

# THE DIAPASON

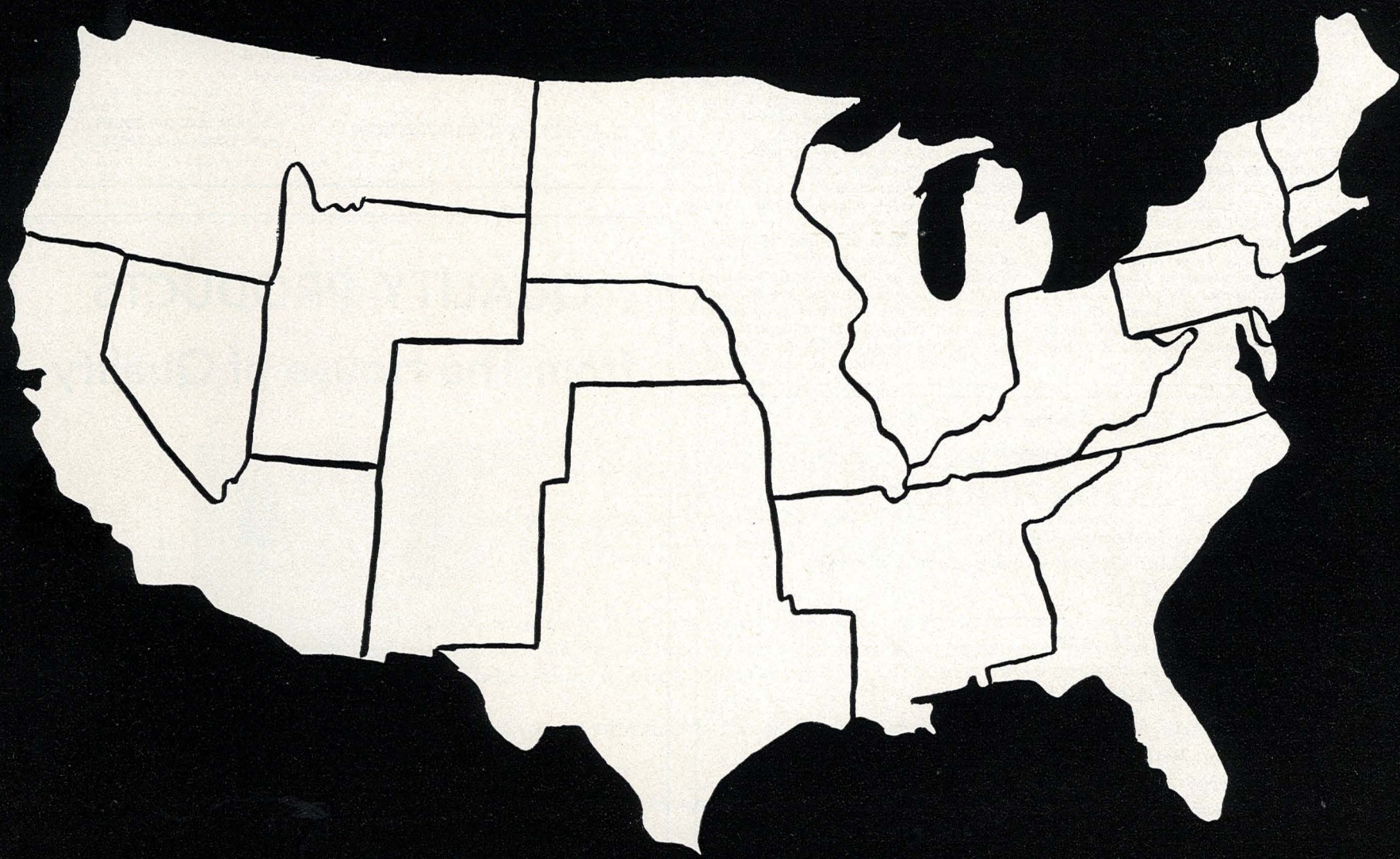
AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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AUGUST, 1965

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## 1965 Regional



## A G O Conventions



H. Frank Bozyan (left), Yale University Organist since 1954 and a member of the Yale school of music faculty for 45 years, retired June 30. Prominent in this country and abroad, he has for 11 years held one of the oldest formal university organ posts in the United States, established 110 years ago. He is only the fourth in all this time.

Mr. Bozyan has given hundreds of recitals in this country and abroad and has appeared as organ soloist with symphony orchestras. He will keep active in his retirement. This coming year he has a schedule of recitals in this country and in England.

Born Nov. 19, 1899 in New York City, Mr. Bozyan was the son of parents who had come to America from Turkish Armenia. He received a BMus degree at Yale in 1920, joining the music faculty the same year.

Charles Russell Krigbaum (right), assistant organist of Yale since 1958, has been named Mr. Bozyan's successor as university organist. A graduate of Princeton University, Mr. Krigbaum joined the Yale music faculty in 1958. In 1961 he became director of the University choir. For the last several years he has also served as organist and choirmaster of the Yale Divinity School. He is a former dean of the New Haven AGO Chapter and in 1962 held a Morse Fellowship for research and study in Europe. He is a member of the American Musicological Society.

**CHRISTOPHER GOWER WINS  
LANE SCHOLARSHIP AT CCM**

Christopher Gower, assistant organist and choirmaster at Exeter Cathedral in England was the first recipient of the Ralph H. Lane Memorial Scholarship at the College of Church Musicians at Washington Cathedral. The scholarship covers tuition and living expenses while at the College, and also includes travel expenses.

Mr. Gower, who earned the BA with honors in music from Magdalen College, Oxford, is president of the Devon Organists Association. While in America he played recitals at St. Thomas Church, New York City, at Washington Cathedral and at St. John's Church, Washington.

**MALIN ELECTED PRESIDENT  
OF THE MUSIC PUBLISHERS**

Don Malin, Edward B. Marks Music Corporation, became the new president of the Music Publishers Association June 8 at the annual meeting. Bernard A. Kohn, Elkan-Vogel Company, was elected vice-president, Arnold Broide, Frank Music Corporation, secretary, and Fred Lincke, Theodore Presser Company, treasurer.

Dr. Ernest Roth, chairman of Boosey and Hawkes, Ltd., London, addressed the afternoon session on Music Publishing in a Changing Musical World, with emphasis on the historical progress of music in relation to the other arts, and the publisher's traditional roles. A broad discussion followed his remarks.

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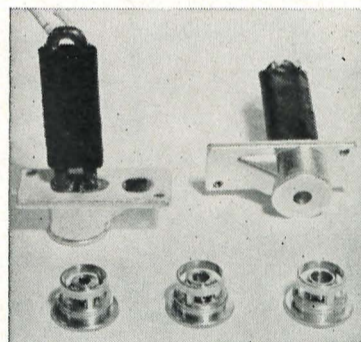
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**ELMORE MADE LIFE MEMBER  
OF PHILADELPHIA GROUP**

The American Organ Players' Club of Philadelphia May 2 awarded an honorary life membership to Dr. Robert Elmore. The event, one of a series marking the club's 75th anniversary, was held in the Central Moravian Church, Bethlehem, Pa., where Dr. Elmore is organist-choirmaster.

A recital of Dr. Elmore's organ works was played by Lewis Bruun, Westminster Choir College and Old First Church, Newark. Among the highlights were the Rhythmic Suite, the Fantasy on Nursery Tunes and the Rhumba. The Club's annual meeting followed the recital.

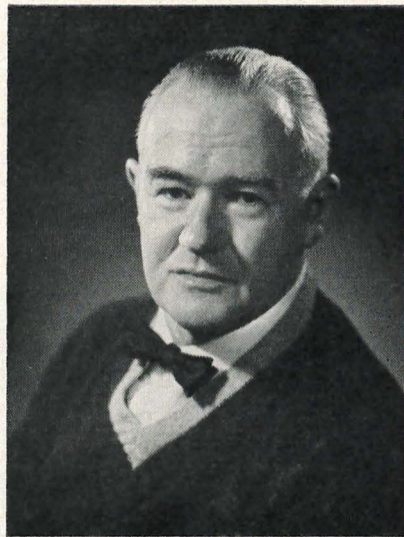
A testimonial dinner attended by more than 100 guests was held in the Hotel Bethlehem with Club President Frank W. Harvey serving as host. Among the speakers were Dr. John R. Hart, rector of the Washington Memorial Chapel, Valley Forge, and Norman Grubb, author and missionary. Eric Belar, Dr. Elmore's bass soloist for 20 years, gave an amusing and enlightened talk about their experiences together.

Mr. Harvey presented a beautiful hand-painted citation making Dr. Elmore an honorary life member. Many letters of greeting accompanied the citation.

**SCHOOL MARKS CENTENARY  
WITH PINKHAM COMMISSION**

St. Mark's School, Southboro, Mass., marked its 100th anniversary May 22 by commissioning a new major work, St. Mark Passion by Daniel Pinkham. The Chorus Pro Musica of Boston, Alfred Nash Paterson conducting, was joined by tenor Richard Conrad, soprano Barbara Wallace, baritone Walter Brasert, bass Harris Poor and 11 players from the Cambridge Festival orchestra. Mr. Pinkham played his three-rank Noack tracker with harp, contrabass, brass sextet and percussion.

The performance was an event of surprising interest.



E. Power Biggs attended the opening of the headquarters of CBS Records in London in April and while in London played several broadcasts and gave interviews on the BBC.

In June he made further Columbia recordings in Cambridge, Mass. Following this he left for Italy where on July 5 he played the opening recital of the organ festival at Ravenna.

Spring engagements took Mr. Biggs to Detroit and to Orlando, Fla. for appearances with symphony orchestras and to a number of California cities, to St. Louis, to Dartmouth College, Hanover, N.H. and elsewhere.

WITTENBERG UNIVERSITY'S school of music will become a separate, degree-granting division of the university July 1, 1966 and will grant bachelor of music, bachelor of music education and master of sacred music degrees. A bachelor of arts degree with a major in music will be available from Wittenberg College.

MARSHALL BIDWELL writes that bound volumes of the free organ recitals at Carnegie Music Hall, Pittsburgh, Pa. 15213 for the 1964-65 season will be sent without charge to those who write in for them.

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

AUGUST, 1965

Official Journal of the American Guild  
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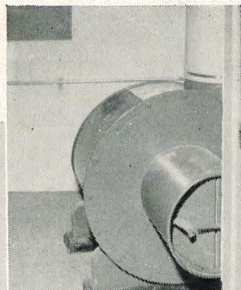
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### AT FIRST CONGREGATIONAL

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 D. Kimble is Organist

The new three-manual Aeolian-Skinner at the First Congregational Church, Winter Park, Fla. was opened May 23 with a dedicatory program featuring the chancel and chapel choirs and a brass quartet. Edna Wallace Johnston conducted. Walter D. Kimble was organist.

The organ design was drawn by Dr. Harold Gleason with members of the Aeolian-Skinner staff. Installation was by Martin Becker and Henry Sieberg. Finishing was by Mr. Becker and Bon Smith under the supervision of Arthur Birchall.

#### GREAT

Quintaten 16 ft. 61 pipes  
 Principal 8 ft. 61 pipes  
 Spitzflöte 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Zauberflöte 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Chimes

#### SWELL

Viola Pomposa 8 ft. 61 pipes  
 Viola Celeste 8 ft. 61 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Prestant 4 ft. 61 pipes  
 Flute 4 ft. 61 pipes  
 Octavin 2 ft. 61 pipes  
 Plein Jeu 3-4 ranks 226 pipes  
 Contre Hautbois 16 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Rohr Schalmei 4 ft. 61 pipes

#### CHOIR

Cor de Nuit 8 ft. 61 pipes  
 Erzähler Celeste 2 ranks 110 pipes  
 Gemshorn 4 ft. 61 pipes  
 Nazard 2 $\frac{2}{3}$  ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Tierce 1 $\frac{1}{2}$  ft. 61 pipes  
 Larigot 1 $\frac{1}{3}$  ft. 61 pipes  
 Sifflöte 1 ft. 61 pipes  
 Cromorne 8 ft. 61 pipes

#### PEDAL

Contrebasse 16 ft. 32 pipes  
 Bourdon 16 ft. 12 pipes  
 Quintaten 16 ft.  
 Rohrbass 16 ft. 12 pipes  
 Spitzprinzipal 8 ft. 32 pipes  
 Spitzflöte 8 ft.  
 Rohrflöte 8 ft.  
 Choral Bass 4 ft. 32 pipes  
 Mixture 3 ranks 96 pipes  
 Posaune 16 ft. 32 pipes  
 Contre Hautbois 16 ft.  
 Trompette 8 ft. 12 pipes  
 Cromorne 8 ft.  
 Klarine 4 ft. 12 pipes  
 Rohrschalmei 4 ft.



James Stanley Ballinger, former acting dean of Oberlin Conservatory of Music, has been named music department head at Northern Illinois University, De Kalb. He succeeds Dr. Paul O. Steg who returns to full-time teaching.

Mr. Ballinger is completing work on the doctor of music arts degree at the University of Illinois, Urbana. He has been guest conductor and specialist in many music clinics and festivals in the Midwest. While at Oberlin, he conducted the college orchestra on many occasions.

A native of Liberal, Kansas, the new department head received his bachelor of music degree from the University of Wichita and his master of music from Oberlin. He served on the faculty of Fort Hays State College for six years.

### HONOR HARTLEY IN PROGRAM OF CHORAL, ORGAN MUSIC

Walter E. Hartley, FAGO, was honored June 20 when a program of his organ and choral compositions composed over a period of half a century was performed at Christ Church, Walnut Creek, Cal., where he had been organist-emeritus.

Mr. Hartley, approaching 82, was director of the department of music at Occidental College from 1926 until his retirement. He also served Hope College, Pomona College and UCLA and was a former dean of the Los Angeles AGO Chapter.

THEODORE PRESSER Company has become sole agent for the catalog of Golden Music Publishers, Golden, Colo.

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| A Paeon of Praise   | J. Ossewaarde                | .30 |
| O Hely City Seen of God (Mixed Voices, in 2 part)               | L. Sowerby                   | .25 |
| View Me, Lord   | R. H. Lloyd                  | .22 |
| Souls of Men  | arr. D. Ratcliffe            | .22 |
| I Sing the Mighty Power of God<br>(For Two Unison Youth Choirs) | R. Crandell                  | .25 |
| David's Lament for Jonathan (SSAATB)                            | T. Weelkes                   | .22 |
| Alleluya let this Congregation Sing                             | 13th Century, ed. D. Stevens | .22 |
| Beneath the Glory of the Skies                                  | L. Webber                    | .30 |

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| Fugue for Advent                   | Anthony Milner    | 1.00 |
| Prelude on "Urbs Beata"            | Richard Dirksen   | 1.50 |
| Five Versets                       | Lloyd Webber      | 1.60 |
| Three Improvisations               | Lloyd Webber      | 1.60 |
| Lament (November 22, 1963)         | Heathcote Statham | 1.25 |
| Six Chorale Preludes               | J. C. Oley        | 1.60 |
| Fanfare (a re-issue)               | N. J. Lemmons     | 1.00 |
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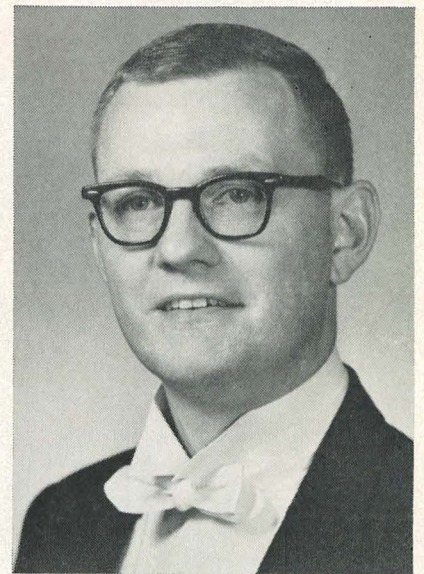
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Janice Nelson will become instructor in applied music in September at Concordia Teachers College, Seward, Neb. She received her MA in Music in June from the University of Iowa where she was a student of Gerhard Krapf and served as a graduate teaching and research assistant. She has served churches in Wahoo and Fremont, Neb., and Cedar Rapids and Iowa City, Iowa.

THE FOURTH ANNUAL Columbus, Ohio, Church Music Clinic will be held Sept. 10 and 11 at Christ Lutheran Church, under the sponsorship of Augsburg Publishing House. Clinicians will include: Dr. Ellis E. Snyder and Richard C. Johnston, Capital University, Weston H. Noble, Luther College, Decorah, Iowa and Dr. David N. Johnson, St. Olaf College, Northfield, Minn. The free clinic will feature easy choir music for the church year.

RICHARD ELLSASSER is director of the second annual organists' and choir directors' workshop at the National Music Camp, Interlochen, Mich. for a week beginning Aug. 24. The conference will run concurrently with the Interlochen International Festival.

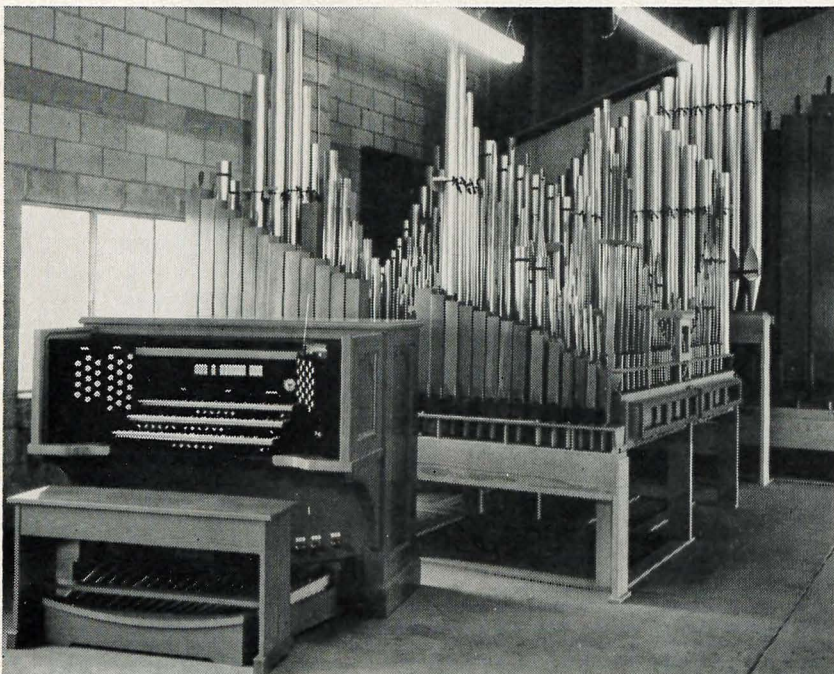


William Partridge, member of the first graduating class and a Fellow of the College of Church Musicians at Washington Cathedral, has been appointed choral director and co-ordinator of the theory program at the Brevard Music Center, Brevard, N.C. He will retain his position as director of choral activities and assistant professor of organ and theory at the school of music at Converse College, Spartanburg, S.C.

The announcement came after Converse College assumed artistic direction and business management of the Brevard Music Festival and Transylvania Music Camp. The Brevard season began June 27 and continues through August.

Before coming to Converse, Mr. Partridge was organist at the First Baptist Church, Washington, and organist and choirmaster of the First Methodist Church, Hyattsville, Md. He was formerly head of the choral department of American University, Washington.

MILDRED L. HENDRIX, organist of Duke Chapel and a member of the faculty at Duke University, spent several weeks in Harlem, Holland in the month of July, attending the 11th summer academy of organists and the Holland Festival.



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GOES TO NEW FIRST METHODIST

Dale Krider Is Organist-Choirmaster  
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Completion Fall of 1966

The First Methodist Church of Hyattsville, Maryland has placed an order for a 62-rank organ with the Möller Organ Company, Hagerstown, Md. The handsome contemporary structure completed in 1962 and designed by architect A. Hensel Fink of Philadelphia is well suited for sound. The instrument will speak from a large chamber located on the central axis and slightly elevated from the chancel, separated from it only by a very open grille. The two expressive divisions placed at the rear will speak through the unenclosed pipework of the great and pedal, the larger pipes of the latter being placed along the sides. A kronpositiv division will speak from above the great.

Because of the length of the building an antiphonal division has been planned to flank the Willett stained glass window at the rear.

The six divisions will be controlled from a four-manual console located to one side of the chancel.

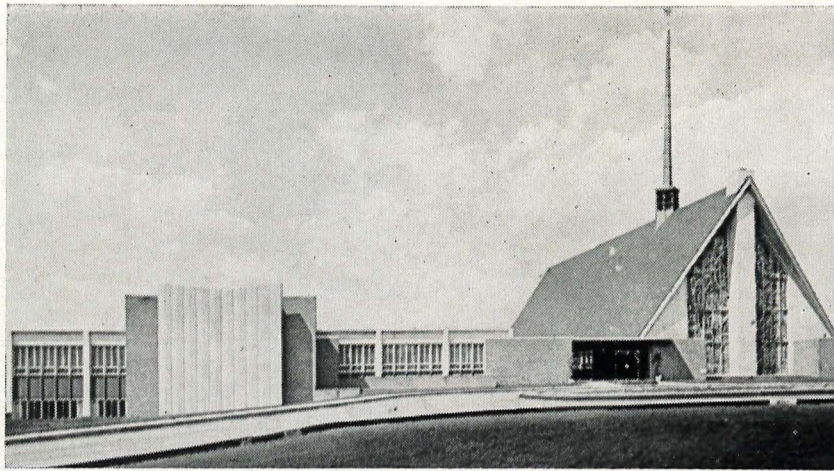
The instrument was designed by William Partridge, former organist-choirmaster, Dale Krider, present organist-choirmaster, and William L. Jenkins, representing the music committee, in consultation with Thomas V. Potter, district representative for Möller. Completion is scheduled for the Fall of 1966.

**GREAT**

Quintade 16 ft. 61 pipes  
Prinzpal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Praestant 4 ft. 61 pipes  
Spitzflöte 2 ft. 61 pipes  
Grave Mixture 2 ranks 122 pipes  
Mixture 4 ranks 244 pipes  
Chimes 21 notes

**KRONPOSITIV**

Gemshorn 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes



Kleinprinzpal 2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Zimbel 2 ranks 122 pipes  
Sordun 16 ft. 61 pipes  
Tremulant  
Zimbelstern 4 bells

**SWELL**

Rohrbordun 16 ft. 61 pipes  
Rohrflöte 8 ft. 12 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Erzähler Celeste 2 ranks 110 pipes  
Octave 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Spillflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Hautbois 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Voix Humaine 8 ft. 61 pipes  
Hautbois 8 ft. 12 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

**CHOIR**

Principal 8 ft. 61 pipes  
Flute Ouverte 8 ft. 61 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Fugara 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Cor Anglais 16 ft. 61 pipes  
Cromorne 8 ft. 61 pipes  
Chalumeau à Cheminée 4 ft. 61 pipes  
Tremulant  
Trompette de Fête 8 ft. 61 pipes

**ANTIPHONAL**

Bordun 8 ft. 61 pipes  
Spitzprinzpal 4 ft. 61 pipes  
Kleinoktave 2 ft. 61 pipes  
Fourniture 2 — 4 ranks 208 pipes  
Trompette de Fête 8 ft.

**ANTIPHONAL PEDAL**

Kupferbordun 16 ft. 12 pipes  
Spitzprinzpal 8 ft. 12 pipes

**PEDAL**

Contrebordun 32 ft. 7 pipes  
Contrebasse 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Spitzbass 16 ft. 32 pipes  
Quintade 16 ft.  
Rohrbass 16 ft.  
Principal 8 ft. 12 pipes  
Pommer Gedeckt 8 ft. 32 pipes  
Quintade 8 ft.  
Rohrflöte 8 ft.  
Choralbass 4 ft. 32 pipes  
Pommer Gedeckt 4 ft. 12 pipes  
Rauschquinte 2 ranks 64 pipes  
Rauschpfeife 2 ranks 24 pipes  
Contre Hautbois 32 ft. 12 pipes  
Bombarde 16 ft. 32 pipes  
Hautbois 16 ft.  
Bombarde 8 ft. 12 pipes  
Bombarde 4 ft. 12 pipes  
Chalumeau à Cheminée 4 ft.  
Chimes

BAROQUE MUSIC was featured June 21 at St. Paul's Chapel, Columbia University, in a concert with Edwin Boatner at the organ plus flute, cello, oboe and soprano.

**13th Annual  
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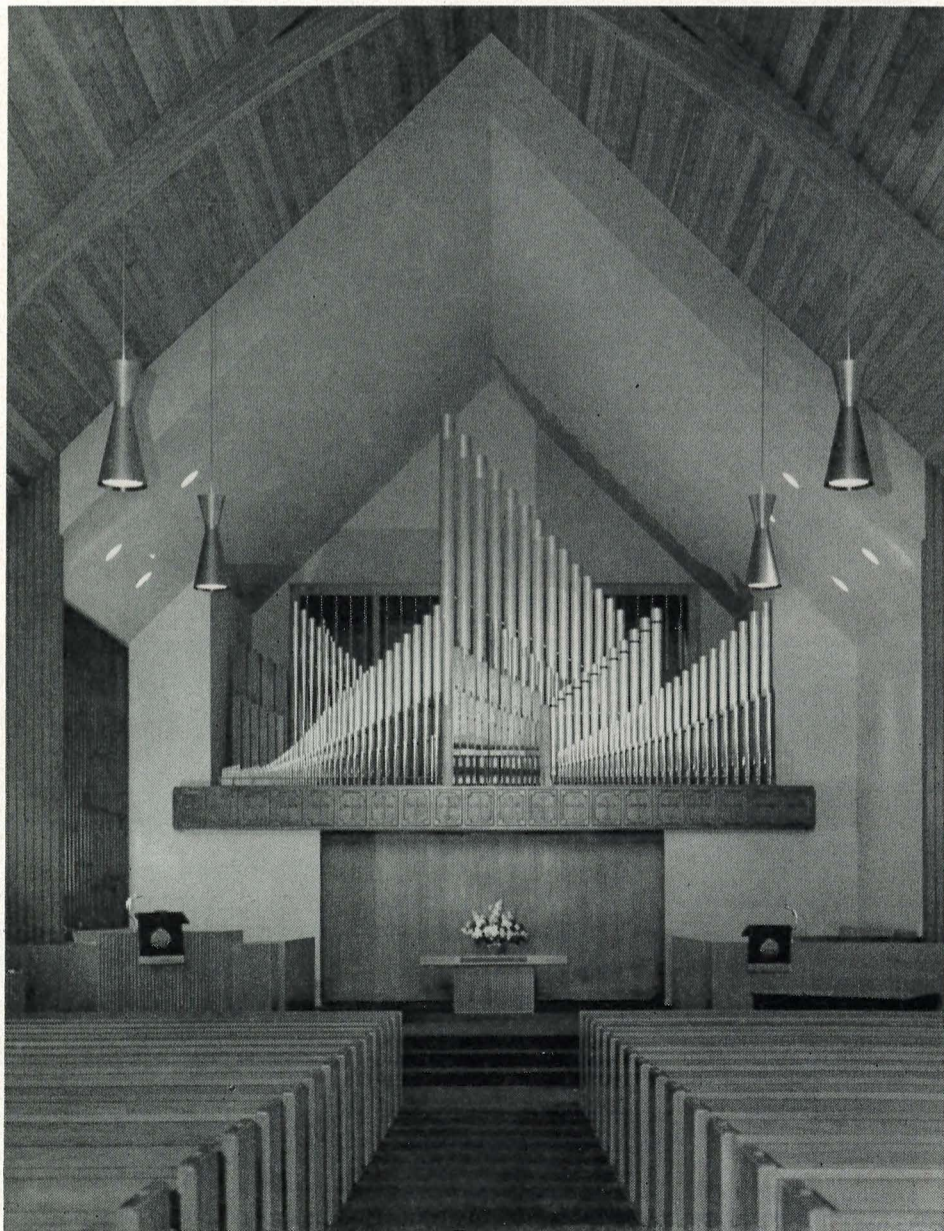
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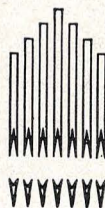


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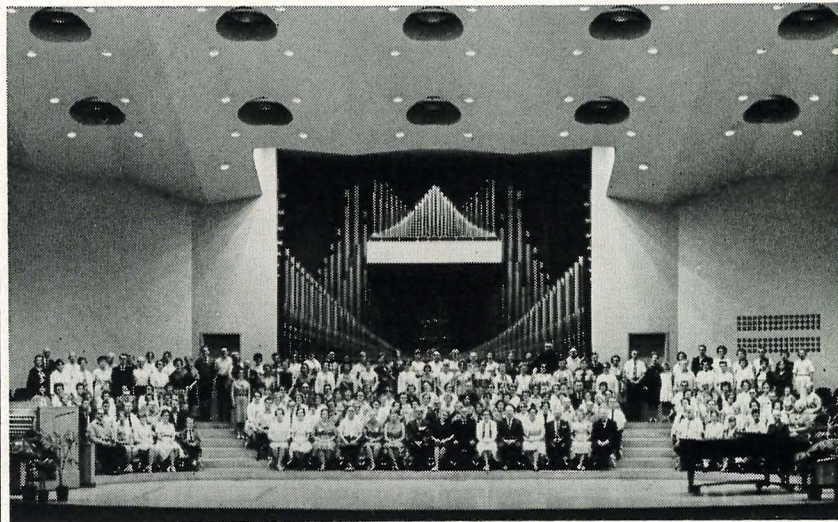
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A group of choral musicians who attended the Choristers Guild seminar June 14-18 are shown in Centennial Hall, Augustana College, Rock Island, Ill. There were 226 registered from 34 states and Canada, and 17 denominations were represented.

### RUHLAND BUILDS ORGAN FOR LAKE ERIE COLLEGE

#### SOME SKINNER RANKS REUSED

David Gooding Is Director of Organ Department of Painesville, Ohio School; 1966 Completion

A three-manual organ is to be built by Ruhland Organs, Cleveland, in Morley Hall, Lake Erie College for Women, Painesville, Ohio, one of the oldest schools of its kind in the lake area. The original organ was built by E. M. Skinner, a four-manual with console moveable by elevator from the concert stage.

David Gooding is director of the school's organ department. Among his predecessors were Edwin Arthur Kraft, Robert M. Stofer and others.

The stoplist of the completely revised organ, with retention of some Skinner ranks, was designed by Kurt F. Ruhland in consultation with Mr. Gooding. Of interest is a floating reed section playable in the great, positiv and pedal, consisting of ranks voiced at high wind pressure. Pressures throughout the organ range from three to eight inches. Voicing will be done by Otto Ruhland, senior partner of the Ruhland organization. Completion is scheduled for 1966.

#### GREAT

Bourdon 16 ft. 61 pipes  
Diapason 8 ft. 61 pipes  
Quintaton 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Twelfth 2½ ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Ophicleide 16 ft. 61 pipes  
Tuba Mira 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes

#### SWELL

Dulciana 16 ft. 73 pipes  
Geigen Principal 8 ft. 73 pipes

Concert Flute 8 ft. 73 pipes  
Salicional 8 ft. 73 pipes  
Voix Celeste 8 ft. 61 pipes  
Octave 4 ft. 73 pipes  
Flute Triangular 4 ft. 73 pipes  
Violina 4 ft. 73 pipes  
Nasat 2½ ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Scharf 3 ranks 183 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagot 16 ft. 73 pipes  
Trompette 8 ft. 73 pipes  
Oboe 8 ft. 73 pipes  
Clarion 4 ft. 73 pipes  
Tremulant

#### POSITIV

Gedackt 8 ft. 61 pipes  
Spitz Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Block Flöte 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Cromorne 8 ft. 61 pipes  
Tremulant  
Ophicleide 16 ft. 61 notes  
Tuba Mira 8 ft. 61 notes  
Clarion 4 ft. 61 notes

#### PEDAL

Bourdon 32 ft. 32 pipes  
Diapason 16 ft. 32 pipes  
Violone 16 ft. 32 pipes  
Bourdon 16 ft. 12 pipes  
Dulciana 16 ft. 32 notes  
Octave 8 ft. 12 pipes  
Violin Cello 8 ft. 12 pipes  
Gedeckt 8 ft. 12 pipes  
Dulciana 8 ft. 32 notes  
Super Octave 4 ft. 12 pipes  
Gedeckt 4 ft. 12 pipes  
Rauschpfeife 4 ranks 128 pipes  
Bombarde 32 ft. 32 pipes  
Trombone 16 ft. 12 pipes  
Fagot 16 ft. 32 notes  
Tromba 8 ft. 12 pipes  
Fagot 8 ft. 32 notes  
Tromba Clarion 4 ft. 12 pipes  
Ophicleide 16 ft. 32 notes  
Tuba Mira 8 ft. 32 notes  
Clarion 4 ft. 32 notes

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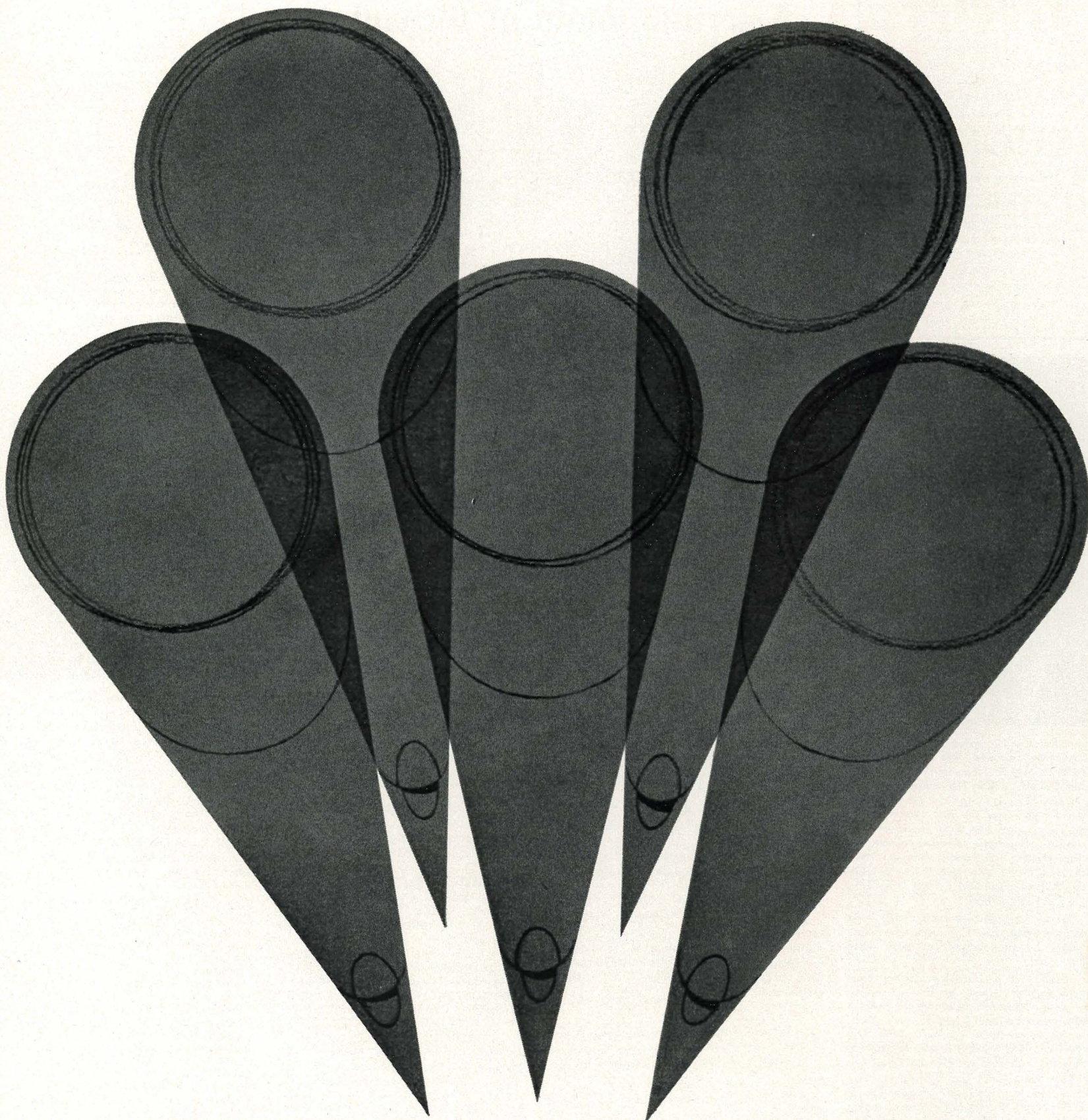
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Dec. 17, 1896



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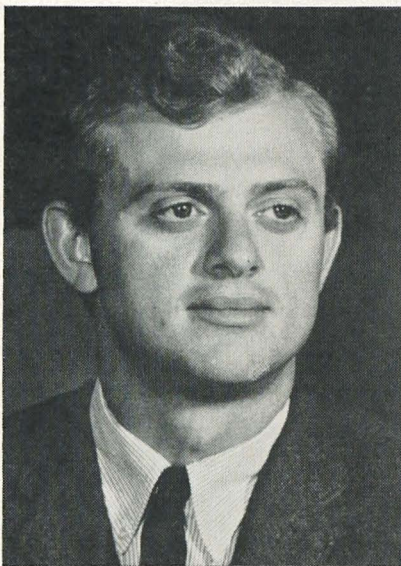
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JAMES E. BRYAN, FAGO



Conrad Susa, 7 LeRoy St., New York City, will be awarded the \$150 prize by the H. W. Gray Co., Inc., in the 1965 Prize Anthem Contest under the auspices of the American Guild of Organists. His entry, A Closing Anthem, was the first choice of two of the judges and the third choice of one. The board of judges consisted of Vernon de Tar, FAGO, chairman; Parvin Titus, FAGO, and Camil Van Hulse. The winning anthem will be published by the Gray company on a royalty basis.

