasurer, Mrs. Leo Laier; registrar, Mrs. E. R. Johnson.

IDA G. DITTRICH

Memphis

The April 5 meeting of the Memphis Chapter was held at First Baptist Church with Lamar King as host. Following dinner Richard Lines, chairman of the nominating committee, offered a slate of officers for the coming year: dean, Idabelle Henning; sub-dean, Paul Hicks; secretary, Eugenia Eason; treasurer, Billy Christian. Dean David Ramsey reminded members that May 16 was Guild Sunday and explained its purposes. Future performances by Guild members, their students and choirs were announced. The meeting was adjourned to hear the recital prepared by students of members.

WALTER WADE

Wyton Given Key to New Orleans

The Mayor of New Orleans, La. awarded the key to the city and personally welcomed National President Alec Wyton during his visit April 22. Following the ceremony officers of the chapter met with President Wyton for a patio luncheon.

The regular meeting took place in the evening and consisted of a buffet in the patio of the Chapel of the Holy Spirit, announcement of the new officers and an impromptu talk by Mr. Wyton on Guild matters. He conducted an informative and entertaining choral workshop; anthems rehearsed by members were by Tomkins, Wesley and Wyton.

The Rayne Memorial Methodist Church recital series sponsored Mr. Wyton April 21 before an appreciative audience.

KATHLEEN THOMERSON

Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held April 26 in the choir room of Peace Memorial Presbyterian Church, Clearwater. Dean David Wilcox presided. After adjournment of the business meeting members joined in singing favorite anthems of three of the choir directors present — Mrs. Edward Young, David Wilcox and Mrs. Warren Hughes. Dr. Edward Young accompanied at the piano.

EARLE C. NORSE

Central Louisiana

Instead of a regular meeting for April the Central Louisiana Chapter sponsored its second annual series of Holy Week recitals played during the noon hour in the chapel of the Emmanuel Baptist Church, Alexandria. Members participating on successive days April 12 through 15 were Mrs. William Jonson, Donald Carnahan, Mrs. Winston Deville and Joe Santo, Jr.

VIRGINIA M. HOWARD

Lexington

The Lexington, Ky. Chapter met at Central Christian Church April 20 to recognize its 20th anniversary. The dean read a letter of commendation from Lela Cullis who was instrumental in founding the chapter. Refreshments were served in the social hall.

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Windsor

The monthly meeting of the Windsor Centre was held March 21 at St. Paul's United Church. Chairman Percy Bradbury, host organist and choirmaster, gave a talk on Music in Wales with the members and public joining in the singing of Welsh hymns. After this the choir of the host church sang Maunder's Penitence, Pardon and Peace. An enjoyable and inspirational evening was provided.

The centre held its last public meeting for the season April 6 at St. Andrew's Presbyterian Church. Under the direction of Bernard Leshley, the 75-voice choir from West junior high school, Rochester, Mich. sang a varied program ranging from compositions by Bach and Palestrina to such recent works as Ours is the World, Haydn Morgan, and popular music of Exodus, Gold, and the spiritual Ride in the Chariot. An international flavor was added by the singing of national songs and anthems of both the visiting and host countries. A reception followed provided by the ladies of the centre.

VERA BRANIGAN

Calgary

The April 24 meeting of the Calgary Centre took the form of a student recital in the Cathedral Church of the Redeemer. A high standard of playing was set by the eight performers — Ann Walker, Edna Mae Gaede, Lucille Kaufmann, Elizabeth Pitstra, John Murison, Bruce Wheatcroft, Nora Searchfield and Christine Wise. Works performed were: Toccata in E minor, Pachelbel; Short Prelude and Fugue in F, Bach; Fughetta in G minor, Rembt; Es ist das Heil, Christ lag in Todesbanden and Wo soll fliehen hin, Bach; Pas-sacaille, Martin; Piece Heroique, Franck. The meeting was open to the public.

JOAN BELL

Brantford

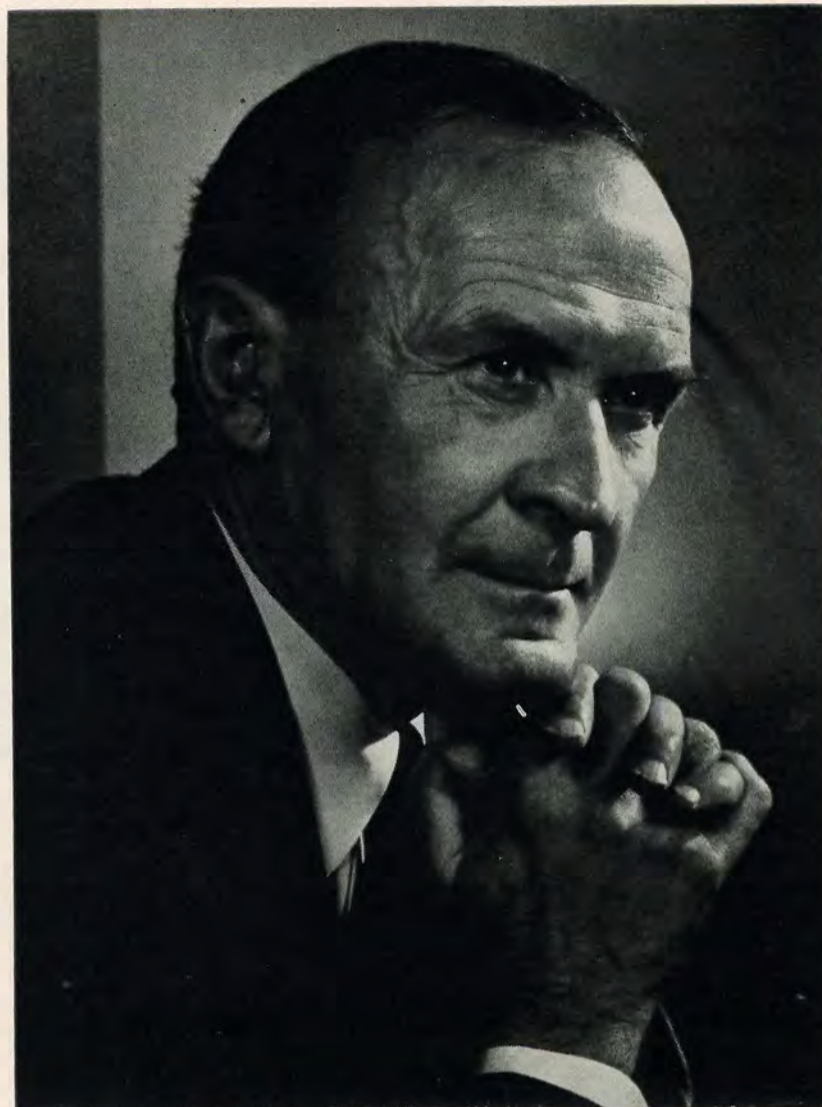
The April 4 meeting of the Brantford Centre was held jointly with the Ontario Registered Music Teacher's Association at the Ontario School for the Blind. A program of excerpts from recordings made possible to compare tracker, modern classic and romantic organs in Canada and abroad. It was prepared by George A. Smale and heard to good advantage in the school auditorium. Organ students at the school were present and illustrated the modern classic three-manual Casavant organ in the auditorium. A brief business meeting was conducted by Chairman Smale.

ELEANOR L. MUIR

Montreal

The Montreal Centre met April 3 in St. Andrew and St. Paul's Presbyterian Church. Host organist Phillips Motley explained and demonstrated the 93-stop four-manual Casavant. Of great interest was the tower organ at the west end of the church playable from the chancel console. Members moved freely around the church to hear the different effects. The organ showed itself to be bright and clear in many of the stops. Coffee was served by Mrs. Motley and announcements concerning future programs were made.

DAVID HUDDLESON



Sir William McKie, for many years organist and master of the choristers at Westminster Abbey in London until his retirement in 1963, will fly to Hamilton, Ont. to be present for the entire first biennial R.C.C.O. convention Aug. 30—Sept 2. Sir William will deliver the address at the traditional College Service.

Other additions to earlier announcements of the convention include a recital by Frederick Geoghegan and the important examination-piece recital to be played this year by Jan Overduin.

Simon Preston, Elaine Brown, Claude Lavoie, Charles Peaker, Godfrey Hewitt, Gordon Douglass and Keith Hopkins have been listed previously.

Headquarters will be the Sheraton-Connaught Hotel.

Hamilton

The Hamilton Centre heard a members recital March 14 at MacNab Presbyterian Church. The organists for this meeting, open to the public, were Thomas Shilcock, Blair Havers, Raymond Daniels and Ruth Repchuck, contralto, as guest soloist accompanied by her husband John Repchuck. A wide variety of composers were represented including Buxtehude, Bach, Handel, Walther, Stanley, Harker, Ratcliffe, Hill, Vierre and Reger. A short business meeting concluded the evening.

The centre visited Anshe Shalom Synagogue April 9 to hear a special musical service performed for the first time in Hamilton. This service, composed by Ben Steinberg of Holy Blossom Temple, Toronto, was written to stimulate more congregational participation. In place of the usual sermon by Rabbi Baskin, who will be one of the speakers at the R.C.C.O. Convention, Gordon Cushner, Toronto musician, traced the use of music in the Hebrew service of worship from ancient to modern times. At the end of the service Cantor Henry Teilheimer, Ruth Stein the organist and choir-master and the choir were honored by the congregation — an annual event with each receiving a gift in appreciation for his faithful work throughout the year. Following a reception by the choir visitors were invited to the auditorium for an explanation of the liturgy and the use of symbolism in the service and building.

HOWARD W. JEROME

London

The London Centre held a student organ recital April 12 at St. James (Westminster) Church. Students participating were Don Pole, Paul Baker, Margot Wilson and Larry Pajuk. Following the recital the election of these officers was held: chairman, John McIntosh; 1st vice-chairman, Alex Clark; 2nd vice-chairman, Elwyn Davies; secretary, Patricia Ironside; treasurer, Frank Rabjohn; social convenors, Helen Poole, Mrs. J. C. Thompson; directors, George Black, Ed Hysen.

NORMA ALEXANDER

Edmonton

The Edmonton Centre held a junior choir workshop April 26 in First Baptist Church. A large group had Elizabeth Filipkowski as a most entertaining speaker. Items discussed included the choral rehearsal, diction, techniques of tone production, how to obtain resonance and breath control. Miss Filipkowski led those present in the singing of appropriate numbers for junior choirs.

DIANNE FERGUSON

Halifax

Under the sponsorship of the Halifax Centre, Graham Steed, Windsor, Ont. played a recital April 26 in the Cathedral Church of All Saints. His program appears in the recital pages. After the recital a reception for Mr. Steed and members and friends was held in the Anglican Diocesan Centre.

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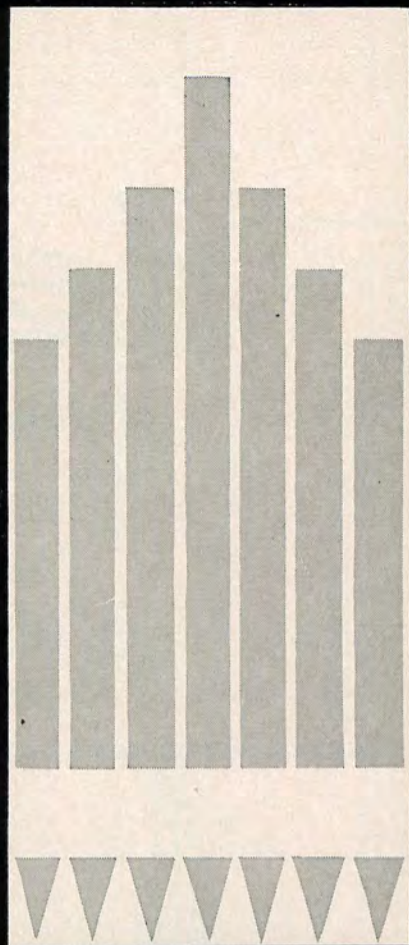
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13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

June 10

Clyde Holloway, Gallery of Modern Art, New York City
Robert Anderson, regional, Tulsa, Okla.

Wilma Jensen, regional, Tulsa, Okla.
William Teague, regional, Tulsa, Okla.
David Craighead, regional, Birmingham, Ala.

11 Alexander Boggs Ryan, Gallery of Modern Art, New York City

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

15 Gale Enger, First Presbyterian, Oklahoma City
David Craighead, regional workshop, Norfolk, Va.
Ladd Thomas, regional, Portland, Ore.

16 David Craighead, regional workshop, Norfolk, Va.
John Weaver, regional, Akron, Ohio

17 David Craighead, regional workshop, Norfolk, Va.

18 Gale Enger, Christ Church Cathedral, Indianapolis
Marilyn Mason workshop Baltimore, recital Catonsville, Md. Presbyterian

20 Ted Alan Worth, First Presbyterian, McKeesport, Pa.

21 Wilma Jensen, regional, Rockville Center, N.Y.
Frederick Swann, regional, St. Louis
William Whitehead, regional, Pittsburgh

22 Gale Enger, regional, Ann Arbor, Mich.

Catharine Crozier, regional, Pittsburgh
Jerald Hamilton, regional, Ann Arbor, Mich.

Marilyn Mason, regional, Fall River, Mass.
Frederick Swann, regional, Riverside, Cal.
John Weaver, regional, Garden City, N.Y.

23 Clyde Holloway, First Presbyterian, Mineola, N.Y.

Virgil Fox, First Baptist, Providence, R.I.
Alec Wyton, U of Redlands, Cal.
Marilyn Mason, regional, Ann Arbor, Mich.

25 Virgil Fox, Gallery of Modern Art, New York City
Alec Wyton workshop, St. John's Cathedral, Spokane, Wash.

26 Alec Wyton, St. John's Cathedral, Spokane, Wash.

28 Margaret Anne Kautz, Moody Bible Institute, Chicago
Alec Wyton, lectures, Diocese of Los Angeles through July 2

Catharine Crozier workshops, Union Seminary, New York City through July 2
Frederick Swann workshops, Claremont, Cal. through July 2

30 Frederick Swann, Claremont Institute, Cal.

July 4 Paul Danilewski, Jr. and Richard Gehrke, Interstake Center, Oakland, Cal.

John Spong, US Air Force Academy, Colorado

6 George Markey, Riverside Church, New York City

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Books

Many readers will wish to study *Choral Music of the Church* by Elwyn A. Weinandt published by the Free Press division of the Macmillan Company. Intended as a text, it delves deeply into purposes, styles and influences as well as history. We are unaware of another text that covers the area so thoroughly; it is likely to find wide favor and use.

The same publisher sends another text, *Chromatic Harmony* by Justin Shir-Clif, Stephen Jay and Donald J. Rauscher. Perhaps some will question the need today to go this exhaustively into an area of certain limitations, but here is a clear, complete and logical treatment in a book filled with examples. Published with it is a separate Workbook well-designed to make the teaching as clear and effective as possible. Certainly all theory and harmony teachers will want to examine this dual issue with utmost thoroughness.

J. Edward Moyer's *The Voice of His Praise* (Graded Press) would be an interesting book to study after the Austin Lovelace book discussed last month. It is a different approach to hymnology and to us a more conventional and less deeply considered one. But it is informative and should be helpful. — FC

GEHRING SETS EUROPE TOUR FOR EARLY SUMMER MONTHS

Philip Gehring, Valparaiso, Ind. U will make a European recital and recording tour in June and July. It will open with a recital in Oslo June 20. He will make a recording for NCRU (Dutch Christian Radio) June 24 on the 18th century organ in the Eusebius-kirche, Arnhem. Recitals in Petrikirche, Hamburg June 26 and the Paris Institute for the Blind June 28 will be followed June 30 by a recording for West German Radio, Cologne, played at the Muensterkirche in Moenchengladbach near Düsseldorf. Recitals will follow in Erlangen July 1, Stuttgart July 2 and Heidelberg July 4. The Stuttgart recital will be in connection with the Valparaiso University Church Music Seminar meeting in Stuttgart as guests of the Church Music Institute.

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Maurice de Vinna, *Tulsa Daily World*,
10/7/64

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R. A. Patton, *Kalamazoo Gazette*, 3/4/65

Engagements

NEW YORK CITY:

June 9 St. Bartholomew's Church
June 11 Hartford Gallery of Modern Art

AKRON: Ohio Valley A.G.O. Regional (June 13)

ST. LOUIS: Midwest A.G.O. Regional (June 23)

LANSING: Church Music Conference of Michigan State
University (July 15)

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for the New Orleans AGO Chapter

ALL the music used in the church should properly be regarded as an offering to God. This is true of organ music before and after services as well as of the music used in the context of the liturgy in which priest, people, and choir participate.

Music is the handmaid of religion. The purpose of music is to enhance the worship of the church through the beauty of sound. Since such music is an oblation to God, the standards of material and performance should be as high as those standards which are established for secular music. They should represent the best of which any organist, choir, and congregation is capable.

The subject which I have been assigned is "Music for the Church Wedding". However since the basic principles which should govern the selection of such music are essentially the same as those which apply to all church music, I would like first to address myself to the matter of what good church music is and is not.

Church music should be free of the cheap, tawdy, commonplace and secular. Church music should be different from the music of the world. Church music should not be that of the dance hall, the operatic stage, the symphony hall, or the chamber music concert.

Church music should be otherworldly. It properly breathes the atmosphere of devotion, reverence, even mystery. The music of the church ought not to call attention to itself as an art form, but instead bid the worshipper to prayer and contemplation. The worshipper's evaluation of the Sunday morning anthem should not be in terms of personal pleasure derived from well rendered music, but in terms of how well it helped him to worship. The personality of the singers or the excellence of particular voices in the choir should be subordinated to the spirit of devotion and reverence. That is one of the positive values in having the choir recessed in a loft. Church music or a church choir which directs attention to itself is failing in its true purpose. The power and integrity of church music may be judged in part by its degree of remoteness from the music of the world. It is music lacking in secular suggestion. It is not boisterous, jazzy, syncopated or catchy. It is not music with an "um pah" or "um pah pah" beat. It is not waltz music. Unfortunately some of the perennial favorites are waltzes. It is not the music of the jig.

Sir Henry Hadow has pointed out the three chronic ills which have assailed church music as follows: sentimentalism, theatricalism and virtuosity. The church must ever be alert to prevent these from developing either through weak and effeminate melodies and harmonizations, over-dramatic interpretations, or compositions which can only be produced by virtuosi soloists or choral groups.

Sentimentalism may move us emotionally but fail to have an effect upon the will. There are banalities which masquerade as hymns, secular tunes from which the secular words have been removed and a sacred text added, for example "Ring out the sweet message that Jesus will save" to the foxtrot rhythm of the "Bells of St. Mary's"; or "The Holy Hour So Sweet to Me" set to the chromatic saccharinity of "The Rosary" by Nevin.

Another ill is theatricalism which may be highly entertaining but lacking in Godward direction. Some hymns have adapted melodies from Sibelius's Finlandia or Dvorak's New World Symphony. Concert hall music should not be brought into the church. I am reminded of the preposterous story which

is supposed to be true of an Episcopal Church in which it was the invariable Easter custom to replace the Gloria in Excelsis by the Lost Chord played on the cornet.

The other ill "virtuosity" robs the congregation of participation, producing either a show or a duet between the priest and the choir. Some years ago an Episcopal Church in the suburb of a large city engaged a well-known operatic tenor to sing at the principal service on Easter Day. At the conclusion of his solo, which exhibited magnificently the dramatic virtues of his voice the singer moved from the choir stalls to a position directly in front of the altar. Turning his back upon the cross, he bowed three times in recognition of the applause with which at the moment the congregation could not reward him.

Only as music serves to direct the worshipper to God either by the enhancement of words or by the establishment of a mood or atmosphere for the service can it fulfill its proper mood as the handmaid of religion. The music performed in the church must always be considered as secondary to the liturgy. It does not exist for itself alone. Nor must it draw undue attention to itself. It must be judged from its fitness to accompany the liturgy. Music which has a secular origin or connection should not be permitted entry into the church. Nor does music automatically become sacred just because it is set to a sacred text.

We might well ask: What makes a piece of music churchly? First of all, there should be evidence of very great care in the setting of the words. The supreme model in my judgment is the Gregorian chant in which the text is set to unmetrical music which flows evenly and smoothly. If a setting does not enhance the text and make its message more telling, the primary purpose of the music has not been served. If the lilt or thump of meter in the music is obtusive, one would be more apt to associate it with the dance hall than with the church.

Secondly, church music should have dignity and yet warmth. The commonplaces and clichés which are stock in trade of the hack composer should be avoided. Church music may be brilliant, but not merely showy; expressive, but not merely sentimental; solemn, but not merely dull. It may have a measure of excitement, but there should be no taint of the sensual in it. It should express the conviction that it is offered to God as praise, adoration, or prayer.

If music conforms to these high standards it has its place in the church. Some of the more ancient church music is the noblest. Great care in selectivity needs to be used in dealing with music of the 19th century, for much that is unworthy has gained a foothold. It is difficult for many reasons to root it out. There is much good contemporary church music being written in the idiom of our time.