A Festive Anthem composed by Ivan Langstroth, New York City, was given second place by two judges and fifth place by one.

Mr. Susa has a bachelor degree from Carnegie Institute where he studied composition with Nikolai Lopatnikoff and a master's from Juilliard School of Music where his composition teachers were William Bergsma and Vincent Persichetti. He has won several previous awards, the Gretchaninoff First Prize and The Edward J. Benjamin award in 1959; the Marion Freschl award in 1960; the Benjamin award again in 1961 along with a Ford Foundation Grant to compose music for the secondary schools of Nashville, Tenn. He has had works played by the Nashville and San Diego symphony orchestras. For the last seven years he has provided scores for the National Shakespeare Festival in San Diego, for the last five has been musical director for the Association of Producing Artists in New York City, and for the last four has provided scores for the American Shakespeare Festival at Stratford, Conn. He has written for television, for off-Broadway theater and teaches under a Ford grant at the American Shakespeare Academy winter school and under a Rockefeller grant for the Association of Producing Artists at the Phoenix Theater. He was assistant editor of MUSICAL AMERICA and served as staff pianist for the Pittsburgh Symphony.

The American Guild of Organists wishes to express its appreciation to the many composers who entered the prize anthem contest. All compositions will be returned to their owners shortly.

## IMPORTANT NOTICE

The National Council will receive bids and select the 1968 National Convention site at the October 1965 meeting. Thereafter, the Convention location will be decided four years in advance.

## Associateship and Fellowship Examination Requirements for June 1966

### AAGO

(choose one from each of four categories)

#### I

Scheidt: Da Jesus an dem Kreuzstund (all verses) C. F. Peters 4393b  
Pachelbel: Vom Himmel hoch (both verses)

Couperin: Fugue sur les anches (Kyrie), Messe pour les Paroisses

#### II

J. S. Bach: "Little" G minor Fugue In dir ist Freude (Orgelbüchlein)  
Fantasie in G major (with French character indications, in three sections)

#### III

Mendelssohn: Prelude and Fugue in G major  
Franck: Prelude Fugue and Variation  
Brahms: Chorale Prelude on Herzlich tut mich erfreuen

#### IV

Vaughan Williams: Chorale Prelude on Hyfrydol  
Piston: Chromatic Study (H. W. Gray)  
Pepping: Kommt und lasst uns Christum ehren (both versions) Vol 1, Grosses Orgelbuch

### FAGO

(choose one from each of four categories)

#### I

Buxtehude: Prelude and Fugue in G minor  
Sweetlinck: Mein junges Leben (Peters 4301c)

Vivaldi-Bach: Concerto in D minor (Peters 3002 or H. W. Gray)

#### II

J. S. Bach: Prelude and Fugue in F minor

Any Trio Sonata  
Any Three of the Schübler Chorale Preludes

#### III

Mendelssohn: Sonata No. 6  
Mozart: Fantasie in F minor (K 594)  
Franck: Chorale in A minor

#### IV

Alain: Litanies  
Milton Gill: Toccata (H. W. Gray)  
Pepping: Mach hoch die Tür (Vorspiels 1 and 2, Grosses Orgelbuch)  
Persichetti: Sonata (Elkan-Vogel)

Complete examination requirements for 1966 will be available upon request at the National Headquarters office of the AAGO within 30 days.

## 1965 Guild Examinations Produce 35 New Certifications

A total of 35 candidates were successful in passing the 1965 Guild examinations, four fewer than in 1965. Three can now add FAGO to their names, 22 AAGO and 10 CHM.

### FELLOWSHIP

Lee de Mets, Warrington, Pa.  
Lowell V. Lacey, Redlands, Cal.  
Richard David Billingham, Hinsdale, Ill.

### ASSOCIATESHIP

Marlan Dale Allen, Winnetka, Ill.  
Paul Louis Anderson, New York, N.Y.  
N. Frederick Burgomaster, New York, N.Y.

Judith E. Carls, Minneapolis, Minn.  
Lee Stephen Dettra, Lancaster, Pa.  
Joan E. Gurniak, Jenkintown, Pa.  
Melody Lynn Jackson, New York, N.Y.

Honora Klarmann Kelley, Wayland, Mass.  
Stephen Klyce, Detroit, Mich.  
Dale Warren Krider, Laurel, Md.  
Ruth M. Laverty, W. Williston, L.I., N.Y.

Arthur Peter Lawrence, Berkeley, Cal.  
David Luther Mitchell, Redlands, Cal.  
Virginia N. Ring, Springfield, Mass.

Russell Sessler, Jr., Uniontown, Pa.  
Ethel H. Smith, Massapequa, N.Y.  
Elmerlé Vanderheide - Rocky River, Ohio.

John C. Walker, Chicago, Ill.  
Beverly Allen Ward, Chicago, Ill.  
Sally Slade Warner, Boston, Mass.  
Margaret M. Wilden, Chico, Cal.  
Michael E. Young, Seattle, Wash.

### CHOIR MASTER A

Donald F. Cook, New York, N.Y.  
Eugene W. Hancock, New York, N.Y.  
Marilyn Jean Keiser, New York, N.Y.  
Arthur P. Lawrence, Berkeley, Cal.

C. Robert Montgomery, Natick, Mass.  
Duane Thomas Lloyd Nyman, Wellesley Hills, Mass.

Richard E. Plaster, Roxbury, Mass.  
Dewey Clinton Rhoden, Jr., Milledgeville, Ga.

Elizabeth P. Sandquist, Dedham, Mass.  
Thomas C. Sargent, Andover, Mass.

### Montgomery County

A meeting of the Montgomery County Chapter was held June 8 at the home of sub-dean Richard Wagner, Silver Spring, Md. At the business meeting a past-dean's pin was awarded to Dean Marjorie Jovanovic. After the meeting members listened to a recording by Catharine Crozier.

SARAH RICE

### Waterbury

The Waterbury, Conn. Chapter held its annual picnic and meeting June 12 at the Charles Billings home in Morris. After the cookout and buffet lunch a short business meeting was held and coming events discussed.

ELIZABETH L. WHITESIDE



President Alec Wyton is shown with Estelle Cashett, dean of the Spokane, Wash., Chapter and Dr. C. Harold Einecke, organist of the Cathedral of St. John the Evangelist, at the chapter dinner at the Ridpath Hotel - the climax of Mr. Wyton's church music seminar at the cathedral. More than 50 attended from Montana, Idaho, Washington and British Columbia. Mr. Wyton gave a series of four classes, played the recital listed in the recital pages, and spoke at Matins at the Cathedral, at which his new anthem was given its first performance.

A display of priceless music manuscripts, the chapter dinner and a farewell garden party at the Cathedral were other matters of interest to the visitors.

### Charleston

The Charleston, S. C. Chapter sponsored a junior choir festival May 16 at the Cathedral Church of St. Luke and St. Paul. Robert L. VanDoren, University of South Carolina, was director of the choirs. Accompanist for the festival was Mrs. Howard Tate. Sixteen junior choirs and nine youth choirs participated. The prelude was played by Mrs. Charles H. Rumpel, Jr.; the offertory by Mrs. A. L. Rogers; the postlude by Mrs. F. B. Taylor.

The June 14 meeting was held at the Citadel Square Baptist Church. Mrs. Wilson Cone, hostess, described the work recently done to the organ in the main church and gave a history of the two organs which the church owns. The meeting continued to St. John's Lutheran Church where Joseph Armbrust was host and a Schantz organ is being built. Breck Camp from the Schantz Company gave a brief sketch of the organ and the builders. A business meeting was held with Mrs. H. T. Sturcken, dean, presiding.

MRS. R. D. CATHCART

### Central Florida

Horace E. McFarland, newly-elected dean of the Central Florida Chapter, has moved to Columbus, Ga. where he will serve as minister of music at St. Luke's Methodist Church. He has resigned as dean of the chapter and Walter N. Hewitt, AAGO, ChM, FTCL, has been elected to replace him. Organist and minister of music at the Winter Park Presbyterian Church, he is past-dean of the Metropolitan New Jersey Chapter and served for eight years as a member of the national council.

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# News of the American Guild of Organists — Continued

## Canton

The Canton, Ohio Chapter met May 24 at Christ United Presbyterian Church for a junior choir workshop and demonstration by Helen Kemp. The sessions were well-attended by members and interested choir directors. Dinner was served, followed by the business meeting and election of the following officers: dean, Roger Koerner; sub-dean, Alice Koerner; secretary, Norma Chidester; treasurer, James Stanforth; registrar, Marjorie Armitage; librarian, Mary Kuehner; auditors, David Bower and Peter Paterson; executive committee, Grayce Bash, Robert Peterson and Helen Senior.

Alice Koerner

## Knoxville

At the May 7 banquet meeting of the Knoxville, Tenn. Chapter the following officers were elected: dean, Jane Wauford; sub-dean, Mrs. Roy C. Newman; secretary, Stephen M. Brown; treasurer, Allen C. Green; registrar, Robert E. Biggers; auditors, Alberta Cashion, Albert Rule; chaplain, the Rev. John M. McKinnon.

Jane E. Wauford

## Ozark

New officers of the Ozark Chapter listed in the July issue were installed at the June 20 meeting in the First Presbyterian Church, Baxter Springs, Kans. New committee chairmen are: Jerry Byrd, Galena, Kans., program; Celeste Richardson, Columbus, Kans., publicity; Martha McCormick, Joplin, Mo., membership; Stella Corn, Carl Junction, Mo., hospitality. The program played by Jerry Byrd, minister of music of the host church, appears in the recital section.

Ruth Thomas

## Eugene

The Eugene, Ore. Chapter met May 18 at the home of Lois Nordling. Following installation of officers by Dean Petersen, members enjoyed a recording of Britten's *Noyes Fludde*. Scores for members to follow were provided by Mary Neville, whose church staged the *Miracle Play* as a climax to a vacation church school session. A business meeting followed at which Jan Petersen was elected delegate to the Northwest regional with Elwin Myrick as alternate. Officers elected are: dean, Elwin Myrick; sub-dean, Richard Ditewig; secretary, Joan Eaton; treasurer, Barbara Walton.

Janice Petersen

## San Jose

The June 7 meeting of the San Jose, Cal. Chapter held at the Vasona Park Club House featured a potluck dinner and installation of these officers: Ruth Martin, dean; Frieda Murphy, sub-dean; Dr. Alvin Lamb, treasurer; secretary, Evelyn Rios; financial secretary, Laron Jacobsen; registrar, John Kraus.

John F. Kraus

## Los Angeles

The Los Angeles Chapter met June 1 at St. John's Episcopal Church. The meeting was conducted by retiring sub-dean Elfrieda Baum who emphasized the far-west regional convention at Riverside June 21-25. Earle Schmitz, treasurer, outlined the proposed budget and sub-dean Robert Bruce announced that next season's concerts and workshops will include Flor Peeters, Ray Ferguson and Mildred Andrews. Lieuwe Gosma, travel counselor of the Southern California Auto Club, offered suggestions, travel literature and related services by the club for travel abroad. Dr. Laurence Petron followed with remarks on outstanding organs to visit in foreign countries and made available a list for those interested. Organist-choirmasters Owen Brady, All Saints Episcopal Church, Beverly Hills, and Dean James Vail of the host church combined choirs with orchestra and organ for the program. Mr. Brady conducted Guenter Raphael's *Concerto in D minor* for organ, trumpets, timpani and strings, with Robert Prichard at the organ. The *Bach Gloria in excelsis*, Mass in B minor with choir, organ and orchestra was conducted by Dr. Vail with Owen Brady as organist.

The chapter visited the First Methodist Church in Glendale May 3 for a dinner meeting and western debut concert by Karel Paukert, young Czech organist. This was both Deans Night and election night. Dean James Vail introduced the eleven past-deans present and honored them with special dean's pins. They were Clarence Mader, Clarence Kellogg, William Ripley Dorr, Irene Robertson, Julia Howell Overshiner, Laurence Petran, E. Robert Kursinski, Frank Owen, Eva Mae Duit, Rayner Brown and William F. Connell, Jr. Also letters from past-deans, Dudley Warner Fitch, Alexander Schreiner, Donald Coats and William G. Blanchard were read, who were unable to be present. Words of acceptance by Mrs. Duit were made on behalf of all past-deans. The following were elected to office for the coming year: dean, James H. Vail; sub-dean, Robert Bruce; secretary, Janice Mitchell; treasurer, Earl Schmitz; registrar, Shirley Hill; librarian, William Beck; auditors, Halsted McCormac and Thomas Johnson; executive board, Elfrieda Baum, Leland Burns, Florence Hankins and Carol Wilcox. After dinner a brilliant and interesting program was heard in the new sanctuary of First Methodist played by Karel Paukert on the Schantz organ. This was his debut recital in the West and featured music of Old Czech masters.

Carol Wilcox

## La Jolla

The June 7 meeting of the La Jolla Chapter was held at the Vista, Cal. Methodist Church. A potluck supper was followed by an instructive and pleasing demonstration of teaching techniques of voice training for adolescents by Don Bursvold of the Vista schools. A group of 45 eighth and ninth grade girls participated in the demonstration of breathing, tone quality, intonation, blend and diction. New officers were introduced: dean, Mrs. Irwin Kelly; sub-dean, Mrs. R. F. Oesterheld; recording secretary, Mrs. Robert Cordner; treasurer, Mrs. Don Bursvold; corresponding secretary, Henrietta Rawson.

Henrietta Rawson

## San Francisco

The annual dinner meeting of the San Francisco Chapter was held May 23 at St. Stephen's Episcopal Church, Belvedere. Dean Eileen Coggin awarded Jo Ann McKay the \$250 prize for the student competition. Officers for the coming term are: dean, Alexander Post; sub-dean, Arthur Hills; secretary, Esther Johnson; treasurer, Lyle Engelman; registrar, John Burke; historian, Frances Beniams; auditors, Arthur Breuer and Marlene Schulhauser. The program for the meeting was *Vive le Roi, DuMAGE*, and *Concerto for brass quartet and organ*, Monnikendam. Performers were Marvin Besmer and Jim Alcott, trumpets; Steve Barber and Pat O'Hara, trombones; Mark Smith, organist and host.

Jo Ann McKay

## Lansing

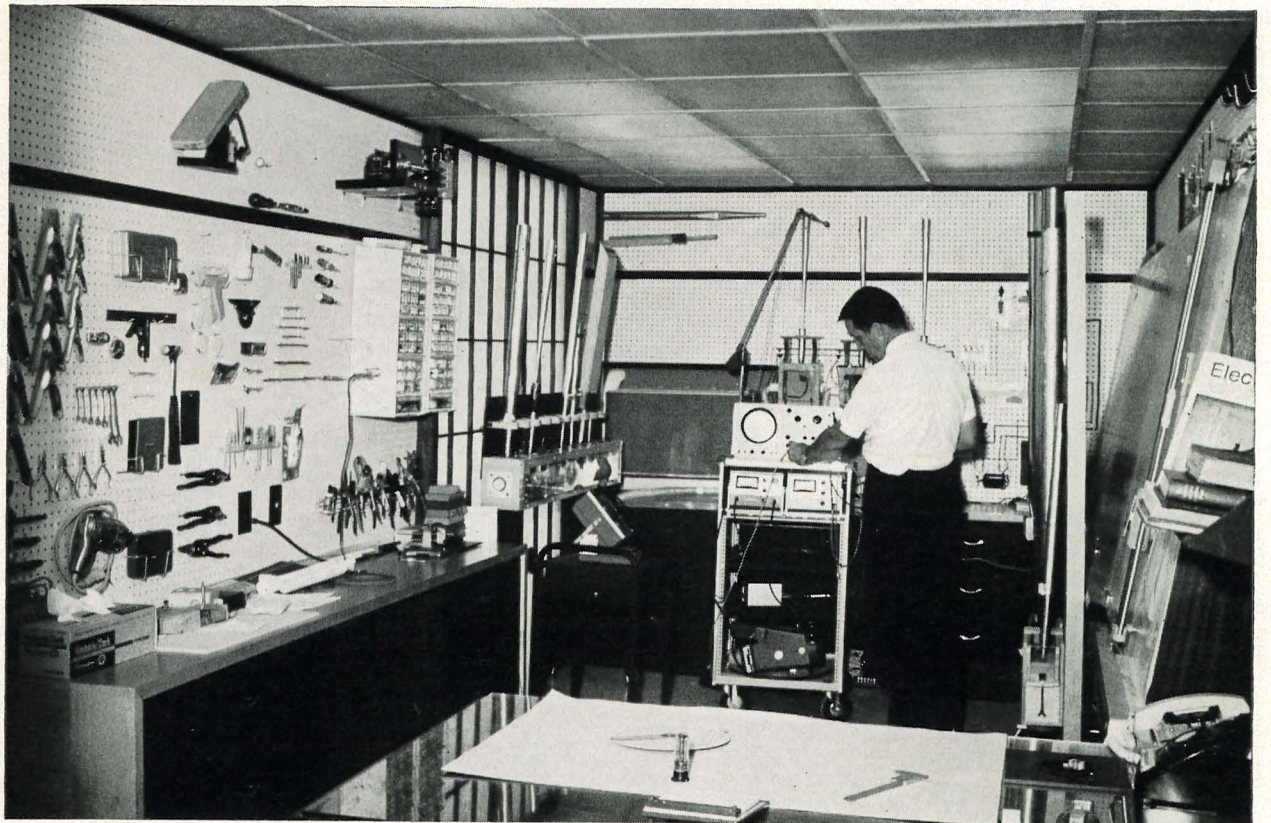
The Lansing, Mich. Chapter held its annual banquet and Guild service May 18 at Pilgrim Congregational Church. The speaker was the Rev. Donald Booher, chaplain of the chapter. The choir was directed by Mrs. Richard Lake and Robert Barnard was organist.

Eric Somers



Members of the Monmouth Chapter are shown preparing for their chapter's 50th anniversary observance, a choral service May 14 at Asbury Park's Trinity Episcopal Church. Seated are Mrs. Everett H. Antonides (left), former dean and a charter member; and Mrs. Robert F. Mount, present dean. Standing are Lawrence J. Salvatore (left) host at the choral service, and Charles F. Hill, former dean. The Asbury Park Press gave the chapter's anniversary fine coverage.

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# AGO National News as I See It!

speech at Far-Western Regional

by National Councillor

GENE DRISKILL

AGO national News as I see it! . . . today . . . 1965 . . . would not be to say that the Guild was started in 1896 when Arizona was not yet a State . . . or a member of the Far Western AGO Region. In 1896, the Republican William McKinley defeated the Democrat William Jennings Bryan for the presidency . . . of the United States, that is!

Today as in 1896, the Federal Government recognizes and grants the AGO the usual rights and privileges of the non-profit status. To some people, non-profit seems to mean that the Guild cannot make a buck, cannot make profit, cannot have any business organization.

This is *not* true! Non-profit means any profits made through the activities or business of the association cannot be distributed as profit to the membership. The AGO can accept contributions of cash, stocks, property, trusts. Please remember this when you make your wills! These contributions and gifts are tax deductible up to 10% of the donor's income. Furthermore, a business, such as a restaurant or income property, may be given to the Guild to be run at a profit to help in the business and activities of the Guild.

I advocate that the Guild should own our own magazine (such as THE DIAPASON) as a profit-making operation for the good of the Guild. As it stands in 1965, one-fourth of your annual dues (\$2.50) is spent for twelve issues of THE DIAPASON. Now I know that THE DIAPASON is a profit-making organization. How can the Guild afford not to own its own publication?

So, we do own and publish *The Quarterly*. But, *The Quarterly* is not profit-making . . . *The Quarterly* generates an annual \$12,000 deficit!

Now, my friends, I've read Darwin and know what happens to stiff-necked species who won't adapt to their environment. Quite contrarily and stiff-necked, I mean *The Quarterly* should be profit-making. We should own a profit-making publication, and we, as a non-profit-making organization, can use the profits for the worthy Guild purposes.

In 1896, Harriet Beecher Stowe, who authored Uncle Tom's Cabin, died. And, Dorothy Dix wrote her first column of Advice to the Lovelorn! In 1965, greater communication from our President, National Headquarters, THE DIAPASON, is greatly appreciated by the entire membership.

Did you know that: . . . in 1965, of 17 National AGO Committees 12 are now outside of New York? President Wyton in his annual message stated that it had been his aim to put the Guild to work outside of New York, that if progress in the Guild has been obtained that it was because people had been put to work, and evidently the right people.

. . . in 1965, James Bryan is the distinguished first Executive Secretary of the Guild. He works three days per week in the New York National Office for \$7500 per year.

. . . The Guild is soon to offer a Pension Plan for members. The work expended on this project by Harry White is commendable.

1896 was the year "There'll be a Hot Time in the Old Town Tonight" came out. That was the era when music degrees were not given by colleges and universities.

Yes, 1896, the year when 145 founders of the American Guild of Organists were really forward in offering musical certificates through an accrediting University in the State of New York. These forward Founders would probably be horrified that by 1963, only 67 years later, that about 1395 individuals had earned the Associate certificate! And, 403 had earned the Fellowship certificate! Mind you, that is in 67 years!

1965 finds the AGO still an educational organization; but, with the National Examination Committee headquartered in Boston and a tremendous thrust to improve the exam statistics for our forward Founders.

Do you know that:

1. The AGO in its present National

organization, is ruled by its examination program.

2. The 1395 living-and-deceased individual A.G.O. members, who during the last 67 years passed the AAGO exam represent only 7.8% of the living AGO membership in 1963.

3. 92.2% of the total AGO membership in 1963 did *not* possess these "academic" degrees.

4. Last year, the University of the State of New York defined our term "academic" as "one who possesses a high school diploma".

5. A member who possesses the AGO certificates may be referred to as being "certified" by the University of the State of New York.

6. The National President appoints a Nominating Committee annually from those who are living *now* of that "living-and-deceased" 7.8% group of membership "certified" by the University of the State of New York.

7. This Nominating Committee (from the minority group) can only select a ballot of officers from the survivors of this same 7.8% minority group.

8. Last year a dual ballot of officers was provided the membership for the first time in Guild history.

9. At the 1965 Annual Meeting, great concern was expressed that a single ballot of officers was offered. The President explained that the Nominating Committee was unable to find members to run against the incumbents.

10. At no time does a healthy 92.2% of the membership participate in the joys and sorrows of being a National Officer. I wish to make a prediction! Do you remember that I was elected in a test case — that of being a non-resident of New York who wished democracy to be expressed? Just so, a test case will be made someday regarding Officers! I predict that under our present, illegal constitution, an officer can be elected from the majority of our membership if he possess a high school diploma.

11. The 1954 Constitution states the Council shall consist of Officers and of 15 or more other resident members. Two-thirds of the National Council consists of members from the surviving 7.8% minority group. The remaining third of the Council is permitted to come from the 92.2% majority group.

12. In the 1965 election, the two highest vote-getters for Council seats are not certified by the University of the State of New York and do not possess AGO certificates. One of these distinguished vote-getters, the

great Leo Sowerby, was elected. The gentleman who received the second highest number of Council votes, which was 75% of the total vote, was *not* elected because of the structure of the Council. This gentleman was greatly distinguished by the Guild. He is the noted E. Power Biggs.

13. Vice-President George Mead reported last year at the June 1964 Council Meeting that the accrediting University states: "The legal number of Councillors (technically a Board of Trustees) is not less than 5 nor more than 25". Thus, illegally, the Council has continued to operate this 1964-65 year with 9 Officers and 24 Council Members — a total of 33 members.

14. The 1964-65 Ballot offered us 23 fine people to fill eight *illegal* spots on the Council . . . and, we have illegally voted them into office. Besides Dr. Sowerby, those elected were Dr. Arthur Poister, Gerre Hancock, Jack Ossewaarde, William Whitehead, Dr. Thomas Matthews, Kathryn Hill Rawls, and Claude Means.

15. The Guild now finds itself with three Councillors from *one* region outside of New York. Out of 15 regions, we have seven regions represented!

16. Regional Chairmen and Deans are no longer ex officio members of the National Council — and have no vote in National affairs.

17. Under the present Charter, Headquarters must be in New York State.

18. Office rent at Rockefeller Center National Headquarters is \$4,449 per year. To pay that rent, 2800 members send \$2.50 (*less* 90¢ for *The Quarterly*) or \$1.60 of their dues to National *each year* to rent a Fifth Avenue office. That is 17% of our membership! As I see it — that truly is the High Rent District!

19. Council Meetings may be held outside of New York State. The latest legal ruling from Albany stated that it is desirable that the annual meeting be held in New York State.

20. The National Public Relations Committee (from Los Angeles County) has recommended a current monthly financial statement be published in THE DIAPASON because the Annual Report in May is always 8½ months of age when presented at Annual Meetings.

21. Dr. George Mead is chairman of the Committee for Tri-Chapter Proposals on Reorganization. He has been given a proposal that

a. Regional Chairmen be elected at Regional Conventions by Chapter vote to serve two years and to represent their Regions as National Councillors,

b. the AGO maintain its own independent, educational accredited

program,

c. should secure a National Charter as a non-profit organization from the Congress of the United States.

As a member of Dr. Mead's Committee, I shall further propose that

d. Regional Chairmen shall nominate a State Chairman for each State,

e. State Chairmen should be on call to help each National Committee,

f. National Officers be elected each two years at National Conventions, and

g. National Headquarters, under a National Charter, be located in a more centrally United States geographical location — and certainly, in a less expensive location.

22. At the Annual Meeting last month, Dr. Mead reported that a Study will be made this summer regarding a National Charter. The results of this Study will be reported at the October Council Meeting.

23. President Wyton stated that *all matters concerning reorganization* will be presented in a National Referendum to the entire membership this next year.

I have not mentioned the purpose of the American Guild of Organists which requires *no* ruling from Albany or the State of New York. I have not mentioned the magnificent Guild purpose as it is reflected in concerts, workshops, discussions, as it is reflected in Regional and National Conventions, as it is achieved in the major activities and interests of chapters and members — that still uncontested purpose of advancing the cause of worthy religious music.

I have made no attempt to see and mention the AGO membership potential. To do so, would be to mention the BMI statement that in 1963 there were 3,250,000 organ players which obviously includes electronic and pipe organists. We would, also, have to mention all of those musicians who are in our churches by gradual absorption and not by a studied decision, those who have played other instruments and fell heir to organ church jobs.

Another survey states in the next 10 years 80,000 new churches will be built and some 100,000 pipe organs will have to be rebuilt or replaced.

In 1965, as we enlarge our membership . . . and fill new church positions, as we endeavor to reorganize the national functions through grass roots participation, as we continue to further worthy religious music, let us unite again in the last of our Guild Religious Principles as stated in our Guild Motto: "We do give ourselves with reverence and humility to these endeavors, offering up our works and our persons in the name of Him, without Whom nothing is strong, nothing is holy. Amen"

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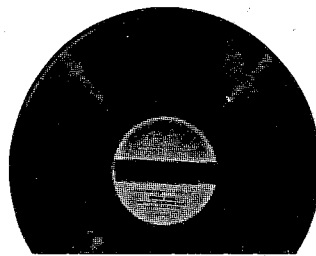
"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." *Des Moines Register, October 5, 1964*

## JOHN WESLEY OBETZ

SMD

Albion College

Albion, Michigan



### Records

Our records this month are all a bit off the beaten path and thus of more than ordinary interest.

A recording by Gerard Farrell, OSB, of Gaspard Corrette's Mass on the Eighth tone is played on the Holtkamp at St. John's Abbey Church, Collegeville, Minn. A great deal of room resonance in the live modern edifice is deliberately included and generally to good effect. The player uses the organ in an authentic manner with highly satisfactory registrational results. The jacket notes detail his choices. His playing is at its best, we thought, in the highly articulated sections. This record, stereo or mono, is recommended for enjoyment as well as for its obvious teaching uses. Mastertone Recording Co., 785 E. 4th Street, St. Paul, Minn., distributes it.

In the opinions of several of this writer's acquaintances, a six-inch, 45 rpm record of Scheidt, Cabanilles and Weckmann is worth its weight in gold. The organ is a restored Swedish organ first built by Wistenius in 1751 in the Old Church at Atvidaberg, Sweden. Much of the organ was destroyed by fire in 1885 so the modern Swedish builders, the Moberg brothers, must be given most of the credit for its beautiful sound. The organist is the impressive Gotthard Arner, an eminent player and influential teacher, who visited our office just a year ago. This record may well be worth the trouble of trying to get it (\$2.50) from Pastorexpeditionen, Atvidaberg, Sweden. No complete collection can be without it; we know only a mono version.

Many will wish to have a recording by the choir of St. Bartholomew's Church, New York City, available from the church (\$3.98 mono, \$4.98 stereo) at 109 E. 50, New York, N.Y. 10022. Titled O Clap Your Hands, after the Vaughan Williams motet with which it opens, it includes also Titcomb, Howells, Friedell, Ossewaarde, Sowerby and, in barely congenial company, Brahms. One sometimes wishes such records, produced for radio, did not need to waste so much space in routine performance of hymns, which occupy perhaps a third of the record. Jack Ossewaarde conducts, Clyde Holloway does much of the accompanying. The organ sound is particularly good and

## NUNC DIMITTIS

VETERAN AEOLIAN-SKINNER  
CHIEF ENGINEER PASSES

Anthony N. Malfa, chief engineer for the Aeolian-Skinner Organ Company, is dead after a prolonged illness. He joined the company in 1918 and was thus one of the few remaining employees who had worked under the direction of Ernest M. Skinner, G. Donald Harrison and Joseph S. Whiteford.

Many outstanding installations were designed and built while he was a member of the staff, for famed churches, concert halls, universities and music schools throughout the country.

SOUTH CAROLINA ORGANIST  
DIES; 50 YEARS IN CHURCH

Mrs. Curran L. (Marie Monckton) Jones died May 15 in Columbia, S.C. at the age of 77. She had been organist at St. Peter's Catholic Church for 50 years and also organist at the Tree of Life Synagogue for a number of years. She was a member of the Columbia AGO Chapter for many years and served as its treasurer for 25 years.

A native of Columbia, she attended Ursuline Academy and the College for Women. She was active in civic affairs as well as community and state musical activities throughout her life. A daughter and a son survive.

the whole recording decidedly interesting.

The apparently wide interest many of our readers have in harpsichords and their music will be further whetted by the first volume of a projected series by the Yale Collection of Musical Instruments, 15 Hillhouse Avenue, New Haven, Conn. Robert Conant plays two fine 1770 harpsichords, Johann Hass, Hamburg, and Pascal Taskin, Paris. The Louis and François Couperin on the French side is remarkably free and expressive; the Bach on the German side is rhythmic and has ample drive; Froberger appears on both sides, his Toccata 16 being played on both instruments for an opportunity to compare their sounds. This is a major and welcome addition to harpsichord recordings.