There have been times in the history of music when composers for the church wrote in the same style and character as the secular music of the day. This music has its place in the concert hall. Much of it is of excellent quality for secular use. But to allow or encourage its use in the church hinders the appreciation of true standards of music for the church. The congregation should not come to church to be entertained by the music, since essentially the music is not addressed to the congregation but to God.

The primary purpose of church music is worship and worship only. Thus music in worship has a two-fold aspect:

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offering and edification, the offering to God and the edification of the faithful. We offer to God a thing of beauty upon which all our talents and energies are expended. The quality should be such that it carries with it a further offering, by inspiring the faithful with higher motives and nobler resolves for which no power on earth is more potent than music.

Now let us apply what has been said to the music for the wedding. In the Episcopal church marriage is regarded as a sacrament. The solemn form of word and ceremony as it is written in the *Book of Common Prayer* is an act of worship. The exchange of vows, the prayers for those who are being married, the solemn blessing with which the service closes—all of these explicitly and implicitly declare that this is no light, trivial, or secular occasion. This is no mere social gathering, but a congregation at worship. The music before and after the service should be in strict keeping with these facts.

There is much music of light, sentimental character and of operatic and secular association which may be used at a wedding reception, but when used in the church contradicts the mood and meaning of the service. In church the music should be serious and dignified in keeping with the strength and depth of feeling and purposes of the persons being married and the prayers of the church for them. Yet, a wedding is a festival which the music though serious, should mark with grace, joy and tenderness.

Many unsuitable or impractical pieces ranking as favorites of the bride or the bride's mother may have a purely subjective meaning for her and for a few others present, which are not shared by the church and the congregation present. Many popular pieces which enjoy popular association with weddings are in bad taste. Typical of such music is Wagner's *Liebestod*, Liszt's *Liebestraum*, Schubert's *Serenade*, Lemare's *Andantino in D flat* (*Moonlight and Roses*).

May I say a word about vocal solos. In my judgment a vocal solo has no place in a church wedding. If one must be used, it should come before the service. Pieces sung for sentimental reasons cheapen a wedding otherwise well planned as much as would the appearance of a gum chewing bride. It is not sufficient that a song be about love and marriage, or that it be a beautiful composition, or that it be written by a great composer, or that it be vaguely religious. Two examples of good songs which are out of place at weddings are Bach's *Sheep may safely graze*, and Schubert's *Ave Maria*. Solo settings of the Lord's Prayer are unsuitable from a liturgical point of view. Since this prayer occurs liturgically in the context of the service, its use before the service is superfluous, and the singing of it by a soloist does not accord with its meaning as a solemn, corporate act. Vocal solos which are completely inappropriate by any standard are *O Promise Me*, *I Love You Truly*, *Because*, *Ah, Sweet Mystery of Life*, *Just for Today*, and *Indian Love Call*. The following songs have appropriate texts set to good music: Brahms, *Though I speak with the tongues*; Clokey's *O perfect love*; Dvorak, *I sing new songs of gladness*; Hildach's *Wherever Thou goest*; Sowerby's *O perfect love*; Vaughan Williams', *The Call*, from *Five Mystical Songs*.

Above all else, the *Bridal Chorus* from *Lohengrin* should not be used. Its use is very popular in America and it is referred to as *Here comes the bride*.

At the intermission period of the Columbia Broadcasting System Sunday afternoon symphony program July 29, 1950, Richard Wagner's granddaughter was interviewed. The subject of Wagner's second marriage came up and the following conversation took place:

INTERVIEWER: Was the *Bridal Chorus* from *Lohengrin* used at the wedding?

GRANDDAUGHTER: Goodness, no.

INTERVIEWER: How about Mendelssohn's *Wedding March* from *Midsummer Night's Dream* music?

GRANDDAUGHTER: No, nor that either.

INTERVIEWER: Why?

GRANDDAUGHTER: Nobody gets married to them in Europe.

INTERVIEWER: They are very popular over here.

GRANDDAUGHTER: Yes, I know, since I

am in this country. However, we never heard of it in Europe until we saw it in the movies, and then we thought it was a Hollywood joke.

INTERVIEWER: What music do people get married to in Europe?

GRANDDAUGHTER: Well, we make a difference between secular and sacred music. And besides, I would be superstitious to get married to the *Bridal Chorus*.

INTERVIEWER: Why?

GRANDDAUGHTER: Well, the marriage of *Lohengrin* and *Elsa* did not last long.

It is not only this well-known connotation of the *Bridal Chorus* but also its trivial character which makes it unfit for church use. Its faults more than outweigh any value it may have acquired through popular associations with weddings. The Mendelssohn piece is better music, but the elimination of both of these marches is greatly to be desired.

Music for processions need not be in march style. It is enough that it should have a feeling of movement and a mood of dignity and joy.

Some 15 years ago I listened on the radio to the wedding of Queen Elizabeth and Prince Philip. The processional played as they entered Westminster Abbey was the hymn tune *Lauda Anima* to which the words are "Praise, my soul, the King of heaven, to his feet thy tribute bring". What better selection for a processional than one of the great hymns of the church?

At St. Andrew's we have generally used *Lauda Anima* as processional, and Henry Purcell's *Trumpet Voluntary* as recessional. Also recommended for processional music is Bach's *Sinfonia* from *Wedding Cantata 196*, Brahms' *St. Anthony Chorale* from *Variations* on a theme by Haydn, Clokey's *Processional* from *A Wedding Suite*. Recommended for recessional are Bach's *Allebreve* in

D, Clokey's *Recessional*, Handel-Groves *Trumpet Voluntary*, Sowerby's *Wedding Processional*, Widor's *Toccata*, *Symphony 5*, and Wesley's *Choral Song*.

Background music played softly on the organ during the words of the ceremony is out of place. It should be the organist's rule never to play during the words of the priest, whether sung or spoken. Music at that time is a distraction which can serve only to weaken the clear, solemn words by giving them a mood of sentimentality and vagueness.

Responsibility for the kind of wedding music played or sung in an Episcopal Church rests solely in the hands of the rector. He may delegate to the organist authority to select the music and approve or reject the selections of other persons. The bride is likely to have the best possible music for her wedding if she relies on the experience and judgment of the priest and the organist.



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THE DIAPASON

EDITORIALS

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

Convention Month

June is the traditional AGO convention month. Our mammoth biennial national convention always occurs in June and the bulk of the regionals (11 of the 15 this year!) are usually in the middle two-thirds of the Month of Roses.

For most church musicians this is probably the best possible time, for it occurs at the tag end of the average church music year and provides a pickup for wilting spirits as well as a welcome change of scene and of faces.

The teaching profession, at least that part of it in colleges, does not always find this arrangement so ideal. Graduation recitals, final exams, commencement activities — these often conflict in the early weeks and the beginnings of summer school in the later ones. Many of our college-teaching friends can never attend the national convention or any of the regionals yet they come eagerly to every mid-winter conclave, despite complaints from their families.

Probably there is no better time for the most of us. But we wonder if the sometimes-voiced complaint that college faculties are not as staunch supporters of the AGO as might be wished may not find a partial explanation in the fact that in neither date nor even content is national convention planning very much aware of college faculties.

We bring up this still another bit of "none-of-our-business" because we feel so strongly that the Guild must embrace all of the profession in all of our country. The finest church and recital musicians of the generation just ahead are college students today. We want them active in the Guild — not separatists or "loners." The future of the Guild, we think, depends on them.

So — here's another problem for our executive bag of trouble.

Floods

Newspapers at least in THE DIAPASON's part of the country have been full of shocking, tragic photographs of towns and rich farmlands engulfed in filthy water and oozy mud. We have as yet no report on what organs if any were ruined or damaged by the swollen

waters of the mighty Mississippi or its turbulent tributaries.

One little private flood took the big Möller at Moody Bible Institute in Chicago out of service for several weeks not long ago — just before a large national meeting there. Another on Good Friday night disabled the Aeolian-Skinner at St. Thomas Church, New York City, for all its Easter services and for several weeks following.

Here at THE DIAPASON we have had our own little floods — a record flood of recital programs for the May issue, for example, which was as far above our previous flood stage as the Mississippi at Dubuque.

We have noted also a recent flood of performances of "jazz masses" which seem to us long since to have lost their news value. Incidentally, we would like to suggest Chapter XIII, The Shape of the Future, of Elwyn Wienandt's new *Choral Music of the Church* (Free Press, New York City).

Strangely enough, there has been no flood of performances this year of Noye's Fludde by Benjamin Britten — perhaps a suitable musical accompaniment to all of this.

The ABCs

June is a great month for the alphabet. Various permutations and combinations of two and three letters, in each case representing years of hard work by an individual student and a whole bevy of teachers, suddenly blossom forth in June after names which heretofore boasted not one. Even commercially these letters mean a lot. In almost every case they are the difference between no opportunity whatever for professional employment and a good possibility for it. And the pride everyone takes in those diplomas or certificates or whatever symbols is in reality pride in one's own ability to finish what he has started, to "measure up" in his own eyes and those of his peers.

Our organization gives its exams in June, too, and offers a set of three imposing and increasingly meaningful combinations of letters to those proud few who have successfully navigated this mainstream of Guild life.

Some kind of an alphabet is said to be one of the primary evidences of an authentic culture, since some kind of writing is essential both to recording events and to genuine communication. The word *letters* is often used as a synonym for literature, as in "man of letters;" a child has really begun the systematic acquisition of knowledge when he begins to "learn his letters."

We wish we might congratulate individually every person who newly this June begins to sport an AB, BS, BM, BME, BMA, MME, MM, MA, MS, MSM, PhD, DMA, SMD, MusDoc and especially an AAGO, FAGO, ChM, ARCCO and FRCCO. By their letters shall ye know them!

Diction

When we were very young and not yet exposed to a professional music school, we learned that the word *diction* meant "the choice and use of words." Now, of course, we too have stretched it to mean *enunciation*. In our original definition it was natural that a dictionary should concern itself with diction in exactly the same way a confectionery deals in confections or a drug-store with drugs.

However much times and meanings have changed, the dictionary continues to be our favorite browsing ground; admittedly we need to graze there more often than we can. Frequently we make a bad booby as in our spelling of *indispensable*, which, incidentally, was brought to our attention by exactly one reader, an indispensable lady from Minnesota.

We have recently suggested that certain people "look up" the meaning of such words as "cathedral" before misusing them and we may as well share a couple of other examples of strange "diction." A young woman was recently described by her school as a "console organist"; we assume this was to distinguish her from a grind organist, a mouth organist or a barrel organist. The word console has so many different meanings in the shelf of dictionaries in our office that one might spend half a midsummer afternoon just matching each meaning of console to the word "organist."

An organist whose name carries certain historical connotations invariably signs himself Esq. A search of even half of our office dictionaries might bring him these bits of information: abbr. for esquire, a term used in America only to address attorneys and justices of the peace; a man who appears in public with a woman; a minor nobleman (old English); formerly a loosely defined term of respect used only in addressing one's superiors.

Music dictionaries are fascinating too and the constant source of useful and stimulating information. There are several fresh editions of these.

"A book of verses
Underneath the bough?"
Try a dictionary instead!

Letters to the Editor

Torrence Corrects

New York City, May 4, 1965 —
To the Editor:
In all fairness to both Virgil Fox and William Self, I feel that I should correct my statement of several months ago concerning the design of the organ in the Huntington Hartford Gallery of Modern Art, New York City.

My release should have read that the organ was designed by William Self and the Aeolian-Skinner Organ Company, and that this design was somewhat modified at the request of Virgil Fox prior to its construction.

Most cordially

RICHARD TORRENCE

Convention-Goers Beware!

Winter Park, Fla., May 4, 1965 —
To the Editor:
Thank you for the note from Dupré; we are glad to hear that he is all right.

My sister sent me some information that I think you might like to have. She tells me that a young fellow appeared at the conclave in Chicago and said that he was my brother. He asked several people to lend him \$10 or \$15 because he was short of cash. Bob Jones, from Ann Arbor, asked someone if I had a younger brother and was told "no". Bob said that this fellow had asked him for money; he thought that this fellow should have asked me because I was there, so he didn't give it to him. However, someone did give him money and when he went to the designated hotel the person was not registered. I thought if this was turning into some sort of racket I should let you know.

Sincerely

CATHARINE CROZIER

Belated European Information

European church music festivals have been less helpful this year than usual in providing information. It is now too late to be of help either to travellers or festivals but as a matter of information we list what we have:

Southern Cathedrals Festival, Chichester Cathedral July 29-31. Leonard Bernstein's Psalms of Youth commissioned. Combined Cathedral Choirs, Philomusica of London, Simon Preston recital. Conductors: Alwyn Surplice, Winchester, Christopher Dearnley, Salisbury, John Birch, Chichester.

St. Albans International Organ Festival June 29-July 3, Ralph Downes, Peter Hurford, Charles Spinks, Marie-Claire Alain, Piet Kee, Anton Heiller.

Third Academie of French Organ, St. Maximin, Var. July 5-17. J. Chailley, Michel Chapuis, Melle H. Dreyfus, A. Stricker.

International Organ Competition, Basilica di San Vitale, Ravenna, Italy Aug. 30-Sept. 5.

Those Were the Days

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

William C. Hammond was honored on his 30th anniversary as organist of the Second Congregational Church, Holyoke, Mass. Gaston Dethier came up from New York to play a complimentary recital in his honor.

The American Organ Players' Club of Philadelphia celebrated the 25th anniversary of its founding with a jubilee service at St. Clement's Church.

Ex-Senator William A. Clark entertained 300 organists at a reception for the NAO at his lavish mansion on New York's Fifth Avenue.

Edward Kreiser, Kansas City, Mo., gave two recitals to open the new Austin in Tulsa's convention hall.

The Guilman Organ School held its 14th annual commencement May 27, followed by an alumni dinner June 1.

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

R. Huntington Woodman was honored by hundreds of his fellow organists on his 60th anniversary as organist of the First Presbyterian Church, Brooklyn. Reports of AGO regional conventions at Asbury Park, Pasadena, Seattle, Little Rock, Princeton and Chicago were included in the issue.

Ten Canadian organists were heard in a festival ending the third season of Montreal's Casavant Society.

Ernest Skinner completed the rebuilding, revoicing and installation of the large organ in New York's Brick Presbyterian Church.

Ten years ago these stories made news on the pages of the issue of June 1955.

Organists from nine states met in a regional convention at Omaha; other regionals at Portland, Ore., Charlotte and Oklahoma City were also reported.

CCO convention planners announced Fox, Pratte, Cook, Wickett and Jeffrey as recitalists at the London, Ont. convention at the end of August.

E. Power Biggs left for his second tour of Iceland.

Arthur Howes was announced as head of a new department of sacred music at Peabody Conservatory, Baltimore.

BINGHAM MUSIC FEATURED AT ST. PAUL SPRING FESTIVAL

Music of Seth Bingham made up a program May 9 honoring the composer at the 13th annual spring festival at St. Paul's Chapel, Columbia University. The choir of the chapel and the department of music co-operated with the Alice M. Ditson Fund and the school of sacred music of Union Seminary.

Ralph Kneecream opened the program with Bells of Riverside. Sections of the *Missa Salvatoris* and two settings of Marian Litanies were heard chorally.

Marilyn Mason played the Connecticut Suite. The orchestral Memories of France and the choral Two Christmas Pieces were followed by Ut Queant Laxis played by organist Eugene Hancock.

The final number was the Canticum of the Sun for chorus and orchestra. Searle Wright, FAGO, FTCL, conducted the festival choir and orchestra.

ARS ORGANI OF MONTREAL SPONSORS SIXTH SERIES

Ars Organi, the Montreal organization which sponsors an annual organ recital series, had its sixth season in May. Bernard Legacé played Bach's Musical Offering May 3 with instruments at the Queen Mary Road United Church. Lionel Rogg, young Geneva, Switzerland, Bach specialist, played All Bach May 11 at L'Eglise de L'Immaculee-Conception. Antoine Bouchard played Buxtehude, Bach, Franck, Grigny, Marchand and Litaize May 18 at St. Joseph's Oratory. Robert Noehren closed the series at the same edifice May 25 with Frescobaldi, Franck and Regner.

AMERICAN ORGANISTS visiting Dublin, Ireland and wishing to see and try organs should contact the Leinster Society of Organists and Choirmasters c/o Alan H. Cowle, 7 Belmont Gardens, Dublin 4, telephone 973829.



Records

A choral record of considerable interest is issued by Composer's Recordings, Inc. 170 W. 74th St., New York 23. The Mid-America Chorale, organized in 1962 under a Ford Foundation grant to its director, John Dexter, sings contemporary American choral works by Alan Stout, Halsey Stevens, Gordon Binkerd, Russell Woollen, Daniel Pinkham, Ellis B. Kohs and Jacob Avshalomov. All these works pre-date the formation of the singing group by a few years; all are serious expressions of religious texts composed with skill and taste and conviction. Several of these composers have been commissioned to write works especially for the group under the Ford Foundation arrangement and we hope a record of these will also be forthcoming. This disk is perhaps the most affirmative answer on a single disk to all the questions one hears about the quality of American choral output — a quite different answer than one finds in run-of-the-mill releases of some of our choral publishers. The singing and musical realization are on an equally high plane.

Harriette Richardson's new record on the Möller at the Second Congregational Church, Greenfield, Mass. will interest many readers. Century Recording Service, Colchester, Vt. 05446 in mono or stereo. It opens with a small and less familiar Dupré Prelude and Fugue in C and adds four big Bach Chorale Preludes. The flip side includes four of Rowland Leach's Casual Brevities, Mrs. Richardson's own Rhapsody on a Chorale, in a mixture of styles, the Duruffé Toccata and, as an encore, Powell Weaver's The Squirrel. The light music comes off especially well; the organ is less than ideal for the Bach. — FC

**FIVE EVENTS TO WELCOME
A NEW TWO-MANUAL ORGAN**

A series of four musical events in May followed the Palm Sunday dedication of a two-manual Casavant in Calvary Episcopal Church, Louisville, Ky. The May 9 program combined the Louisville Bach Society, a chamber orchestra and Margaret Dickinson at the organ in three Bach cantatas and a Handel concerto under the direction of Melvin Dickinson. Mrs. Dickinson played a recital May 16, Bradley Kimbrough played May 19 and Mr. Dickinson was heard May 23.



Organ Music

A little more organ music reached our desk this month. Some of it had been sent in and listed earlier — an extra research demand upon our staff time.

Many will be interested in the Schott issue, available from C. F. Peters, of Bach's Musical Offering in a complete transcription by Rolande Falcinelli. It is perhaps a little too profusely and minutely edited for those most likely to delve deeply into this contrapuntal masterpiece. The collateral materials are especially useful. A Short Community Service by Thomas B. Pitfield has a Prelude on Hymn of Trust and a Postlude on Hymn of Penitence, published together in solid English style.

In Novello edition are several new works of considerable interest. Lotte Backes' not long Improvisation on an Original Theme has a rather wide harmonic palette, making its reading problem larger than its mechanical one. Lloyd Webber's Three Improvisations are less venturesome but come off well as service material. Richard Dirksen's Prelude on Urbs Beata rises to a brilliant climax, then subsides; the style is individual but not obscure.

Walter Emery has edited Six Chorale Preludes by Johann Christoph Oley for Novello with all his usual scholarship; the works make a useful addition to the repertory. Heathcote Statham's Lament has a lyric and meditative quality which will recommend it for many uses.

Six Preludes for Organ by Robert Alexander (Mercury) are highly conservative and might have been written in the mid-19th century rather than the mid-20th; this does not cancel their usefulness in many situations.

Alec Wyton's Nativity Suite (Flammer) makes use of many subtle devices while keeping the material simple and the texture open. Organists will enjoy both playing the little pieces and studying their techniques.

For those whose Memorial Chimes must have their regular workouts, Flammer's Angelus Collection for organ with chimes will be a helpful possession.

The combination of organ and piano has never been a very satisfying one to us. Those who use it will want to know of the publication by Carl Fischer of Devotional Duets, 16 hymn arrangements by Frank Asper.