The little demonstration and teaching record of Talmadge Dean's The Blessed Morn (Broadman) is discussed in the choral review column. — FC

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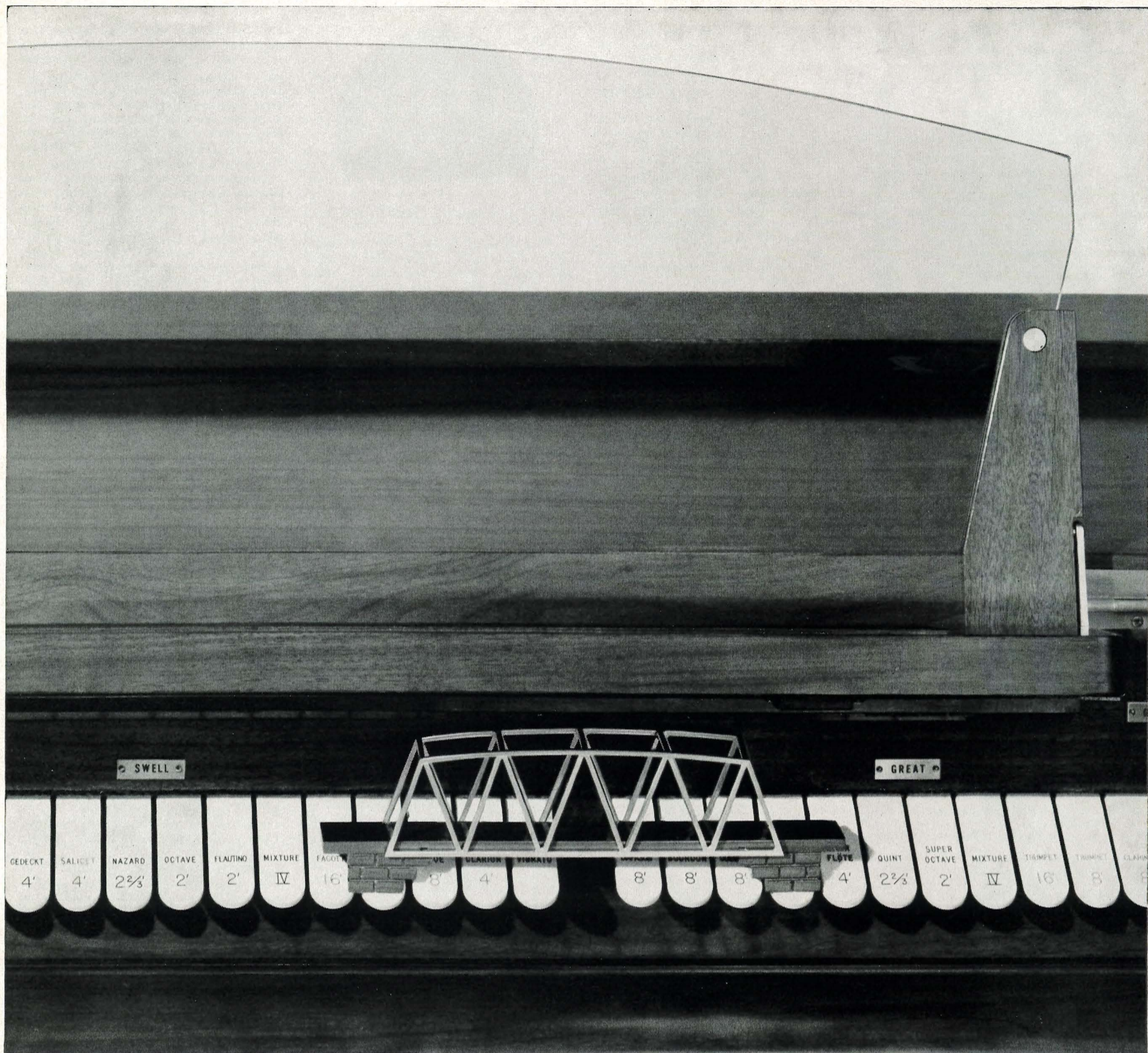
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**REGISTRAR FOR EXAMINATIONS**—Henry Rosevear, Toronto

All correspondence should be directed to the general secretary

### Windsor

The Windsor Centre held its monthly meeting May 22. The evening started with an evening service featuring plainsong chant at St. George's Anglican Church, Walkerville, with organist Leslie Day and the choir participating. The Rev. W. J. Hockin, All Saints Church, Windsor, officiated. After the service members adjourned to the church hall where a potluck supper was enjoyed. The general meeting followed. Minutes and a financial report were read and suggestions for the coming year were brought forward. New officers were elected and a resume of the year's activities was given by Chairman Percy Bradbury.

VERA BRANIGAN

### Brantford

The annual meeting of the Brantford, Ont. Centre was held May 25 in Zion United Church parlor. The work and activities of the year were reviewed and the following slate of officers was offered by the nominations convener Mrs. O. Reese: past-chairman, Norman Baldwin; chairman, George A. Smale; vice-chairman, George A. J. Fox; secretary, Eleanor Muir; treasurer, Mrs. D. A. Pollard; executive committee, Mrs. C. M. Cooke, Rita Bradley, Mrs. O. Reese and Markwell Perry. Plans were made for the annual June dinner meeting held jointly with the ORMTA and refreshments were served by the group headed by Mrs. Reese.

HILDA ROWCLIFFE

### St. John

The final program of the member participating series of the St. John Centre was held May 17 in St. John's (Stone) Church. Helen Ellis played I Call to Thee Lord Jesus Christ and Hark, a Voice Saith All Are Mortal, Bach; Capriccio, LeMaigre; Solemn Prelude, Rowley. The local chairman thanked Mrs. Ellis and all others who had co-operated in providing these miniature recitals throughout the winter months. The members then adjourned to the church rooms for the annual meeting. Maurice McIntyre was elected to succeed William Seely as chairman. Others elected were Lillian Higgins, vice-chairman; secretary, Patricia Ryan; treasurer, Harold Ellis.

The closing meeting took the form of a social evening June 10 held at the Harold Ellis summer home at Carter's Point.

## Two Win FRCCOs; Six Receive ARCCOs

Successful Candidates in the 1965 RCCO examinations are:

### FELLOWSHIP

Mary S. McTier, Hamilton, Ont.  
 Ashley Tidy, Toronto, Ont.

### ASSOCIATESHIP

Gwilym J. Bevan, Kitchener, Ont.  
 Louise Grasset, Toronto, Ont.  
 David J. Rogers, Vancouver, B.C.  
 Nora Searchfield, Calgary, Ont.  
 Margaret W. Sim, Winnipeg, Man.  
 Roger D. J. Swinton, Moose Jaw, Sask.  
**HEALEY WILLAN SCHOLARSHIP**  
 Fellowship: No Award  
 Associateship: Margaret W. Sim, Winnipeg, Man.

### ERIC ROLLINSON MEMORIAL PRIZE

Margaret W. Sim, Winnipeg, Man.

### Halifax

The annual meeting of the Halifax Centre was held May 11 in St. Matthew's United Church hall when officers for the ensuing year were elected. The retiring chairman reported a year of varied activities which included an organ recital by Graham Steed, an evening of anthem singing, an electronic crawl and a lecture on architecture. The newly-elected chairman Irving Balcom was installed after which the meeting adjourned for refreshments.

MOLLY AUSTEN

## Final RCCO Invitation to Convention at Hamilton

By now all Canadian and American organists plus hundreds of pedal-pushers in more than 40 other countries have been given news as to what to expect at the first RCCO biennial national convention held Aug. 30 Sept. 2 at Hamilton, Ont. But as a final invitation, here is a quick DIAPASON summary of what is on the fire:

Recitalists, in chronological order: Claude La Voie; Frederick Geoheghan, Gordon Douglas, Godfrey Hewitt, Jan Overduin, Simon Preston.

Workshops and lectures: Elaine Brown morning workshops all three days; Charles Peaker on examinations.

Special: Traditional College service with Sir William McKie making the address at a fine choral service.

Social and culinary (at which the Canadians excel): Tuesday: Civic Luncheon courtesy of the mayor of Hamilton; reception and tea courtesy of Dubay Organs; evening reception courtesy Keates Organs. Wednesday: Garden Party luncheon, Notre Dame Academy; banquet in Sheraton-Connaught Hotel ballroom followed by dancing. Thursday: double-barreled, two-shift luncheon McMaster Divinity School; farewell reception courtesy Foster Music Store.

Convention Secretary Norma Plummer can still be addressed at 112 Blake St., Hamilton, Ont., Canada.



## Choral Music

Two months' accumulation of choral music adds up to a considerable stack as might have been expected this time of year. Likewise to be anticipated is a certain amount of music for Advent and Christmas.

Augsburg leads off with Robert Powell's rather rousing Lift Up Your Heads, for Advent, and F. Winston Cassler's Adeste Fideles arrangement for choir, congregation and organ. Carol arrangements include Carol Preus' Love Came Down at Christmas, set to an Irish tune; Marie Pooler's O How Beautiful the Sky, from the Danish; and two by Robert Wetzler, He is Born, from the French, and Still, Still, Still, from the German.

Other familiar names active for Augsburg are Jean Berger in an interesting three-motet setting from Isaiah: All Flesh Is Grass, When Thou Passeth through the Waters, and Arise Shine; Jean Pasquet has an original Songs of Praise the Angels Sing and two arrangements for unison or SATB, Come Holy Spirit, from Zachau, and O My Soul, on Wings Ascending, on Werde munter. David N. Johnson arranged three Southern folk tunes: Ah, Jesus Lord, Thy Love to Me, The Lone, Wild Bird, and When Jesus Left His Father's Throne, all with optional soprano solo.

For other than SATB voicing from Augsburg are: SAB Built on a Rock, Lindeman-Brandon; Robert Powell's SA Sing Praise to God; Robert Leaf's unison Alleluia; David N. Johnson's SSAA A Mighty Fortress; and Dale Warland's SA of a Gretchaninoff Sing Alleluia. Walter L. Peiz has done one of those "concertato" things for choir, congregation, organ and trumpets on the tune Catholic congregations have worn threadbare: Holy God, We Praise Thy Name. Robert Wetzler has done a set of Intros for the Season from Easter through Pentecost.

Mr. Wetzler is also represented in Art Master Studios list with a lullaby, Hush, My Dear, with soprano solo. Also for Christmas is Frank Pooler's Christ Day, which provides for combined choirs. A. P. Van Iderstine has a fairly long, rhythmic O Clap Your Hands.

Broadman Press sends a useful short cantata in a folk-like style, The Blessed Morn by Talmadge Dean for

Children's Choir with two adult soloists suggested. A good demonstration record is available at a nominal fee. The same publisher has an easy well-written cantata, Proclaim the Word, also by Mr. Dean, for mixed voices with tenor and baritone solos. The volume, Youth Sings SATB, is about par for the course and will be useful in many situations. It does not duplicate other material.

Concordia sends considerable music for the Christmas season. There is an interesting group of Five Dutch Carols set simply by John Edmunds; a combined choir What News This Bitter Night by Richard Hillert; Walter Ehret's arrangement of a 17th century French A Glad Noel; a double choir Carl W. Leazer Christ Is Born Today; S. Drummond Wolff's O Gladsome Light; Verner P. Grams' arrangement of the Sussex On Christmas Night and George Heussenstamm's With Jesus Will I Go.

New editions of older works from Concordia include the Bach harmonization of Puer natus as A Child Is Born in Bethlehem; James Boeringer's editing of a SSA Buxtehude with the title A Christmas Canon; Paul Thomas' version of a Marenzio Hodie Christus natus est, with Latin and English text; a Lassus motet edited by Mason Martens as God Is My Strong Defense (Latin-English); and David Nott's of an SSATB Schuetz as Now Shall I Go to Jesus Christ (German and English).

From more recent times Concordia sends George Heussenstamm's long but knowledgeable motet, Our Soul Waits for the Lord; S. Drummond Wolff's O What Their Joy and Their Glory Must Be, with much unison; Margrethe Hokanson's hymn-anthem Sing to God, with two trumpets; Robert Powell's double choir All They from Saba Shall Come for unaccompanied singing and Carl Schalk's usual treatment of When Morning Gilds the Skies.

For other voicings from Concordia are Knut Nystedt's Before Him, Richard Peek's Three Hymns by Charpentier, and a Paul Thomas of the Tunder Wake, Awake, all for unison; SAs by Healey Willan of Child in the Manger, Love Came Down at Christmas, Lo the Star Which They Saw and, not for Christmas, Rejoice in the Lord Alway. Also SA is the Paul Thomas arrangement of Thou Visiteth the Earth, by Maurice Greene and Carl Schalk's Two-Part Canons on Hymns and Chorales. For SAB by Mason Martens are a Jeremiah Clarke Praise the Lord, O My Soul and O Praise God in His Holiness, both by John Weldon, and William Croft's O Give Thanks unto the Lord. Other SABs are S. Drummond Wolff's of a Nikolaus Herman Awake My Soul and two by Ludwig Lenel: Dear Christians, One and All Rejoice and Once He Came in Blessing. SAB volumes of Concordia's Hymn of the Week series

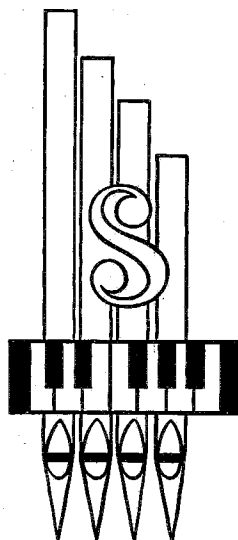
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are sent for Part 1, the Advent to Transfiguration volume and Part 5, Trinity 17 to Trinity 27.

Elkan-Vogel sends Priscilla Taylor's unaccompanied Men and Angels Share, for Christmas; William Graves' also a cappella and rather easy Hear Us, O Lord, from Heav'n Thy Dwelling Place; Jean Pasquet's O God, Who Has Prepared, with bass solo; Marga Richter's chant-like unaccompanied Psalm 91; and John Davison's Angel Songs and the Star, a cappella for Christmas and not difficult. Wesley A. Day has edited the Hassler Mass III with English text. For SA and for Christmas are W. Glen Darst's Ye Holy Angels Bright and a Roff-Babrov Who Was Born? Jean Pasquet has a pleasant SAB My Soul Will Exult.

Flammer sends two small, block-harmony a cappella bits by Gordon Young: O Let the Light, The Truth and Oh, What Praises Shall We Render. Also unaccompanied are Lloyd Pfautsch's contrapuntal God So Loved the World, Edward Chudoff's block-harmony Psalm 123, and John Cook's skilful Magnificat and Nunc Dimittis in D which divides voices. With accompaniment are Frank Ahrold's processional I Will Go to the Altar of God, W. Glen Darst's O God of Night, with much unison, and Gordon Young's All People that on Earth Do Dwell, for all unison. An SSAB Gloria by Merrill Knighton exploits dynamic contrasts; his Fanfare and Alleluia are largely block harmony and all are unaccompanied. C. Buell Agey has edited a Schuetz SSATB Grant Us Thy Mercy, with English and German texts.

McLaughlin and Reilly also begins with Christmas Music. William Durick has arranged the carol He Is Born from the French and C. Alexander Pelouquin The Enniscorthy Christmas Carol from the Gaelic; both seem to us rather ornate. Mr. Durick has also arranged the Bach Sheep Safely Graze. Paul J. Hotin has an SSA of a Franz Philipp Sing, All Ye Choirs arranged with brass quartet and timpani; trumpets are also suggested for J. G. Phillips' Praise the Lord, along with congregation, SATB and descant choirs and organ. Gerhard Track's Sion's Beauty uses two mixed choirs and a treble choir unaccompanied; his Rejoice, O Blest Creation is for TTBB and organ. Anthony Newman's Lord Have Mercy has an interesting, rather chromatic organ part; the voice parts are not difficult except for excursions into very low tessitura. Louis Hybrecht's Proper for Easter Sunday will prove very useful in the changed Catholic service. James Kline's New Songs for the People of God's Kingdom turns out to be a couple of undistinguished hymn tunes.

Oxford sends a quantity of Christmas music headed by an extended work, Hymn to Christ the King by James

Denny, which requires tenor, soprano and bass soloists, mixed choir, congregation, harpsichord (or piano) and organ. Time of performance is given as 50 minutes; antiphons are in Latin.

Oxford's Carols for Singing and Playing is a pleasant selection of 15 reasonably unhackneyed carols arranged by Margaret Galloway for children to accompany with rhythm instruments. Among Oxford arrangements of traditional carol melodies are: Joy! Joy! from Every Steeple arranged by Heathcote Statham, Malcolm Sargent's of Two Christmas Spirituals: Mary Had a Baby and De Virgin Mary had a Baby Boy; and Laurence Davies' Over Bethlehem, from the Spanish. In that category so beloved by English Church musicians — new tunes for traditional carol texts — we find Alan Brown's Three Christmas Carols; Bryan Kelly's The Birds; Alan Gibbs' From East to West, and John Gardner's The Holly and the Ivy and Angels from the Realms of Glory; and with original words and music, A Christmas Song by Heathcote Statham and Sing Holly O! by Edward Chapman.

Oxford specializes in good new editions of Tudor and post-Tudor English church music; most of this month's receipts are revisions by Peter le Huray and/or David Willcocks including Tomkins' O God, Wonder Art Thou and O Give Thanks unto the Lord, Tye's Evening Service, Amner's SSAATB O Ye Little Flock, with strings, and Hooper's SAATB Short Evening Service. John Morehen is editor of Hilton's SSAATBB Call to Remembrance and Lupo's SSATB Out of the Deep. Two Evening Hymns of Bourgeois are arranged by C. F. Simkins. An adaptation for female voices SSA has been made by Jean Storry of Vaughan Williams' big Benedictine.

Another specialty of Oxford is service music which this month is made up of responses: Wedding Responses arranged by Harold Darke from William Smith; Responses for Treble Voices by Bernard Rose; Preces and Responses by Orlando Gibbons edited by John Whitworth and a set of same for boys' or men's voices by David Lumsden. Terence Greaves ornately accompanied Christ Is Our Cornerstone and another of those superfluous Negro spiritual arrangements, Ev'ry Time I Feel the Spirit by Brian Trant, complete Oxford's stack.

Three eminent American composers are responsible for E. C. Schirmer's contribution to this month's stack. Admirers of Randall Thompson's Requiem will be pleased to learn that six choral excerpts from it are now available in separate publications. Daniel Pinkham's Lenten Poems of Richard Crashaw is published for either mixed or women's voices; its uses strings and handbells. Mr. Pinkham's Canticle of Praise has

come out in an interim edition of photographed manuscript. Ned Rorem's Two Psalms and a Proverb is a sizable and interesting work for SATB and string quintet.

Francis Thorne has a small Kyrie Eleison for unaccompanied SSA and published by Edward B. Marks.

The Merbecke A Virgin and Mother, edited by C. F. Simkins, is in Hinrichsen edition available from C. F. Peters.

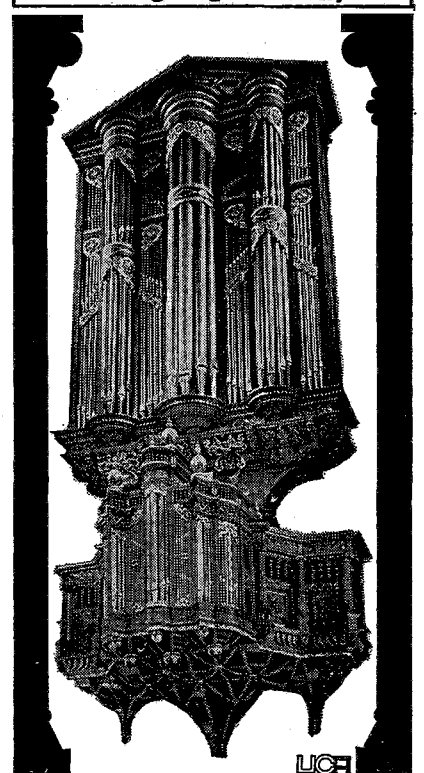
Willis has a set of 10 unaccompanied anthems by Ralph Kirl Sydow which is practical for most groups. Their titles: The Eyes of All wait Upon Thee; The Collect for Peace; Oh, Come, Let Us Worship; Surely He Hath Borne Our Griefs; The Lord of Peace; Bow Down Thine Ear; Prayer for Forgiveness; Turn Unto Me; Sing Aloud unto God; Create in Me a Clean Heart.

For Christmas Shawnee Press has Nevett Bartow's arrangement of Adam Lay Y-Bounden available SATB or SSA, and the SSA Hymn at Bethlehem by Lois Myers Emig. Children of the Heavenly Father is a setting by Dwight Gustafson of an infectious Swedish tune.

A group of anthems from Hope Publishing Company are designed to make minimum vocal and musical demands. By use of considerable unison and with almost all multi-voice sections in block harmony, these works fulfill their aims well. We list: Guide Me, O Thou Great Jehovah, Carlton Young; Hail to the Lord's Anointed, Don Whitman; Holy Father, Hear Me, Joseph Roff; O Christ, Our True and Only Light, Florence Jolley; O Sing Unto the Lord a New Song, René Frank; Holy Holy Holy, Edward Horsky; and Break, Day of God! by Eugene Butler.

John Leo Lewis has several new anthems in Lorenz edition, including that publisher's Sacred Music Press. His rhythmic A Hundred and Eighty-Five Thousand Men and his marching You Don't Need a Sword both come SA and SATB; his Our Daily Bread is SA. These three are designed for youth choir use. His Sing unto God and I am the Door are standard, easy, block harmony SATBs.

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| 8      | 9  | 10 | 11 | 12 | 13 | 14 |
| 15     | 16 | 17 | 18 | 19 | 20 | 21 |
| 22     | 23 | 24 | 25 | 26 | 27 | 28 |
| 29     | 30 | 31 |    |    |    |    |

Aug. 10  
Frederick Swann, Riverside Church,  
New York City  
William MacGowan, Rockefeller Chapel,  
Chicago  
Eileen Coggin, Civic Auditorium,  
Portland, Maine  
11  
Grady Wilson, Methuen, Mass. Music  
Hall  
Virgil Fox, Hammond Museum,  
Gloucester, Mass.  
Summer Choir Concert, St. Paul's  
Chapel, Columbia U  
Ann S. Flentje, St. Paul's Chapel,  
Columbia U  
13  
Virgil Fox, Hammond Museum,  
Gloucester, Mass.  
14  
William Fawk, St. John's Cathedral,  
Spokane, Wash.  
15  
Eileen Coggin, National Cathedral,  
Washington, D.C.  
Everett Hilty, USAir Force Academy,  
Colo.  
Anton Heiller, Riverside Church, New  
York City  
17  
Edward Mondello, Rockefeller Chapel,  
U of Chicago  
18  
William MacGowan, Methuen, Mass,  
Music Hall  
Gale Enger, City Hall, Portland, Me.

John Weaver, Hammond Museum,  
Gloucester, Mass.  
21  
James McK. Perry, St. John's Cathedral,  
Spokane, Wash.  
William MacGowan, Church of Mes-  
siah, Woods Hole, Mass.  
22  
Robert Cavarra, USAir Force Acad-  
emy, Colo.  
Edward Mondello, Riverside Church,  
New York City  
Anton Heiller, Boys Town, Neb.  
25  
John Weaver, Hammond Museum,  
Gloucester, Mass.  
28  
Terry Anderson, St. John's Cathedral,  
Spokane, Wash.  
29  
Eileen Coggin, Cathedral of St. John  
the Divine, New York City  
Ladd Thomas, USAir Force Academy,  
Colo.  
William Whitehead, Riverside Church,  
New York City  
31  
Frederick Swann, Eileen Coggin, music  
for two organs, Interchurch Center, New  
York City  
Sept. 3  
Eileen Coggin, Gallery of Modern  
Art, New York City  
5  
Eileen Coggin, St. Thomas Church,  
New York City

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**GRANITE CITY, ILL. CHURCH  
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**INSTALL IN CHANCEL AREA**

St. John United Church of Christ  
Scheduled for Late 1965 —  
3 Manuals, 25 Ranks

The Reuter Organ Company, Lawrence, Kan., has been awarded the contract for a three-manual, 25-rank instrument for St. John United Church of Christ, Granite City, Ill. The instrument is to be installed on both sides of the chancel area. The pipework of the pedal organ will be distributed between the two sides. The great is to be unenclosed, with the swell and choir individually expressive.

Edward Sieckmann, Florissant, Mo., district representative for Reuter, handled negotiations for the sale of the instrument and will also handle the installation.

The design was prepared by members of the Reuter staff. Installation is scheduled for late this year.

**GREAT**

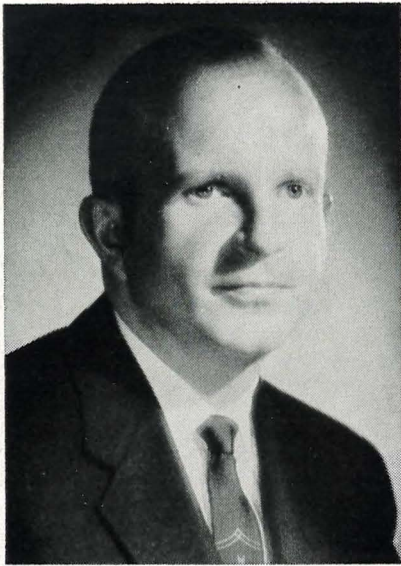
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Chimes (prepared)

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Hohlflöte 4 ft. 61 pipes  
Nasard 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Harp (prepared)  
Tremolo

**CHOIR**

Nasonflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes



Perry G. Parrigin, University of Missouri, is serving as visiting organist this summer at the Anglican Church of St. John the Baptist, London, England, from mid-July to Sept. 1. He will play for Sunday services and play several recitals. He hopes to tour England, Scotland and Ireland while abroad.

Organist for the First Christian Church, Columbia, Mo., he is dean of the Central Missouri AGO Chapter. He has played many recitals in the Midwest and South.

Doublette 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

**PEDAL**

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

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FOR GEORGIA CHURCH**

**FIRST METHODIST IN DECATUR**

Three-Manual Design for New Edifice  
— Completion Is Scheduled  
for Summer of 1966

The First Methodist Church, Decatur, Ga., has recently contracted M. P. Möller, Inc. to build a three-manual instrument for its proposed new building. Installation will be completed in the summer of 1966. The architect is Pope H. Fuller of Decatur, and the chairman of the organ planning committee, Frank W. Manning, Sr.

The stoplist was prepared by the Möller staff and its representative, David Woodall of Atlanta.

**GREAT**

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quinte 2 2/3 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Cymbel 3 ranks 183 pipes

**SWELL**

Gedeckt 16 ft. 12 pipes  
Gedeckt 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Basson 8 ft. 12 pipes  
Hautbois 4 ft. 61 pipes  
Tremulant

**CHOIR**

Nasonflöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 98 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant



Marilyn Keiser, AAGO, has been appointed assistant organist of the Riverside Church, New York City effective Aug. 1. A native of Springfield, Ill. she graduated from Illinois Wesleyan University and this spring received her MSM degree summa cum laude from Union Theological Seminary. She is the recipient of many honors and awards.

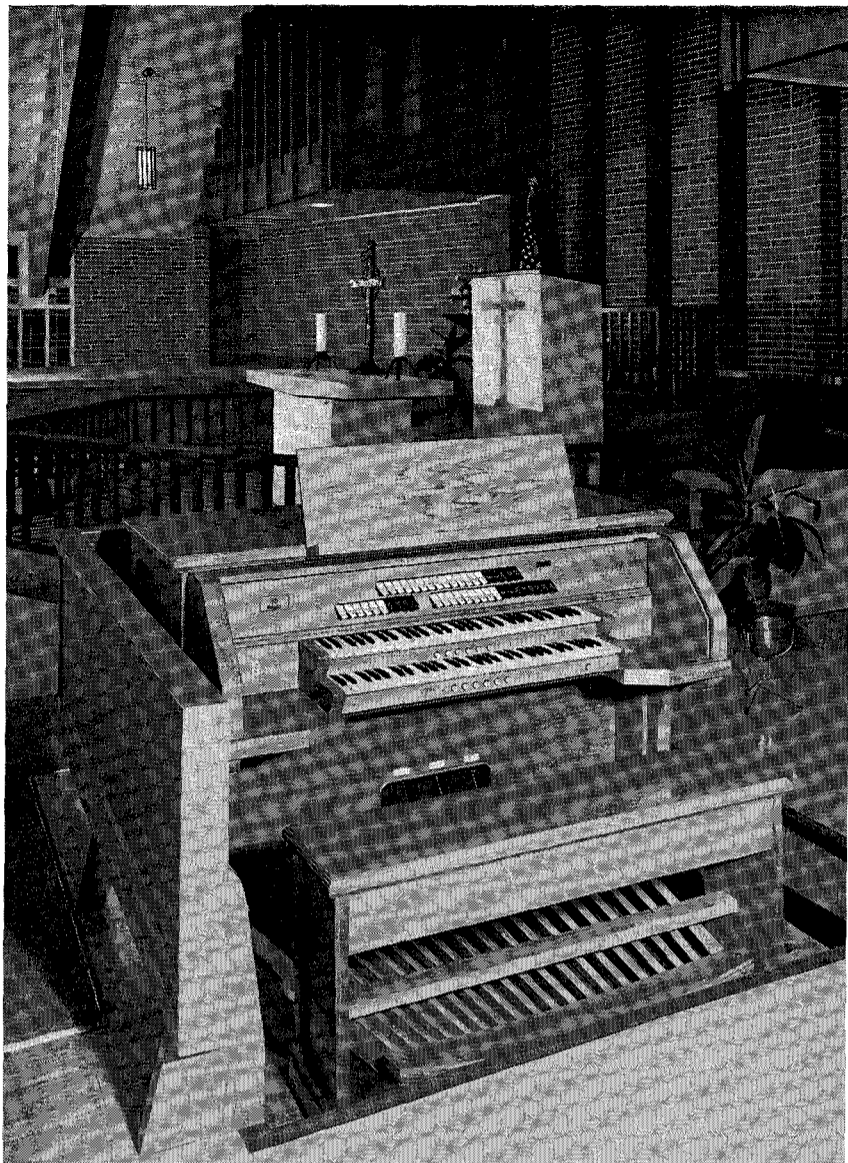
At Union, Miss Keiser was a student of Alec Wyton and served as organist and choirmaster at the Church of the Good Shepherd (Methodist) in Bergenfield, N.J.

**PEDAL**

Principal 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Gedeckt 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Gedeckt 8 ft.  
Octave 4 ft. 12 pipes  
Nachthorn 4 ft. 32 pipes  
Nachthorn 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Trumpet 16 ft. 32 pipes  
Basson 16 ft.  
Trumpet 8 ft. 12 pipes  
Trumpet 4 ft. 12 pipes

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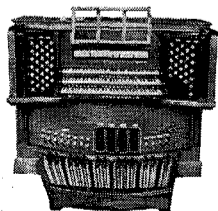
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| GREAT                            |     | SWELL                                 |                                  |
|----------------------------------|-----|---------------------------------------|----------------------------------|
| Diapason.....                    | 8'  | Geigen Principal.....                 | 8'                               |
| Doppelflöte.....                 | 8'  | Gedeckt.....                          | 8'                               |
| Melodia.....                     | 8'  | Viola.....                            | 8'                               |
| Gemshorn.....                    | 8'  | Viola Celeste.....                    | 8'                               |
| Dulciana.....                    | 8'  | Flauto Dolce.....                     | 8'                               |
| Octave.....                      | 4'  | Flute Celeste.....                    | 8'                               |
| Flute D'Amour.....               | 4'  | Geigen Principal.....                 | 4'                               |
| Fifteenth.....                   | 2'  | Flûte Harmonique.....                 | 4'                               |
| Mixture (prepared for) III Ranks |     | Nazard.....                           | 2 <sup>2</sup> / <sub>3</sub> '  |
| Tremolo (Light) (Full)           |     | Harmonic Piccolo.....                 | 2'                               |
|                                  |     | Nineteenth.....                       | 11 <sup>1</sup> / <sub>2</sub> ' |
|                                  |     | Trumpet.....                          | 8'                               |
|                                  |     | Fanfare Trumpet.....                  | 8'                               |
|                                  |     | Krummhorn.....                        | 8'                               |
|                                  |     | Tremolo (Light) (Full)                |                                  |
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| PEDAL                            |     |                                       |                                  |
| Principal.....                   | 16' |                                       |                                  |
| Sub-Bass.....                    | 16' |                                       |                                  |
| Lieblich Gedeckt.....            | 16' |                                       |                                  |
| Principal.....                   | 8'  |                                       |                                  |
| Bourdon.....                     | 8'  |                                       |                                  |
| Trombone.....                    | 16' |                                       |                                  |

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Walter D. Ross assumed the duties July 11 of minister of music of Hayes Barton Baptist Church, Raleigh, N. C. Mr. Ross has since 1962, been minister of music and organist of the First Baptist Church of Wilmington, and for the six years prior to that, of First Presbyterian Church, Vineland, N. J. The Hayes Barton Church to which Mr. Ross goes is in the midst of a multi-million dollar building program to replace the entire church destroyed by fire five years ago. The new Möller organ will be installed with the completion of the building in April of 1966. Mr. Ross will have charge of the entire music program.

In Wilmington, he was musical director of "Monday Night in the Park" a summer series in Greenfield Amphitheatre sponsored by the City of Wilmington Parks and Recreation Department.

Mr. Ross is a graduate of the Westminster Choir College, where he studied organ with Dr. Alexander McCurdy and voice with Robert Simpson and Ralph Burrier. He was a member of Westminster Choir, and did additional study in New York City with Edgar Schofield. He is a former dean of the Southern New Jersey AGO Chapter.

**GLISMANN ASSUME POSTS  
AT LOS ANGELES CHURCH**

David and Marjorie Glismann were appointed to the ministry of music of the First Congregational Church of Los Angeles effective July 1. In their new position they will bear administrative responsibility for the entire ministry of music at the world's largest Congregational church. Mr. Glismann is to direct the cathedral choir and the cathedral quartet while Mrs. Glismann will work primarily with children's and youth choirs. Both will serve on a full-time basis.

David Glismann is a graduate of Northwestern University; he earned his master's degree at Teachers College, Columbia University. He has served on music faculties of the University of Denver, the University of Colorado and UCLA. He has been associated with both the Fred Waring Pennsylvanians and the Roger Wagner Chorale. Mrs. Glismann studied at the Eastman School of Music, Rochester, N.Y.

Lloyd Holzgraf will continue as the church's organist, a position he has held for some six years.