Harald Rohlig has a new "chorale concertato" issued by Concordia. This one on Wake, Awake uses choir, congregation, trumpet and organ. — FC

WELCOME

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SOFT PEDAL 16' 16' 8' 8' 4' 2' IV 16' 8' 4'

FLUTE 16' 8' 8' 8' 4' 4' 2 2' IV 16' 8' 8' 4'

OPEN 8' 8' 8' 4' 4' 2 2' IV 8' 8'

GREAT	
Open Diapason	8
Bourdon	8
Dulciana	8
Octave	4
Rohrflöte	4
Quint	2 $\frac{2}{3}$
Super Octave	2
Mixture	IV
Trumpet	8
Clarinet	8

PEDAL	
Diapason	16
Sub Bass	16
Octave	8
Bourdon	8
Super Octave	4
Blockflöte	2
Mixture	IV
Posaune	16
Trumpet	8
Schalmei	4

SWELL	
Flauto Dolce	16
Diapason	8
Rohrflöte	8
Salicional	8
Gedeckt	4
Salicet	4
Nazard	2 $\frac{2}{3}$
Flautino	2
Mixture	IV
Fagott	16
Trompette	8
Oboe	8
Clarion	4
Vibrato	

COUPLERS	
Swell to Great	8
Great to Pedal	8
Swell to Pedal	8

STANDARD ACCESSORIES

Three pre-set combinations affecting entire organ
Individual Swell and Great expression pedals
Pedalboard light
Operating pilot light
Fallboard cover and lock
Chorus control
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OPTIONAL ACCESSORIES*

Two Celeste stops, the Voix Celeste on the Swell and the Unda Maris on the Great
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*What makes
a good organ?*



Ask the organist who plays one

If asked the following questions, most organists would give answers like these:

Q. What are the most important tonal ingredients of a good basic organ?

A. First a good Diapason, or Principal Chorus as basis of the organ ensemble.

Q. What is the next addition to a good organ?

A. Flute work for the secondary ensemble. It adds variety, provides accompaniment.

Q. What other qualities are important?

A. A good complement of Strings, Chorus Reeds, and, of course, some Solo Reeds.

Q. How many pedal stops should an organ have?

A. Enough to support the foundation Diapason work on the manuals and balance all of the Flutes, Strings and other combinations. Pedal stops should be available also for solos.

Q. Are couplers important?

A. Yes, to make the organ truly usable for church services and performance of the standard organ repertory, the Swell should couple to the Great, and both Great and Swell should couple to the Pedal.

Now check the specifications of Baldwin's new Model 6 Organ to see how well it meets the requirements mentioned above. Not only are the stops you want there, but also the tone. All 33 stops are independent—programmed through various channels of the standard three-channel amplification system in the Main Organ to give acoustical separation with the best musical results.

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NUNC DIMITTIS

CASAVANT FRERES HARD HIT AS DEATH TAKES FOUR MEN

Casavant Frères has lost four key men in recent months. Georges Santoire, employed by the firm since 1917, died Jan. 20 after a short illness at the age of 64. His son is employed by Casavant.

Louis Martel, 39, a voicer with the firm since 1949 and Serge Ledoux, 24, his nephew, were killed Feb. 8 aboard the ill-fated Eastern Airlines DC-7 which crashed into Long Island Sound. They were on their way to Richmond, Va. for the tonal finishing of the organ in the Northminster Baptist Church.

Harry Milliman, Des Moines, Iowa representative for Casavant, died in March.

SANDUSKY CHARTER MEMBER DIES AFTER SHORT ILLNESS

Melita Osborn died April 15 after a short illness. A charter member of the Sandusky, Ohio AGO Chapter, Mrs. Osborn had been organist for many years at Sandusky's Calvary Episcopal Church.

ANTHON VAN DER HORST DIES; DUTCH TEACHER, COMPOSER

Anthon van der Horst, noted Dutch organist, composer and teacher, died March 7 in his 66th year. Organist of the "English Church" at Amsterdam for nearly 25 years until the German occupation in 1941, he has been organist since 1955 of the Grote Kerk at Narden, the center of the Dutch Bach Society.

Van der Horst's connection with the Bach Society began in 1931. His performances of the St. Matthew Passion and the Mass in B minor have been an annual tradition and are recorded by Telefunken.

Among many van der Horst students should be named Albert de Klerk, Piet Kee, Charles de Wolf and Bernard Bartelink.

Mr. Van der Horst's many compositions in various forms are played widely in Europe but are less known in America. A kind of trademark of his has been the use of the so-called "modus conjunctus" to be found in a number of his works. Works for organ include a Theme and Variations on the Sinfonia from Bach's Christ lag in Todesbanden, a Concert Etude and two organ concertos — the first with full orchestra, the second with strings.

For orchestra he wrote a symphony, a Divertimento Pittorale, based on old Dutch paintings, and Réflexions Sonores, written for the 75th anniversary of the Amsterdam Concertgebouw orchestra. La Nuit, for a cappella chorus, is very famous.

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SWELL
 Bourdon 16 ft. 73 pipes
 Diapason 8 ft. 73 pipes
 Gedeckt 8 ft. 73 pipes
 Salicional 8 ft. 73 pipes
 Flute Celeste 2 ranks 134 pipes
 Echo Viole 8 ft. 73 pipes
 Vox Celeste 8 ft. 73 pipes
 Octave 4 ft. 73 pipes
 Rohrflöte 4 ft. 73 pipes
 Waldflöte 2 ft. 61 pipes
 Nasat 1 1/2 ft. 61 pipes
 Chorus Mixture 5 ranks 305 pipes
 Solo Cornet 5 ranks 305 pipes
 Waldhorn 16 ft. 73 pipes
 Trumpet 8 ft. 73 pipes
 Vox Humana 8 ft. 73 pipes
 Oboe 8 ft. 73 pipes
 Clarion 4 ft. 73 pipes
 Tremolo

SOLO
 Flauto Mirabilis 8 ft. 73 pipes
 Gamba 8 ft. 73 pipes
 Gamba Celeste 8 ft. 73 pipes
 English Horn 8 ft. 73 pipes
 French Horn 8 ft. 73 pipes
 Tuba Mirabilis 8 ft. 73 pipes
 Mixture 5-6 ranks 354 pipes
 Chimes
 Waldhorn 4 ft.
 Tremolo

PEDAL
 Bourdon 32 ft. 5 pipes
 Diapason 16 ft. 32 notes
 Diapason 16 ft. 32 pipes
 Contra-Bass 16 ft. 32 pipes
 Bourdon 16 ft. 32 pipes
 Lieblich Gedeckt 16 ft.
 Octave 8 ft. 32 pipes
 Gemshorn 8 ft. 32 pipes
 Bourdon 8 ft. 12 pipes
 Flauto Dolce 8 ft.
 Choralbass 4 ft. 32 pipes
 Flute 4 ft.
 Nachthorn 2 ft. 32 pipes
 Mixture 4 ranks 128 pipes
 Contra-Waldhorn 32 ft. 12 pipes
 Waldhorn 16 ft.
 Trombone 16 ft. 32 pipes
 Trumpet 8 ft. 12 pipes
 Waldhorn 4 ft.
 Chimes

CONTINUO ORGAN
 Italian Principal 8 ft. 56 pipes
 Voce Umana 8 ft. 44 pipes
 Gedeckt 8 ft. 56 pipes
 Principal 4 ft. 56 pipes
 Rohrflöte 4 ft. 56 pipes
 Italian Principal (Ripieno) 2 ft. 56 pipes
 Nineteenth (Ripieno) 1 1/2 ft. 56 pipes
 Twenty-Second (Ripieno) 1 ft. 56 pipes
 Twenty-Sixth (Ripieno) 3/4 ft. 56 pipes
 Twenty-Ninth (Ripieno) 1/2 ft. 56 pipes
 Thirty-Third (Ripieno) 1/3 ft. 56 pipes

GALLERY ORGAN
GREAT
 Bourdon 16 ft. 61 pipes
 Principal 16 ft. 61 pipes
 Octave 8 ft. 61 pipes
 Spillflöte 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Quint 5 1/2 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Quint 2 1/2 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Cornet 5 ranks 220 pipes
 Mixture 6-8 ranks 452 pipes
 Scharf 4 ranks 244 pipes
 Trumpet 16 ft. 61 pipes
 Trumpet 8 ft. 61 pipes
 Trumpet 4 ft. 61 pipes
 Trompette Real 8 ft. 61 pipes

BRUCK-POSITIV
 Principal 8 ft. 61 pipes
 Rohrgedeckt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Quint 2 1/2 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Sesquialtera 2 ranks 98 pipes
 Mixture 4-6 ranks 330 pipes
 Terzzimbel 3 ranks 183 pipes
 Dulzian 16 ft. 61 pipes
 Krummhorn 8 ft. 61 pipes
 Sahalmei 4 ft. 61 pipes
 Tremolo

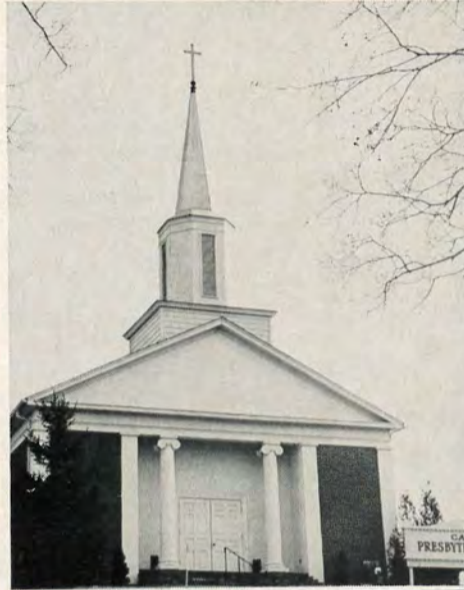
BRUSTWERK
 Gedeckt 8 ft. 61 pipes
 Quintadena 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Spitzgedeckt 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Rohrflöte 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Terzian 2 ranks 98 pipes
 Scharf 4-5 ranks 292 pipes
 Barpfeife 8 ft. 61 pipes
 Regal 4 ft. 61 pipes
 Trompeta Real 8 ft. 61 notes
 Tremolo

SWELL
 Lieblich Gedeckt 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Flute Harmonic 8 ft. 61 pipes
 Bourdon 8 ft. 61 pipes
 Gamba 8 ft. 61 pipes
 Gamba Celeste 8 ft. 61 pipes
 Dolce 8 ft. 61 pipes
 Dolce Celeste 8 ft. 49 pipes
 Octave 4 ft. 61 pipes
 Traversflöte 4 ft. 61 pipes
 Nasat 2 1/2 ft. 61 pipes
 Nachthorn 2 ft. 61 pipes
 Terz 1 1/2 ft. 61 pipes
 Septime 1-1/7 ft. 61 pipes
 Mixture 4-6 ranks 283 pipes
 Cymbel 3 ranks 183 pipes
 Fagott 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Schalmei 8 ft. 61 pipes
 Vox Humana 8 ft. 61 pipes
 Clarion 4 ft. 61 pipes
 Tremolo

PEDAL
 Principal 32 ft. 12 pipes
 Octave 16 ft. 32 pipes
 Kontrabass 16 ft.
 Subbass 16 ft. 32 pipes
 Gemshorn 16 ft. 32 pipes
 Lieblich Gedeckt 16 ft.
 Quint 10 1/2 ft. 32 pipes
 Octave 8 ft. 32 pipes
 Flachflöte 8 ft. 32 pipes
 Gedeckt 8 ft. 32 pipes
 Lieblich Gedeckt 8 ft.
 Quint 5 1/2 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Dolcan 4 ft. 32 pipes
 Hohlflöte 4 ft. 32 pipes
 Nachthorn 2 ft. 32 pipes
 Gemshorn 1 ft. 32 pipes
 Hintersatz 5 ranks 160 pipes
 Rauschpfeife 3 ranks 96 pipes
 Mixture 6 ranks 192 pipes
 Contra-Bombarde 32 ft. 12 pipes
 Bombarde 16 ft. 32 pipes
 Fagott 16 ft. 32 pipes
 Trumpet 8 ft. 32 pipes
 Fagott 8 ft.
 Clarion 4 ft. 32 pipes
 Schalmei 4 ft. 32 pipes
 Cornet 2 ft. 12 pipes

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New Jersey



Rev. Donald G. Howland,
Minister

W. C. Koon, Jr.,
Director of Music



RODGERS 3-MANUAL 35-D SPECIFICATIONS:

GREAT 16' Bourdon 8' Principal 8' Majorflöte 4' Octave 4' Spitzflöte 2 1/2' Twelfth 2' Super Octave 2' Blockflöte Mixture III 16' Swell to Great 8' Swell to Great 4' Swell to Great	SWELL 16' Lieblich Gedeckt 8' Geigen Diapason (Sw) 8' Rohrflöte (Sw) 8' Gamba (Sw) 8' Gamba Celeste (Sw) 4' Flute Celeste II (Sw) 4' Flute 2 1/2' Nazard 2' Piccolo 8' Trumpet (Sw) 8' Oboe (Sw) 8' Krummhorn (Sw) Tremulant (Sw) 16' Swell to Swell Swell Unison Off 4' Swell to Swell	CHOIR 8' Gemshorn 8' Gemshorn Celeste II 8' Gedeckt 8' Quintade 4' Gemshorn 4' Koppelflöte 2 1/2' Nazat 2' Nachthorn 1 1/2' Tierce 1 1/2' Larigot 1' Siffelöte Harp Carillon Tremulant 16' Swell to Choir 8' Swell to Choir 4' Swell to Choir	PEDAL 32' Contra Violine 16' Contrabass 16' Bourdon 16' Lieblich Gedeckt 16' Gemshorn 8' Octave 8' Flotenbass 4' Super Octave 4' Spitzflöte Mixture II 16' Fagotto 8' Swell to Pedal 4' Swell to Pedal
EXPRESSION PEDALS 1. Great and Choir 2. Swell	BALANCED CRESCENDO	ANTIPHONAL PROVISIONS Great Main Off Great Echo On Swell Main Off Swell Echo On	COMBINATION ACTION (Setter-board Type) 4 Swell Pistons 4 Great and Pedal Pistons 4 Choir Pistons 4 General Pistons and Toe Studs 1 General Cancel
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TIFTON, GA., CHURCH GETS THREE-MANUAL OF 33 RANKS

PLAN CHAMBER INSTALLATION

Schantz Builds for First Methodist;
Mrs. J. B. Gray Is Organist —
Summer 1967 Completion

The First Methodist Church, Tifton, Ga. has awarded a contract for a three-manual organ of 33 ranks to the Schantz Organ Company.

The instrument is to be installed in new chambers on the front wall of the church with the great organ functionally exposed. Installation is planned for the summer of 1967.

Specifications and contractual negotiations were handled by Widener and Company, Ltd., Atlanta, area representatives, in conjunction with Mrs. J. B. Gray, organist, Paul Gaines, assistant organist, and Judge J. Bowie Gray, chairman of the organ committee.

GREAT

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

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prinzipal 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 notes
Plein Jeu 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmei 4 ft. 61 pipes

CHOIR

Gedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 49 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Fanfare Trumpet 8 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Contra Dulciana 16 ft. 12 pipes
Oktav 8 ft. 12 pipes
Bordun 8 ft. 12 pipes
Dolce 8 ft. 32 notes
Super Oktav 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Mixtur 2 ranks 64 pipes
Contra Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

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FOR HISTORIC CHURCH**

EDWARD GAMMONS CONSULTANT

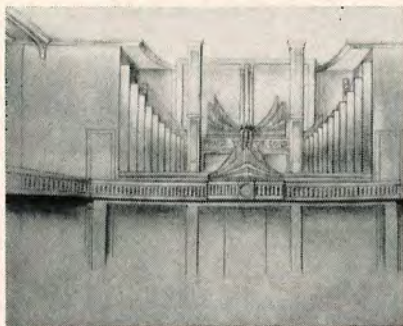
George Wilson Is Organist of United Church of Christ, Keene, N.H. — American Classic Plan

The United Church of Christ, Keene, N.H., has contracted with the Berkshire Organ Co., Inc. North Wilbraham, Mass. for construction of a new 40-rank instrument. A few thoroughly revoiced ranks will be employed from present instruments of two recently merged congregations. The Court Street Congregational has a two-manual Johnson-Howard, while the First Congregational, site of the merged congregation, has a Hutchings-Votey. Installation of the new organ is planned for Fall, 1966.

Edward B. Gammons, acting as consultant for the church, assisted in drawing up the specification with David W. Cogswell, president of Berkshire, and George Wilson, church organist. Bruce Stewart is chairman of the organ committee.

An American Classic scheme is planned with classic regulation of stops. A rückpositiv has been designed with three stops of the positiv division located in the swell enclosure. Structural limitations of the century-old building, relocated four times, may prevent placement of the positiv on the gallery rail. But the entire three-manual instrument will be fully exposed in the gallery with a new gallery extension for the console. Rearrangement of the choir seating in front of the organ will allow a better disposition of the choristers than has been previously possible.

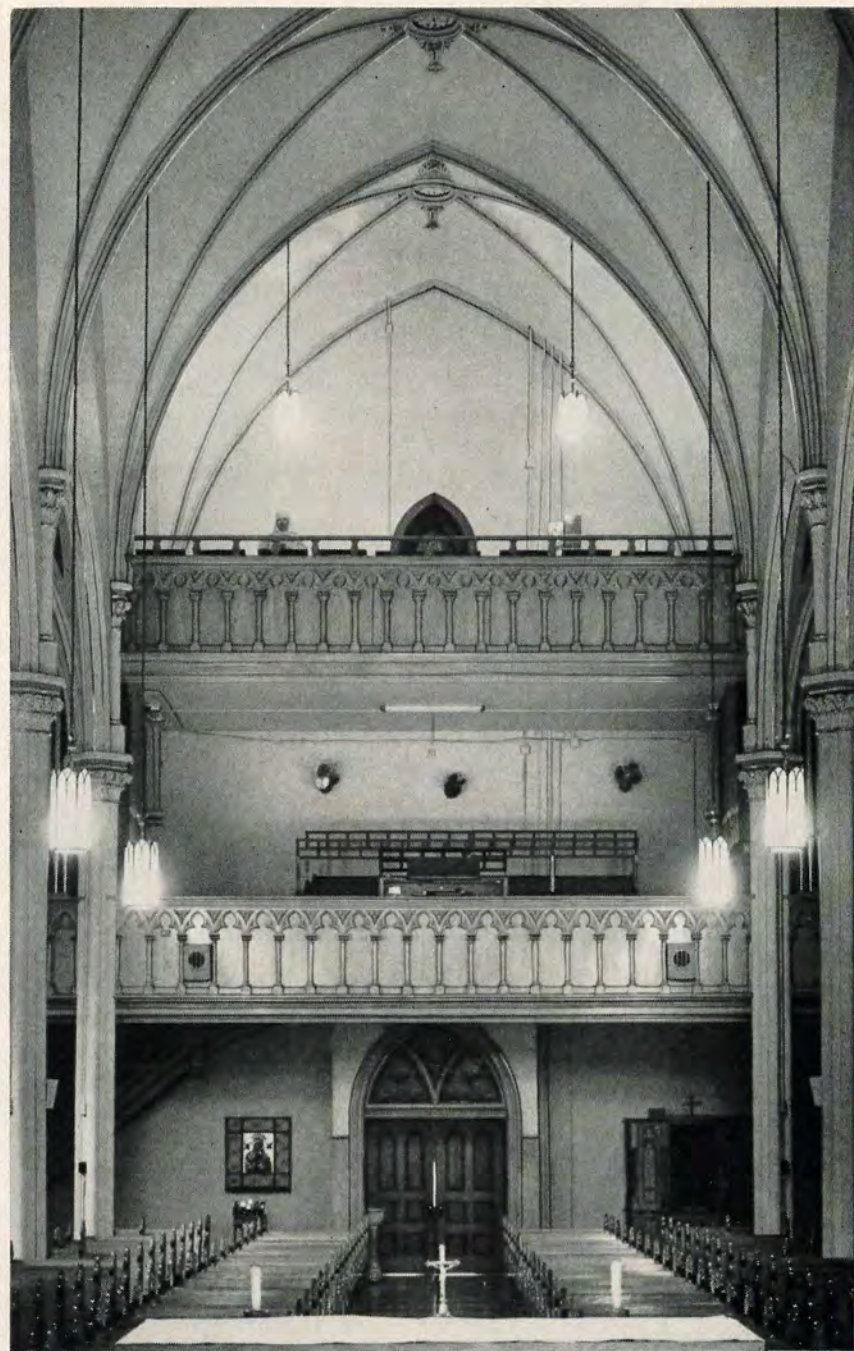
GREAT
Quintatön 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Gedecktpommer 4 ft. 24 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Mixture 4 ranks 244 pipes
Bombarde 8 ft. 17 pipes
Chimes (prepared)



POSITIV
Zingengedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Schwebung 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Bombarde 8 ft.
Cromorne 8 ft. 61 pipes
Tremolo

SWELL
Bourdon Doux 16 ft. 68 pipes
Bourdon 8 ft. 12 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 61 pipes
Principal Etroit 4 ft. 68 pipes
Flute Traversière 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 87 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 24 pipes
Tremolo

PEDAL
Resultant 32 ft.
Holzprinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintatön 16 ft.
Bourdon Doux 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Bourdon 8 ft.
Fifteenth 4 ft. 12 pipes
Hohlflöte 4 ft. 32 pipes
Waldflöte 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft.
Bombarde 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Oboe 4 ft.



another Saville Custom Organ installation
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GREAT		SWELL	
Diapason	8'	Geigen Principal	8'
Dolcan	8'	Gedeckt	8'
Doppel Flöte	8'	Viola	8'
Melodia	8'	Voix Celeste (T.C.)	8'
Octave	4'	Flauto Dolce	8'
Flute D'Amour	4'	Flute Celeste (T.C.)	8'
Twelfth	2 2/3'	Geigen Principal	4'
Fifteenth	2'	Flüte Harmonique	4'
Nineteenth	1 1/3'	Nazard (T.C.)	2 2/3'
Krummhorn	8'	Harmonic Piccolo (T.C.)	2'
Tremolo (Light) (Full)		Trumpet	8'
		Oboe	8'
		Tremolo (Light) (Full)	

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28 Independent Voices
9 Manual Couplers
4 Manual to Pedal Couplers
2 Expression Pedals and Crescendo
13 Adjustable Capture Pistons
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PEDAL
Principal 16'
Bourdon 16'
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Frederick Swann, New York City — First Presbyterian Church May 11: Pièce Héroïque, Franck; Recit de Tierce en Taille, Couperin; Dialogue in F major, Grigny; Toccata in D minor (Dorian), Bach; Psalm Prelude, Howells; Choral Improvisation on Victimae paschali, Tournemire; Four Chorales, Pepping; Adagio for Strings, Barber; Introduction, Passacaglia and Fugue, Wright.

Lauren B. Sykes, Portland, Ore. — First Methodist Church April 26: Fugue in C, Buxtehude; Soeur Monique, Couperin; Trumpet in Dialogue, Clérambault; Air with Variations, Handel; Four Sketches, Schumann; Trumpet Minuet, Hollins; Spring Caprice, Smith; Thou Art the Rock, Mulet. First Congregational Church, Salem April 5: Same Buxtehude and Clérambault with Sheep May Safely Graze, Bach; Rondo, Rinck; Toccata and Fugue in D minor, Bach; Pastorale, Franck; Two Sketches, Schumann; Tuba Tune in D, Lang; Dreams, McAmis; Rondo Francaise, Boëllmann; Toccata, Symphony 5, Widor.

San Francisco-Bay Area GSG, San Francisco, Cal. — Calvary Presbyterian Church April 24: Toccata and Fugue in G minor, Buxtehude; O God, Thou Faithful God, Brahms — Randolph Farrar. Prelude and Fugue in E minor (Cathedral), Bach; Postlude for the Office of Compline, Alain — David Knight. Deck Thyself, My Soul and O World, I must leave Thee, Brahms; Pièce Héroïque, Franck — Robert Walker. Voluntary in C major, Stanley; Six Fugues, Fisher; Noël and Variations, Balbastre — Paul Danilewski.

Pupils of Herbert L. White, Jr., Chicago, Ill. — Sherwood Music School April 21: Preludes in A minor and F major, Bach — Penny Schalk; Toccata in D minor, Nevins — Patricia Fricke; Fugue in G minor, Bach — Nancy Wilson; Allegro, Concerto 3, Handel — Lee Whittington; My Heart is Filled With Longing, Langlais and Jesus Is Nailed On The Cross, Dupré — Patricia Carter; Litanies, Alain — Michael David.

Duane H. Werner, Urbana, Ill. — Graduate recital, University of Illinois, University Place Christian Church April 26: Prelude and Fugue in E major, Lübeck; Nun freut euch, Pachelbel; Nun bitten wir, Buxtehude; Valet will ich dir geben, Bach; Morgenglanz der Ewigkeit, Walcha; Fugue in E flat major, Bach; Variations on a Theme of Jannequin, Alain; Fugue 3 on B-A-C-H, Schumann; Two Stations of the Cross, Dupré; Toccata, Sowerby.

Charles L. Dirr, Forsyth, Ga. — Middle Georgia College, Cochran April 26: Rigaudon, Campra; Soeur Monique, Couperin; Tuba Tune, Lang; Flute Tune, Arne; Fugue in E flat major (St. Anne), Bach; Prelude, Fugue and Variation, Franck; Scherzo in E major, Gigout; Schönster Herr Jesu, Schroeder; Toccata, Symphony 5, Widor.

E. Robert Irwin, Greenville, N. C. — Faculty recital, East Carolina College, Austin Auditorium March 25: Prelude in C minor, Bach; Suite du Premier Ton, Clérambault; Prelude and Fugue in G major and Toccata in F major, Bach; Fantasia in F, K 594, Mozart; Prelude and Fugue in B major, Dupré.

Mary Tiffany, Northfield, Minn. — Student of Enid Woodward, Carleton College, Skinner Memorial Chapel April 11: Prelude and Fugue in E minor, Bruhns; Recit de Tierce en Taille, Grigny; Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Deux danses a Agni Yavishita and Litanies, Alain.

Antone Godding, Waterbury, Conn. — Crescent Avenue Presbyterian Church, Plainfield, N. J. March 23: Con moto maestoso and Andante tranquillo, Sonata 3, Mendelssohn; Partita on Herzliebster Jesu, Johns; Prelude and Fugue in F minor, Bach; Fantasia Tragica, Becker.

Mowetha Williams, Poplarville, Miss. — First Methodist Church April 27: Now Thank We All Our God, Karg-Elert; Bridegroom of Our Soul, Blackburn; Regina Coeli, Titcomb; Bell Benedictus, Weaver; O Sacred Head and Toccata on Vom Himmel Hoch, Edmundson.

Kenneth J. Dorsch, Maplewood, N. J. — Student recital, Kirkpatrick Chapel, New Brunswick April 28: All Bach: In dir ist Freude; O Mensch, bewein' dein' Sünde gross; Prelude and Fugue in C minor. Susan Calhoun shared the program.

Recital programs must reach the office of THE DIAPASON, 343 S. Dearborn, Chicago, Ill. 60604, within six weeks of performance date.

Virgil Fox, New York City — Philharmonic Hall, Lincoln Center May 24: Kyrie, Praise to the Lord, Fugue in G minor, Toccata and Fugue in D minor, Trio Sonata 4 in E minor, Prelude and Fugue in E minor (Wedge), Sheep May Safely Graze and Fantasia and Fugue in C minor, Bach; Fantasia and Fugue on Ad nos, Liszt.

Pupils of Marion Hutchinson, Minneapolis, Minn. — Gethsemane Episcopal Church May 9: Fantasia in G minor, Bach — James Bruggeman. Andante, Cervetto; March-Overture to the Occasional Oratorio, Handel — LaVerne Russell. Baroque Suite, Young — Michael Rodelius. Psalm 19, Marcello; Bells of Berghall Church, Sibelius; Chorale Prelude, Peeters — Judy Kusz. Now Thank We All Our God, Whitford — Tom Magnuson. Toccata and Fugue in D minor, Bach — Mary Ewing. Benedictus and Toccata, Reger — Richard Steege. Dorian Toccata, Bach; Scherzetto, Vierne — Judy Reher. Litanies, Alain — Steve Thompson.

Margaret Weber, Toledo, Ohio — St. Paul's Lutheran Church April 7: Fantasia and Fugue in C minor and Before Thy Throne I Now Appear, Bach; Three Chorale Preludes, Brahms; Ave Verum Corpus, Mozart-Liszt. Faculty recital, Ashland Avenue Baptist Church April 25: Abide with us and Passacaglia and Fugue in C minor, Bach; My Jesus Calls To Me and My Faithful Heart Rejoices, Brahms; Andante Sostenuto, Gothic Symphony, Widor; Nostalgic and Fancy-Free, Sowerby; Chorale 1, Sessions.

Richard Giltner, Gainesville, Ga. — Pearce Auditorium, Brenau College April 8: Melodia and Intermezzo, Reger; Introduction and Fugue, David; Herr, wie du willst and Ach, Gott und Herr, Karg-Elert; Partita on Veni Creator Spiritus, Schroeder; Allegro, Concerto 1, Ernst-Bach; Allein Gott in der Höh Sei Ehr (two versions), Fantasia and Fugue in G minor, Bach; Ave Maria, Reger; Postlude 3, Langlais.

Nelson F. Adams, Brevard, N. C. — For Western North Carolina AGO Chapter, Church of the Holy Cross, Tryon May 4: Homage to Perotin, Roberts; Suite du Premier Ton, Clérambault; Grand Jeu, DuMage; Ciacona in E minor, Buxtehude; Schmücke Dich and Jesus Christus, Unser Heiland, Bach; Rhosymedre, Vaughan Williams; Aria, Peeters; Epistle Sonatas 10, 11, Mozart; Toccata, Symphony 5, Widor.

Dean Kincaid, Spokane, Wash. — Cathedral of St. John the Evangelist April 30: Voluntary 1 in D, Boyce; Trio Sonata and Prelude and Fugue in E minor (Cathedral), Bach; Suite for a Musical Clock, Handel; We all believe in one God, the Creator, Bach; Andante, Sonata 4, Mendelssohn; Rhosymedre, Vaughan Williams; Chorale, Honegger; Carillon de Westminster, Vierne.

Student Contest Winners Recital, Milwaukee, Wis. — For Milwaukee AGO Chapter, St. Paul's Lutheran Church May 2: Trio Sonata in D minor, Bach; Toccata and Fugue, Fortun — Andrea Wray. Toccata and Fugue in F major, Buxtehude; Variations on an Original Theme, Peeters; Finale in B flat, Franck — Peggy Nicolai.

Virginia Robinson, Walla Walla, Wash. — Student recital, Walla Walla College Church March 8: Partita on Meinen Jesum lass ich nicht, Walther; Suite du Deuxième Ton, Clérambault; Fantasia and Fugue in G minor, Bach; Variations sur un Noël Angevin, Litaize; Moderé et expressif, Fleury; Finale, Symphony 1, Langlais.

James G. Martin, Jr., Tupelo, Miss. — St. Peter's Episcopal Church, Oxford April 25: Agincourt Hymn, Dunstable; Toccata in E minor, Pachelbel; We pray now to the Holy Spirit, Buxtehude; Chorale in A minor, Franck; Song of Peace, Langlais; Prelude and Fugue in C minor, Bach.

Roland Steele, Seward, Neb. — Concordia Teachers College, Weller Auditorium April 21: Prelude and Fugue in F sharp minor, Buxtehude; Nun lässt uns Gott dem Herren, Lübeck; Sonata 4, Mendelssohn; Wachet auf, David; Variations on a Theme by Daniel Moe, Bender; Toccata and Fugue in F major, Bach.

Helen Bright Bryant, Scranton, Pa. — St. Luke's Episcopal Church March 10: O God, Hear My Cry, Krebs; Prelude in G major, Bach; Could I But Know The Number of My Days, Karg-Elert; The Bells of Perros Guirec, Dupré; Postlude, Vierne.

Carolyn Behan, Manhattan, Kans. — Student of Marion Pelton, Kansas State University, Chapel Auditorium April 1: Sonata 6, Mendelssohn; Grand Jeu, DuMage; Basse et Dessus de Trompette, Clérambault; Litanies, Alain.

Recitals of the Month

Heinz Wunderlich, Hamburg, Germany — Emmaus Lutheran Church, Milwaukee, Wis. May 9: Prelude and Fugue in E minor, Toccata, Adagio and Fugue in C major, Kommst du nun, Lobe den Herren and Christ lag in Todesbanden, Bach; Fantasie and Fugue on B-A-C-H, Liszt; Chaconne in D minor, David; Toccata in B minor, Duruffé.

W. Gerald White, Providence, R. I. — Pre-nuptial recitals, St. Luke's Episcopal Church, East Greenwich April 24: Suite in D, Stanley; Brother James Air, Wright; Introduction and Trumpet Tune, Boyce; Echo Voluntary, James; Siciliano, Bach-Snow; Pastorale, Titcomb; St. Anthony Chorale, Brahms-Taylor; Trumpet Tune, Purcell; Trumpet Voluntary, Stanley. St. Mary's Episcopal Church, Warwick May 1: Westminster Suite, Purcell; Aria da Chiesa, early Italian; Largo and Allegretto, Bach-Nevins; Aria con variazione, Martini; A Mountain Spiritual, Whitney; Introduction and Trumpet Tune, Boyce; Pastorale, Titcomb; Trumpet Tune, Purcell.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church April 7: Suite Medievale, Langlais; Prelude on Song 46, Sowerby; Fugue on B-A-C-H, Krebs. April 14: Passion Chorale, Busch; Tune for Maundy Thursday, Milford; Crown Imperial March, Walton; Were You There, Sowerby. April 21: Improvisation on Alleluia, Pascha Nostra, Titcomb; Francaise, Langlais; Legende, Vierne; Trumpet Tune, Purcell. April 28: Land of Rest, Donovan; Scherzo, Ratcliffe; Pieces for Musical Clocks, Haydn; Easter Alleluia, Slater.

Students of University of Florida, Gainesville, Fla. — University Auditorium March 30: Toccata, Frescobaldi — Mary Whelan. Lo, How A Rose E'er Blooming and Deck Thyself, My Soul, With Gladness, Brahms — Mary Patton. Prelude and Fugue in F major, Bach — Joseph Pesce. O World, I Now Must Leave Thee, Brahms — Yvonne Rawls. If Thou But Suffer God To Guide Thee and Prelude in C minor, Bach — John Parkyn.

Anita Eggert Werling, St. Paul, Minn. — Faculty recital, Concordia College May 9: Magnificat Primi Toni, Prelude, Fugue and Chaconne, Nun bitten wir den heiligen Geist and Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 5 in C major, An Wasserflüssen Babylon, Von Gott will ich nicht lassen and Prelude and Fugue in B minor, Bach.

Sandra Bielawa, Houston, Tex. — Rice University, Memorial Chapel April 25: Prelude, Fugue and Chaconne, Buxtehude; Sonata 2, Bach; Partita for Violin, Viola and Organ, Piston; Fantasie in F minor, Mozart; Sonatina, Donald Aird; O Sacred Head Now Wounded, Pange Lingua and Chorale and Fugue on Lasst Uns Erfreuen, Herbert Bielawa.

Cheryl Hamilton, Dallas, Tex. — Senior recital, Southern Methodist University, Perkins Chapel April 20: Chaconne in G minor, Couperin; Echo Fantasie in A minor, Sweelinck; Herzlich thut mich erfreuen and Es ist ein' Ros, Brahms; Toccata, Adagio and Fugue in C major, Bach; Concerto 2, Pepping; Fileuse, Dupré; Chorale in A minor, Franck.

David Dahl, Spokane, Wash. — For Portland, Ore. AGO Chapter, St. Mark's Episcopal Church, Portland April 3: Processional on Praise to the Lord, Shaw; Rejoice Beloved Christian, Deck Thyself with Gladness and A Mighty Fortress, Kauffmann; La Folia Variations, Pasquini; La Romanesca, Valente.

Marlene Vest, Greensboro, N. C. — Student of Harold G. Andrews, Odell Memorial Auditorium April 9: Prelude and Fugue in D minor, Buxtehude; Von Gott will ich nicht lassen, Kommst du nun, Jesu and Prelude and Fugue in B minor, Bach; Sonata 3, Hindemith; Cor-tège et Litanie, Dupré.

Donna Grady, Greencastle, Ind. — Christ Church Cathedral, Indianapolis May 14: Apparition de l'Eglise Eternelle, Messiaen; Prelude in G major, Vom Himmel kam der Engelschaar and Christum wir sollen loben schon, Bach; Allegro, Concerto 10, Handel; Ave Maris Stella, Dupré.

Marion Carlson, Elmira, N. Y. — For Elmira AGO Chapter, Hedding Methodist Church April 2: Partita on O God Thou Faithful God, Bach; My Heart is Filled with Longing, Kuhnau, Brahms; Nun bitten wir, Buxtehude; Prelude in G minor, Bach.

Lucille Blake, San Francisco, Cal. — Glide Memorial Methodist Church April 27: Sinfonia: We Thank Thee God, Bach; Cantabile, Franck; Scherzetto, Vierne; Minuet and March, Haydn; Fantasie and Fugue on B-A-C-H, Liszt.

Ladd Thomas, Glendale, Cal. — For Monmouth AGO Chapter, St. George's-by-the-River, Episcopal, Rumson, N. J. April 25: A Mighty Fortress, Praetorius; Grand Pièce Symphonique, Franck; Noel 1 in D minor, Daquin; Sonata 1, Hindemith; Prelude and Fugue in A minor, Bach.

Mary Grenier, Cleveland, Ohio — For Central Ohio AGO Chapter, Covenant Presbyterian Church, Columbus March 31: Prelude and Fugue in D, Buxtehude; Come, Saviour of the Nations, Rejoice, Ye Christians and Passacaglia and Fugue in C minor, Bach; Concerto in G minor, Handel; Le Jardin Suspendu, Alain; Variations on Christ Lay in Death's Strong Bonds, Van der Horst; Concerto for Brass and Organ, Bingham. Instrumentalists, directed by Richard J. Suddendorf, assisted. Cleveland Museum of Art April 25: Suite Medievale, Langlais; Variazioni sopra la Sinfonia della Cantata, Van Der Horst; Christ lag in Todesbanden, contemporary; L'Ascension Suite, Messiaen.

Robert M. Finster, Elmira, N. Y. — Dedicatory recital, Christ Episcopal Church, Towanda, Pa. April 25: Canzona, Gabrieli; Diferencias sobre el Canto del Caballero, Cabezon; Toccata per l'Elevazione, Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; O Gott, du frommer Gott and Toccata in F major, Bach. For Elmira AGO Chapter, Hedding Methodist Church March 12: Arioso, Sowerby; Schmücke dich and Herzlich thut mich verlangen, Brahms; O Lamm Gottes, Bach.

Students of Willis Bodine, Gainesville, Fla. — University of Florida Auditorium April 13: Prelude and Fugue in B minor, Bach — Patricia Mitchell; Prelude, Fugue and Variation in B minor, Franck — Cathy Jones; Toccata del demico tuono, Gabrieli, and Sonata 1 in F minor, Mendelssohn — Jack Cater; Da Jesus am Kreuze stund, Bach — Frances Turney; O Lamm Gottes unschuldig and Christ lag in Todesbanden, Bach — Carol Betha.

Esther Jepson, Milwaukee, Wis. — Faculty Recital, University of Wisconsin-Milwaukee, Kenwood Methodist Church May 2: Poème Héroïque, Dupré (with brass choir); Jesu, meine Freude, Wir glauben alle an einen Gott and Ein feste Burg, Bach; Concerto in C major, Haydn (with UWM orchestra); Clair de Lune, Vierne; Symphonic Variations, Milner.

Joyce Ann Garrett, Spartanburg, S. C. — Student of Rachel Pierce, Twichell Auditorium, Converse College April 26: Carnival, Crandell; Suite du Premier Ton, Clerambault; Prelude and Fugue in E minor, Bach; Wer nur den lieben Gott lässt walten, Walcha; Ein' feste Burg, Peeters; Chromatic Study on B-A-C-H, Piston; Boys Town, Langlais; Carillon de Westminster, Vierne.

C. Allison Salley, Midland, Tex. — For El Paso AGO Chapter, First Presbyterian Church, Midland April 27: Fanfare, Cook; Come, Saviour of the Gentiles, Now Let Us With Joy and Passacaglia and Fugue in C minor, Bach; Variations on Wondrous Love, Barber; Evan and Eudoxia, Edmundson; Sonata on Psalm 94, Reubke.

Ted Alan Worth, Philadelphia, Pa. — Fort Street Presbyterian Church, Detroit, Mich. April 26: Sinfonia, Cantata 29, Bach; Aria con variazionne, Handel; Adagio Cantabile and Toccata in F, Bach; Prelude, Suite, Duruffé; Le Tumult au Pretoire, Maleingreau; Marche Grotesque, Purvis; Chanson, Hebble, Finale, Symphonie 6, Vierne.

Edmund Shay, Chicago, Ill. — Euclid Avenue Methodist Church, Oak Park April 20; Magnificat in G minor, Dandrieu; Ricercare in F sharp minor, Pachelbel; Four Variations on More Palatino, Sweelinck; 11 Orgelbüchlein Preludes and Prelude and Fugue in G major, Bach.

Gwen Gould and Roy Horton, Greencastle, Ind. — Christ Church Cathedral, Indianapolis May 7: Kyrie en Taille, Tierce en Taille and Dialogue sur les Grands Jeux, Grigny — Miss Gould. Prelude, Fugue and Variation, Franck; Lied and Divertissement, Vierne — Mr. Horton.

Richard Harper, Plainfield, N. J. — Crescent Avenue Presbyterian Church April 13: Prelude and Fugue in A minor, Bach; O Sacred Head (both settings), Brahms; Sonata 2, Hindemith; Lord Jesus Christ, Be With Us Now, Karg-Elert.

Karen Albers, San Leandro, Cal. — Glide Memorial Methodist Church, San Francisco April 13: O Lamm Gottes, Bach; De Profundis, Langlais; Ein lämmlein geht, Pepping; O Traurigkeit, Brahms; Partita on Christus ist erstanden, Ahrens.



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Providence Journal

Hokans' musicianship was brought into sharpest focus with works that frequently receive nothing more than routinized, adequate, mechanical treatment.

He injected Bach's Sonata No. 5 with tonal and stylistic intrigue. The two swift movements were unravelled with fleet fingerwork. The text was clean, clearcut, and voiced in bright sounds. The slow movement was traced in reeds. Each voice had its own personality and volume was discreet.