**MARKS, PETERS, CONCORDIA,  
CANYON WIN MPA TOP AWARDS**

The Edward B. Marks Music Corporation was winner of the grand prize in the 1965 Paul Revere Awards for Graphic Excellence presented June 8 at the Music Publishers Association annual meeting in New York City. The prize was for New Vistas in Song.

C. F. Peters Corporation won two first prizes; in the quarto sheet music category for Three Pieces from "Ch-U" and in the orchestration category for Prelude for String Quartet. Concordia Publishing House won first prize in the octavo division for Not Everyone Who Says to Me, "Lord, Lord" and Five Dutch Carols. Canyon Press, Inc. won first prize in the folio category for Handel Choruses for Study and Performance and Austin Lovelace Collection for Soprano, Alto, Tenor.

Judges were Philip Miller, chief librarian of the music division of the New York Public Library; Paul Standard, noted graphic designer; and Maxwell Weaner, note-setting authority.



Thomas Spacht has been appointed associate organist of St. Joseph's Cathedral, Hartford, Conn., effective June 20. He joins the faculty of the Hartt College of Music, University of Hartford Sept. 1.

Mr. Spacht holds his MusBac from Oberlin Conservatory and his MM from Syracuse University where he was a student of Arthur Poister. He was awarded a Fulbright grant for 1959-60 for study of harpsichord and organ with Gustav Leonhardt at the Amsterdam Conservatory.

He has taught at St. Bernard College in Alabama for four years, becoming chairman of the fine arts department and director of the College Singers.

St. Joseph's Cathedral, a new ten million dollar structure consecrated in 1962, is one of the most imposing buildings in the country. At the east wall is a reredos of ceramic, 80 feet high and 40 feet wide, perhaps the largest work of art of its kind in the world. The large Austin organ was detailed in the Oct. 1959 issue; its 120 stops include more than 8,000 pipes.

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**CASAVANT BUILDS ORGAN  
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FALL COMPLETION EXPECTED

Plan Series of Events for Opening — Hamilton and Pettinga of Faculty Co-operate on Design

Casavant Frères, St.-Hyacinthe, Quebec, is installing a 50-stop, 73-rank instrument in Smith Hall Auditorium at the University of Illinois, Urbana. Provision for the addition of five more stops at a later date is included. The old organ was removed at the end of the spring term and remodelling of the stage area has gone on in the summer. The new organ is expected to be ready for use about the middle of the fall semester and a series of events to open it is planned for early 1966.

The specification was drawn by Jerald Hamilton and Paul Pettinga of the university faculty, in consultation with John F. Shawhan, Illinois-Indiana representative for Casavant, and Lawrence Phelps, Casavant tonal director. The organ will be exposed across the rear of the auditorium stage and the console will be on a moveable platform.

**GREAT**

Gedacktpommer 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Scharff 4 ranks 244 pipes  
Trompete 16 ft. 61 pipes (prepared)  
Trompete 8 ft. 61 pipes

**POSITIV**

Gedackt 8 ft. 61 pipes  
Prinzipal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Quintflöte 1½ ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Sesquialtera 2 ranks 98 pipes  
Scharff 4 ranks 244 pipes  
Rankett 16 ft. 61 pipes (prepared)  
Krummhorn 8 ft. 61 pipes  
Tremulant

**SWELL**

Principal Etroit 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Viole de Gambe 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Flute douce 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Flute Ouverte 4 ft. 61 pipes  
Nazard 2¾ ft. 61 pipes  
Quarte de Nazard 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Plein Jeu 5 ranks 305 pipes  
Cymbale 4 ranks 244 pipes  
Basson 16 ft. 61 pipes  
Trompete 8 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

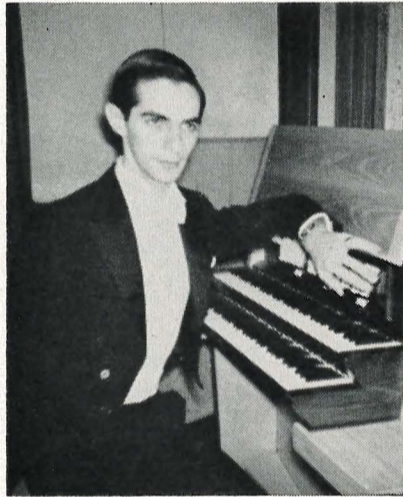
**PEDAL**

Untersatz 32 ft. 12 pipes (prepared)  
Prinzipal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaden 16 ft. 32 pipes  
Oktav 8 ft. 32 pipes  
Spitzflöte 8 ft. 32 pipes  
Gedacktfloete 8 ft. 32 pipes  
Oktav 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Waldflöte 2 ft. 32 pipes  
Mixture 5 ranks 160 pipes  
Kontraposune 32 ft. 32 pipes (prepared)  
Posaune 16 ft. 32 pipes  
Basson 16 ft.  
Trompete 8 ft. 32 pipes  
Schalmei 4 ft. 32 pipes  
Kornett 2 ft. 32 pipes (prepared)



Dr. Robert F. Wolfersteig is joining the faculty of the Women's College of Georgia as chairman of the department of music and professor of music. He will fill the position vacated by Dr. Max Noah, who has retired.

Dr. Wolfersteig comes to WC from the First Presbyterian Church, Winston-Salem, N.C. where he was director of music. He has previously taught at Jamestown College and Indiana University. He holds a bachelor of music from Cincinnati Conservatory of Music, master of music from Westminster Choir College and doctor of music from Indiana University. He attended Hochschule für Musik, Berlin as a Fulbright scholar. He was winner of the national organ playing contest in 1961 in Fort Wayne, Ind. He has studied choral conducting with Theodor Jakobi, John F. Williamson and Hubert Kockritz and organ in Germany with Michael Schneider and in America with Alexander McCurdy, Oswald Ragatz and Parvin Titus.



Dr. Larry Palmer, for two years chairman of the department of music at St. Paul's College, Lawrenceville, Va. has been appointed associate professor of music and college organist at the Norfolk division, Virginia State College.

He will teach organ, supervise the music appreciation courses, and start a Collegium Musicum, a chamber chorus to perform both older and contemporary music.

Dr. Palmer's education includes the MusB from Oberlin Conservatory, MM and AMusD from Eastman School of Music and further study with Siegfried Reda and Gustav Leonhardt at the Haarlem Summer Academy.

**CALIFORNIA EPISCOPAL  
CHURCH CHOOSES REUTER**

RICHARD McClURE ORGANIST

New St. Francis Church, Palos Verdes Estates, Will Have 3 Manuals, 40 Ranks in New Edifice

The Reuter Organ Company, Lawrence, Kans. has been awarded the contract to build a three-manual, 40 rank organ for St. Francis' Episcopal Church, Palos Verdes Estates, Cal.

The pipework of the entire organ is to be installed on the left of the chancel area with the swell and choir pipework being individually expressive. The great organ and the majority of the pedal resources are to be cantilevered and placed in front of the expressive divisions to form an attractive visual display in keeping with the other appointments of the church. The console and choir are located on the side of the chancel opposite the organ pipework.

The architect for the new edifice is George Vernon Russell, FAIA, and Associates, Los Angeles. Negotiations for the sale of the instrument were handled by Justin Kramer, Los Angeles representative for Reuter who will also install the organ. The specifications for the instrument was prepared by Mr. Kramer and Richard F. McClure, organist-choir director of the church, in consultation with the Reuter staff. A fall installation is planned.

**GREAT**

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

**SWELL**

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

**CHOIR**

Nason Flute 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Spitzflöte Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Nazard 2¾ ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Zimbel 2 ranks 122 pipes  
Clarinet 8 ft. 61 pipes  
Tremolo

**PEDAL**

Open Diapason 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Principal 16 ft. 32 notes  
Rohrflöten Bass 16 ft. 12 pipes  
Spitzflöte 16 ft. 12 pipes  
Octave 8 ft. 44 pipes  
Principal 8 ft. 32 notes  
Rohrflöte 8 ft. 32 notes  
Super Octave 4 ft. 32 notes  
Rohrflöte 4 ft. 32 notes  
Principal 2 ft. 32 pipes  
Tromba 16 ft. 85 pipes  
Fagotto 16 ft. 32 notes  
Tromba 8 ft. 32 notes  
Fagotto 8 ft. 32 notes  
Schalmei 4 ft. 32 pipes



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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.

## About Regional Conventions

The regional convention seems to us to become a more significant and useful institution each biennium. Most of the 15 this year were larger than ever, more ambitiously and expensively conceived and, perhaps consequently, more stimulating and influential than ever.

Some regions, especially in the less populated sections of our country, work under tremendous handicaps in matters of distance, available talent, and numbers of reasonably available delegates. Eventual rethinking of regional boundaries will come, of course, and changing population patterns may well suggest periodic changes in the size, shape and even number of regions. We are an organization on the move these days and not averse to changes. THE DIAPASON is reprinting the regional map which was warmly received in 1963, to provide a bit of visual aid to intelligent rethinking.

We are especially gratified at the return to the regional conventions of the important function of staging semi-finals in the national organ playing competition and the selection of finalists for this important national convention event. Semi-finals for the improvisation event may be a future regional function.

We are glad that regional conventions have almost entirely replaced state conventions. We favor the growing practice of neighboring chapters meeting together, planning together and sharing, but we think conventions limited to members in single states (with notable exceptions of course) are limiting and may even encourage a provincialism not suitable to our kind of organization. Most of us need the more rousing and even disturbing contacts which more distant colleagues may be capable of providing — at least every two years. With transportation in most cases less and less a problem, the regional meeting becomes practical for most really active and interested members of the AGO.

This summer we cannot, as we did in 1963, include reports of all the 15 regional conventions in a single August issue. Denver is staging its colorful Colorado Rockies vacation convention as this issue takes final form. We hope its reporting will not get lost in our

annual September two-manual issue.

Will there be 15 Regional Conventions in 1967? Probably and hopefully and tentatively, yes!

## The Diapason Licks its Wounds

THE DIAPASON's part in the regional convention proceedings began with attempts to prod headquarters and regional chairmen for information about dates, places and convention general chairmen, in the hope of making an announcement in our columns early enough and complete enough to be of genuine service to 22,000 readers presumably interested in meetings and activities of organists.

As soon as we had nearly complete and unbelievably slow response to these efforts, we wrote individual chairmen, or lacking these, deans of host chapters, for the names of publicity or program chairmen. To these — again after long waits for answers — we sent exact and detailed information regarding the kinds, number and sizes of news stories we could use most effectively and still treat each region impartially. It is safe to assume from subsequent development that less than a third read these instructions and made any attempt to follow them.

Numerous individual letters followed, answering questions, pointing out better procedures, begging for material. Then we wrote a final letter to each convention publicity chairman again asking for complete reporting of the conventions themselves and setting the latest possible date materials would be useful without upsetting the production schedules of all the 25 magazines which our printer services.

We sit here at our deadline with only about half the reports so far received. At this point we can't help asking ourselves "Do we really represent a professional organization?"

## The Loud Robin

I love to hear the little bird  
Into song by morning stirred,  
Provided that he doesn't sing  
Before my own awakening.  
A bird that wakes a fellow up,  
Should have been a buttercup.

—Samuel Hoffenstein

*Poems in Praise of Practically Nothing*  
A cacophonous symphony of bird songs outside our bedroom window regularly awakens us at dawn. Since it does not change magically to buttercups, we frequently indulge in some sleepy musing until or unless we achieve a final cat nap.

Once recently we fell to dreaming about the ubiquitous mixed quartet of so many churches of our childhood days, ("four voices without a single overtone," as one of our friends described it.) We immediately began to select individual bird songs from the pleasant hubbub outside the window and to reconstruct from them a familiar picture of the mixed quartet of yore.

The cardinal we decided upon as our soprano. Dressed in flaming red dress with tall red feathers in her hat, Miss Cardinal's voice was not really strong enough to balance the other members of the quartet — that is, until she entered her upper tessitura. Then it became shrill and penetrating enough to overpower the Bethlehem Bach Choir.

The loud robin we chose for our contralto. Dressed modestly in a neat brown suit, Miss Robin enlivened her appearance a bit with a red blouse stretched over an ample bosom. Whether loud or soft, Miss Robin's voice was always flexible, always pleasing. Unfortunately, our contralto had never learned to count beyond three and thus sang many unscheduled solos by making premature entries after rests.

## IMPORTANT NOTICE

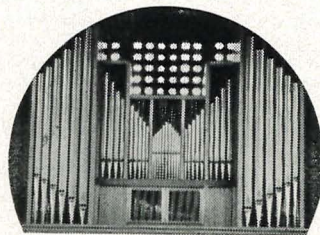
The National Council will receive bids and select the 1968 National Convention site at the October 1965 meeting. Thereafter, the Convention location will be decided four years in advance.

The English sparrow was our tenor, totally colorless both personally and vocally; his monotonous chirping made little difference to the ensemble. Fortunately he never essayed high notes, even when they were written.

Always anxious for attention, Mr. Blue Jay was our bass. Dressed in a conspicuous light blue suit, his hair done in the 1918 version of a Beetle or even a ducktail haircut, his raucous voice, for all its power and accurate pitch, made a shambles of almost every phrase.

Perhaps we were too hard on the old quartet. But remember, we were only dreaming!

Another dawn found us comparing the jay to some upper work and mixtures we have heard lately. No matter how softly the jay sings, nor at what distance, he always sticks out and can be readily identified as himself rather than as part of an ensemble. Perhaps this musing was a bit harsh, too!



## Organ Music

Organ music, even with two months to accumulate, is not in exorbitant supply.

Augsburg sends Four Pieces from the Baroque era transcribed by Jean Pasquet. Since Bach himself was a confirmed transcriber, one can hardly take exception to the art of transcribing beyond remarking that with so much music already available one hardly needs to search Bach sources (three slow movements from instrumental sonatas) or Muffat for more. Mr. Pasquet knows his craft.

Harald Rohlig's Seven Little Preludes and Fugues (also Augsburg) will be useful teaching material and pleasant music to play. There is considerable variety in mood and style.

Volume 23 of *The California Organist* is Two Settings of Picardy by Harold Owen, both tasteful and both with the tune in the pedal. Volume 24 is an Aria and Toccata by John Biggs, one a good use of a fresh, simple idea, the other based largely on an ostinato.

The much used hymn prelude is well represented by Fifteen Chorale Preludes on Well-known Hymns by Charles T. Taylor (H. T. FitzSimons). Most of these source hymns are found in most hymnals and the safe style of writing will make them useful for many services.

Roger Nyquist's Adagio (H. W. Gray) is sentimental stuff in turn-of-the-century harmonic and melodic style. Anthony Milner's Fugue for Advent is competent writing with a couple of big climaxes and a long dissolution.

Also from Gray are two Bach transcriptions with trumpets: My Spirit Be Joyful arranged with two trumpets by Kenton Parton, and the Alleluia from Cantata 142 arranged by Frank Campbell-Watson. Gray has also reissued the perennial Lemmens Fanfare.

The most substantial organ issue this time seems to be Service Music for the Organ published by Hinrichsen available from C. F. Peters. This set of "Preludes, Interludes and Postludes grouped according to keys" turns out to be 58 useful French, German and other pieces mostly from the 17th century. The volume is a fine teaching tool and the editing by the Council of the Zurich Society of Organists is admirable.

## Those Were the Days

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

The renewal of the appointment of Will C. Macfarlane as Portland, Maine, municipal organist was announced

Dr. Leandre Arthur Du Mouchel celebrated his 40th anniversary as organist of the Cathedral of the Immaculate Conception, Albany, N.Y.

Alfred E. Whitehead was appointed organist and choirmaster of St. Peter's Church, Sherbrooke, Quebec

Two Toledo Churches, First Congregational and Trinity, ordered Ernest M. Skinner organs

John McE. Ward was elected president of the American Organ Players Club, Philadelphia

Rollo F. Maitland, James Robert Gillette, Arthur H. Turner, John Hermann Loud, Alfred Pennington and Charles Leinroth were announced as recitalists for the NAO convention Aug. 2-6 at Springfield, Mass. Mr. Pennington listed entirely American composers on his program: Gibson, Harker, Dunham, Andrews, Rogers, Paine, Foote, Kroeger, Woodman, Parker, Macfarlane, Matthews, Kinder

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

August recitalists at the Temple of Religion, New York World's Fair, were: Gertrude Roth Wesch, Thornton Wilcox, Klaus Speer, Parvin Titus, F. Broadus Staley, Roberta Bitgood, Robert Leech Bedell, Ethel Tidmarsh Seaward and Marshall Bidwell

The annual convention of the Canadian College of Organists was announced for Aug. 27-28 at Toronto. Recitals were listed by David Ouchterlony, Quentin Maclean, John Reymes-King and John Linn

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

Regional conventions at Long Beach, Cal., Portland, Maine, Urbana, Ill., Duluth, Minn., Newark, N.J., and Reading, Pa., were reported in detail

Thomas J. Crawford, FRCO, FTCL, noted Canadian organist and composer, was killed July 6, in an automobile accident

Alfred Greenfield resigned from the Oratorio Society of New York after 15 years as its conductor and before that 15 as its assistant conductor

Also from Hinrichsen are four little teaching volumes by Clifford Marshall in the form of little pieces with hints for practicing. The volumes are entitled: Staccato, Legato on Manuals, and Staccato on Pedals 1 and 2. Teachers will want to see these.

E. C. Schirmer sends two interesting works by the active and fluent Daniel Pinkham. Revelations is a set of three fresh pieces — Pastorale, Litany and Toccata — which should please many players. His Suite for Organ includes an Introduction, an Epitaph, a Morning Song and a Toccata, all deftly and originally done.

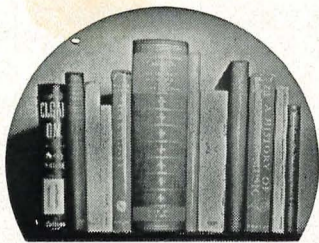
Not organ music but of interest to many organists is a little volume edited by John White for the Pennsylvania State University Press. Dandrieu's Music for Harpsichord is a welcome issue.

## Sacred Songs

Mary E. Caldwell's A Lute Carol (H. W. Gray) for medium voice has flute obbligato; it would be pleasant with an actual lute playing the lute-simulating accompaniment.

Carl F. Mueller's Prayer Is Simple (Carl Fischer) is small and undemanding with barely more than an octave range.

Since A Contemporary Wedding Suite (Sacred Songs, Waco, Tex.) contains three solos, this column is perhaps the place to note it. It also contains an organ fanfare, a procession and a recessional. It seems to us that this is not very distinguished music and is hardly up to the musical standard of much of the music recently become taboo for the wedding service.



## Books

Two months' hiatus has been responsible for a considerable accumulation of books, several of immediate relevance to our fields, others of interest and use to our readers.

*A Manual for Church Musicians* (Liturgical Conference, Washington, D.C.) is intended for the guidance of Catholic musicians especially in this period of transition. There are many opinions expressed (regarding chant, to mention a single example) which will not find wide agreement. Many of the instructions to organists are remarkably naive and elementary. We feel sure that many more useful and thoughtful and less dogmatic books than this will appear as the transition progresses and the general standards of Catholic Church music in America begin their woefully belated improvement.

Noni Espina's *Vocal Solos for Protestant Services* (1866 Cedar Avenue, Bronx, N.Y. 10453) attempts to be an exhaustive listing of solo music for all voices for all kinds of services, concert and teaching. It may be useful to some teachers and to music stores. We question the number of church singers and directors who would find it indispensable.

Those many directors whose interest in chant is a legitimate part of our church music have no doubt been following Paul Bunjes' work on the *Formulary Tones for Concordia Publishing House*. All of these people will want the new, substantially bound *The Formulary Tones Annotated*, with its clear explanations and its useful appendix and glossary.

The great and growing interest that most organists are showing in the subject of articulation will be well served by Herman Keller's *Phrasing and Articulation*, A Contribution to the Rhetoric of Music, in an excellent translation for W. W. Norton & Company by Leigh Gerdine. Though only chapter 9 is specifically concerned with the organ, all the principles involved in the book are a necessary and valuable background to articulation practice. Every progressive organist will want to study this book thoroughly.

Another Keller work, also from Norton, *Thoroughbass Method* translated and edited by Carl Parrish, is a clear and understandable text on "figured bass" which the current interest in the

Organ students of Dr. R. Deane Shure celebrated his 80th birthday May 31 by playing works from his Angelus Collection by contemporary composers. Dr. Shure has been minister of music at the Mount Vernon Place Methodist Church, Washington, D.C. for 44 years. He was born in Chillisquaque, Pa. in 1885, graduated from Oberlin in 1907 and received his honorary MusDoc from American University in 1953. He studied in England and Germany.



Baroque literature makes especially timely and useful. Authorities on the subject and examples from the literature are liberally quoted.

Since Fux's *Gradus ad Parnassum* was the counterpoint study in the background of some of the greatest composers, Alfred Mann's translation and edition for Norton of *The Study of Counterpoint* in an inexpensive paperback will be an automatic must for the shelves of every teacher and student of counterpoint as well as most serious, practicing musicians not at present doing formal teaching or study.

Emil Kahn's *Conducting* (Free Press, New York City) with its separate workbook, provides an informative and clear text for the conducting student. It is thorough and inclusive. Its usefulness would be as great for self-teaching as for school use. Those of us who conduct ever so seldom and on ever so small a scale need to know our craft better. This book and its workbook will help.

The familiar pattern of essays by specialists combined into a book has been followed with fine results in *Contemporary Music in Europe* edited for W. W. Norton and G. Schirmer by Paul Henry Lang and Nathan Broder. This series from *The Musical Quarterly* makes a valuable addition to any musician's personal library, for enjoyable general reading as well as for the reference use its ten-page index makes possible.

An excellent general music history with many fresh points of view is a translation from the German by M. D. Herter Norton of Walter Wiora's *The Four Ages of Music* (from prehistoric man to electronic computer). This Norton publication will go to many "required reading" shelves in music departments but it deserves a still better fate: the personal shelves of serious musicians.

The last two books listed seem to us excellent possibilities for Christmas gifts for any mature and intelligent musician and even for a number of modern dilettante listeners of our acquaintance. — FC

## ROBERT WEBBER APPOINTED TO NEW YORK CITY CHURCH

Robert M. Webber has been appointed organist-choirmaster of the Broadway Temple Washington Heights Methodist Church, New York City. He began his duties June 15.

The musical program under his direction will be carried on with the help of a professional quartet and a volunteer choir. A large three-manual Austin organ is the major instrument with electronics in other parts of the building.

HENRY FRANCIS PARKS became organist-choirmaster of St. Alban's Episcopal Church in Edmonds, Seattle suburb, in July.

# NEW CHORAL OCTAVOS

## S A B

|  |                    |
|--|--------------------|
| Croft, William — O Give Thanks Unto the Lord       | No. 98-1788 \$ .20 |
| Weldon, John — O Praise God in His Holiness        | No. 98-1787 .25    |
| — O Praise the Lord                                | No. 98-1786 .20    |
| Clarke, Jeremiah — Praise the Lord, O My Soul      | No. 98-1785 .20    |
| Lenel, Ludwig—Dear Christians, One and All Rejoice | No. 98-1818 .25    |
| —Once He Came in Blessing                          | No. 98-1819 .20    |
| Wolff, S. Drummond — Awake, My Soul                | No. 98-1749 .20    |

## S S A

|  |                    |
|--|--------------------|
| Buxtehude-Boeringer — A Christmas Canon      | No. 98-1780 \$ .30 |
| Willan, Healey — Lo, the Star Which They Saw | No. 98-1814 .20    |

## JUNIOR CHOIR

|   |                    |
|---|--------------------|
| Schalk, Carl — Two Part Canons or Classic Hymns and Chorales, Set 1 | No. 98-1762 \$ .40 |
| Heussenstamm, George — With Jesus Will I Go                         | No. 98-1778 .25    |
| Willan, Healey — Rejoice in the Lord Alway                          | No. 98-1815 .20    |
| — Child in the Manger and Love Came Down at Christmas               | No. 98-1813 .20    |
| Greene, Maurice — Thou Visitest the Earth                           | No. 98-1817 .25    |

## UNISON

|   |                    |
|---|--------------------|
| Nystedt, Knut — Before Him                            | No. 98-1804 \$ .25 |
| Charpentier, Marc-Antoine — Three Hymns of the Church | No. 98-1779 .25    |
| Tunder, Franz — Wake, Awake, for Night Is Flying      | No. 98-1816 .20    |



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## WICKS BUILDS 3-MANUAL FOR DETROIT SUBURB

### CYRIL BARKER IS CONSULTANT

Grosse Pointe Woods Presbyterian  
Organ Set for Completion in  
Late 1965

The Wicks Pipe Organ Company, Highland, Ill., has been awarded the contract to build a new three-manual pipe organ for the Grosse Pointe Woods Presbyterian Church. Several years of study and planning by the organ committee, headed by Richard Johns, have gone into this project. The final specifications were drawn by Dr. Cyril Barker, acting as consultant for the church. Negotiations for Wicks were handled by W. R. Rozeboom, Michigan representative. Completion is scheduled for late 1965.

The main organ will be located in the chancel area of the church, with the great and pedal completely exposed and divided on either side of the chancel. Immediately behind are two chambers for the swell and choir. The floating antiphonal will be located in the gallery at the opposite end of the church. This organ will incorporate the most modern features of the direct electric system, including the solid state relay. For the convenience of the organist the patented keymatic transposer has been provided, as well as tracker touch for the manual keyboards.

**GREAT**  
Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Schweigel 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes (prepared)

**SWELL**  
Rohrflöte 8 ft. 61 pipes  
Viole De Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Flauto Dolce 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Flauto Traverso 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/3 ft. 61 pipes

## STOKES RETIRES — MISSED ONE SERVICE IN 55 YEARS

Thomas Stokes, retiring after 35 years as choirmaster and organist of St. George's Church, Maplewood, N.J. was honored by the Parish June 27 at the annual choir and acolyte dinner. Mr. Stokes will continue to teach music in Little Falls and Maplewood.

Born in Kidderminster, England, he began his musical career in Little Falls at the age of 14 as organist of the First Reformed Church. He served churches in Paterson and Passaic before going to Maplewood. In 55 years, he has missed only one Sunday service, due to a snowstorm.

Mr. Stokes studied with Mark Andrews, Tertius Noble and Clarence Dickinson. He is a member of the AGO, a founder and director of the Little Falls Glee Club and a founder of the Oratorical Society of New Jersey.

At the dinner Mr. Stokes received a purse from the parish, a wallet from the girls' and boys' choirs and a signed and framed copy of traditional church music.

Plein Jeu 3 ranks 183 pipes  
Fagotto 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremulant

**CHOIR**  
Pierced Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Terz 1 1/2 ft. 49 pipes  
Krummhorn 8 ft. 61 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Quinte 10 1/2 ft.  
Octave 8 ft. 32 pipes  
Bass Flute 8 ft. 12 pipes  
Erzähler 8 ft.  
Choral Bass 4 ft. 12 pipes  
Flute 4 ft. 12 pipes  
Rauschquinte 2 ranks 64 pipes  
Bombarde 16 ft. 32 pipes  
Fagotto 16 ft.  
Bombarde 8 ft. 12 pipes  
Fagotto 8 ft.  
Clarion 4 ft. 12 pipes



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MINIATURE  
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PAGEANT  
Leo Sowerby



**MORE THAN 1,000 RING BELLS  
AT AGEHR DC CONVENTION**

More than 1,000 members of the American Guild of English Handbell Ringers from 33 states and Canada took part in a concert at Washington Cathedral June 24 as part of AGEHR's biennial three-day convention in Washington.

The concert began with a carillon recital by Wendell Westcott, Michigan State University. Then eight individual bell choirs and a massed group of 52 ringing organizations played sacred and secular music, some written especially for handbells.

Also on the program were organ selections by Richard Litterer, Rockford, Ill. vice-president; Dr. Robert H. Hieber, Grand Rapids, Mich., immediate past-president; and Robert Ivey, Latrobe, Pa., secretary.

Many of those attending the convention were teenagers from schools, churches and other organizations which sponsor handbell ringing.

Most of the convention activities were held at the Twin Bridges Motel. Parallel programs for adults and young people were conducted throughout the three-day session.

**ATOE HOLDS NATIONAL MEET  
IN CHICAGO AREA JULY 3-6**

The Chicago Area Chapter was host to a national convention of the American Association of Theatre Organ Enthusiasts (ATOE) July 3 - 6. Headquarters was the Baker Hotel, St. Charles, Ill. Organists John Muri, Lowell Ayars, Bob Van Camp, Reginald Foort, Al Melgard, Don Baker, Pearl White, John Seng, Les Strand and Kay McAbee were heard on a variety of organs including those at the Arcade Theatre, St. Charles, the Mont Clare Theatre, Chicago, the Stadium and the Hub Roller Rink, Chicago, Liggett's Holiday Inn, near Burlington, Wis., Elm Skating Club, Elmhurst, Ill., St. Mary of the Lake Seminary, Mundelein, Ill., and the Fred Hermes residence near Racine, Wis.

**INDIANA U TOWN  
TO HAVE NEW SCHANTZ**

**FIRST BAPTIST BLOOMINGTON**

**John Jeter Collaborates on Design  
of Three-Manual — Placement  
in Rear Balcony**

The Schantz Organ Company, Orrville, Ohio has been awarded the contract to build a new three-manual organ for the First Baptist Church, Bloomington, Ind. The specification was designed by John D. Jeter, Indiana University, in collaboration with A. C. Strahle, district manager for the Schantz Organ Company in the midwest area.

The entire organ will be placed along the back wall of the balcony with the great and pedal exposed in a functional design and the choir and swell organs under separate expression. Preparations will be made in the console for an eight-rank exposed antiphonal to be located in the chancel area.

**GREAT**  
Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quint 2 3/4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Chimes (prepared)  
Bells (prepared)

**SWELL**  
Rohrflöte 8 ft. 56 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Flute Conique 4 ft. 68 pipes  
Flute 2 ft. 12 pipes  
Plein Jeu 3 ranks 183 pipes  
Fagot 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Tremulant

**CHOIR**  
Nasonflöte 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Schalmei 4 ft. 61 pipes  
Tremulant



Albert Johann Strohm retires Sept. 1 at the age of 77, after 51 years as organist and choirmaster of St. Paul's by-the-Lake, Chicago.

In his long service "A.J." has included among his choirs, boys who have grown up to be a bishop, two other clergymen, business men and industrialists, and, he confides, a criminal or two.

Active as an editor and a composer, Mr. Strohm is a native of Evansville, Ind. and an active member of the Chicago Choirmasters Association.

**ANTIPHONAL**  
Bourdon 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Spitzflöte 2 ft. 61 pipes  
Cornet 3 ranks 183 pipes

**ANTIPHONAL PEDAL**  
Subbass 16 ft. 32 pipes  
Gedackt 8 ft. 32 pipes

**PEDAL**  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft. 32 notes  
Rohrbourdon 16 ft. 24 pipes  
Quint 10 1/2 ft. 32 notes  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Quintaton 8 ft. 32 notes  
Rohrflöte 8 ft. 32 notes  
Choral Bass 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Bourdon 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Fagot 16 ft. 32 notes  
Trompette 8 ft. 32 notes  
Schalmei 4 ft. 32 notes  
Chimes (prepared)

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**AEOLIAN-SKINNER AT TULSA**  
**FEATURED AT REGIONAL**  
PLAYED BY STUDENT WINNER  
Chancel Area at First Baptist Was  
Rebuilt for Installation —  
Antiphonal Is Re-used

**ANDERSON, IND. CHURCH**  
**GETS AEOLIAN-SKINNER**  
THREE MANUAL AND 62 RANKS  
New First Methodist Contemporary  
Building — Organists are David  
Ramsey, Mrs. Stephen Genda

A three-manual organ has been completed by the Aeolian-Skinner Company for the First Baptist Church, Tulsa, Okla. The instrument was completed in time for use at the AGO regional convention in June, where it was played by Diane Bish, winner of the regional student playing competition.

The Aeolian-Skinner Company has installed a First Methodist organ in the First Methodist Church, Anderson, Ind., in the new building of contemporary design planned by Harold Wagener of Philadelphia and Arthur Henning of Anderson. Virgil Fox will plan a dedication recital Oct. 20.

The existing antiphonal division was rebuilt. The entire chancel area was changed to provide better facilities for worship and the music program. Installation was by Roy Gimple, tonal finishing by Don Gillett and Craig Doyle.

The dedication was worked out by the staff of Aeolian-Skinner and members of the music ministry of the church; David Ramsey and Mrs. Stephen Genda are the organists, Earl Scott, Jr. director of music. Installation was by Jon McLellan and Robert McGaffigan and tonal finishing by Allen Kinzey and Lawrence Schoenstein.