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William Self, New York City — Dedicatory recital, First Presbyterian Church, Morgantown, N. C. April 25: Trumpet Voluntary in D, Stanley; Amen, Hymns of the Church, Titelouze; Noël 6 in D minor, Daquin; Gavotta, Martini; Once He Came in Blessing and Toccata and Fugue in D minor, Bach; Chorale in E major, Franck; Reverie, Bonnet; Scherzetto and Carillon de Westminster, Vierne.

Raymond C. Boese, Redlands, Cal. — Texas Lutheran College, Seguin, Tex. March 8: Holy Cross Lutheran Church, Houston, Tex. March 9: Southwestern Baptist Theological Seminary, Reynolds Memorial Chapel, Fort Worth, Tex. March 12; St. James Lutheran Church, Minneapolis, Minn. March 14: Intermezzo and Melodia, Reger; We All Believe in One God, Creator and We All Believe in One God, Father, Bach; Concerto in A minor, Vivaldi-Bach; Toccata per l'Elevazione, Frescobaldi; The Shepherds, Nativity Suite, Messiaen; Song of Peace, Langlais; Variations on a Noël, Dupré.

Students of Esther Jepson, Milwaukee, Wis. — University of Wisconsin-Milwaukee GSG, Fine Arts Recital Hall April 12: Jesu, meine freude and Der tag der is so Freudenreich, Bach — Pat Welterstorff. Fugue in G minor, Bach — Mary Kent. Prelude and Fugue in C major, Bach; West Wind, Rowley — Margaret Battig. Concerto in A minor, Vivaldi-Bach — Barbara Hannon. Le Jardin Suspendu, Alain; Toccata, Milner — Karol Nelson. Allegro, Sonata 4 in B flat, Mendelssohn — E. Donald Peterson.

Joan Lippincott, Princeton, N. J. — Faculty recital, Westminster Choir College Chapel April 6: Toccata in F, Bach; Blessed are ye faithful souls, Brahms; Sonata, Persichetti.

For St. Joseph Valley AGO Chapter, First Presbyterian Church, Niles, Mich. April 28: Fantasie, K 594, Mozart; Two Schübler Preludes and Toccata in F major, Bach; O wie selig and O Traurigkeit, Brahms; Epilogue, Langlais; Suite, Durufle.

Berj Zamkochian, Boston, Mass. — Dedicatory recital, St. John's Lutheran Church, Stroudsburg, Pa. April 25: Allegro, Concerto in A minor, Vivaldi-Bach; Toccata from the Musical Flowers, Frescobaldi; Toccata and Fugue in D minor and Come Sweet Death, Bach; Sonata on Psalm 94, Reubke; Impromptu, Vierne; Brother James Air and Green-sleeves, Wright; Toccata, Nancy Faxon.

David N. Johnson, Northfield, Minn. — Carleton College, Skinner Memorial Chapel April 4: Zurückhaltende, Distler; Ein feste Burg ist unser Gott, Walcha; Majesté du Christ, Messiaen; Allein Gott in der Hoh, Manz; Ich steh an deiner Krippe hier, Pepping; Fast and Sinister, Sowerby; Heinlein, Woodward; Acclamations, Langlais.

Marie Schumacher Blatz, Skaneateles, N. Y. — For Auburn and Syracuse AGO Chapters, St. James' Episcopal Church, Skaneateles May 3: Partita on Ach, was soll ich Sunder machen, Bach; Pastorale, Franck; Five Pieces, Homage a Frescobaldi, Langlais; Scherzo, Symphony 4, Widor; Legend of the Mountain, Karg-Elert; Fantasie in F minor, Mozart.

William Haller, Denton, Tex. — First Presbyterian Church, Fort Wayne, Ind. April 6: Allegro, Symphony 6, Widor; When Jesus on the Cross was Bound, Scheidt; Partita on Wacht Auf, Distler; Prelude and Fugue in F sharp minor, Buxtehude; Nun komm der Heiden Heiland, Bach; Grande Pièce Symphonique, Franck.

Philip McDermott, Rock Island, Ill. — Centennial Hall, Augustana College April 25: Voluntary in C major, Stanley; Symphony 2, Vierne; Two Sonatas in D major, Scarlatti; Voluntary, Walond; Variations, Sonata 6, Mendelssohn; The Fountain, Delamarter; Carillon-Sortie, Mulet.

Cecil Bolton, Lubbock, Tex. — For Lubbock AGO Chapter, First Presbyterian Church April 20: Allegro, Concerto in G minor, Handel; Passacaglia in C minor, Bach; Grand Pièce Symphonique, Franck; Toccata in G and Chant Pastorale, Dubois; Meditation, Sturgess; Toccata, Symphony 5, Widor.

Marilyn Andersen, Bloomington, Ind. — Indiana University School of Music May 2: Offertoire sur les Grands Jeux, Couperin; Prelude and Fugue in E minor, Bach; Grand Pièce Symphonique, Franck; Epilogue, Langlais.

Esther Johnson, San Francisco, Cal. — Glide Memorial Methodist Church May 11: Wie soll ich dich empfangen, Pepping; Vom Himmel hoch da komm ich her, Walcha; O Haupt voll blut und wunden, Müller-Zurich; Two Preludes, Berlinski; Ein feste Burg, David.

Marilyn Mason, Ann Arbor, Mich. — For Southern Arizona AGO Chapter, Catalina Methodist Church, Tucson March 21: Concerto del Signor Torelli, Walther; Aria con variazione, Martini; Fantasie and Fugue in G minor, Bach; Variations on a Recitative, Schoenberg; Pastorale, Roger-Ducasse; Pageant, Sowerby.

Robert A. Schilling, Indianapolis, Ind. — Dedicatory recital, North Methodist Church April 25: Toccata and Fugue in D minor and Pastorale in F major, Bach; Voluntary in C major, (with trumpets) Purcell; Andante, Concerto 3, Felton; Chorale Trio on Christus, der ist mein Leben, Karg-Elert; All Glory Be to God on High and Praise the Lord Ye Heavens Adore Him, Manz; Church Sonata in A major K 225 (with strings) and Church Sonata in C major K 263 (with trumpet and strings), Mozart; Rondo in G, Bull; Balletto del Granduca, Sweelinck; Sonata Pian'e Forte, Gabrieli; Day Is Dying in the West, Thompson; Grand Choeur Dialogue, Gigout.

Barbara Owen, Pigeon Cove, Mass. — For Waterbury AGO Chapter, Sacred Heart R. C. Church, Waterbury, Conn. March 28: Dialogue sur les Grands Jeux, Grigny; Basse de Trompette, Dandrieu; Josef est bien marié, Balbastre; Auf meinem lieben Gott and Ein feste Burg, Hanff; Prelude and Fugue in E minor, Bach; Herzlich thut mich verlangen and Herzlich thut mich erfreuen, Brahms; Rey Tremendae Majestatis, Schaffer; Pastorale on the Morning Star, Pinkham; Prelude and Fugue in A minor, Drischner.

G. Donald Kaye, Waverly, Pa. — Green Ridge Presbyterian Church, Scranton March 14: Grand Jeu, DuMège; Ciacona in E minor, Buxtehude; Wake, Awake The Night Is Flying, Krebs; Praise God, Kauffmann; Voluntary in C major, with two trumpets and timpani, Purcell; Fantasie in A major, Telemann; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Feirlicher Einzug, Strauss-Reger; Canon in B major, Schumann; Dialogue sur les Mixtures and Te Deum, Langlais.

Joseph Munzenrider, Denver, Colo. — For Helena Chapter, Plymouth Congregational Church, Helena, Mont. May 2: Sinfonia, Solomon, Handel; Sonata 1 for Organ and Strings, Pinkham; Concerto 4 in G major, Dupuis; Prelude and Fugue in G major, Bach; Three Versets, Larghetto, Quartet for violin, viola, cello and organ and Prelude and Fugue in G minor, Dupré.

Harvey Van Buren, Washington, D. C. — Brown University, Sayles Hall, Providence, R.I. March 16: Prelude, Fugue and Variation, Franck; Scherzo, Symphony 2, Vierne; Grand Choeur Dialogue, Gigout; Concerto 2 in B flat major, Handel; Nun bitten wir, Buxtehude; Toccata, Prelude in F major, Bach; Fantasie, Alain; L'Ascension Suite, Messiaen; Evocation, Dupré.

K. Bernard Schade, Williamsport, Pa. — St. Boniface Church Feb. 28: Prelude, Schroeder; Noël Etranger, Daquin; Fugue in E flat major, Bach; Introduction and Toccata, Walond; Deck Thyself, Brahms; Processional for a Wedding, La Montaine; Adagio for Strings, Barber; Benedictus, Reger; Introduction and Trumpet Tune, Boyce; My Spirit Be Joyful, Bach.

Gerald Dick, Provo, Utah — Graduate recital, Brigham Young University, Provo Tabernacle May 3: Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in E flat major (St. Anne), Bach; Chorale in E major, Franck; Now Thank We All Our God, Manookin; Prelude and Fugue on B-A-C-H, Liszt.

Philip Simpson, Abilene, Tex. — First Baptist Church April 6: Trumpet Dialogue, Benedictus and Offertoire sur les Grand Jeux, Couperin; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; On a Plainsong Theme, Vraiment; God Among Us, Messiaen.

Mrs. Louis J. Green, Elmira, N. Y. — For Elmira AGO Chapter, Hedding Methodist Church March 26: Psalm 18, Marcello; Lord Jesus, Think On Me, Willan; Jesu, Priceless Treasure, Bach; Adagio in B minor and Prelude in E, Corelli; Matin, Psalm and Fanfare, Young.

DeWitt K. Botts, Waverly, N. Y. — For Elmira AGO Chapter, Hedding Methodist Church March 5: Nun ruhen alle Wälder, Edmundsen; Benedictus for the Organ, Rowley; Ballade in D, Clokey; Chorale in A minor, Franck.

Eugene Clark, San Francisco, Cal. — Glide Memorial Methodist Church April 6: Prelude and Fugue in D major and Three Chorale Preludes, Buxtehude; Ave Maria, Karg-Elert; Rhythmic Trumpet, Bingham; Prelude to the Kyrie and Te Deum, Langlais.

Recitals of the Month

Vernon de Tar, New York City — First Presbyterian Church April 27: Christ lag in Todesbanden (two settings), and Passacaglia and Fugue in C minor, Bach; O Filii et Filiae, Dandrieu; Chorale I in E major, Franck; Gelobt sei Gott im höchsten Thron and Mit Freuden zart, Pepping; Adagio and Toccata, Symphony 5, Widor.

Bob Thompson, Seagoville, Tex. — For Dallas AGO Chapter, St. Stephen Methodist Church, Mesquite April 26: Voluntary in D minor, Stanley; Prelude and Fugue in A minor and Allein Gott in der Höhe sei Ehr, Bach; Prelude, Fugue and Variation, Franck; Sonata 1, Hindemith; Toccata cromatica per l'Elevazione, Frescobaldi; Fantasy for Flute Stops, Sowerby; Prelude and Fugue in E major, Lübeck.

First Methodist Church, Lufkin, Tex. May 7: Toccata, Prelude, Fugue and Variation, Franck; Fantasy for Flute Stops, Sowerby; Allein Gott in der Höhe sei Ehr, Bach; Prelude and Fugue in E major, Lübeck. Betty Ross Lambert, soprano, assisted.

George Mead, New York City — Trinity Church April 7: Prelude and Fugue in F minor, Handel; Benedictus, Reger; Rhythymedre and Hyfyrdol, Vaughan Williams. April 15: Two Preludes, Passion Chorale, Buxtehude, Bach; Mater Dolorosa, Weitz; Prelude on Calvary's Hill, Vaughan Williams. April 21: Sonata 6, Mendelssohn; Chorale in A minor, Franck. April 28: Fugue on the Kyrie, Couperin; Prelude on Down Ampney, Means; Sonata 4, Mendelssohn.

Mary Frances Deatherage, Wichita Falls, Tex. — Central Presbyterian Church April 6: Agincourt Hymn, Dunstable; Rondo, Concerto for Flute, Rinck; Concerto in F, Handel; Jesu, O Bridegroom, Karg-Elert; I Believe in One True God, God's Time is Best and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Brother James, Wright; Open the Gates of the Temple, Manz; Prière and Fête, Langlais.

George Faxon, Boston, Mass. — Cathedral of St. John the Evangelist May 8: Concerto 2 in B flat, Handel; Aria da Chiesa, Early Italian; Ciacona, Pachelbel; Fantasia and Fugue in G minor, Bach; Study in B minor, Schumann; Introduction, Allegro and Chorale on Ad nos, Liszt; Allegretto, Sonata in E flat minor, Parker; Adagio and Toccata, Nancy Faxon; Scherzo, Duruffé; Fantasia on Adeste Fideles, Dupré.

Students of John Doney, West Hartford, Conn. — St. James' Episcopal Church May 2: Prelude, Fugue and Chaconne, Buxtehude — Nancy Noch; Prelude in B minor, Bach — Leslie Woodward; Chorale in E major, Franck and I am sol recedit igneus, Simonds — Clara Ekwurtzell; Variations on Lucis Creator, Alain — Sandra Peichert; Dieu Parmi Nous, Messiaen — Norman Slade.

James H. Ward, Fresno, Cal. — Senior recital, Southwestern Baptist Theological Seminary, Fort Worth, Tex. May 7: Ein feste Burg and O Lamm Gottes, Pachelbel; In Dir ist Freude, O Mensch, bewein' dein' Sünde gross and Toccata and Fugue in D minor, Bach; Choral Dorien, Alain; Pièce Héroïque, Franck.

Loving H. Phillips, Charleston, S. C. — For Charleston AGO Chapter, French Huguenot Church April 16: Ach Herr, mich armen Sunder, Kuhnau; Une Vierge Pucelle, LeBegue; Toccata per l'Elevazione, Frescobaldi; Voluntary in C, Stanley; Passacaglia, Messe du Deuxième Ton, Raison; Point d'Orgue sur les Grand Jeux, Grigny.

Grady Wilson, New York City — St. Paul's Chapel, Columbia University April 21: Passacaglia, Symphony, Sowerby; Wondrous Love Variations, Barber; The Burning Bush, Berlioz; Arabesques sur les Flutes, Langlais; Improvisation on Victimae Paschale, Tournemire.

Jolene Schultz, Seward, Neb. — Concordia Teachers College, Weller Auditorium May 5: Concerto in C major, Bach; Herr Jesu Christ, dich zu uns wend, Waltherr; Prelude and Fugue in A minor, Bach; Sonata 5, Mendelssohn; Lord, Keep Us Steadfast in Thy Word, Bender; Modale Suite, Peeters.

Graham Steed, Windsor, Ont. — For Halifax Centre, All Saints' Cathedral, Halifax, N. S. April 26: Prelude and Fugue in C major, Bach; Fantasia in F minor, Mozart; Sonata 3, Hindemith; Prière, Franck; Suite, Duruffé; Two Sketches, Dupré.

William Dinneen, Providence, R. I. — Brown University, Sayles Hall April 13: All Bach, Fantasia and Fugue in G minor; Ein feste Burg ist unser Gott, Prelude and Fugue in C major; Passacaglia and Fugue in C minor.

Searle Wright, New York City — St. Paul's Chapel, Columbia University April 14: Fantasia in C minor, Bach; Herzlich thut mich verlangen (both versions), Brahms; Scene de la Passion, Daniel-Lesur; Harmonies of Florence, Bingham.

Wesley R. Hartung, Toledo, Ohio — Trinity Episcopal Church March 11: Allegro Pomposo, Roseingrave; Larghetto, Bassani; O Man Bewail Thy Grievous Fall and Prelude and Fugue in E minor, Bach; Prelude, Suite in E major, Titcomb; A Mighty Fortress, Whitford. March 18: Prelude in B minor, Jesu, Joy of Man's Desiring and I Call To Thee, Lord Jesus Christ, Bach; O How Blessed, Faithful Spirits, Are Ye and A Rose Breaks Into Bloom, Brahms; O clemens, O pia, Dallier; Now Thank We All Our God, Karg-Elert. March 25: Meditation, Borowski; Come Saviour of the Gentiles and My heart is filled with longing, Bach; Trumpet Tune and Air, Purcell; Menuett, Bach-Kraft; Rhythymedre, Vaughan Williams; Festival Toccata, Fletcher. April 8: Trumpet Voluntary, Purcell; Water Music Suite, Handel; Aria Pastorella, Rathgeber; When we are in deepest need and Fantasia and Fugue in G minor, Bach. April 15: In Death's Strong Grasp The Saviour Lay, Jesus Christ, Our Lord, Redeemer, Christ Is Arisen, On Earth Has Dawned This Day of Days, Today God's Only-Gotten Son, Hark! A Voice Saith All Are Mortal and O How Futile, How Inutile, Bach; My Heart is Filled with Longing, Kirnberger.

Lewis Bruun, Newark, N. J. — For Metropolitan New Jersey AGO Chapter, Old First Church April 19: If Thou But Suffer God to Guide Thee, Jesus Christ Our Saviour and Prelude and Fugue in E flat major, Bach; Seven Brief Statements on the Seven Last Words, Lynn; Symphony 6, Widor; Trio for Organ, Lynn; Chorale Prelude on Beneath the Cross of Jesus, Elmore; Partita on Christ ist erstanden, Purvis.

Robert Rayfield, Bloomington, Ind. — For Indianapolis AGO Chapter, Meridian Street Methodist Church, Indianapolis April 27: Fugue in G major (Jig), Bach; Chorale in E major, Franck; Intermezzo, Symphony 3, Vierne; Fairest Lord Jesus, Schroeder; Finale, Symphony 6, Vierne; Concerto 6 in B flat major (with strings and flutes), Handel; Classic Concerto (with strings), Sowerby.

William O. Tufts, Washington, D. C. — First Christian Church, Hagerstown, Md. May 2: Introduction and Allegro, Kebble; O Lamb of God Most Holy and O Sacred Head, Zwart; Sonata da Chiesa, Andriessen; On An American Folk Hymn, McKay; Pastorale, Clokey; Finale, Franck. Fred M. Abeel, baritone, assisted.

Alexander Schreiner, Salt Lake City, Utah — First Presbyterian Church, Fort Wayne, Ind. May 4: If Thou But Suffer God to Guide Thee, My Heart Yearns for Thee and Fantasia in G major, Bach; Sonata in F minor, Mendelssohn; Communion in E major, Maestoso in C sharp minor, Naiades, Clair de Lune and Carillon de Westminster, Vierne.

Louisa Eubanks Fulton, Memphis, Tenn. — Pupil of Adolph Steuterman, Calvary Episcopal Church April 24: Toccata and Fugue in D minor, Nun komm' der Heiden Heiland and Fugue a la Gigue, Bach; Sonata 1, Hindemith; Pièce Héroïque and Andantino, Franck; Prelude, Improvisation and Acclamations, Suite Medievale, Langlais.

Eugenia Toole, Nassau, N. Y. — Fifth Avenue Presbyterian Church, New York City April 11: Mass for the Parishes, Couperin; Thou Man of Grief Remember Me, Read; Prelude and Fugue in G major, Bach; Air with Variations, Sowerby; Prelude on the Kyrie, Langlais; Sonata 1, Mendelssohn.

Judy Gardner, Horseheads, N. Y. — For Elmira AGO Chapter, Hedding Methodist Church April 9: Partita on Christ ist erstanden, Purvis; Were You There, Sowerby; Christ lag in Todesbanden, Da Jesus an dem Kreuze stund and Concerto 2, Bach.

Richard Harper, Plainfield, N. J. — St. Paul's Chapel, Columbia University, New York City April 28: Prelude and Fugue in A minor and Three Chorale Preludes, Bach; Sonata 2, Hindemith; Herr Jesu Christ, dich zu uns wend', Karg-Elert.

Ethel Sleeper Brett, Sacramento, Cal. — First Methodist Church April 18: Plein Jeu and Aria, Young; Gwalshmai and Communion, Purvis; Prelude in F and God's Time is Best, Bach.

James Drake, Bloomington, Ind. — Christ Cathedral, Indianapolis May 28: Passacaglia in C minor, Bach; Prelude and Fugue on B-A-C-H, Liszt.



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Roger Nyquist showed himself to be a brilliant and accomplished organist in his recital on Sunday evening at Graham Memorial Chapel, Washington University.

A program made up entirely of organ music is apt to have a sameness of sound, but Mr. Nyquist took full advantage of the colorist effects of the organ. He is an exuberant and enthusiastic young man. His exuberance pervaded the music he played and augmented a remarkable rhythmic sense and a clean, precise technical facility.

St. Louis Post Dispatch

His Bach was performed with authority, disciplined tempo and delicacy where appropriate; the toccata-fugue was brisk, broad and liberal as it received all-out development. In all, he exhibited star-qualities.

Des Moines Register

Nyquist is that combination of artist and scholar who places each composition in the perspective of its style and historic setting.

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Santa Barbara News Press

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St. Louis Post Dispatch

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E. Power Biggs, Cambridge, Mass. — St. Paul's Episcopal Church, Sacramento, Cal. March 16, 17: Balletto del Granduca, Sweelinck; Westminster Suite, Purcell; Concerto 3 in G major, Soler; Adagio and Rondo, K 617 and Prelude and Fugue in C minor K 546, Mozart; Processional Entry for Festival Occasions, Strauss; Seven Chorale Preludes, Pepping; Variations on America, Ives; March and Three Minuets and Toccata and Fugue in D minor, Bach.

Jay Peterson, Rochester, N. Y. — For Elmira AGO Chapter, Grace Episcopal Church, Elmira April 26: Le Monde dans l'attente du Sauveur, Dupré; Concerto in G major, Ernst-Bach; O Mensch bewein' dein' Sünde gross, Vom Himmel kam der Engel Schaar, Herr Christ, der ein'ge Gottes Sohn and Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation in B minor, Franck; Basse et Dessus de Trompette, Clérambault; Alleluia serena, Messiaen; Fantasy for the Flute Stops, Sowerby; Prelude and Fugue in B major, Dupré.

John S. Mueller, Winston-Salem, N. C. — Dedicatory recital, Ardmore Moravian Church March 28: Davidson College March 19: Allegro, Symphony 6, Widor; Melody in the Tenor, Duet and Dialogue for Full Organ, Grigny; Prelude and Fugue in E minor, Bach; Passacaglia in D minor, Buxtehude; Wake, Awake, Bach; O Sacred Head, Walthers; A Mighty Fortress, Hanff; Variations on a Theme of Jannequin, Alain; God Among Us, Messiaen.

Robert F. Wolfersteig, Winston-Salem, N. C. — Centenary Methodist Church May 2: Toccata in C minor, Pachelbel; Concerto 5, Handel; Before Thy Throne, Salvation Now Is Come To Earth and Prelude and Fugue in C major, Bach; Very Slowly, Sonata, Sowerby; He Remembering His Mercy and Gloria, Dupré; Meditation, Suite Medievale, Langlais; Fantasie and Fugue in D minor, Reger.

John Huston, New York City — First Presbyterian Church April 25: Concerto 2 in B flat, Handel; Toccata and Fugue in D minor, Bach; Noël Grand Jeu et Duo, Daquin; Sonatas in C major, F major, C major, Mozart; Processional Music, Berlinski; Very slowly, Sonata, Sowerby; Concerto in G minor, Poulenc. String orchestra, Searle Wright conducting, assisted.

Clair W. Van Ausdall, New York City — Church of the Resurrection April 25: Toccata in F major, Bach; Joseph est bien marié, Balbastre; Noël Grand Jeu et Duo, and Noël en Dialogue et en Trio, Daquin; Sonata 3, Mendelssohn; Three Dances, Alain; Rejoice, beloved Christians and Deck thyself, O my soul, Bach; Prelude and Fugue in G minor, Dupré.

Students of Mount Holyoke College, South Hadley, Mass. — Abbey Memorial Chapel April 22: Versillo de Gloria Patri, Moreno — Carolyn Krieghoff. Chaconne in E minor, Buxtehude — Eileen Sypher. Fantasie con imitatione in B minor and Prelude and Fugue in E minor, Bach; Variations on a German Folk Tune for pedals, Koltz — Marilyn Hunsicker.

James Guinn, Dallas, Tex. — Oak Cliff Methodist Church April 18: Prelude and Fugue in F major and I Call to Thee, Lord Jesus Christ, Bach; Prayer, Suite Gothique, Böllmann; Intermezzo, Huhn; Meditation, Kinder; On a Melody by Vulpius, Willan; St. Clement, McKinley; Sheep May Safely Graze, Bach-Asper.

Lawrence P. Schreiber, Washington, D. C. — Fifth Avenue Presbyterian Church, New York City March 28: O Traurigkeit, O Herzeleid, Brahms; Chorale in E major, Franck; Prelude and Trumpetings, Roberts; Even Song, LaMontaine; Prelude and Fugue in C minor, Bach.

Vicki Pharr, Lubbock, Tex. — Junior recital, Texas Technological College, First Methodist Church April 9: Basse et Dessus de Trompette, Clérambault; Dorian Toccata, Bach; Six Vesper Antiphons, Dupré; Apparition de l'Eglise Eternelle, Messiaen; Adagio and Toccata, Symphony 5, Widor.

John Schueler, Syracuse, N. Y. — Cathedral Church of St. Mark, Minneapolis, Minn. May 3: Concerto 2 in B flat major, Handel; Sonata 1, Guilman; Prelude and Fugue in D major, Bach; Petite Suite, Bales; Introduction, Passacaglia and Fugue, Willan.

James Johnson, New York City — Trinity Church April 1: Offertoire sur les Grand Jeux, Couperin; Le Banquet Celeste, Messiaen; Toccata in F major, Bach. April 8: Lenten Chorales from the Orgelbüchlein and Fantasie and Fugue in G minor, Bach.

Peter Hurford, St. Albans, England — Dedicatory recital, Christ Church Cathedral, St. Louis, Mo. May 4: Sonatina, Ritter; Wie schön leuchtet der Morgenstern, Buxtehude; Sonata 3, Bach; Concerto in G minor, Vivaldi-Bach; Sonata 2, Hindemith; Variations sur un theme de Jannequin and Litanies, Alain.

Frank Mulheron, Milford, Conn. — Church of Christ, Congregational March 3: Toccata, Muffat; Basse et Dessus de Trompette, Clérambault; Voluntary in A minor, Stanley; As Jesus Stood Beside the Cross, Scheidt; Prelude and Fugue in E minor, Bruhns; March 10: Passacaglia in D minor and Three Chorale Preludes, Buxtehude; Prelude and Fugue in F minor, Handel. March 17: All Bach. Passacaglia in C minor; Come Now, Savior of the Gentiles; Allegro, Trio Sonata in E flat; Hark! A Voice Saith, All Are Mortal; Fugue on the Credo. March 24: Suite from Bonduca, Purcell; Adagio, Suite for a Mechanical Organ, Beethoven; Gavotte, Wesley; Fantasie in F, Mozart. March 31: Prelude in G minor and Five Chorale Preludes, Brahms; Introduction and Passacaglia, Reger. April 7: All Franck. Cantabile; Andantino in G minor; Chorale in B minor. April 14: Passion Symphony, Dupré.

Kenneth V. Turvey, Huntsville, Ala. — First Methodist Church April 6: Toccata in E minor, Pachelbel; Toccata for the Elevation, Frescobaldi; Prelude in G major, Bach; Prelude on A Kyrie, Song of Peace and Fantaisie, Langlais; Foundation, Murphree; Greensleeves, Wright; Blessed Assurance, Young; Come, O Come Thou Quickening Spirit, Morning Hymn and Praise the Lord, Ye Heavens, Peeters; Romance, Symphony 4 and Carillon, Vierne.

Robert Clark, Ann Arbor, Mich. — For Galesburg, Ill. AGO Chapter, Trinity Lutheran Church, Galesburg, April 25: Prelude, Fugue and Chaconne, Buxtehude; From Heaven Came the Angel Host, The Old Year Has Passed Away, Lord God, Now Open the Gates of Heaven and Fantasie and Fugue in G minor, Bach; Sonata on Psalm 94, Reubke; Roulade, Bingham; Brother James' Air, Wright; Finale, Symphony 6, Vierne.

Helen Howell Williams, Roanoke, Va. — For Roanoke AGO Chapter, Greene Memorial Church May 4: Partita on Was Gott tut, Pachelbel; Non komm' der Heiden Heiland, Allegro and Lento, Trio Sonata 6 and Prelude and Fugue in G minor, Bach; Chorale in E major, Franck; Prelude, Durflé; On Christmas Night, Milford; Prayer for Christ Ascending and Outbursts of Joy, Messiaen.

Leon Constanzer, Elmira, N. Y. — For Elmira AGO Chapter, Hedding Methodist Church March 19: Prelude and Sarabande, Corelli; Trumpet in Dialogue, Clérambault; Le Banquet Céleste, Messiaen; O Sacred Head, Buxtehude; When on the Cross, O Man, Bewail Thy Grievous Fall and Toccata in D minor, Bach.

Laurence Perry, Missoula, Mont. — For Spokane AGO Chapter, Donald P. Gorman hausorgel, Spokane, Wash. March 28: Partita on Jesus Christ Our Savior, Tunder; Dialogue, Recit de Nazard, Capriccio, Clérambault; Prelude and Fugue in G major, Bach; Sonatina, Sowerby; Paignion, Donavon; Allegro, Symphony 6, Widor.

Charles Moore, Verona, N. J. — Crescent Avenue Presbyterian Church, Plainfield March 9: Allegro maestoso and Allegretto, Sonata in G major, Elgar; Contrapuncti 1 and 9, Art of Fugue, Bach; My Soul Longeth to Depart in Peace, Langlais; Prelude and Fugue in G minor, Brahms.

Louis L. Balogh, University Heights, Ohio — Church of the Gesu May 2, 9, 16, 23, 30: Processional, Meditation, Pange Lingua and Sortie, Ye Sons and Daughters, Balogh; Concerto in D minor, Prelude and Fugue in E flat (St. Anne), Concerto in A minor and Prelude and Fugue in C minor, Bach.

James Howard Justice, Jr., Memphis, Tenn. — Pupil of Adolph Steuterman, Calvary Episcopal Church May 7: In dir ist Freude, Vor deinen Tron tret' Ich and Toccata, Adagio and Fugue in C, Bach; Litanies, Alain; Chant Héroïque, Langlais; Grande Pièce Symphonique, Franck.

Marilyn Keiser, Bergenfield, N. J. — Crescent Avenue Presbyterian Church, Plainfield April 6: Prelude and Trumpetings, Roberts; Lento alla Marcia, Mathias; A Green Hill Far Away, Sowerby; Introduction and Allegro, Psalm 94, Reubke.

Warren Hutton, University, Ala. — Faculty recital, Cadek Hall, University of Alabama March 30: Prelude and Fugue in G minor, Buxtehude; Partita on Sci gegrüset, Bach; Shimah B'holi, Persichetti; Symphony 4, Widor.

Recitals of the Month

Carl Weinrich, Princeton, N. J. — Fifth Avenue Presbyterian Church, New York City April 18, Sonata in F minor, Mendelssohn; Sonata, Persichetti; Fantasie in F minor K 608, Mozart; Prelude and Fugue in A minor, Bach.

Frank Cedric Smith, New York City — Grace Church March 4: Passacaglia in D and I call to Thee, Lord Jesus, Buxtehude; Three Lenten Chorales, Walcha. March 18: Toccata, Muffat; O Clemens and Pro Fine, Cornet; Out of the depths and My soul longeth, Langlais. March 25: O man be-moan and Prelude and Fugue in E minor, Bach; O world I now must leave thee and O Sacred Head, Brahms. April 1: Suite in F and Fantasie and Fugue in G minor, Bach; Ah dearest Jesu and O Sacred Head, Peeters. April 22: Three Easter Chorale Preludes, Bach; Variations on O Filii et Filiae, Dandrieu; Fanfare on The Strife is o'er, Wyton. April 29: Prelude and Fugue in B minor, Bach; Toccata, Andante Cantabile and Finale, Symphony 4, Widor. May 6: Prelude, Fugue and Chaconne in C and From God I Ne'er Will Turn, Buxtehude; Duet for Flute Stops, Krebs; Two Chorale Preludes, Chaix.

John King, Worcester, Mass. — Dedicatory recital, First Unitarian Church, Court Hill May 3: Prelude and Fugue in E flat, Bach; Basse de Cromhorne, Dialogue de Voix Humaine and Basse de Trompette, Guilain; Quatuor, Marchand; Allegro, Concerto 1, Handel; Sonata on Tone 1, Lidon; Chorale in A minor, Franck; Two Variations on Picardy, John King; Three Variations on a Patriotic Air, Wehr; Veni Creator and Scherzo, Duruffé; Carillon-Sortie, Mulet.

Jesselyn Barrow, Lufkin, Tex. — Student of John G. Marberry, First Methodist Church April 30: Prelude, Fugue and Chaconne in C major, Buxtehude; Trumpet Dialogue, Clérambault; Sinfonia, God's Time Is Best and Toccata and Fugue in D minor, Bach; Pasticcio and Prière, Langlais; All My Heart This Day Rejoices and In Bethlehem Born, Walcha; Pastoral in F major, Rathgeber; Toccata in B minor, Gigout.

James Good, Louisville, Ky. — Mitchell Hall, Ouachita Baptist University, Arkadelphia, Ark. May 4: Voluntary in D minor, Stanley; Prelude and Fugue in E major, Buxtehude; Two Chorales for organ and oboe (with Charles Wesley), Kauffman; Prelude and Fugue in G major, Bach; Evensong, La Montaine; Jubilee, Sowerby; Pastorale, Roger-Ducasse; Carillon de Westminster, Vierne.

Roger Stewart, Warrensburg, Mo. — Senior recital, Southwestern Baptist Theological Seminary, Fort Worth, Tex. April 8: Grand Jeu, DuMage; Herzlich lieb had ich dich, O Herr, Alberti; Prelude and Fugue in F minor, Bach; Rhosymedre and Hyfyrdol, Vaughan Williams; Sarabande, Bingham; Variations de Concert, Bonnet.

Philip Frederick Keil, New York City — St. John's Evangelical Lutheran Church March 22: Fanfare, Wyton; Ostinato: Christ Crucified (first performance), Keil; Wir glauben all' an einen Gott, Bach; Prelude, Fugue and Chaconne, Buxtehude; Variations on Mein junges Leben hat ein End, Sweetlinck; Toccata in F major, Bach.

Leonard Raver, University Park, Pa. — For Pasadena and Valley Districts AGO Chapter, First Methodist Church, Glendale, Cal. April 23: Prelude and Fugue in E major, Lübeck; Shimah B'koli, Persichetti; Passacaglia and Fugue in C minor, Bach; Partita for violin, viola and organ, Piston; Suite on Tone 6, Nivers; Toccata, Gill.

Joe Robert Creedlove, El Paso, Tex. — Church of St. Clement (Episcopal) April 25: In Dir ist Freude, Bach; Fantasie in Echo Style, Sweetlinck; Le Jardin Suspendu, Alain; Fantasie and Fugue in G minor, Bach; Rhosymedre, Vaughan Williams; Andante, Concerto in F, Handel; Toccata, Sowerby.

Carolyn D. Galbraith, Hollins College, Va. — Senior recital, duPont Chapel April 19: Messe pour les Convents, Couperin; Fantasie and Fugue in G minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Variations sur un Noël, Dupré.

John Haney, Montclair, N. J. — Crescent Avenue Presbyterian Church, Plainfield March 16: Prelude and Fugue in G major, From God Will I Not Depart and Dearest Jesus, We are Here, Bach; Prelude and Fugue in G minor, Brahms; Abide With Us, Karg-Elert.

Thomas Foster, Andover, Mass. — Emmanuel Church, Boston April 7: Chaconne in E minor, Buxtehude; Partita, My Savior hangs on the Cross, Bijster; Prelude and Fugue in B minor, Bach; Passion Chorale (both settings), Brahms; Allegro, Symphony 6, Widor.

Robert Baker, New York City — First Presbyterian Church May 4: Cortège et Litanie, Dupré; You Raise the Flute To Your Lips, Delamarter; Chaconne in E minor, Buxtehude; Two Canons in B major and B minor, Schumann; Fantaisie in A, Franck; Scherzo in E major, Gigout; Serene Alleluias, Messiaen; A Mighty Fortress, O Lamb of God, Pure and Spotless and Prelude and Fugue in minor, Bach.

Gordon Wilson, Greensboro, N. C. — Recital Hall, University of North Carolina April 20: Chaconne in G minor, Couperin; Concerto 5 in F major, Handel; Fantasie and Fugue in G minor, Bach; Sonata 1, Hindemith; Rhythmic Trumpet, Bingham; Fugue, Honegger; Fast and Sinister, Symphony in G, Sowerby. University of the South, All Saints' Chapel, Sewanee, Tenn. April 25: Same program plus Variations on the Song of a Caballero, Cabezon; Come Redeemer of our Race and Comest Thou from Heaven to Earth, Bach.

John Upham, New York City — St. Paul's Chapel, Trinity Parish May 5: Concerto 4, Handel; Prelude and Fugue in C minor, Bach. May 12: All Bach. Christ ist erstanden; Sonata 2; Toccata in E major. May 19: Voluntary 8 in D minor, Stanley; Upon la, mi, re, Anon; Fantasie in D major, Telemann; Rhosymedre and Prelude and Fugue in C minor, Vaughan Williams. May 26: Toccata and Fugue in D minor and Chorale Variations on Sei gegrüßet, Bach.

Sandra Whitener, Greensboro, N. C. — Senior recital, pupil of Gordon Wilson, Recital Hall, University of North Carolina May 5: Diferencias sobre la Gallarda Milanesa, Cabezon; Prelude and Fugue in D major, Buxtehude; Benedictus and Elevation, Couperin; Prelude and Fugue in B minor, Bach; Fantasie in A, Franck; Passacaglia and Fugue in D minor, Read; Evensong, LaMontaine; Te Deum, Langlais.

Mary Fenwick, Philadelphia, Pa. — Dedicatory recital, Simpson Memorial Methodist Church May 2: Trumpet Voluntary, Purcell; Arioso, Bach; Fugue in C, Buxtehude; Bells of Arcadia, Couperin; Ton Y Botel, Purvis; Prelude and Fugue in G minor, Dupré; Scherzetto, Vierne; Brother James Air and Greensleeves, Wright; Toccata, Symphony 5, Widor.

Ruth A. White, Scranton, Pa. — St. Luke's Episcopal Church March 31: God Be Merciful To Me, Bach; Beloved Jesu, How Hast Thou Transgressed, Karg-Elert; Prelude and Fugue in E minor (Cathedral), Bach; Andante, Grande Pièce Symphonique, Franck; The Fifers, Dandrieu; Lord Jesus Walking on the Sea, Weinberger; Toccata, Suite Gothique, Boëllmann.

Fred Haley, Oklahoma City, Okla. — First Methodist Church, Jefferson City, Mo. April 4: Toccata in F major and Sonata 1, Bach; Air with Variations, Sowerby; Fugue in C minor, Reubke; Prelude, Fugue and Variation, Franck; Variations on Come, Thou Fount, Young; Greensleeves, Wright; Prelude on How Firm a Foundation, Baylor; Te Deum, Langlais.

Robert F. Littlefield, Newburyport, Mass. — Christ Church, Hamilton April 30: Prelude, Fugue and Chaconne in C major and Nun bitten wir, Buxtehude; Concerto in G major, Vivaldi-Bach; A Maggot, Arne; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Scherzo, Reger; Fantasie and Fugue on B-A-C-H, Liszt.

Larry Palmer, Lawrenceville, Va. — Bruton Parish Church, Williamsburg April 20: Prelude and Fugue in E minor, Buxtehude; Alone to God on High be Praised, Bach; Andantino and Improvptu, Vierne; Wondrous Love Variations, Barber; Fantasie on Kyrie fons bonitatis, Bruce; Prelude and Trumpeting, Roberts.

Richard Webb, Athens, Ohio — Master recital, Ohio University, Alumni Memorial Auditorium May 16: Litanies, Alain; Cantilena Anglica Fortunae, Scheidt; How Brightly Shines the Morning Star, Pachelbel; Prelude and Fugue in B minor, Bach; Fantasia, opus 74, Paul Creston; L'Ascension, Messiaen.

Cilfford Ochampaugh, Manhattan, Kans. — Junior recital, Kansas State University Auditorium April 26: Récit de Tierce en Taille, Grigny; Prelude and Fugue in D major, Bach; Passacaglia, Bingham; Toccata on O Filii, Farnam.

Donald Ingram, Buffalo, N. Y. — St. Paul's Cathedral April 23: Trumpet Voluntary, Clark; Cantabile, Franck; Grande Choeur Dialogue, Gigout. April 30: Prelude and Fugue in G, Bach; Trumpet Voluntary and Concerto in A minor, Vivaldi-Bach.



Albert Russell

Asylum Hill Congregational Church

University of Hartford

The full potentialities of the church organ in concert were demonstrated last Friday evening when the First Baptist Church presented a recital by Albert Russell, organist. From the delicate tones of a solo flute, to the mighty sound of a symphony orchestra, the young artist combined his own musicianship and technical proficiency with the magnificence of the church's organ, to carry his audience with him through an hour-long program of great music.

Ranging from the classic beauty of Bach to the delightful charm of contemporary Robert Elmore, Mr. Russell demonstrated over and over his great skill, talent and maturity of performance.

Houston, Texas

Mr. Russell, an instrumentalist of high attainments, succeeded in capturing the mysticism and exaltation found in the French works. He is a first rate organist, well worth hearing.

Washington Post

Albert Russell's playing last night was marked by seemingly inviolable accuracy, precision, discipline. In addition, there was always in evidence the generating power of musicianship and fine imagination in selecting registrations.