**GREAT**  
Gemshorn 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Holzgedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4-6 ranks 294 pipes  
Scharf 4 ranks 244 pipes  
Trompette Harmonique (prepared)  
Clairon Harmonique (prepared)  
Chimes 20 bells

**GREAT**  
Spitzflöte 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Hohlflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 2-5 ranks 269 pipes  
Scharf 3 ranks 183 pipes  
Chimes (prepared)

**SWELL**  
Rohrgedeckt 16 ft. 12 pipes  
Viola Pomposa 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Rohrflöte 8 ft. 68 pipes  
Flute Celeste 8 ft. 124 pipes  
Principal 4 ft. 68 pipes  
Spitzflöte 4 ft. 68 pipes  
Nasard 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1 1/2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Hautbois 16 ft. 68 pipes  
Trompette 8 ft. 12 pipes  
Hautbois 8 ft. 12 pipes  
Voix Humaine (prepared)  
Clairon 4 ft. 68 pipes  
Tremulant

**SWELL**  
Zauberflöte 16 ft. 12 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Zauberflöte 8 ft. 68 pipes  
Aeoline 8 ft. 68 pipes  
Prestant 4 ft. 68 pipes  
Flute Harmonique 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Acuta 4 ranks 244 pipes  
Hautbois 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 8 ft. 12 pipes  
Clairon 4 ft. 68 pipes  
Tremulant

**CHOIR**  
Geigen Principal 8 ft. 68 pipes  
Cor de Nuit 8 ft. 68 pipes  
Dolcan 8 ft. 68 pipes  
Dolcan Celeste 8 ft. 56 pipes  
Fugara 4 ft. 68 pipes  
Koppelflöte 4 ft. 68 pipes  
Octavin 2 ft. 61 pipes  
Nasard 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Cymbal 3 ranks 183 pipes  
Cromorne 8 ft. 68 pipes  
Rohr Schalmey 4 ft. 68 pipes  
Tremulant

**CHOIR**  
Spitzgambe 8 ft. 68 pipes  
Gedeckt 8 ft. 68 pipes  
Erzähler 8 ft. 68 pipes  
Erzähler Celeste 8 ft. 56 pipes  
Spitzprinzipal 4 ft. 68 pipes  
Blockflöte 4 ft. 68 pipes  
Nasard 2 1/2 ft. 68 pipes  
Nachthorn 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Plein Jeu 3-5 ranks 257 pipes  
Cromorne 16 ft. 68 pipes  
Cromorne 8 ft. 12 pipes  
Voix Humaine 8 ft. 61 pipes  
Chalumeau à Cheminée 4 ft. 68 pipes  
Tremulant

**ANTIPHONAL**  
Gamba 8 ft. 73 pipes  
Concert Flute 8 ft. 73 pipes  
Octave 4 ft. 73 pipes  
Flute 2 ft. 61 pipes  
English Horn 8 ft. 73 pipes  
Tremulant

**POSITIV**  
Nasal Gedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Kleinprinzipal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Tremulant

**ANTIPHONAL PEDAL**  
Bourdon 16 ft. 32 pipes

**PEDAL**  
Bourdon 32 ft. 7 pipes  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Spitzflöte 16 ft.  
Zauberflöte 16 ft.  
Octave 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Spitzflöte 8 ft.  
Zauberflöte 8 ft.  
Choralbass 4 ft. 32 pipes  
Flöte 4 ft.  
Rauschquinte 3 ranks 96 pipes  
Kontraposaune 32 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Hautbois 16 ft.  
Cromorne 16 ft.  
Trompette 8 ft. 12 pipes  
Cromorne 8 ft.  
Cromorne 4 ft.  
Chimes (prepared)

**PEDAL**  
Resultant 32 ft. 32 pipes  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft.  
Rohrgedeckt 15 ft.  
Octave 8 ft.  
Rohrflöte 8 ft.  
Gemshorn 8 ft.  
Choral Bass 4 ft. 32 pipes  
Rohrflöte 4 ft.  
Mixture 3 ranks 96 pipes  
Contre Bombarde 32 ft. (prepared)  
Bombarde 16 ft. 32 pipes  
Hautbois 16 ft.  
Trompette 8 ft. 12 pipes  
Cromorne 8 ft.  
Clairon 4 ft. 12 pipes  
Cromorne 4 ft.  
Chimes

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GETS SCHANTZ ORGAN**

**HOUSE OF PRAYER LUTHERAN**

**Steven Gronseth Is Responsible  
for Contemporary 3-Manual —  
Placement in Front**

The House of Prayer Lutheran Church, Richfield, Minn. has awarded the Schantz Organ Company the contract to build their new 30-rank three-manual organ to be installed across the entire front of this contemporary church noted for its excellent acoustics.

The specification and functional design of the organ were prepared by A. C. Strahle, district manager, midwest area for Schantz. Steven Gronseth, former organist, collaborated with Mr. Strahle on the specification.



Robert Kee, FAGO, has been appointed to organize a new organ department at Gonzaga University, large Jesuit institution at Spokane, Wash. A resident of Spokane for eight years, Mr. Kee has been active as a recitalist and in the AGO chapter. A graduate of the American conservatory in Chicago and with a master's degree from Juilliard School in New York, Mr. Kee studied at Fontainebleau. In Chicago he served as assistant to Leo Sowerby at St. James Cathedral.

Donald P. Gorman is building a practice organ for the Gonzaga department.

DR. PAUL STEINITZ, England's Royal Academy of Music and founder of the London Bach Society, was guest lecturer-conductor at a three-day choral institute June 28-30 at the University of Illinois. He is a visiting member of the school of music faculty June 20 — Aug. 13.

**PEDAL**

- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Rohrbourdon 16 ft. 32 notes
- Principal 8 ft. 12 pipes
- Flute 8 ft. 12 pipes
- Rohrflöte 8 ft. 32 notes
- Choral Bass 4 ft. 12 pipes
- Flute 4 ft. 12 pipes
- Rauschquinte 2 ranks 64 pipes
- Contre-Trompette 16 ft. 12 pipes
- Trompette 8 ft. 32 notes
- Clairon 4 ft. 32 notes

**ALDERSGATE METHODIST  
ORDERS NEW SCHANTZ**

**DESIGN BY MARILYN MASON**

**Three-Manual in Detroit Church  
Enclosed in Chancel Area —  
Ruth Turner Organist**

The Schantz Organ Company has completed the installation of a three-manual all enclosed expressive organ in the Aldersgate Methodist Church, Detroit, Mich. The specification was designed by Marilyn Mason in collaboration with Ruth Turner, organist, and A. C. Strahle, district manager for Schantz in the midwest area.

In order to secure an adequate three-manual organ, it was necessary to enclose the great-choir under one expression and the swell-pedal under separate expression. The organ is placed behind an open grille with large tone openings.

**GREAT**

- Principal 8 ft. 61 pipes
- Hohrflöte 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Hohrflöte 4 ft. 12 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Chimes (prepared)

**SWELL**

- Rohrbourdon 16 ft. 24 pipes
- Rohrflöte 8 ft. 49 pipes
- Viole 8 ft. 61 pipes
- Viole Celeste 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Flute Conique 4 ft. 61 pipes
- Flautino 2 ft. 12 pipes
- Plein Jeu 3 ranks 183 pipes
- Trompette 8 ft. 61 pipes
- Clairon 4 ft. 12 pipes
- Tremulant

**CHOIR**

- Gedackt 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Gemshorn 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nasard 2 1/2 ft. 61 pipes
- Gemshorn 2 ft. 12 pipes
- Tierce 1 1/2 ft. 61 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant



Don E. Kerr has resigned his position with the Andover Organ Company to accept a full scholarship to Harvard University, where he will pursue graduate studies in musicology. He has also been appointed summer organist of St. Peter's Church, Albany, N. Y., where he will conduct a summer choir and give noon-day recitals. In addition to his work at Harvard in the fall, he will study organ with Jack Fisher, Emmanuel Church, Boston.

DR. JOSEPH J. McGRATH, FAGO, Syracuse, N. Y., has been awarded the first prize of \$300 in a competition for a Mass in English, sponsored by the National Catholic Music Educators' Association. His prize-winning work is entitled Mass of the Blessed Sacrament, for congregation, SATB and organ.

**PEDAL**

- Principal 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Rohrbourdon 16 ft. 32 notes
- Principal 8 ft. 12 pipes
- Bourdon 8 ft. 12 pipes
- Rohrflöte 8 ft. 32 notes
- Choral Bass 4 ft. 12 pipes
- Flute 4 ft. 12 pipes
- Rauschquinte 2 ranks 64 pipes
- Contre-Trompette 16 ft. 12 pipes
- Trompette 8 ft. 32 notes
- Krummhorn 4 ft. 32 notes

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METHODIST CHURCH**

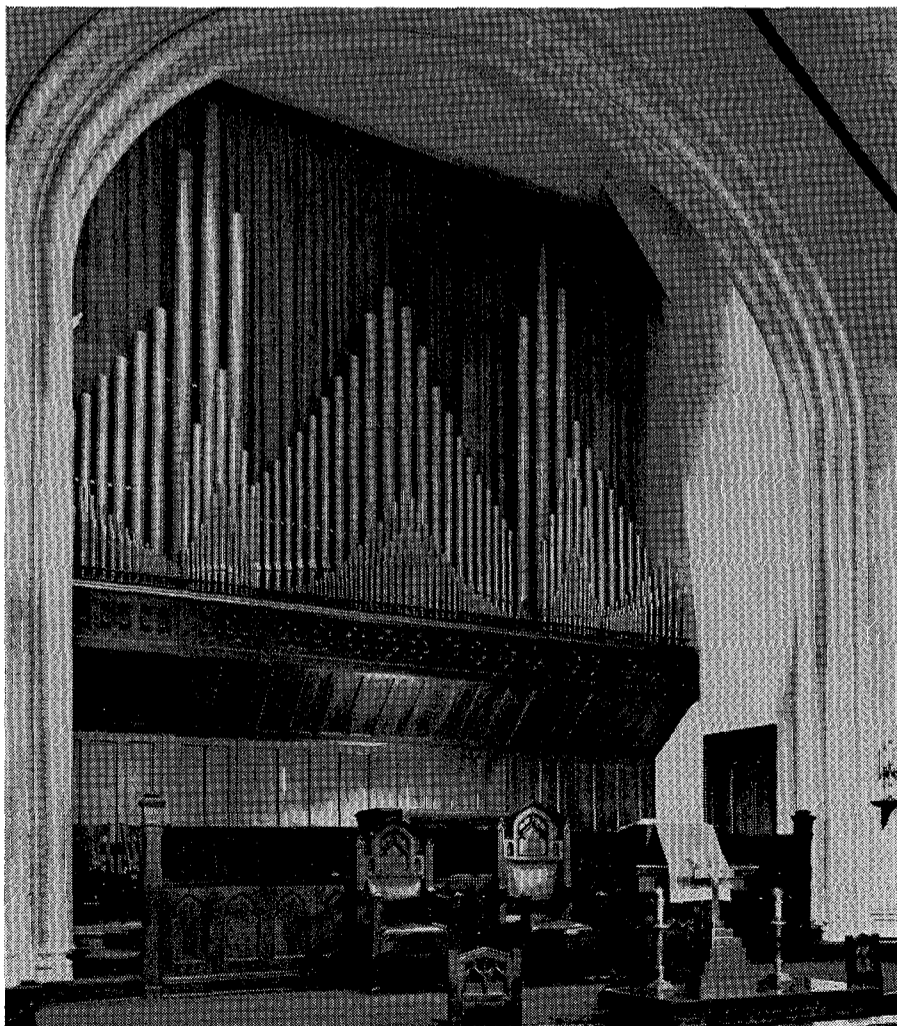
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Organist-Choir Director**

**DEDICATION  
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**George Markey, May 16, 1965**



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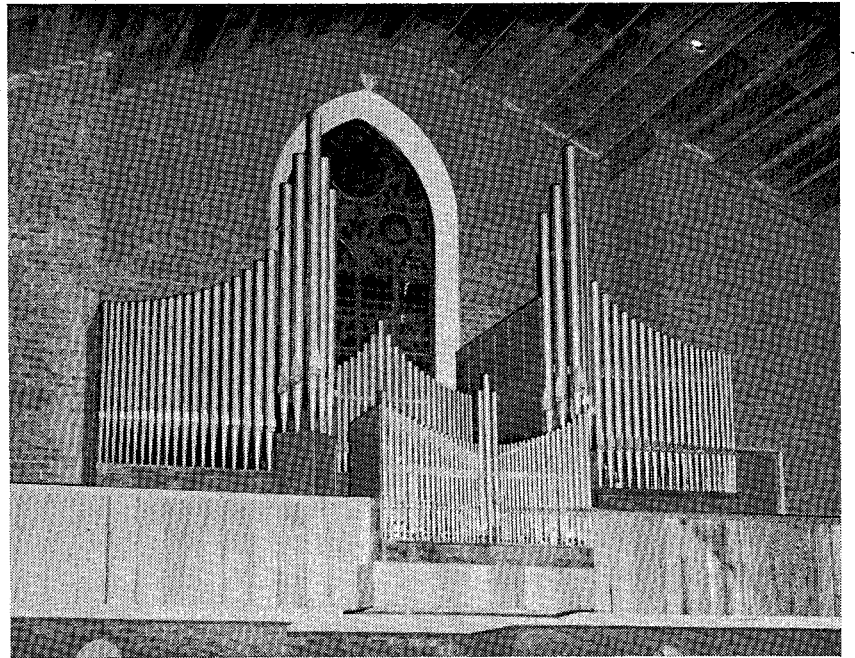
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### ZIMMER REBUILDS ORGAN IN CAROLINA EDIFICE

#### BELMONT ABBEY CATHEDRAL

Berj Zamkochian Plays Dedicatory  
May 6 — Most of Instrument  
in Rear Gallery Placement

The firm of W. Zimmer and Sons, Charlotte, N.C. has rebuilt and modernized the organ at Belmont Abbey Cathedral, Belmont, N.C. The work was carried out as part of the overall remodeling of the Cathedral. The new interior, with brick walls, slate floor and cedar ceiling provides near-perfect acoustics.

Great, swell and pedal divisions are placed on the rear gallery with the positiv suspended from the gallery rail. The choir division, playable from great and positiv manuals, and the pedal is placed on the front wall of the sanctuary to provide accompaniment for the monks. The console is located in the sanctuary; distance to the rear gallery is such as not to present problems.

The original Gottfried organ dates from before the turn of the century and was rebuilt once before in 1946. Much of the old pipework has been retained and revoiced. Most of the action is entirely new.

The organ was inaugurated May 6 with a recital by Berj Zamkochian. The design and stoplist was prepared by Wilhelm Zimmer, St., tonal director of the firm, in consultation with the Rev. Kenneth Geyer, senior organist of the cathedral.

Quint 2 1/2 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

#### SWELL

Quintaton 16 ft. 73 pipes  
Prestant 8 ft. 73 pipes  
Rohrflöte 8 ft. 73 pipes  
Salicional 8 ft. 73 pipes  
Vox Celeste 8 ft. 61 pipes  
Principal 4 ft. 73 pipes  
Quintade 4 ft. 73 pipes  
Doublette 2 ft. 73 pipes  
Plein Jeu 3 ranks 183 pipes  
Oboe 8 ft. 73 pipes  
Tremolo

#### POSITIV

Nason Flöte 8 ft. 61 pipes  
Singend Prinzipal 4 ft. 61 pipes  
Rohrnazat 2 1/2 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks  
Zimbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes

#### PEDAL

Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Octave Bass 8 ft. 32 pipes  
Bassflöte 8 ft. 12 pipes  
Choralbass 4 ft. 12 pipes  
Principal 2 ft. 12 pipes  
Trombone 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Claron 4 ft. 12 pipes

#### CHOIR ACCOMPANIMENT

##### GREAT

Dulciana 8 ft. 61 pipes  
Dulcet 4 ft. 12 pipes

##### POSITIV

Bourdon 8 ft. 61 pipes  
Flute 4 ft. 12 pipes  
Nazard 2 1/2 ft.  
Piccolo 2 ft. 12 pipes  
Tremolo

##### GREAT

Principal 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes

##### PEDAL

Bourdon 16 ft. 12 pipes  
Gedackt 8 ft.  
Flute 4 ft.

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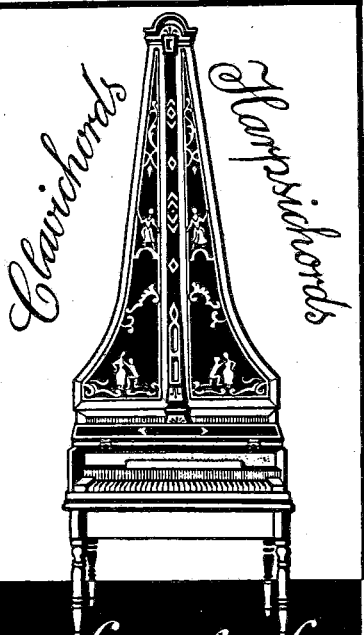
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## Festival at St. Albans

The third International Organ Festival held at St. Albans, England, June 29 - July 3, was acclaimed by its four internationally famed guest artists as the finest festival of its kind in Europe. Begun but three years ago, the festival grew by 30% its second year and by 40% this year, with an audience of 1200 attending the closing concert.

The Festival's raison d'être is to provide for organ students, established artists and public an opportunity to exchange ideas on music and musical expression with their counterparts from around the world.

The power-house at the helm of the enterprise is a two-man team of youthful dynamos: Peter Hurford, St. Albans Cathedral organist-choirmaster, and James F. Abson, an interested layman and member of the Cathedral choir.

The British Broadcasting Corporation made a recording of the final concert by Anton Heiller, Marie-Claire Alain and a chamber orchestra, plus recording of the first and second prizewinners of the playing and improvisation contests and of a recital by Piet Kee and Ralph Downes. In addition, Harry Croft-Jackson, BBC's chief assistant in charge of music programme organization served as one of the judges for both contests.

Other judges were Marie-Claire Alain, Ralph Downes, Anton Heiller and Piet Kee, who did double duty by not only adjudicating the 19 competitors, but also by performance in recital, lecture, improvisation, master class, illustrator or conductor.

The four internationally reputed artists shared in their judgments, in their performances and lectures — by turning pages, or by registering, illustrating, conducting or by "halving" a recital with each other.

Expressed by the listeners as greatest in interest was the improvisation contest (with seven contestants). Perhaps the stress laid upon this skill by the festival will lend impetus for the AGO to continue, after its promising beginning at Philadelphia last year. Candidates were allowed 45 minutes of mental preparation on a common theme, and 15 minutes to test their ideas at a piano. (Earlier, each contestant had been given 1½ hours to get acquainted with the organ). The winner of the Contest was 32-year-old André Isoir of France, and second place went to Kees van Houten of Holland, each upholding his nation's tradition. Marie-Claire Alain and Piet Kee subsequently improvised at the close of their recitals as well.



Philip Hahn, ISTC, Sioux Falls, Iowa, placed fourth in playing competition.

30-year-old Hans-Joachim Bartsch of Frankfurt won the Playing Contest from the 11 other contestants, with Englishman Andrew Davis, student at King's College, Cambridge, receiving second place. Competitors came from France, Belgium, Holland, Germany, England and Scotland. Philip Hahn, State College of Iowa, Cedar Falls, placed fourth.

The week's festival activities included the opening concert for organ and brass by last year's organ playing winner Gillian Weir of New Zealand, and the London Brass Concert; a lecture-demonstration by Marie-Claire Alain on French Organ Music of the 17th and 18th centuries; master class by Piet Kee with three students (from France, Scotland, England) before an audience; a lecture by Felix Aprahamian on Organ Registration illustrated by Ralph Downes; an illustrated talk on Hindemith — Man and Musician by Anton Heiller; a lecture-demonstration on Improvisation by Charles Spinks; and an illustrated lecture on Building an Organ by Peter Hurford. Marie-Claire Alain played a recital, a chronological resumé of French literature, closing with an improvisation. The closing concert was by Anton Heiller playing all-Bach, and by Marie-Claire Alain playing the Hindemith organ concerto I, assisted by the Portia Wind Ensemble, conducted by Anton Heiller.

C. GRIFFITH BRATT

# Pilgrim Lutheran Church

Missouri Synod  
Bellevue, Washington



(from left) Mrs. Doris Rea, Mrs. Alice Klinker, Rev. Richard Wagner, Pastor



### RODGERS 3-MANUAL 32-B SPECIFICATIONS

| GREAT                         | SWELL               | CHOIR                 | PEDAL                     |
|-------------------------------|---------------------|-----------------------|---------------------------|
| 16' Lieblich Gedeckt          | 8' Geigen Diapason  | 8' Viola              | 16' Diapason              |
| 8' Open Diapason              | 8' Rohrflute        | 8' Gedeckt            | 16' Bourdon               |
| 8' Bourdon                    | 8' Salicional       | 8' Quintade (w/chiff) | 16' Lieblich Gedeckt      |
| 4' Octave                     | 8' Voix Celeste II  | 8' Dulciana           | 16' Dulciana              |
| 4' Flute                      | 8' Flute Celeste II | 4' Flute              | 8' Octave                 |
| 2-2/3' Twelfth                | 4' Geigen Octave    | 2-2/3' Nazard         | 8' Flute                  |
| 2' Super Octave               | 4' Nachthorn        | 2' Piccolo            | 8' Gemshorn               |
| 2' Piccolo                    | 4' Salicet          | 1-3/5' Tierce         | 16' Trombone              |
| Mixture III                   | 8' Trumpet          | 1' Fife               |                           |
|                               | 8' Oboe             | 8' Clarinet           | Great to Pedal Coupler    |
| Swell to Great Coupler        | 4' Clarion          |                       | Swell to Pedal Coupler    |
| Full Chorus                   | Tremulant           | Tremulant             |                           |
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|                               | 2. Swell & Pedal    |                       |                           |

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# Programs of Organ Recitals of the Month

William Whitehead, Bethlehem, Pa. — Riverside Church, New York City Aug. 29: Suite Médiévale, Langlais; Chorale in E major, Franck; Passacaglia, Symphony in G, Sowerby; Prelude and Fugue in B minor, Bach.

Charles Dreisocrner, SM, San Antonio, Tex. — Alamo Heights Presbyterian June 7: *Phrygian Mode*: Ricercare, Palestrina; Three Pieces on Christum wir sollen leben or A soli ortus, Bach, Nibelle, Fleury; Prélude à l'Introit de la Fête de l'Immaculée Conception, Hemmerlé; Three Pieces from Album Grégorien, Gigout; Communion Antiphon: Acceptabis (source of Bach Passacaglia theme), de Jong; Pange Lingua, Nibelle. *Mixolydian Mode*: Verbum Supernum, Nibelle; Two Preludes on Komm Gott Schöpfer or Veni Creator, Bach, Valdés; Alleluia de Pâques, Gogniat; Introit of Pentecost, Van Nuffel.

Stephen Farrow, Greenville, S.C. — For Winston-Salem, N.C. AGO Chapter, Centenary Methodist, May 25: Voluntary 1 in D, Boyce; Flute Solo, Arne; Offertory on the Grand Jeux, F. Couperin; Musical Clocks, Haydn; Toccata, Adagio and Fugue in C, Bach; Iam sol recedit, Simonds; Little Scherzo and Aria Ostinato, Beaman; Rhythmic Trumpet, Bingham; The Nativity, Langlais; Allegro, Symphony 6, Widor.

Melvin Dickinson, Louisville, Ky. — U of Louisville faculty recital, Calvary Episcopal Church, May 23: Prelude and Fugue in E minor, Buxtehude; Three Chorale Preludes, Walcha; Fantasie in F minor K 608, Mozart; Allen Gott in der Höh, Komm' heiliger Geist, Trio Sonata 6 and Prelude and Fugue in B minor, Bach.

Wesley L. James, East Rockaway, N.Y. — Bethany Congregational Church June 13: Prelude and Fugue in D major, Bach; Sonata 1, Mendelssohn; Prelude and Fugue in G minor, Dupré. The church choir and Victor Carapeyan, violinist, shared the program.

Elizabeth Gravenor, Buffalo, N. Y. — St. Paul's Cathedral July 2: Suite from Music for Royal Fireworks, Handel-Biggs; My heart abounds with pleasure, Brahms; Allegretto, Sonata 4, Mendelssohn; Prelude on Deus Tuorum Militum, Sowerby.

William Teague, Shreveport, La. — Riverside Church, New York City July 20: Voluntary on old 100th, Anderson; Homage to Rameau, Langlais; Introduction, Passacaglia and Fugue, Willan.

Betty Beck Robertson, Dubuque, Iowa — Dedicatory program for AGO Chapter, Grandview Avenue Methodist May 16: Hymn of Glory and Humoresque, Yon; Allegro Vivace, Sammartini; O Hail This Brightest Day, Bach; Allegro, Concerto 13, Handel; Chorale in A minor, Franck; Abide with Us and Lord Jesus Walking on the Sea, Weinberger; Gethsemane, Malling; Easter Morning on Mount Rubidoux, Gaul; Intermezzo, Hollins; Trumpet Tune, Purcell; Brother James' Air, Wright; Andante in G, Batiste; Partita on St. Anne, Thompson; Hymn Variations, Robertson; Take the Name of Jesus, Thompson; Hallelejah Chorus, Handel. George A. Robertson assisted.

Charles L. Dirr, Forsyth, Ga. — First Methodist, Wanchula, Fla. June 13 and Trinity Methodist, Arcadia, Fla. June 20: Partita on St. Anne, Thompson; Fanfare in C, Purcell; Psalm 19, Marcello; Soeur Monique, F. Couperin; Tuba Tune, Lang; Fugue in E flat major, Bach; Choral and Cantilene, Peeters; Prelude, Fugue and Variation, Franck; Scherzo in E, Gigout; Behold, a Rose, Brahms; Toccata in C, D'Evry.

George Decker, New York City — Gallery of Modern Art June 29, 30, July 1: Toccata in F major and Three Schübler Chorales, Bach; La Nativité, Langlais; Prelude and Fugue in B major, Dupré. July 27, 28, 29: Carillon de Westminster, Vierne; Flute Tune, Arne; Trumpet Tune, Stanley; Sicilienne, Durufle; Fugue in E flat, Bach; Prelude and Fugue in G minor, Dupré.

George Weckman, Chicago, Ill. — Ebenezer Lutheran Church June 20: Fugue, Honegger; Sonata 2, Hindemith; Aria, Peeters; Te Deum, Langlais; Prelude and Fugue in C, Koetsier; Ave Maris Stella, Lenel; Rhythmic Suite, Elmore.

James Litton, Indianapolis, Ind. — Christ Church Cathedral July 16: Magnificat on Tone 5, Scheidt; Gaudent in Coelis, Dering; Prelude and Fugue in F minor, Bach. Boy choristers of Christ Church assisted.

Clyde Holloway, New York City — Gallery of Modern Art June 8, 9, 10: Sonata on Tone 1, Lidon; Liebster Jesu wir sind hier, Nun freut euch and Fantasie and Fugue in G minor, Bach; Sonata on Psalm 94, Reubke; Schmücke dich, O liebe Seele, Brahms; Pageant, Sowerby. Dedicatory recital, First Baptist Church, Tulsa, Okla. June 13 and First Presbyterian Church, Mincola, N. Y. June 23: Same Bach, Brahms and Reubke plus Sonata 1, Hindemith; Joie et Clarté des Corps Glorieux, Messiaen.

Richard Wesley Slater, Glendale, Cal. — Dedicatory recital, First Methodist, Wasco, Cal.: Toccata e Canzona, Frescobaldi; Elevation and Offertorio, Zipoli; Was Gott tut, Pachelbel; Komm, Gott Schöpfer, Liebster Jesu, Jesu, meiner Seele Wonne and Toccata and Fugue in D minor, Bach; Sketches 2 and 4, Schumann; Chorale, Honegger; Kleine Präludien und Intermezzi, Schroeder; Chorale in A minor, Franck.

Charles O'Day, Baltimore, Md. — Church of the Ascension and Prince of Peace June 6: Voluntary on Old 100th, Purcell; Come, Sweet Death and Prelude and Fugue in C, Bach; Chorale, Jongen; Liebster Jesu and Ton-Y-Botel, Purvis; Now Thank We All Our God, Bach; Charterhouse, Sowerby; Processional, O'Day; Dominus Regit Me, Thiman; St. Francis Suite, Purvis; Finale in B flat, Franck.

Frederick Burgomaster, Champaign, Ill. — For East Central Illinois AGO Chapter, St. Peter's United Church May 16: Prelude and Fugue in E minor, Trio Sonata 6 and Prelude and Fugue in D major, Bach; Folk Tune, Whitlock; Chromatic Study on B-A-C-H, Piston; Fantasy for Flute Stops, Sowerby; Choral varié on Veni Creator, Durufle.

James Edmonds, Spokane, Wash. — Cathedral of St. John the Evangelist July 10: O Lamm Gottes and Schmucke Dich, Bach; Pièce Héroïque, Franck; Variations on Awake my Heart with Gladness, Peeters; Five Pieces, Willan.

Gary Toops, Alameda, Cal. — Glide Memorial Methodist, San Francisco June 15: Toccata in F, Bach; Variations on America, Ives; Pièce Héroïque, Franck; Magnificat 5, Dupré; Divertissement, Vierne.

Claire Coci, Tenafly, N.J. — Riverside Church, New York City Aug. 3: Sonata on Psalm 94, Reubke; Fugue in C sharp minor, Honegger; The Spinner, Musette, Crucifixion and Resurrection, Dupré.

William Randolph Bourne and Daniel Franko Goldman, Andover, Mass. — Cochran Chapel, Phillips Academy May 23: Toccata in D minor (Dorian), Bach; Andante allegro, Concerto in B flat (with strings), Handel — Mr. Bourne. Jesus Christ, Our Lord Redeemer, Bach; Now pray we to the Holy Spirit, Buxtehude; Prelude and Fugue in E minor (Cathedral), Bach — Mr. Goldman. In Thee, Lord, have I put my trust, Bach; As Jesus stood beside the cross (two variations), Scheidt; As Jesus stood beside the cross, Lord God now open wide thy heaven and In Thee is gladness, Bach; The heavens are telling (with brass), Marcello — Mr. Bourne.

Jerry Byrd, Baxter Springs, Kans. — For Ozark AGO Chapter, First Presbyterian Church, June 20: Agincourt Hymn, Dunstable; Toccata per l'Elevation, Frescobaldi; Fugue in C major, Buxtehude; Fugue on the Kyrie, Couperin; Trumpet in Dialogue, Clérambault; Before Thy Throne I Now Appear, and Prelude in F major, Bach; Eclogue, Wagner; Suite Médiévale, Langlais. Singers from the chancel choir of the host church sang.

Theodore C. Herzog, York, Pa. — Towson Methodist Church, Towson, Md. June 22: Prelude, Organ Book, Langlais; O Heiland Reiss, Gore; In dulci Jubilo, Sowerby; Wie schön leuchtet and Hyfyrdol, Manz; Agincourt Hymn, Roberts; Herzliebster Jesu, Rohlig; Jesu Meine Freude and Winchester New, Barlow; When Jesus Wept, Vaughan; Christ ist Erstanden, Lenel; Te Deum, Langlais.

Gerald W. Van Deventer, Santa Ana, Cal. — First Baptist June 6: Pastoral Sonata, Rheinberger; Toccata, Frescobaldi; Canzon Ariosa, Gabrieli; Pastorale, Aldrovandini; Prelude and Trumpetings, Roberts; Concert in F major, Handel (Cuckoo and Nightingale).

Paul Danilewski, San Francisco — Glide Memorial Methodist, June 29: Toccata, Adagio and Fugue in C, Bach; Aria, Peeters; Sonata 2, Mendelssohn; Toccata, Symphony 5, Widor.

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# Programs of Organ Recitals of the Month

Edward Mondello, Chicago — Riverside Church, New York City Aug. 22: Chaconne in G minor, L. Couperin; Three Pieces, F. Couperin; Sonata 1, Hindemith; Canzona and Partita in C minor, Bach; Song of Peace and Incantation for a Holy Day, Langlais.

Lucile G. Beasley, Santa Barbara, Cal. — Westmont College faculty recital, First Methodist Church May 15: Prelude and Fugue in E major, Lübeck; Dialogue in F major, Grigny; Elevation, F. Couperin; Chaconne, L. Couperin; Concerto in A minor, Vivaldi-Bach; Fugue in E flat major, Bach; Two movements, Symphonie 1, Vienne; Suite Medievale, Langlais. For Los Angeles diocesan music workshop, Cate School, Carpinteria, June 30: most of above plus Allegro pomposo, Rosingrave, and Flute Solo, Arne. Cathedral of St. John the Evangelist, Spokane, Wash. July 17: most of above plus Solemn Melody, Davies.

Thomas A. DeWitt, Muskegon, Mich. — Central Reformed Church June 20: Prelude and Fugue in E minor, Bruhns; Vom Himmel hoch, Pachelbel; Voluntary 8, Greene; O Hail This Brightest Day of Days, In Death's Strong Grasp the Savior Lay, Our Father In the Heaven Who Art and Prelude and Fugue in G major, Bach; Deck Thyself, My Soul, with Gladness and My Heart Is Ever Yearning, Brahms; Benedictus, Reger; Litanies, Alain.

Delbert Disselhorst, Urbana, Ill. — Graduate recital, University of Illinois Auditorium June 29: Prelude and Fugue in E minor, Bruhns; Variations on Vom Himmel hoch, Bach; Fugue in A flat minor, Brahms; Variations on a Theme of Jannequin, Alain; Promenade, Air and Toccata, Haines; La Nativité, four sections, Messiaen.

William J. Overend, Chattanooga, Tenn. — Student of Carl D. Scheibe, Brainerd Methodist May 9: Concerto 5, Handel; In Thee Is Gladness, Hark! A Voice Saith and Fantasia and Fugue in C minor, Bach; Carillon, Vienne; Chorale in E, Franck; Greensleeves, Purvis; Finale, Symphony 2, Widor.

Dick Gehrke, Oakland, Cal. — Glide Memorial Methodist, San Francisco June 22: Fantasia in F minor, K 608, Mozart; Movement 1, Sonata 5, Bach; Brother James' Air, Wright; Scherzo — Cats, Langlais; Toccata, Durullé.

Robert Anderson, Dallas, Tex. — Riverside Church, New York City July 27: Praise the Lord with Drums and Cymbals, Karg-Elert; Adagio for Strings, Barber; Veni Creator en taille à 5 and Dialogue sur les Grands jeux, Grigny; Prelude and Fugue in E flat, Bach; Prelude in C, Bruckner; Canticle of Praise, Anderson; Scherzo, Durullé; Fantasia in F minor K 608, Mozart.

Lilian Carpenter Students, New York City — Sherman Square studios June 14: Toccata in E minor, Pachelbel; Meditation Symphony 1, Widor — Collins Smith; Short Prelude and Fugue in A minor, Bach — Nancy Thorne; Lo! the Winter is Past, Dupré, and Allegro, Sonata 5, Bach — Harriett Aschoff; Chorale in A minor, Franck — Ann McInnes; Abide with Us, Weinberger and Prelude on St. Patrick, Wyton — Leola Anderson; Toccata in C and Adagio in A minor, Bach — Allison Hulscher; Kleine Preludien und Intermezzi, Schroeder — Justine Johnston.

Patricia Wilson, Louisville, Ky. — U of Louisville senior recital, pupil of Melvin Dickinson, Christ Church Cathedral May 28: Nun danket, Bach; Prelude and Fugue in E minor, Bruhns; Chorale in B minor, Franck; Dieu parmi nous, Messiaen; Basse et Dessus de Trompette, Clérambault; Contrapunctus 11, Art of Fugue, Bach.

Norberto Guinaldo, Norwalk, Cal. — Interstate Center, Oakland, Cal. June 6: Fantasia and Fugue in C minor, Out of the Depths, We All Believe in One God and Rejoice, Christians, Bach; Canzona, Zipoli; Capriccio, Clérambault; Chorale, Symphony 2, Vienne; Two Modal Pieces, Langlais; Fantasia on Come, Come Ye Saints and Toccata and Fugue, Guinaldo.