If audiences increase in size for organ recitals, it will be because of performances of such interest, discernment and high standard.

This was not only a superior organ recital, but also an outstanding musical event.

Worcester Telegram

Recordings:

Aeolian Skinner 318 and 319

Concert Management Roberta Bailey

40 Monadnock Road, Worcester, Mass. 01609

Programs of Organ Recitals of the Month

Wilma Jensen, Oklahoma City, Okla. — First Methodist Church, Iola, Kans. March 30: Prelude and Fugue in D major, Bach; Flute Solo, Arne; Noël, Grand jeu et Duo, Daquin; Elevation, Couperin; Fugue in C (Gigue), Buxtehude; Ach bleib mit deiner Gnade, Karg-Elert; Divertissement, Vienne; Carillon, Sowerby; Scherzo, Symphony 4, Widor; Cortège et Litanie, Dupré; Rhythmic Trumpet, Bingham; Gargoyles, Edmundson. Dedicatory recital, First Presbyterian Church, Oklahoma City April 9: Fugue in E flat (St. Anne), Bach; Durch Adams Fall, Homilius; Liebster Jesu, wir sind hier, Krebs; Musical Clocks, Haydn; Concerto 4 in F major, Handel; Fugue in C (Gigue), Buxtehude; O Haupt voll Blut und Wunden, Pepping; Zu Bethlehem geboren, Walcha; Schönster Herr Jesu, Schroeder; Concerto 7 in B flat major, Handel.

Clyde Holloway, New York City — Kent State University, Kent, Ohio April 5: Prelude and Fugue in F, Lübeck; Liebster Jesu, Nun freuet euch and Prelude and Fugue in C, Bach; Pièce Héroïque, Franck; Fugue in A flat minor and Schmücke dich, Brahms; Joie et Clarté, Messiaen; Pageant, Sowerby. St. Bartholomew's Church April 21: Voluntary on Old 100th, Purcell; Christ lay in the bonds of death, Jesus Christ, our Saviour and The blessed Christ is risen, Bach; Death and Resurrection, Langlais; Aria, Peeters; Toccata on O sons and daughters, Farnam.

Jack Hennigan, New York City — Grace Church March 11, 14: Pièce Héroïque, Pastorale and Chorale in E, Franck April 8, 11: Prelude and Fugue in C minor, Mendelssohn; Prelude and Fugue on O Traurigkeit, Brahms; Prelude and Toccata, Suite, Duruflé April 15: Chorale Fantasia on Alle Menschen, Reger; Invocation 4, Dallier; Epilogue, Langlais.

Robert Arnold, New York City — Trinity Church April 6: All Bach. Prelude in C major; Concerto 1 in G major; Durch Adams Fall; Ich ruf' zu dir, Herr Jesus Christ; Prelude in G major. April 13: All Bach. Prelude and Fugue in A minor; Alle menschen müssen sterben; O mensch beweine dein Sünde gross.

Eileen Coggin, Alameda, Cal. — First Unitarian Church, Berkeley May 8: Introduction and Voluntary in D minor, Stanley; Concerto 6, Handel; O wie selig and Herzlich tut mich erfreuen, Brahms; Symphony 1, Vienne.

William Partridge, Spartanburg, S. C. — St. Thomas Church, New York City March 21: Jubilee, Sowerby; Offertoire sur la Grand Jeu, Couperin; Cantabile, Franck; Finale, Symphony 5, Vienne.

Richard Naluai, Walla Walla, Wash. — Student recital, Walla Walla College Church March 28: Sonata 1, Mendelssohn; Prelude and Fugue in A minor, Bach; Berceuse, Dupré; Suite Médievale, Langlais.

Ralph Kneecrean, New York City — St. Paul's Chapel, Columbia University April 7: Fantasia in A, Franck; Sonata 1, Hindemith; Fantasia in G, Bach.

Frances L. Snyder, Philadelphia, Pa. — Grace Lutheran Church, Wyndmoor April 9: Chorale in A minor, Franck; Veni Creator Variations, Duruflé; Pièce Héroïque, Franck.

Jean Langlais, Paris, France — Basilique Sainte Clotilde March 3: All Bach. Prelude and Fugue in E minor; O Lamm Gottes unschuldig; O Mensch; Prelude and Fugue in C minor; Gott der Vater wohn' uns bei; Meine Seele, erliebt den Herren; Kommst du nun, Jesu, Von Himmel Prelude and Fugue in E flat major. March 17: All Franck. Finale; Prelude, Fugue and Variation; Fantasia in C; Chorale in B minor. March 31: Eli, Eli lamma sabactani and Sitio, Tournemire; Three Stations of the Cross, Dupré; Offertoire sur les Grands Jeux, Couperin; Prière des orgues and Prière pour le salut de non ame, Satie; Essai, Trio, Meditation 1 sur la Sainte Trinite and Incantation pour un Jour Saint, Langlais; Improvisation.

Alexander Boggs Ryan, Kalamazoo, Mich. — Emmanuel Church, Boston, Mass. March 24; Washington Cathedral, Washington, D.C. April 4; Ciacona in E minor, Buxtehude; Fugue in E flat, Bach; Passion, Reger; Stations of the Cross 3, 14, Dupré; Joie et clarté and Le Banquet Celeste, Messiaen; Chorale in A minor, Franck. Kalamazoo College March 3: All Bach. Komm heiliger Geist; Passacaglia and Fugue in C minor; O Mensch beweine dein' Sünde Gross; O Lamm Gottes unschuldig; Fugue in E flat major. The Cantata choir assisted.

Mary Lynn Schuurmans and Ronn J. Huettmann, Marty, S. D. — For South Eastern South Dakota AGO Chapter, St. Paul's Church April 25: Voluntary in E minor, Stanley — Mr. Huettmann; Fughetta, Lob sei dem allmächtigen Gott, Bach — Miss Schuurmans; Ubi Caritas et Amor Deur Ibi Est, Benoit; Antiphon 3, Dupré; Prelude au Kyrie, Langlais; Sonata 2, Hindemith; With the Lord Begin Thy Task, Boeringer — Mr. Huettmann.

David Periconi, Cortland, N. Y. — Grace Episcopal Church April 11: Psalm 19, Marcella; Pange Lingua, Grigny; Abide With Us, Lord Jesus, Walther; O Man, Bewail Thy Grievous Fall and Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; Ut Queant Laxis, Bingham; Communion, Purvis; Marche Religieuse, Guilmant.

Karl E. Moyer, Lancaster, Pa. — St. Stephen's Lutheran Church April 11: Prelude in E flat minor, d'Indy; Prelude and Fugue in G major, Bruhns; O Sacred Head, Buxtehude, Zachau, Brahms, Boeringer; Prelude and Fugue in B minor, Bach; Rondo Francais, Böellmann; Symphony 6, Widor. The choir assisted.

Dortha Dawkins Barrett, Lubbock, Tex. — First Methodist Church April 11: Grand Jeu, DuMage; Jesu, Joy of Man's Desiring, My Heart is Filled with Longing, Rejoice Now, Christian Souls and Passacaglia in C minor, Bach; Fantasia and La Nativité, Langlais; Chorale in A minor, Franck.

Robert H. Palmatier, Kingston, N. Y. — St. James Methodist Church March 10: Toccata per l'Elevation, Frescobaldi; Prelude and Fugue in D minor, Bach; Arabesque and Carillon, Vienne; Pastorale, Franck.

Miriam Tretheway, Scranton, Pa. — St. Luke's Episcopal Church April 7: Passacaglia and Fugue, Bach; Thou art black but comely, Dupré; Thou Art the Rock, Mulet.

Susi Jeans, Dorking, England — Kenwood Methodist Church, Milwaukee, Wis. May 7: Two Fantasies sur le Jeu des Hautbois, Couperin; Overture or Lesson, Payne; Wir glauben all' an einen Gott and Christ unser Herr, sum Jordan Kam, Bach; Concerto in A minor, Bach-Vivaldi; Toccata and Fugue on Kyrie, Gott heiliger Geist, Kropfreiter; Prelude and Fugue in G major, Schmidt; Moto Ostinato, Eben.

For Peoria, Ill. AGO Chapter, Cathedral of St. Paul, Peoria, Ill. May 2: Theme and Variations, Andriessen; Voluntary for a double organ, Croft; Voluntary, Hine; Trumpet Voluntary, Reading; Prelude and Fugue in G major, Bach; Fantasia, Ave maris stella and Fantasia sur le Jeu des Hautbois, Couperin; Fantasia brevis, Nun lob, mein' Seel' den Herren and Herr Jesu Christ, dich zu uns wend, Pach; Toccata Francesa, Kropfreiter.

Western Michigan Chapter Student Recital — Mayfair Christian Reformed Church, Grand Rapids March 15: Reformatio, Franck — Alice Baehler; Prelude in G, Bach — Michele Huyser; Carillon de Westminster, Vienne — Marcia Meerman; Prelude and Fugue in D, Bach — Norma Meerman; O Thou of God the Father, All Praise to Jesus Hallowed Name, Jesus Priceless Treasure, Dupré — Rebecca Schwan; L'Annunciation, Langlais — Henry Sybrandy; Sonata 2, Mendelssohn — Jeanne Walkotten; Fantasia and Fugue in C minor, Bach — Rudolph Zuiderveld.

Memphis, Tenn. Chapter Student Recital — First Baptist Church April 5: Come, Saviour of the Gentiles and We All Believe in One True God, Bach — Albert Burke, Jr.; Toccata in C, Sowerby — Frances Griswold; O Man Bewail Thy Grievous Sin and Fugue a la Gigue, Bach — Robert Henley; Mors et Resurrectio, Langlais — Grace Fitzgerald; Prelude and Fugue in A minor, Bach — Lana Hamberlin; Antiphons 2, 3, 5, Dupré — Ronald Miller.

Gordon T. Bush, New York City — St. James Methodist Church, Kingston March 31: Chaconne, Couperin; Concerto 5 in F major, Handel; Herzlich tut mich verlangen, Bach; Scherzo-Cats, Langlais; Toccata, Monnikendam. April 7: Fanfare, Lemmens; Prelude and Fugue in C minor and Allegro, Concerto 2, Bach; Passion Chorale, Kellner, Brahms, Langlais; Allegro Maestoso, Creston.

J. Clyde Stephensen, Greensboro, N. C. — Student of Harold G. Andrews, Jr., Odell Memorial Auditorium, Greensboro College May 10: Nun komm' der Heiden Heiland, Bach; Prelude and Fugue in E minor, Buxtehude; Chorale in A minor, Franck.

Carol Hayes, Gainesville, Fla. — Auditorium, University of Florida April 4: Toccata, Adagio and Fugue in C major, Bach; Fantasia in F minor K 594, Mozart; Prelude on Malabar, Sowerby. A brass sextet shared the program.

Jack Ossewarde, New York City — St. Bartholomew's Church April 28: Partita on O God, Thou Faithful God, Bach; Aria, Symphony 6, Vienne; Improvisation on Lauda Anima; Chorale in E, Franck.

R. Jay Williamson, San Francisco, Cal. — Glide Memorial Methodist Church April 20: Trio Sonata in G major and Erberm dich Mein, O Herre Gott, Bach; Chorale in A minor, Franck.

Jerald Hamilton, Urbana, Ill. — All Saints' Episcopal Church, Miami, Okla. April 22; for Denver AGO Chapter, Temple Emanuel, Denver, Colo. April 25; St. John's Episcopal Church, Ross, Cal. April 27 included: Concerto del Sgr. Torelli, Walther; Fantasia in F minor, K 594, Mozart; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Toccata Piccola, Wuensch; Variations on a Noël, Dupré; Toccata and Fugue in D minor and Three Chorale Preludes, Bach; Seven Pieces for a Musical Clock, Haydn; Three Chorale Preludes, Bach; Seven Pieces for a Musical Clock, Haydn; Three Chorale Preludes, Brahms; Cantilena, Binkerd; Carillon de Westminster, Vienne.

Students of Walter A. Eichinger, Seattle, Wash. — University of Washington, Methodist Temple April 25: Prelude and Fugue in F major, Buxtehude; Schmiecke dich, o liebe Seele and Herzlich tut mich verlangen, Brahms; O Heiland, reiss die Himmel auf, Ich ruft zu dir and Macht hoch die Tur, Walcha — Lynda Ellis. Sonata 1, Bach; Chorale in A minor, Franck — Virginia Holland. Prelude and Fugue in B major, Dupré; Scherzo, Symphony 4, Widor; Le Jardin Suspendu and Litanies, Alain — Terry Anderson.

Brockton AGO Chapter Members — Universalist-Unitarian Church, Brockton, Mass. May 2: Aria, Concerto 10 and Allegro, Handel; The Fifers, Dandrieu; Gelobt sei Gott, Vulpius-Willan; Cantabile, Franck — Ralph E. Chase. Prelude and Fugue in D and Two Chorale Preludes, Bach; Chorale in A minor, Marchand; Basse de Trompet, Nivers — F. Robert Roche; Finlandia, Sibelius — Julia M. Young. Three Chorale Improvisations, Karg-Elert — Russell I. Clapp. Partita on What Is the World to Me, Peeters; Finale, Symphony, Maquire — James D. Goodwin.

Anthony Newman, Brighton, Mass. — St. Gabriel's Monastery Church April 9: Movement 1, Passion Symphony, Dupré; Three Chorales, Brahms; Sonata 3, Hindemith. Edward Boagni, harpsichord, assisted. April 30: Priere, Franck; Allein Gott (three versions), Bach; Aria and Toccata, Read. Dorothy Bales, violin, assisted.

Lawrence Eberle, Terre Haute, Ind. — For Wabash Valley AGO Chapter, St. Stephens Episcopal Church April 23: Prelude in B minor, Bach; Chorale on Liebster Jesus, Bach, Clokey; Gaudeamus, Campbell; Festival Voluntary, Widor. Allan Lehl assisted.

Glenn Daun, Oakland, Cal. — Glide Memorial Methodist Church, San Francisco May 18: Chromatic Fantasia and Fugue in A minor, Thiele; Larghetto, Sonata, Persichetti; Variations on Victimae Paschali, Ropak.

Connie Hartzell, Walla Walla, Wash. — Senior recital, Walla Walla College Church April 14: Sonata 6, Mendelssohn; Sonata 5, Bach; Sonata 2, Hindemith; Hymne du Soleil, Vienne.

Minoru Yoshida, New York City — Cathedral of St. John the Divine March 21: Magnificat primi toni, Buxtehude; Point d'orgue en triple, Perotin; Homage to Perotin, Roberts; Sonata 1, Mendelssohn.

Allan Birney, Amherst, Mass. — Chapin Chapel, Amherst College March 1: Clavierübung part 3, Bach.

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Recitals of the Month

Gale Enger, Princeton, N. J. — First Presbyterian Church, Reading, Pa. April 11: Entrata Festiva, Peeters; Canzona noni toni, Gabrielli; My Spirit be Joyful, Bach; Partita on Christ Is Arisen, Purvis; Speculum Vitae, Peeters, with Nancy Baughman, soprano; Fantasia and Fugue on B-A-C-H, Liszt; O God, Thou Faithful God, Karg-Elert; Fanfare for Easter, Elmore. Brass quartet and timpani assisted. Princeton Theological Seminary, Miller Chapel April 1, 8, 22 included same Liszt and Karg-Elert plus Prelude and Fugue in G minor, Buxtehude; Come Now, Saviour of the Heathen and Sinfonia: We Thank Thee, God, Bach; Sonata on Psalm 94, Reubke; Toccata, Duruffé; Prayer from Christ Ascending, Messiaen; Rhythmic Suite, Elmore.

Lillian M. Pearce and James R. Ball, Lubbock, Tex. — Junior recital, Texas Technological College, First Methodist Church April 22: O Mensch, bewein' dein' Sunde gross and Fugue in G minor (Little), Bach — Miss Pearce. Seven Variations on Warum Betrubst du dich, Scheidt; Prelude and Fugue in C minor, Bach — Mr. Ball. Three Variations on Vom Himmel hoch, Pepping; Chorale in E major, Franck — Miss Pearce. Trois Variations sur un theme de Jannequin and Le Jardin Suspendu, Alain; Zu Bethlehem geboren and Ein' feste Burg, Walcha — Mr. Ball.

Robert Newton, San Francisco, Cal. — Interstake Center, Oakland May 2: Prelude and Fugue in E minor, Lübeck; Wie schön leuchtet, Pachelbel; Jesu meine Freude, Bach; Schönster Herr Jesu, Schroeder; Lobt Gott Was Gott tut, Kellner; Praeludium 3, Kols; and Vom Himmel hoch, Walcha; Liebster Jesu, In Dir ist Freude and Lobe den Herrn, Drischner; Unter den Linden Grune, Sweelinck; Toccata and Fugue in D minor, Buxtehude.

Cameron Johnson, New London, Conn. — For New London County AGO Chapter, St. James Church April 22: Concerto 3 in B minor, Walthier; Echo, Scheidt; Echo Fantasia in the Dorian Mode, Sweelinck; Benedictus, Reger; Partita on O Gott du frommer Gott and Fugue in C major (Fanfare) Bach; Wie schön leuchtet, Manz, Drischner; Glaeden hun er Født I Dag, Christensen; Toccata on O Filii, Farnam.

Carol Foster, Andover, Mass. — MIT Chapel, Cambridge March 21: Prelude and Fugue in E major, Lübeck; Christ lay in bonds of death, These are the Holy Ten Commandments and O man, bewail thy grievous sin, Bach; Pastorale, Franck; Scherzo, Symphony 1, Vienne; A mighty fortress, All my heart this night rejoices and O dearest Jesus, Walcha; Prelude and Fugue in G major, Bach.

John Burke, Berkeley, Cal. — Glide Memorial Methodist Church, San Francisco May 4: Introduction and Toccata in G major, Walond; Voluntary on Old 100th, Purcell; Fugue in E flat major (St. Anne), Bach; Pastorale, Epilogue for Pedals and Incantation for a Holy Day, Langlais; Variations on an American Hymn Tune, Young.

Harold G. Andrews, Greensboro, N. C. — St. Mary's Episcopal Church, High Point March 28: Chaconne in E minor, Buxtehude; My soul doth magnify the Lord, Dupré; Prelude and Fugue in A major, Bach. April 4: When on the Cross the Saviour Hung, Scheidt; Toccata in F major, Bach; Cortège and Litany, Dupré.

Judy Barnes, Greensboro, N. C. — Student of Harold G. Andrews, Jr., Odell Memorial Auditorium, Greensboro College May 18: Jesu, meine Freude and Der Tag, der ist so freudereich, Bach; Prelude and Fugue in F major, Buxtehude; Grand Pièce Symphonique, Franck.

David Hunsberger, Woodstown, N. J. — For Southern New Jersey AGO Chapter, Pitman Methodist Church April 26: Fantasia and Fugue in G (Great), Bach; Trumpet Voluntary in D, Stanley; Andantino in G, Franck; Water Nymphs, Vienne; Grand Choir Dialogue, Gigout.

Gary Smith, Mountain View, Cal. — Glide Memorial Methodist Church, San Francisco May 25: Chorale-Preludes by Bach: Come, Holy Spirit, Lord God; O Man Bewail Thy Grievous Sin; Comest Thou, Jesus, From Heaven On Down; From God I Will Not Turn; Credo.

Emily Erickson, Bloomington, Ind. — Christ Church Cathedral, Indianapolis May 21: Partita on Jesu Meine Freude, Walthier; Prelude and Fugue in D major, Bach; Scherzo, Symphony 2, Vienne; Toccata, Jongen.

Joseph Armbrust, Charleston, S. C. — For Charleston AGO Chapter, French Huguenot Church April 23: Fantasia in C major, Pastorale and Fantasia in G major, Bach.

Alec Wyton, New York City — For Baton Rouge, La. AGO Chapter, Trinity Episcopal Church April 20: Prelude in G minor, Pierne; Concerto 13 in F, Handel; Prelude and Fugue in B minor, Bach; Four Pieces for a Flute Clock, Haydn; Introduction and Fugue on B-A-C-H, Liszt; A Little Liturgical Cycle, Wyton; Partita, Mathias. Cathedral of St. John the Divine March 14: Prelude, Symphony 1, Vienne; Partita on Heinelein, Wyton; Prelude and Fugue in G minor, Buxtehude. April 11: O Man, Bewail Thy Grievous Sin, Bach; Ah! Holy Jesus and All glory, laud and honor, Wyton; Sonata 4, Rheinberger. April 18: Fanfare, Wyton; Five Chorale Preludes, Bach; Sarabande in modo elegiaco, Howells; Carillon, Murrill.

Students of Margaret Weber, Toledo, Ohio — Ashland Avenue Baptist Church May 4: Aria, Bach; Duo, McHose; Toccata avanti la Messa della Madonna, Frescobaldi — Ronald Britter. Minuet, Gothic Suite, Böllmann; Aria, Peeters; Prelude and Fugue in C major, Bach — Delores Benson. Communion in E minor, Franck; Echo Fantasy, Sweelinck — Marcia Smith. Toccata in A minor, Sweelinck; Prelude and Fugue in D minor, Bach; Swiss Noël, Daquin — Edwin Little. March on Puer Natus, Picchi; Benedictus, Reger; Acclamations, Langlais — Dale Burgard.

Marjorie Jackson Rasche, Champaign, Ill. — For Rockford AGO Chapter, First Lutheran Church, Rockford May 5: Offertorio, Zipoli; Benedictus, Mass for Parishes, Couperin; Prelude and Fugue in G major, Bach; Cantabile, Franck; Concerto, Es sungen drei Engel, Micheelsen; Brother James Air, Wright; Partita on Awake My Heart with Gladness, Peeters; Perpetuum Mobile, Middelschulte; Twilight at Fiesole, Bingham; Transports of Joy, Messiaen.

Pupils of Harry H. Huber, Salina, Kans. — For Salina AGO Chapter, Sams Chapel, Kansas Wesleyan University March 29: Fantasia on Ton-y-Botel, Purvis; I am black but comely, Dupré — James Moon. Baroque Suite, Young — James Zaiss. A Lesson, Selby — Janet Ester. Chorale in A minor, Franck — Jan Menhusen. Prelude in D major, Bach; Dialogue sur les Mixtures, Langlais — Kathy Seng.

John Park, Kingston, N. Y. — St. James Methodist Church March 17: Prelude and Fugue in A, Selby; Now Pray We, Buxtehude; Toccata in E minor, Pachelbel; Have Mercy on Me and If Thou but Suffer God to Guide Thee, Bach; Fugue on the Kyrie, Couperin; Trumpet in Dialogue, Clerambault; O World, I Now Must Leave Thee, Brahms; Toccata on How Firm a Foundation, Murphree.

Margaret Anne Kautz, Ann Arbor, Mich. — Torrey-Gray Auditorium, Chicago June 29: Offertoire sur les grands jeux in C major, Couperin; Prelude and Fugue in D minor, Buxtehude; Wie schön leuchtet, Reger; Toccata, Adagio and Fugue in C major and Herzlich thut mich verlangen, Bach; Fast and Sinister, Symphony in G major, Sowerby.

Esther Cupps, Washington, D. C. — St. Thomas' Church April 12: Prelude and Fugue in E minor, Bruhns; Six Schübler Chorales and Prelude and Fugue in G major, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Serene Alleluias, L'Ascension Suite, Messiaen; Prelude and Fugue in G minor, Dupré. Union Methodist Church April 14: Similar program.

Edward R. Caldwell, Jr., Greensboro, N. C. — Junior recital, student of Harold G. Andrews, Jr., Odell Memorial Auditorium, Greensboro College May 14: Magnificat on Tone 1, Buxtehude; Prelude and Fugue in G major, Bach; Fantasia in A, Franck; Sonata 2, Hindemith; Tu es Petra, Mulet.

Eddie Franklin, Dallas, Tex. — Grace Methodist Church, Baytown May 2: Voluntary 1 in D major, Boyce; Sleepers Awake! and O Whither Shall I Flee, Bach; Prelude and Fugue in D major, Bach; Arabesque sur les Flutes, Langlais; Adagio, Fiocco; Prelude, Fugue and Variation, Franck; Litanies, Alain.

William Bliem, Toledo, Ohio — St. Paul's Evangelical Lutheran Church May 2: Voluntary 8 in D minor, Stanley; Three Preludes on Nun komm, der Heiden Heiland and Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Whimsical Variations, Sowerby; Transports de Joie, Messiaen.

Richard Palmquist, New Brunswick, N. J. — Crescent Avenue Presbyterian Church, Plainfield March 30: O Sacred Head, Buxtehude; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Paeon, Hurford.

Richard Allen Davis, New York City — St. James Methodist Church, Kingston March 24: Jesus Accepts Sorrow, Messiaen; Meditations on the Seven Last Words of Christ, Huston.

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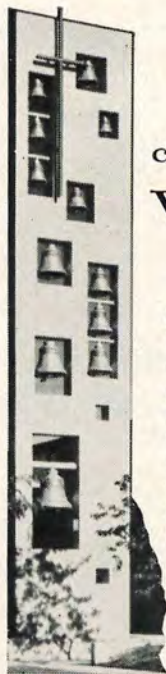
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Lenten & Easter Survey

The semi-annual attempt to sort and digest the large number of Lenten and Easter church bulletins had to be limited to what reached our office before the end of the third week following the Great Day itself. With a particularly late Lenten season in 1965 bearing the responsibility, we still feel that talking about past Lenten music in the June issue is a bit untimely.

We always feel the need to apologize for doing what we feel is less than half a job but which with our time and space limitations is the best we can do. Someday, some student, starting out with the same or a similar collection of bulletins but with plenty of time and very definite goals, may produce a much more significant study.

We wish an analysis of anthems and organ voluntary material were possible — beyond the familiar Mozart Gloria, Beethoven and Thompson Alleluias etc. for chorus and the simple observation that Baroque chorale preludes seem to be gradually edging the Widor and Farnam Toccatas on the organ.

We have not attempted to divide the Lenten from the Easter, nor the program from the service — worthy but too time-consuming procedures.

Few general observations are justified from what we have seen beyond the indication of a continued steady improvement in musical standards and, to our surprise, an almost complete demise of a rather strong trend these last few years toward Easter *carol* services.

Bach was unquestionably the season's favorite choral composer in the Spring of 1965, both in number of performances and the number of different works included. Among programs we received, the St. Matthew Passion outstripped even Handel's Messiah by at least two to one. We note a few performances of this mighty Bach masterpiece: First Methodist, Red Bank, N.J., Herbert Burtis; First Presbyterian, Jamaica, N.Y., Mrs. William R. Memmott; St.

Peter's Lutheran, Miami, Fla., Charles E. Richard; St. Bartholomew's, New York City, Jack Ossewaarde; Ladue Chapel, St. Louis, Franklin Perkins; First Presbyterian, Birmingham, Mich., L. Robert Slusser; First Presbyterian, Royal Oak, Mich., Robert Shepfer, Adelaide Hill; First Presbyterian and St. James Episcopal, Lancaster, Pa., Frank A. McConnell, Reginald Lunt.

Many St. John Passions appeared too: St. Paul's Episcopal and Augusta, Ga. Choral Society, Emily Remington; Church of the Ascension, New York City, Vernon de Tar; St. James, West Hartford, Conn., John Doney; St. Mark's Cathedral, Minneapolis, Gerald Bales, Paul Emch; Church of the Resurrection, New York City, David Hewlett; Concordia Senior College, Fort Wayne, Ind., Herbert Nuechterlein.

And the Christ lag in Todesbanden Easter cantata becomes a greater favorite every year: Southminster Presbyterian, Tulsa, Arthur Stokes, Mrs. C. W. Knott; Northwood Christian, Indianapolis, James Lamberson; Lakewood Congregational, Cleveland, W. Curtis Crews, Almerle Vanderheide; St. John's Episcopal, Roanoke, Va., Frank Williams, Alan C. Bostwick.

Many other Bach cantatas were listed. We use the titles found on the programs for: Wir danken dir, All Saints, Brookline, Mass. and St. Gabriel's Church, Brighton, Mass., Emory Fanning, James McCarthy; Arise My Heart, Erskine and American United, Montreal, George Little; Out of Darkness, First Presbyterian, Vineland, N.J., David Porkola; See Now, Faith Lutheran, St. Paul, Minn., Johannes Reidel, Louise Borak; Bide with Us, Christ Church, Cincinnati, Gerre Hancock; On My Behalf, Ladue Chapel, St. Louis, Franklin Perkins; I Know that My Redeemer Lives, First Baptist, Oak Park, Ill., Richard E. Phipps; Cantatas 45, 196, 187, Calvary Episcopal, Louisville, Ky., Melvin D. Dickinson; God's Time is

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Best, Chapel of the Intercession, New York City, Clinton Reed; Jesus Priceless Treasure, First Presbyterian, Fort Wayne, Ind., Lloyd Pinkerton, Jack Ruhl; Let Us Go Up to Jerusalem, First Methodist, Wichita, Eugene Butler, Dorothy Addy.

Since Handel's Messiah is these days heard more often in school and festival concerts than in church, we receive notice of an admittedly small proportion of performances. We do not consider it even an "excerpt" performance which contains, say "I Know that My Redeemer Liveth" and the Hallelujah Chorus. Most of the following did several choruses or even most of the Lenten and Easter sections: First Presbyterian, Burlington, N.C., Robert B. King; Myers Park Presbyterian, Charlotte, N.C., Robert Stigall; First Methodist, Tulsa, John Halvorsen, Jeanne Gentry Waits; St. Clement's, El Paso, Tex., David W. Hinshaw; Christ Church, Cincinnati, Gerre Hancock; Westminster Presbyterian, Greenville, S.C., Stephen Farrow; Lakewood Congregational, Cleveland, W. Curtis Crews, Elmerle Vanderheide.

We also see Handel's name attached to: Lenten Cantata, First Congregational, Danbury, Conn., Thomas Powell; Coronation Anthem 4, Wellesley Mass. Choir and Amherst Glee Club, William A. Herrmann; Saul, Temple Emanu-El, Chicago, William Ballard.

Other examples of the "pre-classic" period are headed by the extraordinary music of Heinrich Schütz. His Seven Last Words was listed at St. Paul's EUB, Louisville, Gladys Eve Sinclair; St. James, West Hartford, Conn. John Doney; First Congregational, Waterbury, Conn., Antone Godding, and his St. Matthew Passion at Christ Church, Glendale, Ohio, Parvin Titus, Merlin Lehman. Buxtehude fared less well than at Christmas, though we did note his O Gottes Stadt at Fox Chapel Episcopal, Pittsburgh, Bob Whitley. Purcell's King Arthur performed by the St. Louis Chamber Chorus and Orchestra, Ronald Amatt, probably is foreign to this survey; Vivaldi's Gloria, heard often at mid-year, was noted at First

Presbyterian Churches of Greenville and Spartanburg, S.C., Edwin D. Clark and John E. Williams. His O Qui Coeli Terraeque was noted at the Old Stone Church, Cleveland, Harry Gay. Zachow, Lobe den Herrn was noted at Wayne State U, Detroit, Malcolm Johns.

Naturally the great Requiems were listed often. The Mozart, among other performances, was sung at: St. Bartholomew's, New York City, Jack Ossewaarde; Ladue Chapel, St. Louis, Franklin Perkins; Trinity United, Waterloo, Ont. Gwilym Bevan; Church of the Resurrection, New York City, David Hewlett, Samuel Walter. The Brahms we note at: St. Michael's And New Rochelle colleges, William Tortolano, James Welch; Christ Congregational, Silver Spring, Md., Alfred Neumann; St. George's, Schenectady, N.Y., Frederick Monks; Boston Avenue Methodist, Tulsa, Frederick Elder, Catharine Mal-latis; First Presbyterian, Charlotte, N.C., Henry Bridges; First Presbyterian, Dallas, Travis Shelton, Sarah Jane Baker; North Baptist, Port Chester, N.Y., William Hargrove; Workshop, Fort Smith, Ark., Clifford Tucker.

The Fauré Requiem, as in most recent seasons, was very popular: Christ Church Cathedral, St. Louis, Walter Krebs, Henry Glass, Jr.; Christ Church Cathedral, Indianapolis, James Litton; Crown Heights Christian, Oklahoma City, Dubert Dennis; St. Stephen's, Sewickley, Pa., Julian Williams; Christ Church, Manhasset, N.Y., Robert Mahaffey; First Baptist, Oak Park, Ill., Richard Phipps; Connecticut Farms Presbyterian, Union, N.J., John C. Schmidt; St. John the Evangelist Cathedral, Spokane, C. Harold Einecke; Congregational, Meriden, N.H., James D. Ingerson; Christ United, Canton, Ohio, Paul Reynolds.

The Duruflé Requiem shows strong signs of rising favor: All Saints, Brookline, Mass. and St. Gabriel's, Brighton, Mass. Emory Fanning, James McCarthy; Fox Chapel Episcopal, Pittsburgh, Bob Whitley; All Saints, Pasadena, William MacGowan.

The Mozart Coronation Mass was noted at: Watts Street Baptist, Dur-

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ham, N.C, Richard E. Joiner; and Grace Church, Elmira, N.Y., Robert Finster. His Missa Brevis was listed at Christ Church, Cincinnati, Gerre Hancock, and his Solemn Vespers on a program at Wayne State U, Detroit, Malcolm Johns.

The Beethoven Mass in C shows up several places as at Covenant Presbyterian, Charlotte, N.C., Richard and Betty Peek. The Haydn Seven Last Words was less evident than recently but we noted it several places as: Westminster Church, Buffalo, Hans Vigeland.

Of course the 19th century looms large in choral programs and of course covers a wide variety. The little Schubert Mass in G continues in favor: First Presbyterian Churches, Greenville and Spartanburg, S.C., Edwin E. Clark and John E. Williams; Wellesley College, Charles Page; Southwestern U, Georgetown, Tex., John D. Richards, Helen Medley, and the larger Mass in E flat as well: Church of the Ascension, New York City, Vernon de Tar.

The Rossini Stabat Mater, once a musical staple, shows up now and then as at: St. Paul's Richmond, Va., Edouard Nies-Berger, John Fenstermaker; St. Bartholomew's, New York City, Jack Ossewaarde.

The long-time fixtures in churches in this country — Stainer's Crucifixion and the Dubois Seven Last Words still continue to turn up in all parts of the country. Examples of the Stainer are Grace Lutheran, San Diego, James Hansen; Will Rogers Methodist, Tulsa, Mrs. Jack Hawn; St. Bartholomew's, New York City, Jack Ossewaarde, and First Christian, Houston, Merrills Lewis, N. James Clark. The Dubois, even more widely listed, can be mentioned at: Our Lady of Angeles, Cleveland, Ivan R. Licht; First Congregational, Chicago, George Rico; First Presbyterian, Tulsa, Roy and Nyle Hallman; John Knox Presbyterian, Tulsa, Carolyn and James Stewart Boles; St. Peter's Lutheran, Miami, Fla., Charles E. Richard; Faith Lutheran, St. Paul, Minn.,

Johannes Reidel, Louise Borak; First Methodist, Waynesville, N.C., Gerald O. Schoonover, and Augsburg Lutheran, Toledo, William Bliem. We also noted the Gaul Holy City, Oak Cliff Methodist, Dallas, Robert P. Turnipseed, James Gwynn.

Mendelssohn continues to thrive, with Elijah at St. George's, New York City, Charles Henderson; Christus at St. Vincent de Paul Church, New York City, Paul Shields; St. Paul at First Presbyterian, Alexandria, La., Arthur King, and Lookout Mountain, Tenn., Presbyterian, Stephen Ortlip and Jerry McFadden; Hear My Prayer, First Baptist, Cape May, N.J. and St. John's Episcopal, Roanoke, Va., Frank Williams, Alan C. Bostwick.

We note Gounod from time to time: St. Cecilia at First Presbyterian, Jamaica, N.Y., Mrs. William R. Memmott, Gallia at St. Stephens, Sewickley, Pa., Julian Williams, and Seven Words at Grace Chapel, Jacksonville, Fla., Amelia Smith. Jack Ossewaarde conducted the Dvorak Te Deum at St. Bartholomew's and Robert F. Wolfersteig the Parker Hora Novissima at First Presbyterian, Winston-Salem, N.C. Charlotte Garden's arrangements of the Parsifal Eucharistic Music was programmed by Roberta Bitgood at First Presbyterian, Bay City, Mich., and the Franck Mass in A by M. Arnold Briggs at the Washington Street Methodist, Alexandria, Va.

Music of the 20th century, including some contemporary American, appears more frequently each season. David H. Williams' On the Passion of Christ is sung often: First Congregational, Danbury, Conn., Thomas Powell; First Methodist, Wichita, Kans., Eugene Butler, Dorothy Addy; Church of the Good Shepherd, Nashua, N.H., James H. Wood; First Presbyterian, Wilmington, N.C., Charles Woodward, Margaret Farrow, Everett Titcomb's To Calvary we noted often: St. Paul's, Delray Beach, Fla., Helen T. Garretson; First EUB, Elkhart, Ind., D. Neal Smith. Dale Wood's Service of Darkness was the basis of many tenebrae services: Augsburg Lutheran, Toledo.

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William Bliem; Eden Lutheran, Riverside, Cal., composer conducting; First Methodist, Salem, Va., Mr. and Mrs. Davidson Burgess. We note the Langlais Mass in Ancient Style at St. Michael's College and Colby Junior College, William Tortolano, Henry Wing; the Debussy L'Enfant Prodigue at Christ Congregational, Silver Spring, Md., Alfred Neumann; Louis Balogh conducting his own Mass in B flat at Church of the Jesu, Cleveland; Menotti's Death of the Bishop of Brindisi at All Saints and Holy Innocents, Atlanta, Ga., Kathleen Quillen, Virginia Grieves; Rohlig's O Holy Jesus at Watts Street Baptist, Durham, N.C., Richard E. Joiner; Kodaly's Budavari Te Deum at Wayne State U, Detroit, Malcolm, Johns; Randall Thompson's Mass of the Holy Spirit at Trinity Church of Topsfield and Boxford, Mass., Christopher King; Holst's Hymn of Jesus at St. Bartholomew's, New York City, Jack Ossewaarde; Lloyd Pfautsch's Seven Words of Love, Westminster Presbyterian, Greenville, S.C., Stephen Farrow; Vaughan Williams' Dona Nobis Pacem, National City Christian, Washington, D.C., Lawrence Schreiber; Poulenc, Mass in G, Concordia Senior College, Fort Wayne, Ind.; Kirke Mechen, Victory of Zorobabel, First Unitarian, Berkeley, Cal., Winifred Baker; Rose Marie Cooper, Lord Most Holy, First Presbyterian, Bay City, Mich., Roberta Bitgood; Alec Rowley's The Garden and the Cross, Centenary Methodist, Chattanooga, Tenn., Harold J. Sweitzer; Poulenc's Gloria and Nystedt's Seven Words, First Congregational, Oak Park, Ill., Mary Alice Power; Flor Peeters' Jubilate, St. John's Episcopal, Roanoke, Va., Frank Williams, Alan C. Bostwick; Martin Shaw's The Redeemer, Plymouth Congregational, Seattle, Edward A. Hansen; Searle Wright's The Green Blade Riseth, St. Paul's, Richmond, Va., Edouard Nies-Berger, John Fenstermaker. These, of course, are just examples.

Liturgical services, as always, we have trouble fitting into our categories so just point out a few settings used. We

noted Oldroyd at St. Peter's United, Champaign, Ill., Elisabeth Hamp; William at St. Paul's, Delray Beach, Fla., Helen Garretson; at Grace Chapel, Jacksonville, Fla., Amelia Smith; with Neander at Christ Church, St. Louis, Ronald Anatt and Henry Glass, Jr. and with Littlejohn and Darke at Christ Church Cathedral, Indianapolis, James Litton; Tours at Trinity Church, Toledo, Wesley R. Hartung; Titcomb at Christ Church, Manhasset, N. Y. Robert Mahaffey; Wyton at St. Clement's, St. Paul, Minn., Merrill Davis III and at Christ Church, Glendale, Ohio, Parvin Titus.

The Tenebrae service appeared in many churches with less liturgical leanings as at First Methodist, Rochester, Minn., Robert Scoggin.

Liturgical services we can pinpoint still less informatively came from: St. James Church, Watkins Glen, N.Y., Robert Finster; Trinity, Galveston, Paul Bentley; Christ Church, Georgetown, DC, Ronald Rice; St. James the Less, Scarsdale, N.Y., Robert N. Roth; St. Christopher's, Oak Park, William B. Knaus; St. James, West Hartford, John Doney, among others, and in some striking covers designed by Organist Charles O'Day at the Church of the Ascension, Baltimore.

To wrap up our list we will mention a few programs which we haven't been able to fit into our scheme of organization: First Presbyterian, Cumberland, Md., Wayne E. Lenke; First Presbyterian, Detroit, Gordon Young; First Methodist, Portland, Ore., Lauren B. Sykes, Ruth Peterson; First Methodist, Boise, Idaho, David Wehr; Trinity United Church, Altoona, Pa., Ruth M. Dilliard; North Broadway Methodist, Columbus, Ohio, Francis M. Johnson, Joan Snouffer.

So, again, we have done the best we could to draw some useful information from a small mountain of Lenten and Easter church bulletins. We congratulate all these hundreds of able people so dedicated to achieving a high standard of church music in America.

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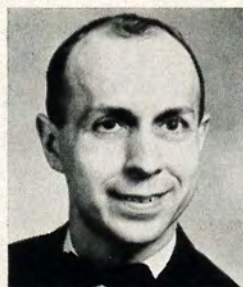
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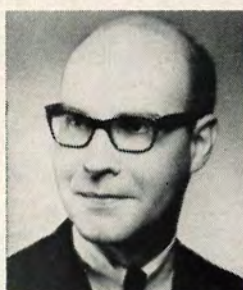
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