William D. Braun, Pottstown, Pa. — Gallery of Modern Art, New York City July 13, 14, 15: Allegro and Adagio, Symphony 6, Widor; Toccata, Adagio and Fugue in C, Bach; Fantasia in F minor K 608, Mozart; Prelude and Fugue in G minor, Dupré.

Marcia Koller, Fort Eustis, Va. — Bruton Parish Church, Williamsburg, May 15: Rigaudon, Campra; Chorale in B minor, Franck; A lesson, Selby; Prelude and Fugue in G major.

Alexander Boggs Ryan, Kalamazoo, Mich. — St. Bartholomew's, New York City June 9: Sleepers Wake, Reger; Resurrection, Passion Symphony, Dupré. Gallery of Modern Art, June 11: Chaconne, L. Couperin; Basse et Dessus de Trompette, Clérambault; Récit de Tierce en taille, Grigny; Offertoire sur les Grands Jeux, F. Couperin; Fugue in E flat, Bach; Naiades, Vienne; Station of the Cross 3, Dupré; Chorale in A minor, Franck.

LaCrosse, Wis. Members recital — St. Paul's Lutheran Church May 23: Fugue in B minor, Bach — Mrs. Carl Mittelsteadt. Ye Sweet Retreat, Boyce — Gordon Follendorf. Hymn and Fuguing Tune 14, Cowell — Laurens A. Blankens. Toccata in F major, Buxtehude — Frances Spangler. Sheep May Safely Graze, Bach-Biggs — Mrs. Clayton Burkhardt, Mrs. John Mangan. Marche Processions, Sister M. Lucilda — Sister M. Lucilda. Fancy Free, Sowerby — Mrs. Mittelsteadt.

Lilian Carpenter, FAGO, New York City — Lafayette Avenue Presbyterian, Brooklyn, May 23: Sonata 3, Mendelssohn; O World, I Now Must Leave Thee and My Heart Is Filled with Longing, Brahms; Introduction and Toccata, Walond; Deck Thyself and Toccata in F, Bach; Grande Pièce Symphonique, Franck; Divertissement and Berceuse, Vienne; Te Deum, Langlais.

Arnold Ostlund, Jr., Brooklyn, N.Y. — Gallery of Modern Art, New York City July 20, 21, 22: Prelude, Durullé; Abide with Us, Bach; Largo, Concerto in D minor, Vivaldi; Fugue in D, Bach; Very Slowly, Sonatina, Sowerby; Toccata, Gigout; Scherzo, Symphony 2, Vienne; Andante Cantabile, Symphony 4, Widor; Prelude and Fugue in B major, Dupré.

Donald Dumler, Westfield, N.J. — Gallery of Modern Art, New York City June 22, 23, 24: Prelude and Fugue in G major, and I Call to Thee, Bach; Fantasia 2 in F minor, Mozart; I am Black but Comely and Variations on a Noël, Dupré.

Paul L. Reynolds, Canton, Ohio — Christ United Presbyterian June 9: Toccata, Adagio and Fugue in C, Wir glauben all', Von Gott will ich nicht lassen and Nun freut euch, Bach; Sonata 3, Hindemith; Prelude and Fugue in G, Bach.

George Markey, New York City — Riverside Church July 6: Prelude, Fugue and Chaconne, Buxtehude; As Jesus Stood Beside the Cross, Scheidt; Bassus et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue, Bach; Sonata 1, Mendelssohn; Scherzetto, Vienne; Landscape in the Mist, Karg-Elert; Prelude and Fugue on A-L-A-I-N, Durullé.

Oberlin Students, Oberlin, Ohio — For Lorain AGO Chapter, Warner Concert Hall, May 17: Prelude in E minor, Bach — Edwin Domb; These are the Ten Holy Commandments and Out of the Depths, Bach — William Porter; Lord Jesus Christ, to Thee We turn and By the Waters of Babylon, Bach — Jane Lynch; Glory Be to God on High and Kyrie, God, Creator, Holy Ghost, Bach — Larry Cortner; Fantaisie in A, Franck — Bonnie Simenson; Les Anges and Jesus accepte la souffrance, Messiaen — Charlotte Wyche; Prelude and Fugue in B major, Dupré — John Morris.

Edmund L. Ladouceur, Colorado Springs, Colo. — Macky Auditorium, University of Colorado, Boulder June 27: Suite in D, Stanley; O Mensch and Prelude and Fugue in B minor, Bach; Wie schön leuchtet der Morgenstern, Peeters; Incantation pour un jour Saint and La Nativité, Langlais; Basse de Trompette, Marchand; Herzlich tut mich verlangen, Brahms; Finale, Franck.

Philip Frederick Keil, New York City — Advent Lutheran Church, East Orange, N. J. May 23: Fanfare, Wyton; Sonata 6, Mendelssohn; Variations on America, Ives; Prelude, Fugue and Chaconne, Buxtehude; Veni Creator, Titelouze; Christe, Mass on Tone 2, Raison; Basse et Dessus de Trompette, Clérambault; Toccata in F major, Bach.

Melba Palmer, San Francisco — Glide Memorial Methodist June 8: Basse et Dessus de Trompette, Clérambault; Toccata per L'Elevazione, Frescobaldi; The Fountain, DeLamarter; Pastorale, Roger-Ducasse; Fugue in G major (Gigue), Bach.

William Osborne, Granville, Ohio — Faculty recital Denison U June 13: Suite on Mode 2, Clérambault; The Ascension, Messiaen; Four Sketches for Pedal Piano, Schumann; Sonata in D minor and Toccata, Adagio and Fugue, Bach.

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# Programs of Organ Recitals of the Month

Anton Heiller, Vienna, Austria — Riverside Church, New York City Aug. 15: Prelude and Fugue in E minor, Bruhns; Aria Sebaldina, Pachelbel; When in the Hour of Utmost Need, Toccata and Fugue in D minor, Bach; Four Chorale Preludes, Schmidt.

John Upham, New York City — St. Paul's Chapel, Trinity Parish July 7: all Bach — Allein Gott (3 settings), Jesu meine Freude, Ein feste Burg, Prelude and Fugue in B minor, July 14: Prelude and Fugue in G minor and Partita on Ach wie nightig, Böhm; Prelude through the major keys, Beethoven; Herzlich tut mich erfreuen and Prelude in A minor, Brahms, July 21: Concerto in A minor, Vivaldi-Bach; An Wasserflüssen Babylon, Jesus Christus, unser Heiland and Fugue in C minor on a theme of Legrenzi, Bach, July 28: Concerto 1, Handel; Four Chorale Preludes, Walcha.

Mary Ellen Cowles, Greenville, Tenn. — First Presbyterian, Greenville, Tenn. May 16: Rigaudon, Campra; Bass et Dessus de Trompette, Clérambault; Dialogue, Grigny; Alle Menschen müssen sterben, Christ lag in Todesbanden and Toccata and Fugue in D minor, Bach; Deck Thyself, Brahms; Benedictus, Reger; Prelude and Fugue on B-A-C-H, Liszt; Adagio for Strings, Barber; Tus es Petra, Mulet.

James Moeser, Ann Arbor, Mich. — St. Luke's Episcopal Church, Evanston, Ill. July 25: Sonata 1, Hindemith; Schmücke dich, O liebe Seele and O Gott, du frommer Gott, Brahms; Prelude and Fugue in E minor, Bach; Fantasie in F minor, K 594, Mozart; Fantasie on Wachtet auf, ruft uns die Stimme, Reger.

John Huston, New York City — First Presbyterian Church May 18: Cantata 137, Bach; Partita on Jesus, All My Gladness, Walther; As Now the Sun's Declining Rays, Simonds; Abide with Us with Thy Grace, Karg-Elert; Song of Destiny, Brahms; Toward the Unknown Region, Vaughan Williams.

Carol Hanigan, San Francisco — Glide Memorial Methodist June 1: Fugue in D minor, Bach; Allegretto, Sonata 4, Mendelssohn; Sketch in C minor, Schumann; Andantino, Franck; Prelude in G minor, Hanigan; Ut Quant Laxis, Bingham.

Susi Jeans, Dorking, England — Gustavus Adolphus College, St. Peter, Minn. May 16: Toccata and Fugue in F, Nun komm' der Heiden Heiland, Von Gott will ich nicht lassen and Wir danken Dir, Buxtehude; Toccata Francesca, Kropfreiter; Ave Maris Stella and Fantaisie, Couperin; Fantasia Brevis, Pach; Dies' sind die heil gen zehn Gebot', Christ unser Herr zum Jordan kam and Wir glauben all' an einen Gott, Bach; Fantasia, anonymous; Voluntary, Croft; Voluntary, Hine; Toccata in C major, Schmidt.

D. DeWitt Wasson Students, Pleasantville, N.Y. — Pleasantville High School June 6: God Among Us, Messiaen — Diane Bloch; O Thou of God the Father, Bach — Harlan Stech; Psalm 18, Marcello and Rigaudon, Campra — Loretta Annes; Sonata 1. Hindemith — Susan Bennett; My Heart Is Filled with Longing, Bach — Betsy King; Prelude and Fugue in F major, Bach — Toni Totton. Popular numbers by Ron Treppeda, Marilyn Savage, Raymond Greene, Charles Treppeda, and harpsichord numbers by Susan Bennett.

Ben Hammel, Chattanooga, Tenn. — Brainerd Methodist June 13: Allein Gott in der Höh', Bach; Prelude, Fugue and Chaconne, Buxtehude; Heut triumphiret and Fantasie and Fugue in G minor, Bach; L'Heure Supreme, Mottu; Trientis Partibus and O du Liebe (two settings), Plettner; Giga, Bossi; Prelude on Pange Lingua, Hammel; Allegro, Symphony 2, Vienne.

Marilyn Andersen, Bloomington, Ind. — Edman Chapel, Wheaton College, Wheaton, Ill. June 20: Offertoire sur les Grands Jeux, Parish Mass, Couperin; Prelude and Fugue in E minor, Bach; Grande Piece Symphonique, Franck; Sketch in D flat major, Schumann; Epilogue, Langlais.

Jeanne Joulain, Lille, France — St. Thomas Church, New York City June 20: Dialogue a deux choeurs and Récit de Cromorne, Nivers; Prelude and Fugue in E minor (Wedge), Bach; Chorale in B minor, Franck; Second Fantasie, Alain; Resurrection (Passion Symphony), Dupre.

Paula A. Fendler, Spokane, Wash. — Cathedral of St. John the Evangelist June 19: Passacaglia and Fugue in C minor, Bach; Elevation, Couperin; Four Chorale Preludes, Walcha; Litanies, Alain.

F. C. J. Swanton, Dublin, Ireland — St. Clement's near Eastcheap, London, England May 18: Heut triumphiret Gottes Sohn, Bach; Trumpet Tune in D, Stanley; Three Preludes on themes of Orlando Gibbons, Stanford; Dogme, Demmessieux; Koraal and Adagio, Suite Modale, Peeters; Idyll, Gray; Gavotte in D minor, Martini; Scherzo, Chorale and Fugue, Sonata 5, Guilman.

Melvin Dickinson Students, Louisville, Ky. — Calvary Episcopal Church May 25: Prelude and Fugue in B minor, Bach — Evelyn Thoma; Two Preludes, Schroeder — James Waitt; Prelude and Fugue in G minor, Bach — Nina Gerald; Andante and Variations K 616, Mozart — Bradley Kimbrough; Fugue in G minor, Bach — Teriann Miller; Carillon, Vienne — Donna Fluhr; Contrapunctus 11, Art of Fugue, Bach — Patricia Wilson; Prelude and Fugue in G minor, Dupré — George Rapier.

Ralph Wittal, Gulfport, Miss. — For Mississippi Gulf Coast AGO Chapter, First Presbyterian June 6: Prelude and Fugue in D major, Vater unser im Himmelreich and Herzlich thut mich verlangen, Bach; Lasst uns mit Jesu ziehen, Buszin; Chromatic Fugue, Pachelbel; Prelude in G, Bach; Fugue in C (Jig), Buxtehude; O Gott, du frommer Gott, Brahms; Andantino, Schroeder; Nun danket, Karg-Elert.

Kenneth J. Dorsch, Maplewood, N. J. — St. Paul's Episcopal Church, Bound Brook June 27: Voluntary in A, Selby; Von Gott will ich nicht lassen, Buxtehude; Prelude and Fugue in C minor, Bach; Herzlich tut mich verlangen, O wie selig seid ihr doch, ihr Frommen, Brahms; Kleine Toccata, Schindler; Rhythymedre, Vaughan Williams; Toccata, Widor.

Kenneth Landis, Harrisburg, Pa. — Riverside Church, New York City Aug. 8: Grand Jeux, My Soul Longs to Depart in Peace, In Quiet Joy, Epilogue, Langlais; Toccata, Muffat; Lord Jesus Christ, Be Present Now, The Soul of the Lake, Karg-Elert; Finale, Symphony 6, Vienne.

Richard Gehrke, San Francisco, Cal. — Interstake Center, Oakland July 4: Fantasie in F minor, Mozart; Allegro, Sonata 5, Bach; Brother James Air, Wright; Scherzo-Cats, Langlais; Toccata, Durullé.

Leonard Raver, University Park, Pa. — Bethany Lutheran, Erie June 6: Trumpet Voluntary, Purcell; Three Schübler Chorales and Toccata and Fugue in D minor, Bach; Suite for a Musical Clock, Haydn; Sonatas 9 and 15, Mozart (with string trio); How Brightly Shines the Morning Star, Pachelbel; Prayer and Toccata, Boëllmann.

Lorene Banta, Andover, Mass. — Wedding recitals, Cochran Chapel, Phillips Academy June 1: Praise the Lord the Almighty, Walther; Toccata, Pachelbel; Canzona, Kerll; Blessed are ye, Brahms, Willan; Jesu Joy of Man's Desiring, Bach; Trumpet Tune and Trumpet Voluntary, Cebell, Purcell. June 17: All Bach. An Wasserflüssen Babylon; Jesu meine Freude; Bist du bei mir; Wachtet auf ruft uns die Stimme; In dulci jubilo. June 26: In Dir ist Freude, Bach; Intermezzi, Andriessen; Chorale in E, Franck; Trumpet Tune and Bell Symphony, Purcell.

G. Herald Keefer, Vancouver, B.C. — Opening recital, First United Church May 29: Arioso, Tartini; Prelude and Fugue in D minor, Bach; Prayer and Cradle Song, Guilman; Suite in D, Stanley; St. Anthony Chorale, Haydn-Brahms; Trumpet Tune and Air, Purcell; Forest Green, Purvis; Jesu, Joy of Man's Desiring, Bach; By the Waters of Babylon, Karg-Elert; Berceuse, Hanforth; Now Thank We All Our God, Bach.

Marianne Webb, Harrisonburg, Va. — Methodist Church, Luray, May 2: Concerto del Sigr. Meck, Walther; Adagio, Fiocco; Prelude and Fugue in E flat major, Bach; Allegro Symphony 6, Widor; Impromptu, Vienne; God Among Us, Messiaen. Madison College, Wilson Auditorium May 14: similar recital.

C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist July 3: Sonata 4, C.P.E. Bach; Finale, Cantata 18, Bach; Prelude on B-A-C-H, R. K. Biggs; Rondo for Flute, Rinck; Two Tunes of the Revolutionary Era, Billings; Variations and Toccata on a National Air, Coke-Jephcott.

McNeil Robinson, New York City — Gallery of Modern Art July 6, 7, 8: Fantasie and Fugue in G minor and Allegro, Sonata 5, Bach; Noël, Daquin; Sonata 2, Hindemith; Toccata, Villancico y Fuga, Ginastera.

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# Programs of Organ Recitals of the Month

Ted Alan Worth, Wayne, Pa. — Riverside Church, New York City July 13: Allegro Pomposo, Concerto 4, Handel; Adagio, Vivaldi; Fantasia in F minor K 608, Mozart; Prelude, Duruffé; Tumult in the Praetorium, Malein-greau; Sketch in D flat, Schumann; Romanza, Grieg, Hebble; How Brightly Shines the Morn-ing Star, Reger.

Fred Haley, Oklahoma City, Okla. — St. Luke Methodist, Little Rock, Ark. June 15: Dialogue on the Mixtures and Song of Peace, Langlais; Sonata in E flat major and Prelude and Fugue in G, Bach; Lied and Carillon, Vierne; Greensleeves, Wright; How Firm a Foundation, Walker Baylor; Variations on Come, Thou Fount, Young; Benedictus, Reger; Fugue, Sonata on Psalm 94, Reubke. West Anaheim, Cal. Methodist June 6: Bach Sonata above, plus Toccata in F, Bach and complete Reubke. The Sanctuary Choir, Richard Raub, conductor, shared the program.

David W. Cornell, Lakewood, Ohio, and S. Bruce DeVille, Shaker Heights, Ohio — Lake-wood Methodist Church May 16: Mr. Cornell — Prelude and Fugue in G, Bach; Prière, Jongen; Fugue in C, Krebs; We Pray Now to the Holy Spirit, Buxtehude; Carillon-Sortie, Mulet. Mr. DeVille — Under the Linden Green, Sweelinck; O World, I Now Must Leave Thee, Brahms; Variations on Will There Be Any Stars, Thomson; The Mirrored Moon, Karg-Elert; Fugue in G minor, Bach.

Gerald Bales, Minneapolis, Minn. — River-side Church, New York City, Aug. 1: Varia-tions on Jesu, Meine Freude, Walther; Con-certo 5, Handel; Prelude and Fugue in A minor, Bach; Petite Suite, Bales; Introduction, Passacaglia and Fugue, Willan.

John Fenstermaker, Washington, D. C. — Christ Church Cathedral, Indianapolis, Ind. July 30: Lied and Scherzetto, Vierne; Chorale in B minor, Franck; Allegro, Symphony 2, Vierne.

John Hofmann, Buffalo, N.Y. — St. Paul's Cathedral June 18: Concerto 4, Handel; Vision of the Church Eternal, Messiaen; Westminster Carillon, Vierne.

James Weaver, Danvers, Mass. — King's Chapel, Boston July 25: Clavierübung, part 3, Bach.

Gale Enger, Princeton, N. J. — First Presbyterian Church, Oklahoma City, Okla. June 15: Toccata in D minor, Pachelbel; Come now, Saviour of the Gentiles and We Thank Thee God, Bach; Prelude for the New Year, Berlinski; Rhythmic Suite, Elmore; Antiphon 3 and Prelude and Fugue in G minor, Dupré; Ascension Suite, Messiaen; O God Thou Faithful God, Karg-Elert; Fantasia and Fugue on B-A-C-H, Liszt.

Luther T. Spayde, Fayette, Mo. — Dedi-catory recital, Ferguson, Mo., Methodist Church June 27: Sonatina, Ritter; O Guiltless Lamb of God, Pachelbel; Basse et Dessus de Trompette, Clérambault; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Acclamations, Langlais; The Primitive Organ, Yon; Interces-sion, Bingham; Toccata, Symphony 5, Widor.

Gordon M. Betenbaugh, Bethlehem, Pa. — First Presbyterian Church, Hopewell, N. J. June 19: Fantasia in C, Franck; Blessed Jesus At Thy Word, In Dulci Jubilo, Our Father Who Art in Heaven and Before Thy Throne I Now Appear, Bach; Cantabile, Franck; Song of Peace and Suite Medievale, Langlais.

Ann Staniski Flentje, Springfield, Mass. — South Congregational Church June 6: Prelude and Fugue in C major, Böhm; Kommst du nun, Jesu, Adagio, Trio Sonata 2 and Fantasia and Fugue in G minor, Bach; Variations sur un Noël, Dupré; Impromptu, Vierne; Prelude and Fugue in B major, Dupré.

Karen Albers, San Leandro, Cal. — St. Peter's Lutheran June 6: A Mighty Fortress, Praetorius; O Traurigkeit and Prelude and Fugue in G minor, Brahms; Nun bitten wir, Walther; Komm, heiliger Geist, David; Toc-cata in F, Bach; Serene Alleluias and Outbursts of Joy, Messiaen.

George M. Williams, Chicago — St. James Methodist June 27: Toccata in F and Trio Sonata 1, Bach; Outburst of Joy and Christ Ascending, Messiaen; Chorale in A minor, Franck.

August Martin, Buffalo, N.Y. — St. Paul's Cathedral June 25: Fugue in C (Fanfare), Bach; Our Father (Four verses), Buxtehude; Allegro Moderato, Peeters; Chorale in A minor, Franck.

Frederick Swann, New York City — First Presbyterian Church May 11: Pièce Héroïque, Franck; Récit 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; Up, Up My Heart With Gladness, Now God be Praised, Heavenwards He Ascended and With Tender Joy, Pepping; Adagio for Strings, Barber; Introduction, Passacaglia and Fugue, Wright.

David Pizarro, Durham, N. C. — Bern Münster, Switzerland June 22: Toccata and Fugue in D minor, Reger; Voluntary in G major, Walond; Three Schübler Chorales and Prelude and Fugue in B minor, Bach; Metamorphoses, Van Slyck; Vêpres du Com-mun, Dupré.

Richard Bouchett, New York City — Gallery of Modern Art June 15, 16, 17: Concerto in B minor, Walther; Chorale in B minor, Franck; Roulade, Bingham; When in the Hour of Utmost Need and Prelude and Fugue in A minor, Bach.

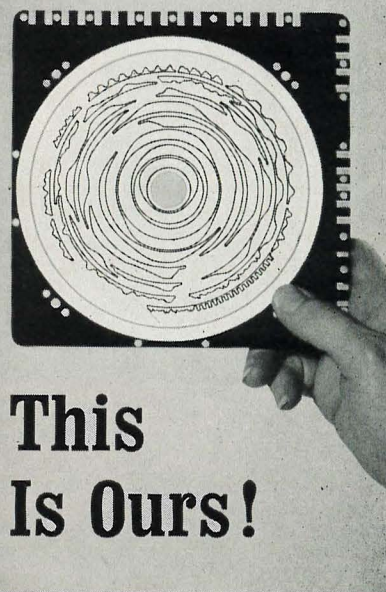
Paul Danilewsky, San Francisco, Cal. — Interstake Center, Oakland July 4: Toccata, Adagio and Fugue in C, Bach; Voluntary in C, Stanley; Six Short Fugues, Fischer; Noël and Variations, Balbastre; Prelude, Duruffé.

James Lamberson, Indianapolis, Ind. — Christ Church Cathedral July 2: Partita on Alle Menschen müssen sterben, Pachelbel; Prelude and Fugue in G major, Bach; Varia-tions on an Original Theme, Peeters.

William Robinson, Indianapolis, Ind. — Christ Church Cathedral July 9: Nun lob, mein Seel' (two settings) and Vater unser im Himmelreich (three settings), Buxtehude; Pre-lude and Fugue in E flat, Bach.

Pauline Caffey, Abilene, Tex. — For Abi-lene AGO Chapter, St. Paul Methodist, June 4: Sonata 1 and Flute Solo, Arne; Prelude and Fugue in E flat major, Bach; Chorale in E, Franck; Cortège et Litanie, Dupré.

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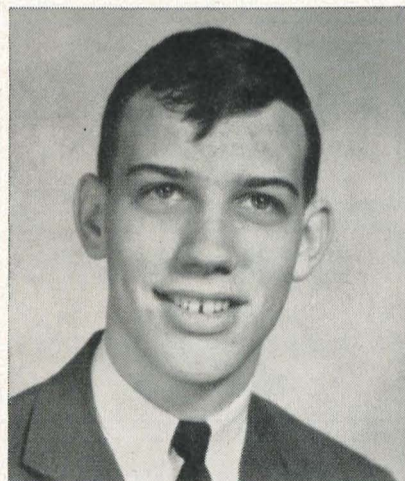
The Allen Organ Company has completed a survey of 1,000 organists, in which a questionnaire brought forth some results which may be of interest to readers of this magazine.

To the question, "How long have you been playing the organ professionally," 14% answer five or fewer years, 50% 15 years or less, 47% more than 15 years. 92% play in church; 52% of these direct a choir or chorus, about one third more than one.

41% played at least one recital within twelve months.

42% who answered own a grand piano, 28% an electronic, 10% a pipe organ, usually of two manuals.

87% play church organs; two-manuals outnumber larger instruments about two to one. 25% of these organs are not more than five years old, 40% 16 years or older.



Wayne Roesel, 15, has been appointed organist-choir director at Sedge Garden Methodist Church, Winston-Salem, N.C. He was formerly at Waughtown Baptist Church. His organ study is with Mrs. John Mueller, Salem College school of music.

# Memorizing at the Organ

by ROBERT RAYFIELD

"I just can't memorize!" With this familiar quotation, the writer leaps in where angels fear to tread — the arena of playing from memory at the organ. But, before going any further, let it be made crystal clear that this paper is neither for nor against memorizing organ music. There are excellent performers who play from the score and many who do not. However, perhaps there are those who would like to learn to play from memory but who have no systematic way to go about it. Even those who do not care to play from memory themselves should be able to advise their students concerning this, especially in preparation for advanced study. Some universities require memory playing at either or both the undergraduate and graduate levels.

This paper is not necessarily written for the person who memorizes quickly and automatically. That is a special gift granted to only a few and they usually cannot explain how it is done. This is addressed to those who are not so blessed — those who have to make a conscious effort to memorize.

Anyone who can get along in our world of Zip Code and ten-digit telephone numbers should be able to memorize music. However, doing this simply by numerous repetitions is not only a waste of time but is likely to result in unreliable performances. Moreover, anything memorized in this fashion is quickly forgotten. Therefore, this paper proposes a systematic approach to memorization at the organ which should lead to a thorough assimilation of the music and, consequently, more confident public performances.

It seems generally to be agreed that there are four types of memory which are used in music: mental, visual, aural and muscular. Mental memory deals mainly, although not exclusively, with the analysis of a piece. This includes such things as remembering how the second ending differs from the first in a repeat and, of course, this implies that the repeat has been remembered in the first place. Visual memory has to do with recalling the appearance of the score (so-called photographic memory) or the visualizing of the music in terms of keyboard patterns. Aural memory is the recalling of the sounds of the music while muscular memory deals with the feeling of the musical patterns on the keyboard. All these types should work in support of each other although, at times, some may be more active than others. It should be pointed out that people differ in their ability to apply the four types of memory. That is to say, one person may be able to conjure up a pretty good image of the score but, at the same time, have trouble hearing the music, whereas the opposite may be true of another.

Dr. William Pyle in his book, *Outlines of Educational Psychology*, asserts that memory is influenced by

- the character of the initial impression,
- the number of attentive repetitions and
- the nature and number of associations.<sup>1</sup>

Whereas initial impressions are perhaps not as significant in music as in other fields of memory, the importance of the number of attentive repetitions cannot be overestimated. Attentive repetitions implies practice with concentration and there can be no reliable memorizing or performing from memory without it. It naturally follows that the greater the concentration the fewer repetitions will be required.

The nature and number of associations are perhaps the most important factors in the memory process. Ideas are associated with one another by contiguity, similarity and contrast.<sup>2</sup> Association by contiguity is that condition in which, when two ideas have occurred together, upon the recall of one, the other will also appear. In organ playing, this could apply to the relationship of the musical sound to such things as

fingering and pedaling, as well as the specific manuals on which it is to be played.<sup>3</sup> In association by similarity, like ideas tend to recall each other as in identical musical passages or those which are related in some way. Conversely, ideas may be so different that they tend to recall one another. This is called association by contrast and, applied to music, could mean that when two passages are alike except for certain parts, one may be remembered solely because it is different from the other. Within the structure of a composition, associations, or relationships can be observed which will greatly facilitate the memorizing of it. A composition being a unified collection of musical ideas, it is quite often found that when one part is memorized, other parts, being identical, have also been memorized, or, being related, can easily be committed to memory.

The approach to memorizing which is recommended here can be broken down into four steps:

- a detailed analysis of the piece,
- the mental visualization of the score,
- the actual playing of the music from memory to get the feel and sound of it and
- the observation of the resultant keyboard patterns.

It will be observed that all four types of memory are involved in these four steps.

It may be found that the visual image will fade or completely disappear on carrying out the subsequent memory steps and be supplanted by a strong sense of the keyboard patterns. The use of an image of the score solely as a preliminary step in the memorizing process is quite acceptable.

Such matters as fingering and pedaling, expression, manual positions and combination changes will not be discussed. It is assumed that these would have been learned during the initial preparation of the piece to be recalled associatively while memorizing the notes themselves.

It was thought that the best way to demonstrate this approach was to apply it to the opening portions of three compositions of widely divergent styles: Cantabile by Franck, Fugue in B minor by Bach (Widor-Schweitzer Vol. IV, p. 84; Dupré Vol. II, p. 60), and Les Bergers from La Nativité by Messiaen.

But before going on, some general comments on memorizing might be in order at this point. If at all possible, one should memorize when one is fresh and the mind consequently more retentive. Memorize some each day. It is best to set a specific realistic amount to be memorized per session as, for instance, a page of Romantic homophony, or some lines of Renaissance or Baroque polyphony, or a few bars of Contemporary "cacophony". Of course, each person must decide how much he can memorize per session. Also, it will be found that some passages can be memorized faster than others. In which case, the schedule can be modified. This is no problem. The important thing is to have the discipline of a schedule. Stop memorizing when the attention flags; take a rest and continue later. If a performance is imminent, memorize some in the morning and some later the same day. Now to the pieces.

There are basically two styles of writing in Cantabile: chorale style and melody with accompaniment. They are found juxtaposed in the first five measures in the form of two stylistic elements: measures 1-2 and measures 3-5. (See Fig. 1.)

As it is best to memorize small homogeneous units whenever possible, these two elements should be learned separately. It is basic to know that the piece is in B major and begins in this key. Observe that the right hand consists of only three different notes, the bottom note moving from D sharp to E, the F sharp in the top line remaining constant although repeated twice. Now close the eyes and try to visualize this much. Now play it listening carefully to every sound,

at the same time, getting the feel and observing the keyboard patterns. After this has been mastered, follow the same procedure with the left hand. The pedal can be learned at a glance. Now play the right hand and pedal together, the left hand and pedal, and finally, all parts together. Repeat until it is thoroughly learned. After this procedure has been carried out, these two measures are certain to be thoroughly memorized.

In the second element, observe that the first three notes of the right hand are the same as those of the opening pedal theme. We simply apply association by similarity and transfer the pedal theme to the right hand, add the rest of the melody — which can be accomplished at a glance — and the line is complete. The pedal is a simple matter but the left hand is a bit more complicated. Harmonic analysis can be of help here. The harmonic progression is B, E, A sharp diminished, then B again with a little chromatic melody appearing at the end. Learn the order of this progression, then go through the memory steps finally putting all the parts together. After these measures have been memorized, review the first two measures then connect them with the last three. This same procedure can be used to memorize the entire piece.

There are relationships between sections of this work that will be of help in memorizing it. The material in measures 1-2 is found in measures 6-7 in G sharp minor, one half of it in measure 11 in C sharp minor, measures 25-26 in F sharp with an extra note in the pedal, and in measures 30-31. Hence, having learned measures 1-2, these other measures have, in essence, been learned also. Measures 16-17 are alike except for a few additional notes in the latter two measures. There are also many sequential passages, examples of which are found in measures 12-13 and 14-15, also in measures 20, 21 and 22. These last are especially nice as the left hand ascends by easy-to-remember chromatic steps. (See Fig. 2.)

The previous day's memorizing will doubtless have to be reviewed. But memorize the new material first as this requires greater concentration and is best done while the mind is fresh. The review can be accomplished afterwards with less mental effort.

Whereas a basically harmonic approach was used in memorizing *Cantabile*, a melodic approach is recommended for the Fugue in B minor. This should not preclude an awareness of the harmonic basis of Bach's polyphony, however.

Of course, the most important elements of a fugue are its subject and counter subject(s), if any. Memorizing these constitutes the memorization of a sizable portion of the composition. An important aspect of the Baroque fugue is the frequent use of sequence, especially in episodic passages. The subject itself is a good illustration of this. The first half is composed of two sequential patterns and the second half begins with this pattern inverted. (See Fig. 3.) Learning this should be a simple matter. The counter subject is, as in all of Bach polyphony, a well-turned tune which is essentially the following. (See Fig. 4.)

Memorize the subject in F sharp as it appears in measures 3-4. (See Fig. 5.) Now play the subject and counter subject (Fig. 5) together remembering to add the F sharp melodic minor scale to the end of the counter subject as it appears in the score.

Because of its rhythmic homogeneity, the next section to be memorized should be measure 5 and the first half of measure 6. The sequential nature of this passage should make it easier to memorize. The rest of measure 6 and measure 7 contain a little canon whose individual voices consist mostly of four-note figurations. (See Fig. 6) The figurations should assist in learning the individual melodies and the canon should be a memory aid when the voices are put together. Notice that the last two figurations of the left hand in the first measure of Fig. 6 are reiterated in the first two beats of the right hand in measure two. This would seem to be the beginning of another canon but an examination of the score will reveal that this is not the case. Good old Bach!

And so on until measures 10-11 where all four voices have now entered. This time the subject and counter subject are in the soprano and bass respectively.

The subject and counter subject previously having been memorized, we can turn directly to the alto voice which is the simplest of melodies; memorize it with the right hand. The left hand should be learned a measure at a time. Now put the hands and feet together in different combinations. After each section has been memorized, be sure to review and connect it to those sections previously memorized. By following this procedure of memorizing one small unit after another, suddenly, one day it will be discovered that the entire composition has been committed to memory.

Dissonant music requires still another approach to memorizing. In music of this kind, the aural memory sometimes becomes less efficient than in music of a more consonant nature. In this case, the other memory types must take more prominent roles.

On first hearing, the opening section of *Les Bergers* could seem to all but the most discerning ear to be a picturesque but highly unsystematic use of dissonance. On closer examination, however, one finds that this is not so. The material for the right hand in measures 1-2 is repeated complete in measures 3-4, 5-6, 7-8 and one half of it in measure 9. This, plus a "coda" of one measure, comprises the whole of the first section for the right hand. Thus, when the first two measures and the "coda" have been memorized, the right hand of this entire section has been learned. It is as simple as that. The material for the left hand in measures 1-4 is repeated once except for the last measure and it, too, has a "coda" which extends from measures 8 through 11. This piece dramatically points up the value of analyzing a score before beginning to memorize it.

Memorize the left hand first. Observe that measure 1 consists of only three chords. (See Fig. 7.) Follow the same memorizing procedure used in the other two pieces but put more stress on the visualization and muscular feeling of the keyboard patterns. The extra emphasis on these two memory types can help overcome the difficulty of hearing the dissonances. Now observe that the first five chords in the second measure are the same as those in the first measure. All that is left is to add the remaining two chords and that measure will have been finished.

Nothing has been said about harmonic analysis in this piece because Messiaen's music is based on "modes" of his own devising.<sup>4</sup> However, the "chords" based on these modes can sometimes be analyzed in the conventional manner. Hence, harmonic analysis can help out in measure three. (See Fig. 8 for the left hand of measures 3-4.) The harmonies progress in the following order: C, another chord (IV+<sup>7</sup>, in F major?), C, A and again C. Memory should come more easily after this order has been established. In measure 4, the last three chords are the same as the third, fourth and fifth in measure 3 except for the addition of an F sharp to the last chord. Add the three chords of the coda and the left hand will have been memorized.

The right hand is a bit more complicated. Notice that the last three chords in measure 2 are the same as the preceding three as well as the fourth and fifth in measure 1. (See Fig. 7.) Also, the seventh and eighth chords in measure 1 are the same as the second and third in measure 2., and so on. Use any relationship that can be found in the music — anything to build a framework on which to hang the notes. The pedal part is no problem, there isn't any! Thus, what perhaps at first looked like a formidable task turns out to be one well within the realm of possibility.

One of the more difficult aspects of Messiaen's music is his intricate rhythms. Their asymmetrical qualities thwart our natural rhythmic impulses. One way they could be learned is by remembering what left hand chords coincide with the corresponding right hand chords. Or perhaps it would help to beat out the rhythms with the hands on a table. If the ear becomes sufficiently trained, the simultaneity of the chords can be heard.

After a piece has been memorized, there are some memory checks that can be employed to insure that it has been thoroughly assimilated. One of these entails the use of silent keyboards in the



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

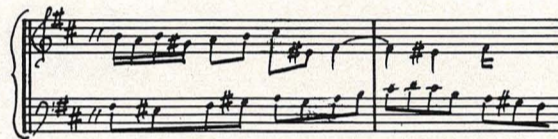


Fig. 5.



Fig. 6.



Fig. 7.

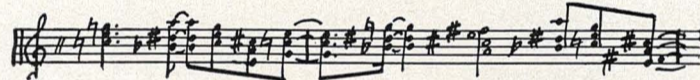


Fig. 8.

following combinations:

1. left hand on a silent manual, right hand and pedal sounding
2. right hand on a silent manual, left hand and pedal sounding
3. pedal silent, hands sounding
4. hands silent, pedal sounding
5. left hand sounding, right hand and pedal silent
6. right hand sounding, left hand and pedal silent.

The next logical step to the above is to play either hand alone or with pedals, or even without pedals. The pianist, Edwin Hughes, said that he never felt quite comfortable in a contrapuntal piece such as a Bach fugue unless he could play each hand separately and fluently from memory.<sup>5</sup>

Another check is to begin to play from different places in the score. Some find that always starting from the same points helpful. This is of value if a memory slip occurs during a performance; one can jump to the next starting point and continue from there. Still another check is to begin at the end of a piece and play each preceding measure — from memory, of course. If the musical texture consists of melody and accompaniment, as was found in *Cantabile*, the accompaniment and pedal may be played and the melody sung. After this, the melody can be played alone. Finally, and most important, one should mentally be able to play the complete composition away from the organ, hearing the sound, picturing the score and/or keyboard patterns and remembering the feel of it. In other words, one should be able to experience all the sensations of performing a piece without actually playing it. If this can be

done, the piece has been thoroughly memorized.

The approach set forth here is an attempt to break down the memory process into its smallest components — to make it as detailed as possible. Actually, in varying degrees, according to the ability of the player, these steps can be carried out extremely rapidly or some even eliminated. The ultimate is to be able to look at a score and, in so doing, hear it and then play it from memory. Practice will improve the memory technique as surely as it will the manual and pedal techniques. It is hoped that the step-by-step description of the memorizing of these pieces will provide a *modus operandi* for any musical memorization that may be undertaken.

The French refer to memorizing music as learning it *par coeur* — by heart. This seems to be a good, descriptive term. It implies that the music has become part of the performer; he is on intimate terms with each and every little note. Perhaps it is only at this point that a secure and convincing performance from memory is possible.

In the final analysis, according to one wag, playing from memory is really not very difficult; it is only a matter of remembering what comes next!

<sup>4</sup>Quoted from James F. Cooke, *How to Memorize Music* (Bryn Mawr, Penn.: Theodore Presser Co., 1948), p. 57.

<sup>5</sup>"Association of Ideas," *National Encyclopedia*, ed. Henry Suzzallo, I (1933), 422.

<sup>6</sup>Another definition of contiguity implies continuity and states that when one of a succession of ideas is recalled, the succeeding one will also appear. The application to musical ideas — from the smallest element to complete movements — is obvious.

<sup>7</sup>Olivier Messiaen, *La Nativite* (Paris, France: Alphonse Leduc, 1936), Preface to Book I.

<sup>8</sup>Cooke, *How to Memorize Music*, p. 96.

# AGO Regionals

## in 1965



Above: Long Island Regional banquet at Salisbury Park, N.Y.

Below left: Suffolk Dean Donald Studholme and Nassau Dean Sally Tobin Dietrich look over John Weaver's program before his recital at the Cathedral of the Incarnation, Garden City, N.Y.; right: three Bs socializing before the banquet are banquet speaker Dr. Robert Baker, Convention Chairman Hilda Brown, and toastmaster John Baldwin.



### Long Island

Nassau and Suffolk Chapters were hosts to more than 120 members and guests from New York State and Northern New Jersey June 20 - 23. Conventioneers were holed up at C.W. Post College, Brookville, and attended a variety of programs, including organ recitals, choral readings, handbell workshop, carillon concert, boy choir concert, and sightseeing tours to the Lippold Studio and the Angell Organ Company.

The convention got off the ground with a sterling performance of Bach's St. Matthew Passion by the Long Island Choral Society, the cathedral choir of boys and men, the cathedral junior congregation girls choir, under the direction of Norman Hollett, organist and choirmaster at the Cathedral of the Incarnation, Garden City.

This high performance level was maintained throughout the following three days with organ recitals by John Weaver, Wilma Jensen, Joan Lippincott, Eugenia Toole, Thomas Richner and Clyde Holloway. Special programs included a sacred service by A. W. Binder conducted by George Hirsch, a concert of brass, percussion and organ at the U.S. Merchant Marine Academy under the baton of Paul Anderson with Gordon Bush at the console, a Night Owl program of music by the Music-friends under the direction of Leslie Hopkins, a handbells workshop by Mario Sinisi, two choral reading sessions by Leslie Hopkins and Norman Hollett.

Recitals are listed:  
**Joan Lippincott** — Fantasia in F minor K594, Mozart; Fanfare, Cook; Sonata, Persichette; Concerto 10, Handel; Suite, Duruflé.

**Wilma Jensen**, with members of Symphony Society of Oceanside — Sinfonia, Cantata 156, Bach; Durch Adams Fall, Homilius; Liebster Jesu, Krebs; Concerto 7, Handel; Concerto 4, Handel; Partita for English horn and organ, Koetsier; Prelude and Allegro, Piston.

**Gordon Bush**, brass directed by Paul Anderson — Entrata Festiva, Peeters; Concerto 5, Handel; Chorale in E, Franck; Prelude and Fugue in B major, Dupré; Concerto, Bingham.

**Eugenia Toole** — A Mighty Fortress, Praetorius; Three Schübler Chorales and Prelude and Fugue in G, Bach; Sonata 1, Mendelssohn; Three Chorale Preludes, Walcha; Capriccio, Saul Schechtman (first performance).

**John Weaver** — Introduction and Toccata in G, Walond; Three Chorale Preludes and Prelude and Fugue in E flat major, Bach; Finale in B flat, Franck; Divertissement, Vierne; Serene Alleluias, Messiaen; Toccata, Weaver.

**Clyde Holloway** — Fantasia and Fugue in G minor, Liebster Jesu and Nun freut euch, Bach; Sonata 1, Hindemith; Joie et Clarté des Corps Glorieux, Messiaen; Fugue in A flat minor and Schmucke dich, Brahms; Allegro-Allegro assai, Sonata on Psalm 94, Reubke.

**Thomas Richner** — Voluntary in A, Selby; Nun bitten wir and Prelude and Fugue in G minor, Buxtehude; Wachtet auf, Herzlich that mich verlangen and Prelude and Fugue in B minor, Bach; Andante in F major, K 616, Mozart; Grand Choeur Dialogue, Gigout; Chant de Paix, Langlais; Outburst of Joy, Messiaen.

The convention concluded with a grand banquet, just prior to which conventioneers heard a carillon concert by Christina Erb Sayenga on the 111-bell carillon at Nassau County Park; plus a wonderful concert by the St. Kilian's boy choir under the direction of Arpad Darazs.

The sparkling and jovial personality of toastmaster John Baldwin kept the evening light and gay. Guest speaker Dr. Robert Baker gave a serious and moving address on the complexities of the church musician — his problems, his frustrations, his contributions and his greatnesses.

RICHARD P. BARRY

## Norfolk

The Norfolk Chapter was the host for the well-attended regional convention June 13 - 17 which has been praised for its program quality and arrangement of events.

The expected organ recitals were interspersed with other programs of madrigals, a choral festival, a folk song-ballad singer and social tours and activities. No two programs ran concurrently without a change-of-pace activity.

The three mornings were given over to four workshops:

Georgian Chant in Latin and English (Father Ildephose Wortman); service playing (Dr. Charles Vogan, AAGO); choral workshop, oratorios, cantatas, anthems (Jack Ossewaarde, AAGO); organ workshop (David Craighead).

Sunday's preconvention event was a Service of choral evensong and organ dedication at St. Andrew's Episcopal Church, Owen Adams, organist.

The opening luncheon, hosted by M. P. Moller, Inc., Thomas Potter, representative, was at the Gilded Cage Club in Ocean View, an unusual spot, with Dean Nelson Linaburg as emcee and James E. Bryan, AGO executive secretary, as speaker.

The first program was played on the Möller at Ocean View Baptist Church. William Watkins, AAGO, played:

**Cantabile, Franck; Fugue in C, Bach; Two Chorale Preludes, Peeters; Fantasia K 608, Mozart.**

A Brass Sextet from the Navy Band school of music, Commander J. D. Macdonald, conductor, performed works by Bach, Franck and Ostransky with C. D. Schenk as organist and concluded with the Festival Musik, Sowerby, with Frieda Op't Holt Vogan, organist.

The convention then moved to the Norfolk Museum of Art for afternoon tea and a delightful reading of the Peasant Cantata (Bach) by the St. Andrew Singers.

The evening was given over to a brilliant Guild Festival Choral Service at Christ and St. Luke's Episcopal Church under the direction of Grover Oberle, FAGO, ChM. The prelude using the Casavant organ was the Toccata, Villancico y Fuga, Ginastera, played by Dean Nelson Linaburg of the Norfolk Chapter, chairman of the convention committee. This was followed by the premiere performance of La Montaine's Psalm 24, commissioned for this occasion by the Virginia-Carolina Organ Company. The other works on this program were Magnificat, Bach La Donna Sumner, organist; the Duruflé Requiem, Owen Adams, organist; and the Poulenc Concerto, Dana Brown, organist.

The student winner selected from a list of seven entrants was Carolyn Galbraith, Hollins College, a student of Edmund Wright who played at Trinity Episcopal Church, Portsmouth on the Austin Organ, Tuesday afternoon:

**Mass pour le Convent, Couperin; Fantasia and Fugue in G minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Variations on a Noël, Dupré.** William Evans of Washington was runner-up.

The group visited the MacArthur Memorial enroute to hear a program at old St. Paul's Episcopal Church presented by the Old Dominion College Madrigal Singers, Eliot Breneiser, conducting with James Gallatin, organist.

In the evening, David Craighead played with great finesse and polish at Epworth Methodist Church on the Aeolian-Skinner organ and was feted at a reception at the Commodore Maury after the following program:

**Communion, Tournemire; The World Awaiting the Saviour, Dupré; How Brightly Shines the Morning Star, Buxtehude; Passacaglia in C minor, Bach; Pastorale, Roger-Ducasse; The Earl of Salisbury, Byrd; Sonata, Lidon; Communion, Vierne, Resurrection, Dupré.**

The audience called for and received a generous offering of encores.

Wednesday afternoon was spent in nearby Williamsburg, the restored Colonial Capital. Time was allowed for touring and dining at the famous taverns and hosteries. Marianne Webb, Madison College, played at Bruton Parish Church on the Aeolian-Skinner:

**Allegro, Symphony, Widor; Song of Peace, Langlais; Concerto del Sigr. Meck, Walther; Fantasia and Fugue in G minor, Bach; The Nativity, Messiaen.**

A candlelight concert was heard in the Wren Building on the William and Mary College Campus where Taylor Vrooman sang an entertaining variety of narrative ballads, love song, theater pieces, political ditties, drinking songs and such and James Darling, harpsichordist for Colonial Williamsburg and organist at Bruton Church, played two groups of harpsichord music:

**Fantasia, Byrd; Robin, Munday; Toccata in D minor, Bach; Two Sonatas, Scarlatti; Three Lessons, Loeillet.**

Thursday morning, Mass was sung at St. Mary's Church using the only known Cavaillé-Coll organ in this country with the choir from St. Gregory the Great, conducted by Robert M. Forrest with Mrs. Forrest as organist. Frank Lybolt played the prelude and the postlude, the latter being the Katherine H. Rawls award piece, Processional 2 by Henry Hallstrom.

The closing luncheon featured the inimitable Paul Hume, musician and critic for the Washington Post at the after-meal meeting conducted by Grace Ferebee, co-chairman for the convention.

GRUBANIL NOSLEN

## Tulsa

The Tulsa Chapter played host June 8, 9 and 10 to some 175 delegates from 13 states to a convention outstanding for the freshness of its programming and wide local appeal. Large and appreciative audiences heard many contemporary works, compositions seldom performed in this country, and definitive performances of works organists have come to think of as standards.

Delegates were welcomed into a large display room filled with models of the latest electronic marvels, pianos, stereos, choral and organ music. One table displayed all materials required for Service Playing Certificate and for Choirmaster. After opening ceremonies, registrants moved to a demonstration of pipe organ design and construction, done by John Hose, M. P. Möller Company.

The first recital of the convention was played by National President Alec Wyton. The presence of names of so many contemporary composers in the body of his program seemed, somehow, to indicate the direction our president is leading our organization — reverence for the past, a vital interest in the present and keen concern for the future!

**Elegy, Williamson; The Cuckoo and the Nightingale, Handel; Sacred Harp Suite, Powell; Homage to Perotin, Roberts; Episode, Copland; Variations on Wondrous Love, Barber; Chorale, Sessions; Partita, Mathias; Prelude and Fugue in B minor, Bach.**

Following a reception for Mr. Wyton, an organ and choral concert was heard at First Methodist Church. Jeanne Gentry Waits demonstrated the church's organ, presently being rebuilt by Schantz:

**Pastorale, Roger-Ducasse; Toccata, Duruflé.**

The program sung by the Thomas Edison Senior High School concert chorus under the direction of Laven Sowell, would excite envy among any choral group, whether professional or amateur; the numbers were sensitively and musically done, and the chorus handling of Liturgical Latin pronunciation was exemplary.

**Requiem Mass in C minor, Cherubini; O Music, Loveliest Art, Widmann; So I Wish Thee a Fond Good Night, M. Franck; One Fine Day a Fuller, di Lasso; The Silver Swan, Gibbons; All Ye Who Music Love, Donato; A Musical Concoction, Banchieri; Song of Democracy, Hanson.**

The convention banquet was the evening's activity, with Alec Wyton as principal speaker. At once witty and winning, he spoke to his audience of the tools we use as church musicians to shape the worship of God in music. One of Mr. Wyton's tools is humor, which he puts to such delightful use at these gatherings.



Above: Official group picture of delegates to the regional convention at Norfolk — the region embracing the District of Columbia, Maryland and Virginia.

More inspiration and education was to come: the second day's morning contained a choral workshop, in two parts, by SMU's Lloyd Pfautsch. His hearers learned that sign language is not the sole property of the deaf, as illustrated in his lecture titled, Conductors Move in Mysterious Ways; methods for placating volunteer choir singers were outlined in the lecture titled, Why Do They Hate Rehearsing? Between these two sessions was sandwiched a recital by Diane Bish, winner of the regional organ playing competition. She played a well-balanced and delightfully registered program on First Baptist Church's newly-installed 62-rank Aeolian-Skinner organ.

**Pagan on Divinum Mysterium, Cook; Prelude and Fugue in D, Bach; Concerto 2, Soler; Mode in D, Langlais; Scherzo, Symphony 6, Vierne; Pageant, Sowerby.**

The same evening offered the second performance in America of the C. P. E. Bach Resurrection and Ascension of Christ. An interested audience heard the performance by combined choirs of two local churches, accompanied by harpsichord, organ and orchestra, five soloists and two conductors, James Stewart Boles and the Rev. David V. Williams. There followed a pilgrimage by registrants and guests to a local theater to hear Dallas's Mark Kenning entertain on a once-mighty Wurlitzer, with Hope-Jones Toy Counter, Tulsa's only survivor of the theater organ breed.

The last day was jam-packed with meaningful moments for church musicians as well as music lovers. Mildred Andrews, who has placed so many playing competition winners, gave her Thoughts on Organ-Playing. William Teague provided high-level inspiration with a demonstration-lecture on Service

Playing. AGO Pension Chairman Harry White gave his audience A Look at the AGO Pension Fund. Wilma Jensen played an unforgettable recital with instruments, in which double reeds and strings were melded together with the beautifully-voiced 80-rank Möller organ at Trinity Episcopal Church.

**Prelude and Fugue in D, Bach; Concerto in B flat, Handel; Prelude and Trumpetings, Roberts; Prelude and Allegro, Piston; Partita for English horn and organ, Koetsier; Concerto for organ, strings and harp, Hanson.**

A shifting of gears and a racing of motors brought conventioners out to take a tour of Tulsa's Gilcrease Museum, the Southwest's largest and most complete repository of Indian and Western art and craft. The silent contemplation of picture and artifact possibly heightened appreciation of the work of the convention's final recitalist, Robert Anderson.

**Voluntary on 100th Psalm-Tune, Anderson; Veni Creator, de Grigny; Trio in G, Prelude and Fugue in E minor, J. S. Bach; Preludio, Dupré; Fugue in A flat minor, Brahms; Scherzo, Duruflé; Chant Héroïque, Langlais; Variations sur Lucis Creator, Postlude for the Office of Compline, Litanies, Alain.**

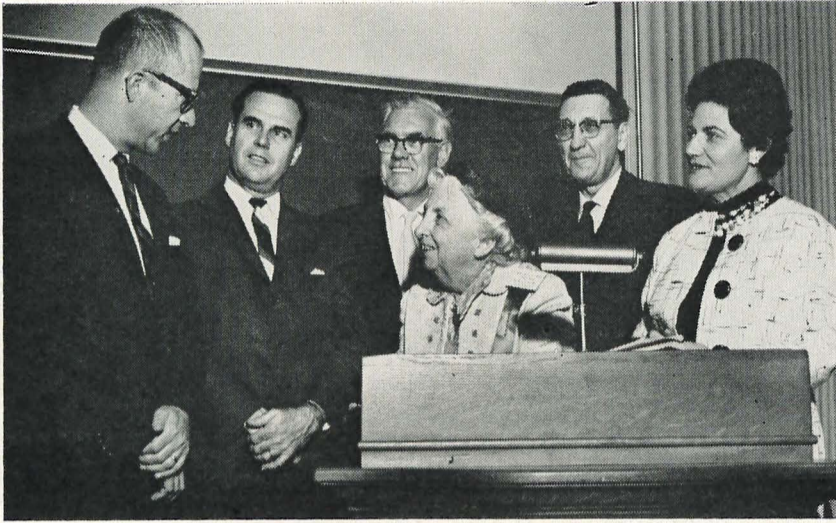
The word "definitive" certainly applies when one remembers the quality of Dr. Anderson's performance. Better organ-playing is seldom encountered, and the listening organist aspires, some day, to do as well.

The three days just past were spent in the company of such friendly, hospitable and talented people, and would be hard to duplicate anywhere for sheer weight of delight and inspiration.

MRS. JAMES E. WATKINS, JR.

Below: Posh setting for the Official banquet of the Southwest Regional — they dine in splendor on French cuisine at the Tulsa Club.





Chairman Lillian Parker Wallace is center of attention at Southeastern regional.

## North Carolina

Sponsored by the Central North Carolina and Durham Chapters with Duke University and the University of North Carolina as co-hosts, and with the cooperation of Meredith College and North Carolina State University in Raleigh, the April 26-28 convention began with a luncheon at the Jack Tar Hotel, Durham, courtesy of the Möller company. More than 150 were on hand for the opening event.

In the afternoon Dr. Arthur Poister conducted a master class in Duke's Baldwin Auditorium. Students from each state in the region played a variety of music for his criticism. He was very complimentary to those who played and his pertinent questions and suggestions were challenging and stimulating.

Members heard a hand-bell concert in the court of the First Presbyterian Church, Durham, while chapter officers, officials and special guests robed for the Guild Service procession. David Pizarro directed the service assisted by William Johnston, MD, E. Franklin Bentel and Richard Joiner at the new Austin organ. The chorus was composed of members of Durham choirs and an orchestral group of distinguished instrumentalists from the area. The Rev. James T. Cleland, dean of Duke Chapel, Dr. Thor Hall of the Divinity School and the Rev. James Currie, minister of the church, participated.

Visiting deans were entertained at a Dean's Dinner presided over by the convention chairman with Dr. S. Lewis Elmer as special guest.

After dinner members went by bus to the west campus of Duke. Gathering in the main quadrangle before the chapel they heard the carillon high in the tower played by Charles Chapman, of the Singing Tower, Luray, Va.

At the conclusion of the carillon recital Marilyn Mason played premier performance of the commissioned new Iain Hamilton Concerto for Organ with Small Orchestra and In Memoriam, by Paul Koepke, N.C. College. The conductor was Allan H. Bone. Concertos by Arne, C.P.E. Bach and Bixi and Concert Music for organ, strings and timpani were also included on the program.

Miss Mason, Mr. Bone and Mr. Hamilton and other performers at Monday concerts were honored at a reception in Page Auditorium before bus transportation to the Center Theater, Durham, for a "silent movie" style recital, courtesy of Wurlitzer. Richard Smith knew all the tricks of the trade, from the tear-jerker to the rowdy.

Members "entrained" Tuesday morning to spend the day in Raleigh, capital of North Carolina. The first of four events there was a morning recital by Robert Burns King, Burlington, N.C. at the new Schantz at the White Memorial Presbyterian Church:

**Elevation, Couperin; Balleta del Granduca del Granduca, Sweelinck; Blessed Jesu, We Are Here, Bach; Concerto 2 in B flat, Handel; Song of Peace, Langlais; Fantaisie in A, Franck; Prelude on Tender Thought, Robert Anderson; Green-sleeves, Wright; Te Deum, Langlais.**

After a tour of the Capitol Square area with visits to old and new churches and the new State Legislative Building, the group heard the first organ recital ever played in the Flemish Gallery of the North Carolina Museum of Art.

Catherine Miller, Peace College, played a recital on a three-rank Schlicker positive, on loan from the home of Dr. Paul Robinson, Winston-Salem:

**Ein' feste Burg, Walther; Lentement, Marchand; Was mein Gott will, Kindermann; Passacaglia in D minor, Buxtehude; Allein Gott in der Höh, Bach; Pavan, Byrd; Flute Solo, Arne; Dearest Immanuel, Lord of the Faithful, Dupré; Herzliebster Jesu, Brahms; Psalm 19, Marcello.**

A luncheon at North Carolina State University, courtesy of Schantz, preceded two concerts at Meredith College. Beatrice Donley directed the Meredith College Chorus, singing on the island in the lake fronting the new Brian McIver Amphitheatre. In the recital hall, a program of contemporary music for organ and other instruments was played by Stephen Young, organ; Richard Southwick, viola; Phyllis Garriss, violin; Nancy Githens, flute; and Monty Smith, timpani:

**Rondino for pedals and timpani, Monnikendam; Sonata for flute and organ, Hovhanness; Intermezzo for violin and organ, Badings; Partita for violin, viola and organ, Piston.**

The convention banquet was held in the ballroom of the Student Union, the convention chairman presiding. Dr. William H. Poteat, Duke Divinity School, pronounced the invocation. Featured speaker was William C. Herring, administrative director of the newly established North Carolina School of the Arts.

A delightful carillon recital by John G. Simpson, Duke University, was supported by brasses. Inside the Gothic Chapel members found their ranks increased by a host of visitors as Marilyn Mason played the great Aeolian instrument of 7,791 pipes, in an exciting and vital program:

**Concerto del Sgr. Torelli, Walther; Aria con variazione, Martini; Fantaisie and Fugue in G minor, Bach; Trois Danses, Alain; Scherzo, Duruflé; Pagant, Sowerby.**

Donald Plott, Davidson College, conducted a choral demonstration in the chancel of Duke Chapel Wednesday morning. Members acted as choir members and Mildred Hendrix, Duke, was accompanist. Basic principles in tone production and ensemble singing were emphasized.

A panel of experts discussed The Selection of Hymns in the Protestant Service. The panel included: Dr. William E. Stinespring, Duke, moderator; Dr. Frank Baker, Duke Divinity School; Emily Remington, Georgia State Chairman; Dr. Paul Langston, Stetson U; the Rev. John Lewis, First Baptist Church, Raleigh.

Featured at the luncheon in the ballroom at Duke was the composer-in-residence, Iain Hamilton, who discussed Contemporary Trends in Music. A barrage of questions followed his illuminating remarks. His replies further amplified his address. Dean Ruth Phelps of the Durham Chapter presided.

After lunch in Duke Chapel, members heard a remarkable performance by the student winner, Robert E. Gant, pupil of John Williams, Laurinburg, N.C.:

**Prelude and Fugue in E flat major, Bach; Canon in B minor, Schumann; Prelude and Fugue in B major, Duruflé.** Judges for the competition awarded a cash prize to the runner-up, Billy Crape, Jr., pupil of David Beaty, Shorter College, Rome, Ga.

On the campus of the University of North Carolina, Chapel Hill, was heard

the traditional and exciting Four State Recital on the Reuter in Hill Hall:

**Robert Stigall, Charlotte, N.C. — Chorale in B minor, Franck. Elizabeth Dunlap, Winthrop College, Rock Hill, S.C. — Claire de Lune, Vierge and Suite, Duruflé. Paul Jenkins, Stetson U, DeLand, Fla. — Sonata 2, Hindemith. David Beaty, Shorter College, Rome, Ga. — Ascension Suite, Messiaen.**

The event was surely one of the highlights of the convention and pleased the delegates to a high degree.

The banquet in Lenoir Hall was the final social gathering. John Hanks and his group of Duke student opera singers entertained with excerpts from The Marriage of Figaro, complete with costumes and set.

At the final concert in Hill Hall, the University of North Carolina Chorus under the direction of Wayne Zarr, with Rudolph Kremer as organist sang Kodaly's *Missa Brevis*, a fine performance of an excellent work. Earl Slocum conducted a performance of the Guilman Symphony 1 for organ and orchestra, with Henry W. Tysinger III as solo organist.

If any single thing might be said about the convention, it was the success of the concept which gave it birth: to tap the facilities and talent of the university complex in the area, to schedule the convention *within* the college school year, and to publicize it in advance so that students and their instructors might arrange to attend. The large numbers of students (given reduced rates in groups) and their enthusiasm proved that we *reached* them — and that you can have regional AGO conventions not just in the summertime. The calibre of organ and choral and orchestral events proved most rewarding of all.

WILLIAM BYRD

## Akron

Perfect weather prevailed at the Ohio Valley regional convention, hosted June 14, 15 and 16 at Akron, Ohio by the Akron Chapter. An exciting list of recitals and lectures was provided by the program committee.

Featured were recitals by former Akron boys and former members of the Akron Chapter as well as other distinguished members of the organ profession.

Two pre-convention recitals were held Sunday evening. One by Alexander Boggs Ryan was at the First Methodist Church, Cuyahoga Falls. Later in the evening a farewell recital was played by Dorothy Riley who has moved to Columbus with her husband, The Rev. David Riley, and their family. Mrs. Riley was given a silver bowl by the Akron Chapter at the close of the recital. She has been organist at Akron's Trinity Lutheran Church.

Following the official opening Monday morning, the program got into full swing. A lecture on service playing by Jack Carruth and a luncheon were followed by a recital by Richard Shirey, former Akron boy, new organist at Trinity Lutheran, and then by a lecture recital by Warren Berryman at the First Presbyterian Church. The last afternoon event was a recital by Jack Carruth, Wooster College at the First United Church of Christ.

In the evening the chancel choir and soloists of the First Baptist Church, under the direction of F. Broadus Staley, sang Robert Starer's *Ariel*, *Visions of Isaiah* and the Haydn *Harmonic Mass* at Westminster Presbyterian. A reception in the social rooms was held after the recital.

After the Dean's Breakfast Tuesday morning, William Gravesmill, curator of music at the Toledo Museum of art played a recital of Organ Music for the Christian Year. He is another homecoming Akron boy. After luncheon at the Fairlawn Country Club, Francis Johnson, Columbus, held a choir seminar with the subject "Choirs? So what!" in the chapel of the First Congregational Church, Wilbur Held, Ohio State University followed this with a recital in the church.

The banquet, with Dr. Richard Warner, dean of the hosting Akron Chapter, as master of ceremonies, was held at the Sheraton Hotel. Charles Shaffer, formerly of Akron and now of the Hollywood, Cal., Presbyterian, played a thrilling recital on the Reuter organ at Trinity Lutheran.

An organ and voice recital by Robert Morrison and his wife Kathleen, contralto, First Methodist Church, Canton, was held in Trinity United Church of Christ.

In the afternoon visitors heard a harpsichord recital by Ruth Nurmi, Kent State University, at Stan Hywet Hall. Stan Hywet, former home of F. A. Seiberling, is now a cultural and garden center.

After a tour of the mansion and gardens, delegates went to Westminster Presbyterian Church for a recital of compositions of Dr. Farley Hutchins, organist of the host church and head of the University of Akron music department. He was assisted by the university choral ensemble, its brass ensemble, Phyllis Johnson, flute and Carolyn Curtis, trumpet.

The convention came to a close with an exciting recital by John Weaver at St. Paul's Episcopal Church. The social committee headed by Genevieve Taylor served punch and sandwiches in the social hall. The playing competition followed Thursday morning and was won by a 17-year-old boy from the Cleveland Chapter.

LOUISE INSKEEP



Darley at the Tabernacle console.

## Salt Lake City

The Salt Lake City Chapter was host March 12 and 13 for the earliest regional convention, that of the region comprising Eastern Idaho, Utah and Wyoming. Roy Darley, regional chairman, served also as convention chairman.

The meeting opened at noon March 12 with an organ recital by Dr. Frank W. Asper, playing the famed Mormon Tabernacle organ with which he has been associated for so many years:

**Pièce Heroïque, Franck; Prayer, Boëllmann; Intermezzo, Asper; Cantabile, Franck; Carillon Sortie, Mulet.**

In the evening the delegates heard another recital, this one by three young players, Melvin Dunn, Wayne Devereaux and John Longhurst, with Dr. Alexander Schreiner furnishing orchestral accompaniments at the piano. This program, heard in the Assembly Hall on Temple Square, included:

**Concerto 1 in G minor, Handel; Adagio, Concerto in B minor, Schreiner; Festival Prelude, Tuthill; Concerto in E minor, Dupré.**

The second day, Joseph Miranda, AAGO, organist at St. Mark's Episcopal Church spoke informatively on The Esthetics of Modern Protestant Music in the Church. Dr. Asper, FAGO, followed with a discussion on Qualifications and Materials Necessary for Passing AGO Examinations.

Dr. Schreiner, FAGO, played the convention's final recital, giving delegates another opportunity for hearing the mammoth organ in the Tabernacle.

After lunch at the Hotel Utah motor lodge, Melvin W. Dunn conducted an interesting tour of four newly-installed organs and discussed the modern trends and voicing and design which they illustrated. Many considered this an especially high point.

In a region of vast expanse and a very light population concentration, this regional, nearly always held very early, attracts a smaller attendance than any of the others and consequently provides a shorter schedule and fewer outside guest artists.

SHIRLEY JENSEN



Happy crowd in striking setting at Far West regional convention at Riverside, Cal.

## Riverside, California

The steering committee of the Far-West Regional June 21-25 did not arrange to send a running report of the convention, as requested. We received a picture, the estimate of 150 in attendance, and the program booklet from which we list the following:

### Monday

Student competition at Methodist Church; Thomas Murray was winner.

Tour of organs at First Congregational, Trinity Lutheran and First Methodist of Riverside with Robert Derick, Porter Heaps and Dorothy Hester demonstrating.

Recital by Frieda Ann Murphy on Austin at First Congregational:

*Petite Suite, Bales; Le jour s'endort, Dufay; Canzona, De Monte; Fantaisie on Tone 8, Cornet; Prelude and Fugue in D minor, Kerckhoven; Hodie mecum eris in Paradiso, Tournemire; Sinfonia, Peeters.*

Group picture (included here). Festival Guild Service on Möller at Calvary Presbyterian. Larry King's prelude recital:

*Echo Voluntary, James; Fugue on the Magnificat, Bach; Prelude and Fugue in G, Mendelssohn; Toccata on Once more, My Soul, Read; Arioso, Sowerby. John H. Schneider was organist and choirmaster, Dale Wood was organist, Melba Allen pianist and Chapter Chaplain David di Profio presided. Harold Mueller read the Statement of Religious Principles.*

### Tuesday

Orpha Ochse, Schlicker organ, Robert Prichard, Neupert harpsichord, in Memorial Chapel Whittier College:

*Concerto for harpsichord and organ, Cooper; Variations on Erbarm dich mein, Sweetinck; Partita Giocoso, Wuensch; Chromatic Fantasia and Fugue, Bach; Sonata, Canning; Passacaglia, Rayner Brown.*

Frederick Swann recital on Aeolian-Skinner at First Methodist:

*Improvisation on Victimae Paschali, Touremire-Durufflé; Toccata for Flutes, Stanley; Partita on a Passion Chorale, Johns; Dorian Toccata, Bach; Sonata 1, Mendelssohn; Postlude for the Office of Compline, Alain; Prelude and Fugue on A-L-A-I-N, Durufflé.*

### Wednesday

Lecture-demonstration, New Service Music for Organ, Clarence Mader.

Chamber Orchestra, John Golz conductor, and Kathryn H. James, organ at First Baptist, Redlands:

*Brandenburg Concerto 3, Bach; Prayer and Prelude, Suite, Creston; Sonata for Unaccompanied Violin, Hindemith; Concertante, Pinkham.*

Raymond Boese, organ; Phyllis Benson, harpsichord; Linda Hargis, harp, dedication of Schlicker in Watchorn Hall, University of Redlands:

*Concerto 3, Soler; Sonata 4 in E minor, Bach; Concerto 2, Soler; Fantasia and Fugue in G minor, Bach.*

University of Redlands drama trio in Roger Williams and Mary by Albert Johnson.

Alec Wyton recital on Casavant in Memorial Chapel, University of Red-

lands:

*Elegy — JFK, Williamson; Concerto 12, movement 1, Handel; Sacred Harp Suite, Powell; Homage to Perotin, Roberts; Episode, Copland; Wondrous Love Variations, Barber; Fanfare, Wyton; Partita, Mathias; Prelude and Fugue in B minor, Bach.*

### Thursday

Choral workshop, Wallace Hornbrook; Lecture; New Trends in Church Music, Alec Wyton; Lecture-demonstration: Boys — Angels and Chorists, Frank Owen.

### Friday

Thomas Murray, student competition winner, recital at First Congregational, Riverside:

*Fantasia in F minor, K 608, Mozart; Chorale in B minor, Franck; Prelude and Fugue in D major, Bach; Menuetto Antico e Musetta, Yon; Sonata 1, Hindemith; Prelude and Fugue in B major, Dupré.*

Gaylord Carter accompanying silent movie, Mark of Zorro at Fox Riverside Theatre on a Rodgers.

Master Class, Richard Westenburg at First Congregational.

## Portland

The use of superlatives is the only way to describe the success of the Northwest Regional Convention held in Portland, Ore. June 14-16. From the opening greetings to the final Amen it was an example of a well-planned, well-timed and well-coordinated convention engineered by the General Chairman and Dean, Mrs. L. Edwin Beach.

A pre-convention student competition was held at the Westminster Presbyterian Church with four contestants playing major works of Bach and another composition of their own choice. The winner was Terry Anderson, Seattle, Washington, pupil of Walter Eichinger, University of Washington at Seattle. Judges were Mildred Andrews, Ladd Thomas and Doris Helen Smith, state chairman from Washington.

Following the competition a pre-convention recital and social hour was held at the home of D. Deane Hutchison. Performers were John Skinner, harpsichordist; George Clarke, organist; Jon Jensen, tenor soloist accompanied by Mr. Hutchison on the harpsichord.

The opening day brought greetings from Dean Beach and city dignitaries welcoming delegates to our City of Roses. D. Deane Hutchison, organist-choirmaster, First Congregational Church played the following recital to start the 1965 convention.

*Prelude and Trumpetings, Roberts; De Profundis for French horn and organ (Russell White playing the Horn), Read; Prelude and Fugue in C major, Bach; Concerto 4 in F Major, Handel — Walcha with Marilyn Anderson playing the second organ; Toccata, Ritornell and Passacaglia, Schroeder; Variations on Will There Be Any Stars, Thompson; O Filii et Filiae, Farnam; Offrande Musical 1, Maleingreau; Carillon-Sortie, Mulet.*

The second recital played by David Dahl, AAGO, Whitworth College, Spokane, was at St. Stephens Episcopal Cathedral. Following the recital all delegates returned to the First Congregational Church to hear the first of Mildred Andrews' two workshops. Her first topic, Organ Teaching Methods and Procedures.

In the evening a well-appointed banquet was held at the Hilton Hotel with Dr. C. Royce Saltzman, University of Oregon, as guest speaker.

The second convention day started with Miss Andrews giving part two of her master class: Practice and Performance Procedures — How We can Improve our own Playing. Two students played while Miss Andrews demonstrated improved playing techniques. Stanley R. Plummer, Whitman College, Walla Walla, gave the next recital playing the Möller Organ at Trinity Episcopal Church:

*Prelude in C major, Bach; Bach Memento, Widor; Prelude and Fugue, Dallin; Intermezzo, Sinfonia Mystica, Van Hulse; Toccata, Fugue and Hymn, Peeters.*

The scene then changed to the First Baptist Church where John Hamilton, University of Oregon, gave a lecture entitled Rhythm, Phrase-Shape and Articulation in Early Music: A Community of Practice.

Following the lecture the guest artist of the convention Ladd Thomas, Glendale, Cal. played the Austin organ at the First Baptist Church:

*A Mighty Fortress, Praetorius; Grand*

*Pièce Symphonique, Franck; Noel 1 in D major, Daquin; Sonata 1, Hindemith; Prelude and Fugue in A minor, Bach.*

An overflow crowd filled the Central Lutheran Church to hear the Guild Service conducted by James Welty, First Presbyterian Church, Portland. The organ for the all-Bach service was played by Florence Able, organist of the host church. Bach's "Magnificat" was heard with full orchestra and eighty voice choir and John Hamilton at the harpsichord.

The last convention day began at the Westminster Presbyterian Church with Sister Mary Terecine, S.N.J.M., Marylhurst College, Marylhurst, Ore. lecturing on L'Aggiornamento and Church Music. She also directed a choir of Sisters from the College singing her own setting of the mass in English.

The final organ recital was given by Sister Mary Lorraine Therese S.S.M.O. Beaverton, Ore.:

*Agincourt Hymn, arr. Swann; Sur Les Jeux D'Anches Sans Tremblant En Due, Daquin; Trio Sonata 5, Bach; How Lovely Shines the Morning Star, Peeters; Prelude and Fugue on B-A-C-H, Liszt; Sonate 2, Hindemith; LeMystere de Noël, Fauchard.*

The brave band, having been transported from church to church by bus throughout the convention, took a final last jaunt to Menucha, the beautiful church retreat high on the bluffs above the Columbia River and overlooking the famous Crown Point and Columbia Gorge. Following luncheon, guests toured the spacious grounds and enjoyed the all-inspiring view. In the afternoon a choral lecture was given by Dr. Robert Scandrett, Seattle — Contemporary Choral Music in the Church — Repertoire and Techniques.

John Hamilton gave a harpsichord recital:

*Chromatic Fantasy and Fugue (BWV 903), Bach; Suite of the Eighth Order, LaGrand; Four Sonatas, in Pairs, Scarlatti.*

The sun was beginning to set at the return to Portland and it was setting on a Convention that left all feeling better musicians and better people for having attended the inspiring and polished recitals and the informative and erudite lectures.

BETTY ASHTON

The speaker's table is snapped at the banquet of the Northwest regional at Portland, Ore.



## Pittsburgh

Pittsburgh was the host for chapters in Pennsylvania, parts of New Jersey and Delaware from June 20 to 24 with Franklin T. Watkins, general chairman, and Mary Louise Wright, dean of the host chapter.

In summary of the five days of events, Catharine Crozier certainly demonstrated the greatest artistry in her playing. The most stunning technical performance and greatest potential for the future was revealed by Gerre Hancock's masterful performance. William Whitehead showed himself as making great strides in personal musical development. In terms of registration, Ted Alan Worth was most impressive while Robert Elmore performed with the greatest personal warmth and showmanship.

Pre-convention events opened with Evensong in the Episcopal Church of the Ascension (Reuel Lahmer OD) around the corner from convention headquarters in the Towers dormitories of the University of Pittsburgh. Service music included Benjamin Britten's *Rejoice in the Lamb* and selected compositions of Reuel Lahmer.

Sunday evening Ted Alan Worth filled the First Presbyterian Church in McKeesport for a recital on a rather limited three-manual Tellers. He was warmly received by the audience for a creditable technical performance, in which he often interrupted the flow of the music for his many changes of registration. A new work, *Chanson*, by Robert Hebble is in a quiet romantic style and a vehicle for Mr. Worth's style of playing.

The Regional Young Organist Competition was the main event for Monday afternoon. It was held on the newly-installed three-manual Möller organ in the rotunda of the new Henry Clay Frick Fine Arts Building at the University of Pittsburgh. Through the graciousness of the donor, Miss Helen Clay Frick, the convention was able to use the completed building before it has been opened officially by the university. The five contestants were Walter Neil, Robert Plimpton, Ronald Stalford, Carol Martire, and David Porkola. The judges Russell G. Wichman (Chatham College), James Hunter (Duquesne University) and Harry Wilkinson (West Chester) unanimously selected Ronald Stalford representing the Philadelphia Chapter as first winner with Robert Plimpton representing the Lehigh Valley Chapter as runner up. A good audience remained for the entire two-hour contest.

William Whitehead was presented by the Möller Organ Company on the fine installation in St. James R.C. Church in Wilkensburg (Donald Beikman OD). Mr. Whitehead shows in his playing a steadily gaining technical and interpretive skill. His program consisted of Bach and early and modern French works. While portions of the Parish Mass of Couperin were too strictly played, his rendition of the Roger-Ducasse *Pastorale* was more sensitive. Acoustical problems caused by a recessed console gave the performer trouble keeping portions of the Bach *Passacaglia* together. It also contributed to an excessively shrill full organ for those seated in the nave. Messiaen's *Dieu Parmi Nous* and the *Celestial Banquet* concluded the recital. The latter piece has been re-edited by the composer to more adequately convey his ideas about the composition. All organists should acquaint themselves with this new edition as Americans play it entirely too fast.

The official opening of the convention took place in Carnegie Music Hall Monday evening with words of greeting from Franklin Watkins, Dean Mary Louise Wright and Dr. Marshall Bidwell who introduced the recitalist. A standing ovation was given to Dr. Caspar Koch, one of the grand old gentlemen of the American organ world, who addressed the group for a few moments. He was escorted to the stage by his son, Paul Koch.

Robert Elmore was by far the most popular player to appear at the convention and there could not have been a better choice for this Pennsylvania audience or for this organ. He played a pedal fantasy of Persichetti along with many of his own pieces sparking his recital with humorous verbal notes. The major work on the program, Franck's

*Grande Piece Symphonique*, did justice in showing off the color of the old but noteworthy instrument on which he was playing. Franck did not fare quite as well, but Elmore never lost the attention of his audience for a single moment and even got timid organists to cheer after an unlikely encore, Messiaen's *Outbursts of Joy*.

The format for the three morning programs on Tuesday, Wednesday and Thursday was the same. Seminars were held as follows: Madeleine Marshall on diction; Mrs. Hugh Porter on children's choirs; John Kehavas on high school choirs; Clyde English, problems of organ teaching; Wesley Day, keyboard techniques in service playing; and Reuel Lahmer on composing for the church. Two seminars could be elected and instructors had plenty of time to develop their ideas. Each morning, Dr. Robert S. Lord, University of Pittsburgh, played a half hour organ recital on the Frick organ as follows: *Renaissance and Baroque music* (Tuesday); *all-Langlais* (Wednesday) including the first performance of "Allegretto" from his *Homage to Rameau*; and *all-Franck* (Thursday).

Tuesday was the most interesting day for organs and recitals. Catharine Crozier played a superb recital on the new four manual Casavant in Calvary Episcopal Church in Pittsburgh (Donald Wilkins OD). In a program of Clérambault, Bach, Berlinksi, Brindle, and Sowerby; it was her performance of the *Medieval Suite of Langlais* that best demonstrated her great powers of interpretation and equally her ability to show off the many fine colors of this instrument.

Leonard Raver (organist) and Thomas Dunn (director) provided a splendid if somewhat long program of music for organ and orchestra on the Aeolian-Skinner in Eastminster U.P. Church, Pittsburgh (Stanley Tagg OD). The highest point of excitement was reached in the Poulenc *Concerto*. Both Mr. Raver and Mr. Dunn were direct and unaffected in their performances despite an obvious lack of attention from players in the orchestra especially during the Bach concerto.

The evening recital by Andrea Toth took place on the von Beckerath organ in St. Paul's R.C. Cathedral in Pittsburgh (Paul Koch OD). The humidity of the day got to the organ, however, and Miss Toth had to struggle with problems of tuning. Her playing was adequate, but the sound was disappointing especially to those of us who know this organ and its capabilities.

Wednesday saw an unusual performance of 200 young people in the Mount Lebanon Methodist Church in a program of sacred music prepared earlier in the year for a citywide choir festival held in Pittsburgh's concert hall, Syria Mosque. These young people did a fine job under the capable direction of W. William Wagner and accompanied beautifully by Gerald Crawford. After a mid-afternoon break with punch and cake, the convention moved next door to hear the fine Casavant installation in St. Bernard's R.C. Church. The organ console was placed in view of the audience.

What followed was undoubtedly the most spectacular demonstration of organ playing during the entire convention. Gerre Hancock, performing from memory, whipped the audience into a seldom seen enthusiasm with his rendition of Sowerby's *Pageant*. He especially demonstrated a magnificent pedal technique. This was followed by a very sensitive and beautiful interpretation of Sweelinck's *Mein Leben* variations. However, the emotional and physical energy required for the Sowerby began to take its toll in Bach's *Tocatta, Adagio and Fugue in C major*. This was especially evident in the fast tempo taken for the *Fugue* resulting in errors and frequent loss of clarity. Furthermore, the *Tocatta* did not prove interesting enough for the performer resulting in some stylistically unjustified changes in pedal registration not in keeping with Bach's intentions. Even the *Adagio* suffered from a somewhat indifferent performance. These matters are of special importance because Hancock in this recital proved himself to be one of America's fine young artists. He performs unaffectedly and humbly. The potential for greatness is there. Might he have been even more magnificent and rendered his program with even greater artistry if he had not aimed for such climax in the very first piece on the program.

Three commissioned works brought

special interest to the Guild Service in Shadyside Presbyterian Church where Russell G. Wichmann, Donald Wilkins, and John R. Lively shared duties with the combined choirs of their churches. One choral work by Kenneth Gabouro proved too difficult in its atonal setting to be mastered in time for the service. Mr. Wichmann performed a new organ suite by Myron J. Roberts: *Canzona, Pastorale and Chorale*. The work contains a beautiful *Pastorale* with bouncing melodies on the flutes. The *Chorale* contrasts a large chordal section for the full sonorities of the organ with a quiet second section with meditative dialogues for solo stops.

John Diercks was commissioned to write a work for unison choir and organ. His text, "Why Do the Nations Rage," was rather long and was treated in the manner of a melodic speech with the organ employing mildly dissonant harmonies in the accompaniment. The work certainly will prove useful for good choirs needing contemporary service music.

William Walton's exciting *Te Deum Laudamus* for choir, brass and organ was directed by John Lively who lived up to his name. It was the only time that evening that the brass choir (including competent Pittsburgh players) contributed much to the occasion. Their generally ineffective performance in other places in the service considerably dulled the inspiration of the service as a whole.

Little has been said about the evening entertainment after recitals. However, Nan Neugebauer's monologue presentations must be mentioned. It is amazing that one person can have such spontaneous wit, charm and personality and still have time and energy to play the organ in church!

The beautiful Heinz Memorial Chapel at the University of Pittsburgh was the scene of an organ recital Thursday afternoon by John Rodland, Rutherford, N. J. His program of short, quiet numbers by Hollins, Franck Böhm, Bach, Vierne, McRae and Howells worked around the deficiencies of this 1938 Aeolian-Skinner along with the near exhaustion of many listeners.

After a refreshment hour, John Hose, Möller Organ Company, gave an interesting talk on pipe manufacture patterned after a similar presentation at the national convention last year in Philadelphia.

Ronald Stalford, winner of the regional Young Organist Competition, performed a half-hour recital from memory of Bach and Duruflé on the organ in the Carnegie Music Hall. Before he began, he was presented with a check for \$150 from the Pittsburgh Chapter and Dr. Marshall Bidwell of Carnegie Music Hall announced that Mr. Stalford would be the opening recitalist on the 1965 series of Carnegie Music Hall programs. All participants in the contest received copies of *Langlais' Homage to Rameau* through the courtesy of Elkan-Vogel.

The convention concluded in the baroque splendor of the foyer of Carnegie Music Hall where the convention banquet was served. Performing from the balcony during the meal were the Pittsburgh Madrigal Singers, Reuel Lahmer, director and Homer Wickline on a positiv organ.

ROBERT S. LORD

## Ann Arbor

More than 200 delegates gathered in Ann Arbor for the Lake Michigan regional convention June 22-24. The first introduction to the convention was the attractive brochure with program details and general information. Special commendations should go to Robert Glasgow, chairman of the program committee, and his co-workers for exemplary hospitality and a fine program.

In addition to concerts in Hill Auditorium, there were ten recitals by different performers scheduled in Studio 2110. With a seating capacity of 50, each delegate was limited to two of these. Lectures and other events were provided for the rest of the group in the recital hall of the university's new school of music.

Pre-convention events Monday afternoon included helpful lecture-demonstrations by Kent McDonald on *Service Playing on the Small Organ*, making use of the temporary, seven-stop Schlicker in the new Concordia College chapel.

Monday evening featured Robert Glasgow in recital in Hill Auditorium playing music of the 19th century in an unashamedly romantic style which many were delighted to find has not completely disappeared. The Aeolian-Skinner in Hill Auditorium sounded as many had never heard it before.

**Sonata 2, Mendelssohn; Sketch in D flat, Schumann; Prière, Franck; Ad Nos, Liszt.**

Tuesday morning's events opened with a film, *Making a Sound Decision*, produced by the Reuter Organ Company, followed by brief commentary by Franklin Mitchell, Reuter's tonal director.

Some Renaissance Organ Music, a lecture by Louise Cuyler, University of Michigan, was beneficial and instructive. Maynard Klein's two choral workshops might have been more meaningful had he been given more challenging materials and anthems by the various publishing houses which lent music.

One of the highlights of the convention was the panel discussion by Clark Angel, Corliss Arnold, LaVahn Maesch and Robert Rayfield, with Kent McDonald as moderator, on *Problems of Teaching Organ*. Dr. Maesch's comments were especially stimulating and revealing. Some of his questions were: "Are organists isolated from the rest of the musical community?" "Are church organists musically illiterate?" and "Do we play or merely manage the organ?"

The second evening recital was played by Jerald Hamilton, University of Illinois. The first part was devoted to the baroque school with the big piece of the evening the *Tocatta, Adagio and Fugue* of Bach. After the intermission came two works of living composers and finally the *Prelude and Fugue in C minor* of Ralph Vaughan Williams, ecclesiastical in character and played with fire and vitality.

**Concerto del Sgr. Torelli, Walthers; Noël 9 and 7, Daquin; Tocatta, Adagio and Fugue in C, Bach; Theme with variations, Kennan; Aria, Wuensch; Prelude and Fugue in C minor, Vaughan Williams.**

Wednesday morning the lecture by John Hose, Möller Organ Company, presented with clarity and humor, dealt with actual demonstrations of methods used in organ construction. Later in the morning Philip Ducey lectured, not really covering his announced topic. Many delegates were disappointed that problems dealing with non-singers and difficult voices were not more fully discussed.

Another highlight of the three-day session was the presentation by James Tallis, Keyboard Performance Practices of the 17th and 18th centuries. Mr. Tallis' harpsichord technique is astonishingly musical and his comments seemed authentic.

The carillon recital by young Ennis Fruhauf revealed what an effective vehicle for contemporary musical expression this instrument can be if handled expertly and adroitly.

The third evening program by Marilyn Mason in Hill Auditorium was assisted by the University of Michigan changer orchestra conducted by Josef Blatt. *Concertos* by Arne, Bixi and C.P.E. Bach, reminiscent of Handel, were played with delicacy, solidity and musical line, each a first performance in Ann Arbor.

**Concerto 5, Arne; Concerto in F major, Bixi; Pastorale, Roger-Ducasse; Pageant, Sowerby; Suite in Three Movements, Gerald Near (first performance); Concerto in G, C.P.E. Bach; Concerto Music of organ, strings and kettledrums, Kevin Norris.**

Thursday morning's events began with a Collegium Musicum featuring the U of M consort of voices, viols and other historic instruments, directed by Dr. Robert Warner. Of particular interest was the demonstration of ancient instruments such as the cornetto, serpent, shawn, crumhorn, portative organ, various recorders, and the baroque flute.

Dr. Thomas Matthews' brief lecture on improvisation was interesting and made many fine points but it is impossible to more than scratch the surface in less than an hour's time. He did inspire a great deal of interest in the subject.

After lunch Thursday came some of the finest playing of the convention by the competition winner, Margaret Kautz. Her assured and competent memory, her beautiful accuracy and her ability to create flowing lines indicate that she



is already a fine performer. Her playing of the Reger *Widder schön leuchtet* was masterful both in minutiae and in overall scope.

Following Miss Kautz' recital, buses took everyone to St. Thomas Apostle Church for a choral concert and benediction. The pure tonal beauty of the Our Lady Queen of Peace boy choir (George LeBlanc, choirmaster) the beautifully chosen program, the thrilling congregational singing led by organist Edgar Higbie, and the excellent acoustics of the church made this a Red Letter Day for many Protestants.

After this inspiring occasion delegates gathered at the home and garden of Marilyn Mason for happy hour refreshments.

The studio recitals played in Studio 2110 are briefly noted below. Many reporters contributed to this report. Most sentences on evening events are from extended reviews by Roberta Bitgood. Others co-operating were: David N. Johnson, Robert Griffith, Edgar Billups, and Harry E. Tibbs. Co-ordination was by Robert Glasgow.

#### STUDIO ORGAN RECITALS

##### Charles Farley

Charles Farley's excellent recital Tuesday morning was the first opportunity at the convention to hear the effective, new three-manual Reuter in Studio 2110, in the new school of music building. Mr. Farley's program on the Reuter was one of unhackneyed fare (Krapf, Krenek, etc.), and was played with careful attention to detail and effective restraint in the use of this resounding new organ. — HET

##### Gale Enger

This demanding program of the complete Messiaen *Ascension Suite* and the Reubke *Sonata* fell somewhat short of its intended musical goal. The Messiaen suffered from incorrect rhythms, and especially in the *Outburst of Joy*, a lack of continuity. In this same movement, Mr. Enger's decision to play only the top line of the fiendish extended octave passage (with 16' coupler) raised a few eyebrows. The Reubke, however, fared much better and reached several exciting moments. — RG

##### Kathryn Eskey

Kathryn Eskey presented a beautifully chosen cross section of organ literature in an admirable performance. Fine stylistic realizations of registrational possibilities served to set each composition to its best advantage. — HET

##### Gordon Wilson

Gordon Wilson, displayed in a program of virtuoso proportions, a polished mastery of the organ. Among many notable features were his fine over-all conception of Hindemith's *First Sonata* and his expert rendition of the fiendish rhythmic difficulties in Sowerby's *Symphony* movement, *Fast and Sinister*. — HET

##### Eugene Hancock

Mr. Hancock was another of the studio recitalists who offered an unusual and fascinating program, featuring some new music off the beaten track by some relatively unknown composers (Fela Sawande, Joseph Goodman, etc.) An intensely musical spirit seems to motivate Mr. Hancock's approach to the music and the organ. — HET

##### John M. Thomas

Mr. Thomas played a carefully selected program of varied and interesting music. However, the performer seemed preoccupied with vertical structure, and there was less attention to flow, development of line, and expressive and communicated continuity than we would have desired. — DNJ

##### John Wesley Obetz

Mr. Obetz played a recital that was technically precise, but was also musically penetrating and satisfying. His performance of the oftenheard Franck *A minor Chorale* was one of the finest we have heard. We were also grateful for the opportunity to hear Langlais' atonal piece, *Essai*. — RG

##### Richard Carlson

Richard Carlson's recital was noteworthy for a scholarly interpretation of the difficult Distler *Trio Sonata*, Op. 18 II, and a fantasy on the *Tune Slane* by Darwin Leitz, who was present in the audience. — DNJ

##### Phillip Steinhaus

In an all-Bach program, Dr. Steinhaus demonstrated his unique and thought-provoking approach to this composer. One need not agree completely with this approach in order to admire Dr. Steinhaus's fine musicianship. The recital was characterized by tasteful ornamentation, and effective registration. — RG

##### Elizabeth Paul

The final studio recitalist was Elizabeth Paul on Thursday morning . . . last but certainly not least! Her performance evidenced a commanding technique, a perceptive sense of style, a highly expressive and plastic handling of melodic line, and communicative warmth. Especially outstanding was her brilliant playing of the *Vierne Third Symphony*. — RG

### St. Louis

GO was the word all around the clock for the 123 visitors who attended the North-Central Regional Convention June 21-23 in St. Louis, Mo. Douglas Breitmayer, the St. Louis Chapter's competent chairman, was at the controls, and visiting and local church musicians found themselves in a happy orbit of workshops, recitals, and entertainment.

For those who arrived early, several activities were held Sunday, June 20. The student competition was held with two students competing. The judges were Dr. Alexander Boggs Ryan AAGO, Dr. Charles H. Heaton FAGO, and Dr. Heinz Arnold FAGO. They selected Harry Kelton, Lincoln, Neb., who later played a recital for the convention visitors.

Other pre-convention events included a festival evensong at Christ Church Cathedral sung by the St. Luke's Hospital school of nursing choir, directed by Henry Glass, Jr.; and an organ recital at Grace Methodist Church by Karel Paukert, now a graduate assistant in organ at Washington University.

The official activities of the convention began Monday morning with Richard Vikstrom, Rockefeller Chapel, University of Chicago, leading a workshop on the Schubert Mass in E flat. A locked piano delayed the proceedings for 45 minutes, but Mr. Vikstrom's anecdotes kept the group interested.

Then, the conventioners boarded buses for what proved to be the most unusual feature of the convention. This was a tour of four religious buildings constructed within the last three years. Each one is distinctive for its architecture alone. This fact, coupled to the performance of music in the building, made it one of the highlights of the convention.

The four-manual Wicks organ in Temple Israel was demonstrated by Dr. Charles H. Heaton, its director of music. He played *Elegy*, Peeters.

The St. Louis Priory Chapel has received many awards for its unusual architecture and is seen regularly in leading national magazines. The round building has excellent acoustics for choral works, some of which were demonstrated by a group directed by Peter Tkach. The program:

**Magnificat Primi Ton, Lechner; Ad Dominum cum Tribularer and Quid Detur Tibi, Schuetz; O Jesu, Blessed Lord, To Thee, Byrd; Duo Seraphim Clamabant, Scheidt.**

First Presbyterian Church, Kirkwood, Mo., is one of the new, large churches in the area. J. David Wagner, minister of music, demonstrated the four-manual Wicks organ.

The two-manual Schlicker in the Lutheran Church of the Resurrection was demonstrated by Tom Harmon, Washington University. His program:

**Toccata in E minor, Pachelbel; Wenn wir in höchsten Nöten sein and Ich ruf zu dir, Bach; Dieu parmi nous, Messiaen.**

These four buildings showed the delegates that modern churches are being built in St. Louis with acoustics suitable to the performance of music.

The first major recital of the convention was held Monday evening at Christ Church Cathedral on the recently installed Aeolian-Skinner organ. Frederick Swann, Riverside Church, New York City, played the following program to a huge audience:

**Festl Flourish, Jacob; Fantasie and Fugue in G minor, Bach; Recit de tierce en taille, F. Couperin; Toccata for Flutes, Stanley; Sonata, Mendelssohn; Prelude and Fugue on A-L-A-I-N, Durufle; Postlude for the Office of Compline, Alain; Choral-Improvisation on Victimae Paschali, Tournemire.**

After the recital, a reception was given at the Otto Erker residence by the M. P. Möller Organ Company and W. A. Brummer, area representative.

Tuesday morning brought the visitors to the second workshop conducted by Richard Vikstrom. This time anthems and motets were featured.

Dr. Heinz Arnold, Stephens College, played the day's recital at the St. Louis Ethical Society building on the recently installed 18-stop Bosch organ imported from Germany. Unfortunately, St. Louis had its heaviest rainfall of the season and the unusual roof of the Ethical Society Building with all of its area created so much disturbance that much of the recital was not heard by the audience. His program:

**Batalla de Sexto Tono, Jimenez; Psalm 118, Speuy; Partita on O Gott, du frommer Gott, Bach; Allegretto, Sonata 4, Mendelssohn; Toccata, Aria and Fugue, Bender; Land of Rest, Donovan; Partita on Veni Creator Spiritus, Schindler; Chants d'Oiseaux and Les Bergers, Messiaen; Les Rameaux, Langlais.**

Convention visitors then traveled to the campus of Washington University for a lecture on contemporary church architecture by Dr. Norris Smith. A garden party given by Dr. Leigh Gerding ended the afternoon on a light note.

The Tuesday evening event was held at Pilgrim Congregational Church. This was the most impressive event of the convention. The Schubert Mass in E flat and the Holst Hymn to Jesus were sung under the direction of Richard Vikstrom. The combined choirs of Grace Methodist, Kirkwood Methodist, Second Presbyterian and a small women's chorus gave a fine performance. An orchestra of 45 musicians, mostly members of the St. Louis Symphony, accompanied the choirs.

The St. Louis Chapter could not let this event go by without a reception, which was held in the church parlor of Pilgrim Congregational Church.

Wednesday took its toll on a few of the convention visitors who were not up to all of the activity of the previous days. Thus, a light attendance was evident at the recital by Dr. Alexander Boggs Ryan, Western Michigan University. He played a three-manual Möller Organ in First Presbyterian Church. His program:

**Come, Holy Ghost, O Lamb of God, and Fugue in E flat, Bach; Joie et Clarté des Corps glorieux, Messiaen; Naiades, Vierne; Resurrection, Symphonie-Passion, Dupré; Fantasie and Fugue on Sleeper, Wakel, Reger.**

Visitors then returned to the campus of Washington University for a recital in Holmes Lounge given by Harry Kelton, winner of the student competition on the two-manual Kleuker tracker. A tight time schedule caused the recital to be shortened, and many out-of-town guests did not have a chance to take a close look at the instrument.

The conventioners then moved to Second Baptist Church. Leslie Chabay, artist-in-residence at Washington University, closed the convention with a fine voice recital. Instrumentalists assisted Mr. Chabay with the program. It included:

**Bringt her dem Herren, and Eile, mich, Gott, zu erretten, Schuetz; Solo Cantata 160, Gib dich zufrieden und sei stille, Bricht entzwei, Jesu, deine Liebeswunden, Dir, dir, Jehovah and Cantata 189, Bach.**

Convention guests then traveled to Ladue Chapel for dinner and a brief meeting. Here, Regional Chairman Howard Kelsey led the group in a discussion of Guild problems. Dean William A. Davidson of the St. Louis Chapter and Convention Chairman Douglas Breitmayer thanked all of those workers who made the convention a success.

Special praise should be given to E. Lyle Hagert, who served as program chairman, for a smooth combination of events.

HENRY GLASS, JR.

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Gemshorn 16 ft. 61 pipes  
Prinzipal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Quintade 4 ft. 61 pipes  
Super Oktav 2 ft. 61 pipes  
Mixtur 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

#### SWELL

Rohrgedackt 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 56 pipes  
Prestant 4 ft. 61 pipes  
Harmonic Flute 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Schalmei 4 ft. 61 pipes  
Tremulant

#### CHOIR

Quintadena 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazat 2 1/2 ft. 49 pipes  
Gemshorn 2 ft. 61 pipes  
Terz 1 1/2 ft. 49 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

#### POSITIV

Mason Gedackt 8 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Siffelöte 1 ft. 61 pipes  
Zymbel 3 ranks 183 pipes

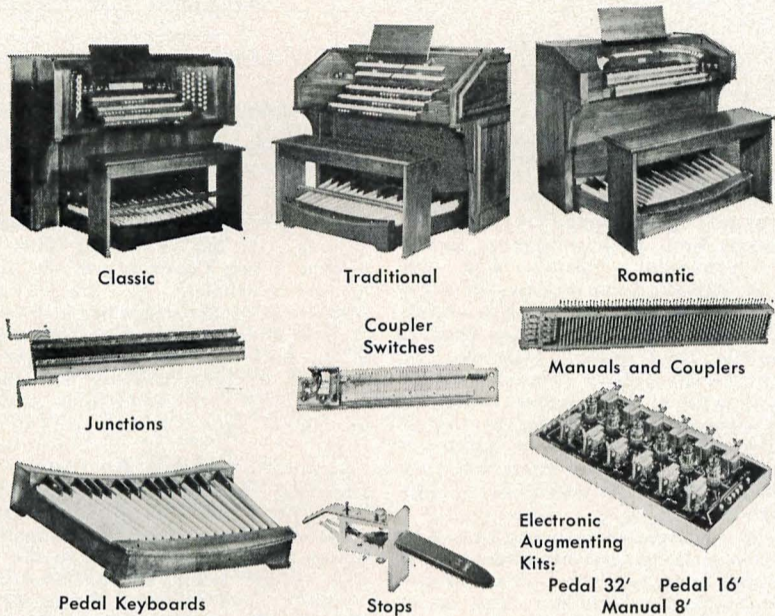
#### PEDAL

Kontra Prinzipal 16 ft. 32 pipes  
Brumbass 16 ft. 32 pipes  
Gemshorn 16 ft. 32 notes  
Rohrgedackt 16 ft. 12 pipes  
Prinzipal 8 ft. 32 pipes  
Flöte 8 ft. 12 pipes  
Gemshorn 8 ft. 32 notes  
Rohflöte 8 ft. 32 notes  
Oktav 4 ft. 12 pipes  
Choral Bass 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Super Oktav 2 ft. 12 pipes  
Mixtur 3 ranks 96 pipes  
Basson 16 ft. 32 notes  
Kontra Posaune 16 ft. 32 pipes  
Posaune 8 ft. 12 pipes  
Klarine 4 ft. 12 pipes  
Schalmei 4 ft. 32 notes

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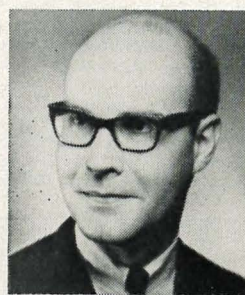
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